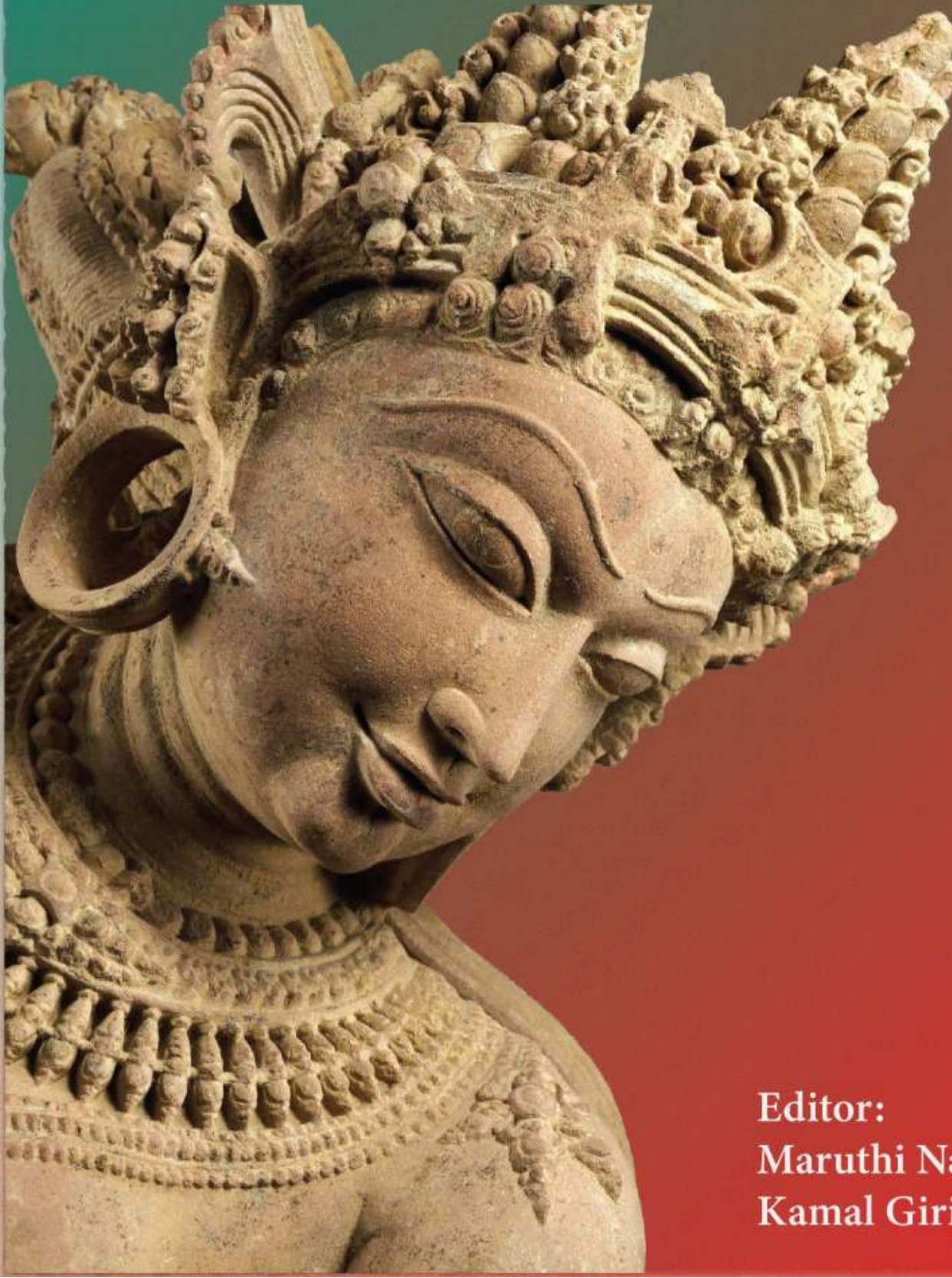


# KALA

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# KALA

Editor:  
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**INDIAN ART HISTORY CONGRESS GUWAHATI (ASSAM)**

**and**

**SUNDEEP PRAKASHAN, NEW DELHI**

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## **1. A Study to assess the Surface disinfection Control Practices at a leading Private Hospital in Vadodara**

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### **Abstract**

**Introduction:** Deep cleaning has become an increasingly important tool in the fight for infection control especially in this age of increasing antibiotic resistance and the risk to patients of aggressive and highly contagious pathogens. As many pathogens can survive for weeks on a surface, introducing a new patient to an infected area is not acceptable. It is essential to admit patients into a clean environment. The study was undertaken at a private hospital in Vadodara to assess the following of Surface Disinfection Practices for three weeks.

**Methodology:** The study was undertaken at a private Hospital in Vadodara. The different departments were observed through a structured close ended checklist. The observation was carried out for three weeks. The departments chosen were: OPD, IPD, OT, CCU, Radiology, Emergency Department, CSSD and Laboratory. The data was entered in MS Excel and the data analysis was carried out in SPSS version 23. The Statistical tools used were frequency distribution and One Way ANOVA for assessing the difference in risk different departments and during three weeks.

**Results:** The result of one way ANOVA to compare the difference between the risk scores across the three weeks shows sum of square 1.583, degree of freedom 2, F test Value 0.858 and p value is 0.438 which is insignificant indicating no difference in risk scores across the week. The Results to assess the difference in risk scores according to different departments shows that the sum of square 10.958, degree of freedom 7, frequency 2.505 and p value is 0.061 which is insignificant indicating no difference in risk scores between different departments.

**Conclusion:** The study revealed that current physical facilities available for infection control are good and meets the ISO standard level. If the measures followed are continuously updated and of infection control programmes. The awareness about infection control should also

be developed among visitors. The awareness about the infection has to be created that will help in decrease of infections and control of the same.

## **Introduction**

Infection control and prevention (IC) in a healthcare setting requires a comprehensive, coordinated program designed to prevent and control nosocomial or healthcare-associated infections (HAIs). The Centres for Disease Control and Prevention (CDC) restricts the usage of the term *nosocomial* to infections acquired in hospitals, whereas HAIs refer to infections in any type of healthcare setting (CDC 2007a). IC is a required, patient-focused function for any healthcare setting desiring to maintain accreditation by the Joint Commission on Accreditation of Healthcare Organizations (Joint Commission or JCAHO).<sup>[1]</sup>

Health care-associated infections lead to death, disability and excess medical costs. Introduction of new technologies, in the absence of infrastructure to use them safely, may lead to adverse events. Infection prevention and control maximize patient outcomes and are part of the government's responsibility to provide effective, efficient and quality health services. They must be achieved through collaboration with the public and private sectors. Health-care facilities must implement infection prevention and control policies supported by institutional management. An overall approach to an infection prevention and control policy at the health-care facility level is based upon: Management, Information-Education and Communication (IEC), Continuous availability of essential equipment and supplies, Surveillance.<sup>[2]</sup>

Deep cleaning has become an increasingly important tool in the fight for infection control especially in this age of increasing antibiotic resistance and the risk to patients of aggressive and highly contagious pathogens. As many pathogens can survive for weeks on a surface, introducing a new patient to an infected area is not acceptable. It is essential to admit patients into a clean environment. Bioquell predicts that modern hospitals will need to be prepared to undertake an increasing amount of deep cleaning following patient discharge.

Although the environment serves as a reservoir for a variety of microorganisms, it is rarely implicated in disease transmission except in the immunocompromised population. Inadvertent exposures to environmental opportunistic pathogens (e.g., *Aspergillus* spp. and *Legionella* spp.) or airborne pathogens (e.g., *Mycobacterium tuberculosis* and varicella-zoster virus) may result in infections with significant morbidity and/or mortality. Lack of adherence to established standards and guidance (e.g., water quality in dialysis, proper ventilation for specialized care areas such as operating rooms, and proper use of disinfectants) can result in adverse patient outcomes in health-care facilities.<sup>[3]</sup> The study was undertaken at a private hospital in Vadodara to assess the following of Surface Disinfection Practices for three weeks.

## **Methodology**

The study was undertaken at a private Hospital in Vadodara. The different departments were observed through a structured close ended checklist. The observation was carried out for three weeks. The departments chosen were: OPD, IPD, OT, CCU, Radiology, Emergency Department, CSSD and Laboratory. The structured checklist evaluated parameters like Probability of Contamination on three point scale where 1 is light, 2 is Moderate and 3 is heavy Probability. The other parameter evaluated was potential for exposure where 1 is low, 2 is moderate and 3 is strong. The third parameter that was observed in the above mentioned

departments in hospital was risk to population present in these departments where score 0 was given for less susceptible for infection and 1 for high susceptibility for infection.

The criteria for category for rating risk as Low is Clean according to fixed schedule and gross soiling is done. The risk or probability is moderate for clean at least one daily and gross soiling carried out. The risk or probability of surface disinfection is high for cleaning done after every case and gross soiling carried out as and when required.

The above departments were also observed on a five point likert scale from Very poor to Very Good for parameters like Room Cleaning, Room Accessories Cleaning, Instrument Cleaning and Equipment Cleaning.

The data was entered in MS Excel and the data analysis was carried out in SPSS version 23. The Statistical tools used were frequency distribution and One Way ANOVA for assessing the difference in risk different departments and during three weeks.

**Results**

Table 1. Showing the frequency distribution various parameters checked for surface disinfection among the three weeks.

Week	probability of contamination			Total
	Low	Moderate	High	
1.00	2 (25.0%)	2 (25.0%)	4 (50.0%)	8 (100.0%)
2.00	1 (12.5%)	3 (37.5%)	4 (50.0%)	8 (100.0%)
3.00	0 (0.0%)	3 (37.5%)	5 (62.5%)	8 (100.0%)
Total Score	3 (12.5%)	8 (33.3%)	13 (54.2%)	24 (100.0%)
Week	potential for exposure		Total	
	Low	High		
1.00	0 (0.0%)	8 (100.0%)	8 (100.0%)	
2.00	1 (12.5%)	7 (87.5%)	8 (100.0%)	
3.00	0 (0.0%)	8 (100.0%)	8 (100.0%)	
Total Score	1 (4.2%)	23 (95.8%)	24 (100.0%)	
Week	risk of contamination for patient		Total	
	Less Susceptible	More Susceptible		
1.00	5 (62.5%)	3 (37.5%)	8 (100.0%)	
2.00	1 (12.5%)	7 (87.5%)	8 (100.0%)	
3.00	3 (37.5%)	5 (62.5%)	8 (100.0%)	

Total Score	9	15	24
	(37.5%)	(62.5%)	(100.0%)

The above table includes the three parameters that is probability of contamination, potential for exposure and population. These three parameters are cross tabulated with three weeks. The probability of contamination has a score high (62.5%) times for week 3, while score low probability of contamination is seen in week 1 & 2, (25%) & (12.5%) times only. The potential for exposure has a score high (100.0%) times for week 1 & 2, while score low potential for exposure is seen in week 1& 2, (0.0%) & (0.0%) times only. The population has a score high (87.5%) times for week 2, while score low probability of contamination is seen in week 2, (12.5%) times only.

Table 2. showing the frequency distribution of various parameters checked for surface disinfection among the different department.

		DEPARTMENT								Total
		OPD	IPD	OT	CCU	RADIO LOGY	EMERGENCY	CSS D	LABORATORY	
<b>Probability Of contamination</b>	Light	0 (0.0%)	0 (0.0%)	0 (0.0%)	0 (0.0%)	1 (33.3%)	0 (0.0%)	2 (66.7%)	0 (0.0%)	<b>3</b> <b>(12.5%)</b>
	Moderate	1 (33.3%)	1 (33.3%)	1 (33.3%)	2 (66.7%)	2 (66.7%)	0 (0.0%)	1 (33.3%)	0 (0.0%)	<b>8</b> <b>(33.3%)</b>
	Heavy	2 (66.7%)	2 (66.7%)	2 (66.7%)	1 (33.3%)	0 (0.0%)	3 (100.0%)	0 (0.0%)	3 (100.0%)	<b>13</b> <b>(54.2%)</b>
<b>Total</b>		<b>3</b> <b>(100.0%)</b>	<b>3</b> <b>(100.0%)</b>	<b>3</b> <b>(100.0%)</b>	<b>3</b> <b>(100.0%)</b>	<b>3</b> <b>(100.0%)</b>	<b>3</b> <b>(100.0%)</b>	<b>3</b> <b>(100.0%)</b>	<b>3</b> <b>(100.0%)</b>	<b>24</b> <b>(100.0%)</b>
		DEPARTMENT								Total
		OPD	IPD	OT	CCU	RADIO LOGY	EMERGENCY	CSS D	LABORATORY	
<b>Potential for exposure</b>	High Touch	0 (0.0%)	1 (33.3%)	0 (0.0%)	0 (0.0%)	0 (0.0%)	0 (0.0%)	0 (0.0%)	0 (0.0%)	<b>1</b> <b>(4.2%)</b>
	Low Touch	3 (100.0%)	2 (66.7%)	3 (100.0%)	3 (100.0%)	3 (100.0%)	3 (100.0%)	3 (100.0%)	3 (100.0%)	<b>23</b> <b>(95.8%)</b>

Total		<b>3</b> <b>(100.0%)</b>	<b>3</b> <b>(100.0%)</b>	<b>3</b> <b>(100.0%)</b>	<b>3</b> <b>(100.0%)</b>	<b>3</b> <b>(100.0%)</b>	<b>3</b> <b>(100.0%)</b>	<b>3</b> <b>(100.0%)</b>	<b>3</b> <b>(100.0%)</b>	<b>24</b> <b>(100.0%)</b>
<b>Risk of contamination for patient</b>	DEPARTMENT									Total
		OPD	IPD	OT	CCU	RADIOLOGY	EMERGENCY	CSSD	LABORATORY	
	Less Susceptible	0 (0.0%)	1 (33.3%)	2 (66.7%)	2 (66.7%)	0 (0.0%)	0 (0.0%)	2 (66.7%)	2 (66.7%)	<b>9</b> <b>(37.5%)</b>
	More Susceptible	3 (100.0%)	2 (66.7%)	1 (33.3%)	1 (33.3%)	3 (100.0%)	3 (100.0%)	1 (33.3%)	1 (33.3%)	<b>15</b> <b>(62.5%)</b>
Total		<b>3</b> <b>(100.0%)</b>	<b>3</b> <b>(100.0%)</b>	<b>3</b> <b>(100.0%)</b>	<b>3</b> <b>(100.0%)</b>	<b>3</b> <b>(100.0%)</b>	<b>3</b> <b>(100.0%)</b>	<b>3</b> <b>(100.0%)</b>	<b>3</b> <b>(100.0%)</b>	<b>24</b> <b>(100.0%)</b>

The table shows the department wise description of probability of contamination, potential for exposure and risk of patient for patient. It can be seen that in total 54.2% of score of probability of contamination belong to high risk category. Department 1,2,3 (OPD, IPD, OT) have 66.7% of high risk score of probability of contamination each, while score low risk of contamination is found in 7<sup>th</sup> department (CSSD) maximum with a percentage of 66.7%. Another it can be seen that in total 95.8% of score of potential for exposure belong to high risk category. Department 1,3,4,5,6,7, and 8 (OPD, OT, CCU, RADIOLOGY, EMERGENCY, CSSD, AND LABORATORY) have 100.0% of high risk score of potential for exposure each, while low contamination is found in 2<sup>nd</sup> department (IPD) maximum with a percentage of 67.7%. In risk of contamination for patient seen that in total 62.5% of score belong to high risk category. Department 1, 5 and 6 (OPD, RADIOLOGY, & EMERGENCY) have 100.0% high risk score of risk of contamination for patient each, while low contamination is found in department 3, 4, 7, & 8 (OT, CCU, CSSD, & LABORATORY) maximum with a percentage of 66.7%.

Table 3. Showing the frequency distribution various parameters checked for proper cleanliness among the three weeks.

Week	Room Cleaning			Total
	AVERAGE	GOOD	VERY GOOD	
1.00	1	3	4	<b>8</b>
	(12.5%)	(37.5%)	(50.0%)	<b>(100.0%)</b>
2.00	1	4	3	<b>8</b>

	(12.5%)	(50.0%)	(37.5%)	<b>(100.0%)</b>
3.00	1	3	4	<b>8</b>
	(12.5%)	(37.5%)	(50.0%)	<b>(100.0%)</b>
Total	<b>3</b>	<b>10</b>	<b>11</b>	<b>24</b>
	<b>(12.5%)</b>	<b>(41.7%)</b>	<b>(45.8%)</b>	<b>(100.0%)</b>
Week	Room Accessory Cleaning			Total
	AVERAGE	GOOD	VERY GOOD	
1.00	1	3	4	<b>8</b>
	(12.5%)	(37.5%)	(50.0%)	<b>(100.0%)</b>
2.00	1	2	5	<b>8</b>
	(12.5%)	(25.0%)	(62.5%)	<b>(100.0%)</b>
3.00	0	3	5	<b>8</b>
	(0.0%)	(37.5%)	(62.5%)	<b>(100.0%)</b>
Total	<b>2</b>	<b>8</b>	<b>14</b>	<b>24</b>
	<b>(8.3%)</b>	<b>(33.3%)</b>	<b>(58.3%)</b>	<b>(100.0%)</b>
Week	Equipment Cleaning			Total
	AVERAGE	GOOD	VERYGOOD	
1.00	1	2	5	<b>8</b>
	(12.5%)	(25.0%)	(62.5%)	<b>(100.0%)</b>
2.00	1	4	3	<b>8</b>
	(12.5%)	(50.0%)	(37.5%)	<b>(100.0%)</b>
3.00	0	3	5	<b>8</b>
	(0.0%)	(37.5%)	(62.5%)	<b>(100.0%)</b>
Total	<b>2</b>	<b>9</b>	<b>13</b>	<b>24</b>
	<b>(8.3%)</b>	<b>(37.5%)</b>	<b>(54.2%)</b>	<b>(100.0%)</b>
Week	Instrument Cleaning		Total	
	GOOD	VERY GOOD		
1.00	2	6	<b>8</b>	
	(25.0%)	(75.0%)	<b>(100.0%)</b>	
2.00	5	3	<b>8</b>	
	(62.5%)	(37.5%)	<b>(100.0%)</b>	
3.00	3	5	<b>8</b>	
	(37.5%)	(62.5%)	<b>(100.0%)</b>	
Total	<b>10</b>	<b>14</b>	<b>24</b>	
	<b>(41.7%)</b>	<b>(58.3%)</b>	<b>(100.0%)</b>	

The above table includes the four parameters that is room cleaning, room accessory cleaning, equipment cleaning and instrument cleaning. These four parameters are also cross tabulated with three weeks. The room cleaning has a score high (50.0%), while score low room cleaning is score (12.5%) only. The room accessory cleaning has a score high (62.5%). While score low in room accessory cleaning is score (12.5%) only. The equipment cleaning has a score high

(62.5%), while score low room cleaning is score (12.5%) only. The equipment cleaning has a score high (75.0%), while score equipment cleaning is score (25.0%) only.

Table 4. Showing the mean score of various parameters analyzed for surface decontamination.

Mean	Probability of contamination	Potential for exposure	Risk of contamination for patient
	2.42	2.92	0.63

The above table shows that the mean risk of probability of contamination is 2.42 (low risk), the mean risk of potential for exposure is 2.92 (low risk), and risk for patient contamination is 0.63 (low risk). In this the probability of contamination and potential for exposure is low but nearby moderate.

Table 5. shows the result of one way ANOVA to see the difference between parameters and groups according to week.

Total contamination score					
	Sum of Squares	Df	Mean Square	F	Sig.
Between Groups	1.583	2	.792	.858	.438

The above table shows the result of one way ANOVA of compare the difference between the risk scores across the three weeks. The table shows sum of square 1.583, degree of freedom 2, F test Value 0.858 and p value is 0.438 which is insignificant indicating no difference in risk scores across the week.

Table 6. shows the result of one way ANOVA to see the difference between parameters between different departments

Total contamination score					
	Sum of Squares	Df	Mean Square	F	Sig.
Between Groups	10.958	7	3.31	2.505	.061

The above table shows the result of one way ANOVA of compare the difference between the risk scores across the various department of hospital. The table shows sum of square 10.958, degree of freedom 7, frequency 2.505 and p value is 0.061 which is insignificant indicating no difference in risk scores between different departments.

### **Discussion**

Infection control is very important process in the hospital for controlling the cross infection among the patients, employees and relatives.

According to this research study in surgical site there is a more chance to spread the infection because the people who work inside is directly connected with patient. Nadim Cassir, Silvestre De La Rosa, et al (20 august 2015)[4], also found high risk of cross infection in neurosurgery department after the surgery.

According to current study the ICU is a more prone for the contamination of the infection. In ICU the patient are admitted for more number of days and because of that the chance of infection is increased. Greg S. Whitely, BappSc, MSafetySc, et al (2015) [5] concluded the persistence of multidrug-resistant organisms (MDROs) within an intensive care unit (ICU) possibly contained within dry surface biofilms, remains a perplexing confounder and is a threat to patient safety.

Dhyana Sharon Ross, Dr. S. Vasantha et al,[6] concluded that Hospital is the place for cure” – this comes to our mind when we think about the hospital. Treating the patients under same roof was considered as a revolutionary idea, and was expected that it will ease the job of healing. The current study also focused on all the departments where the movement of patients takes place and was not confined to just high risk areas for cross contamination.

Weber, David J., et al (August 2013)[7] reviews the evidence demonstrating the importance of contamination of hospital surfaces in the transmission of healthcare-associated pathogens and interventions scientifically demonstrated to reduce the levels of microbial contamination and decrease healthcare-associated infections. The present study found that in various departments included in the study surface cleaning in room, instrument cleaning, equipment cleaning is proper resulting in low risk of cross contamination.

### **Conclusion**

The hospital should focus on proper cleanliness plan for surface disinfection. The high risk departments should be cleaned properly and maintain the population in low number for cross infection. The number of patient relatives should be restricted in high risk area like ICU, OT, CCU, and DIALYSIS wards. Proper cleaning of the room, equipment, instrument and accessory should be followed and reported according to a structured checklist. The existing system of Infection Control measures in this Hospital has been in practice for over a long period of time and the hospital has an infection control manual. It has all policies and procedures related to infection control activities in the hospital and identify high risk areas according to the policy. Quality check of air and water should be done regularly. Water sample should be sent regularly to check for the presence of micro organisms. The infection control nurse maintains the surveillance data on infection control. Each ward in-charge should also maintain the same. Experienced and well trained staffs only should be allowed to treat “ISOLATED” patients. Adequate gloves, masks and disinfectants are available in the hospital that must be monitored by infection control team. There should be initial orientation for new staffs on infection control.

The study revealed that current physical facilities available for infection control are good and meets the ISO standard level. If the measures followed are continuously updated and of infection control programmes. The awareness about infection control should also be developed among visitors. The awareness about the infection has to be created that will help in decrease of infections and control of the same. Upgraded the infection level can be further reduced. This can

be done by giving training awareness Training Programme on Standard Requirements, guidance on implementation.

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## **2. Cultural Mitigation: The Assortment of the Orient and the Occident (with reference to Amitav Ghosh's The Calcutta Chromosome)**

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### **Abstract**

The importance of culture is gaining attention in all over the world. India is one of the largest countries where one could look for a variety of cultures. It is a large country with an amazing collection of languages and dialects and the population of this land is made up of several racial and religious strata lying over the other. India has the mixed culture of the Aryans, the Dutch, the French, the Mughal and the British. There is a process of displacement, confusion and tension when people from different cultures interact. The assortment of the orient and the occident caused a varied cultural mitigation. The cultural change is categorized into two divisions as internal change and external change. The Calcutta Chromosome categorized in the genre scientific fiction, pivot the relationship of the East West knowledge in the field of science, technology, nationalism and modernism. Ghosh does not fully accept the conventional science; rather he traces the history of science and pseudo-science. This novel serves the fact that science, technology and medicine are not conveyed to India by the British in a one way process but in fact it involves a complex series of cross-cultural exchanges, translations and mutations.

**Keywords:** culture, multiculturalism, post-colonialism, science fiction

“Cultural Exchange” refers to the existence of different cultures in the same place and is a symbolic element of hope, equality, and tolerance. It is also an idea referring to a break with the classical conception of culture. It reflects a set of common challenges and predicament that in recent years have increasingly moved centre stage in the New Literatures in English. This shift of perception regarding culture is visible while one reads the writings of the yester years and that of the modern period. Pratt in the book *Imperial Eyes: Travel Writing and Transculturation* defines

Transculturalism” or “multiculturalism” as a phenomenon of contact zones or rather, “social spaces where disparate cultures meet, clash and grapple with each other, often in highly asymmetrical relations of domination and subordination-like colonialism, slavery, or their aftermaths as they are lived out across the globe today.”(04)

The importance of culture is gaining attention in all over the world. India is one of the largest countries where one could look for a variety of cultures. It is a large country with an amazing collection of languages and dialects and the population of this land is made up of several racial and religious strata lying over the other. These varieties lead to multiculturalism. Multiculturalism is a set of principles, policies, and practices of accommodating diversity as a reasonable and integral component of a society. The phenomenon of multiculturalism indicates the convergence of many immigrant and ethnic groups from a wide variety of countries, speaking a variety of languages, and splicing diverse cultural values and practices living

together. This happens when a nation allows people to get in or an individual designs his future upon choosing a dwelling place.

India has the mixed culture of the Aryans, the Dutch, the French, the Mughal and the British. There is a process of displacement, confusion and tension when people from different cultures interact. Rajeev Bhargava in his article “The Multicultural Framework” points out, “Multiculturalism brings together a number of distinct themes such as identity, recognition, cultural belonging, which all respond to common human needs...” (100) and all these issues form the elementary themes of the novels of Ghosh.

The assortment of the orient and the occident caused a varied cultural mitigation. The cultural change is categorized into two divisions as internal change and external change. The internal change is the change that originates within a culture by innovations, by the political and religious movements, which result in a continuous exploitation and deprivation. The changes that come to a culture or society from outside force that is by acculturalism, war and political invasion are known as external change. These changes result in a lot of variations in the traditional life of the people and, as a result, they no longer stick firmly to their tradition.

As a post-colonial writer, Ghosh takes a constructivist view of culture. He believes in the porosity of cultural boundaries and defines culture as a more porous array of intersection where distinct processors cross from within and beyond the border.

The wrenches of cross cultural clashes capture the inevitable inheritance in the post-colonial societies and Ghosh makes the meeting of people of different countries and achieves the cross cultural perspective in a very realistic tone. He demonstrates the blend and interstitial nature of diverse culture in all his novels. His novels are a sincere scrutiny of the culture of India and demonstrate the brutality of colonial rule.

In the novel *The Calcutta Chromosome* Ghosh alludes to Indian, Egyptian, American and British texts on subjects as varied, as Malariology and Gnoticism. Ghosh interrogates the cultural creation of knowledge in India and represents the discourses of science in *The Calcutta Chromosome*. This novel categorized in the genre scientific fiction, pivot the relationship of the East West knowledge in the field of science, technology, nationalism and modernism. Ghosh does not fully accept the conventional science; rather he traces the history of science and pseudo science. The life of Ronald Ross in India is one of the significant motifs in the novel *The Calcutta Chromosome*.

In the novel *The Calcutta Chromosome*, he evokes the discovery of the female anopheles mosquito and a cure for syphilis disease. This novel serves the fact that science, technology and medicine are not conveyed to India by the British in a one way process but in fact it involves a complex series of cross-cultural exchanges, translations and mutations.

In the novel *The Calcutta Chromosome* westerners come to India to do research and they seek the help of the Indians. While writing about the nations, Ghosh crosses the boundaries and traces the history of the nations in records and also ruminates the contributions for the respective nations in the field of science. He does not leave the idea that the west were also looking towards the east for sharing the values. Western science is portrayed as culturally neutral in the novel *The Calcutta Chromosome*.

In an era obsessed with technological development, the notion of knowledge and the act of passing it constitute two orienting points, and Ghosh appropriates the intense preoccupation of the contemporary world to speculate about the nervous condition of culture. Pradeep Trikha in the article “*The Calcutta Chromosome: A Literary Touchstone*” states,

The Calcutta Chromosome represents the ...tit-bits of memory and of course memory is not the individual property, it is a complex cultural and historical subject to revision and amplification to zoom in on human experiences. It represents history, science, Egypt, Bengal, the fluid interflow between rural and urban, between cultures and civilizations. (257)

There are two important spatial troops – Calcutta and New York. The main plot of the novel revolves around the major characters such as Ronald Ross, a British Scientist, who does his research in the Presidency hospital in Calcutta, L.Murugan, a Calcutta born researcher working in New York and Antar, an Egyptian computer clerk in New York. Antar describes Murugan as “...the man ... of an unplaceable accent, neither American nor Indian nor anything else, and a loud, screeching, self-satisfied voice...” (TCC 19).

Through the novel, The Calcutta Chromosome Ghosh maintains that science is a culturally contingent product too in the sense that, sometimes, the religious beliefs and rites influence scientists and their discoveries. This is exemplified by the lives and theories of scientists like Ronald Ross and his assistants Lutchman and Mangala in the novel The Calcutta Chromosome. Ghosh reformulates the old myth through the character Mangala in the novel The Calcutta Chromosome. Mangala experiments with counter science through the principles of silence and secrecy. Sonali, an actress becomes a witness to a metaphysical interpersonal transference of Laakhan’s spirit into the body of Romen Halder with the help of Mangala’s words. She says to the crowd ““The time is here, pray that all goes well for our Laakhan, once again”” (TCC 144). Laakhan, Mangala and their emissaries are placed with another super terrestrial world and life.

Mrs.Aratounian and then Urmila and Tara continue this chain reaction. Murugan, Antar, and Tara are chosen to continue the life cycle of Laakhan. It remains as a never-ending process. According to Patrick Parrinder the most important feature of science fiction is an admixture of fantasy and realism. Magic realism used in this concept dissolves the boundaries between the physical and spiritual truths and explore the possibilities of existence of various levels of consciousness. Fantasy is an inseparable part of the activities of the human mind. All individuals indulge in fantasy. There is no limit to the extent to which an individual’s mind goes when its flair for fantasy finds a free rain.

The author has operated the fantasy at three levels – verbal, episodic and structural. Verbal fantasy involves the reader into the magic web of words, and at the same time it distances him from his environment that he is able to judge events and characters without a sense of personal involvement. The readers feel alienated from each character and are drawn into the whirl of the story. According to Indian faith, human soul migrates from one body to another. However, the movement is controlled by a super power Mangala, a human being attempts to carry out the same on her own. She considers herself as a Demi God and what that means is that she wants to be the mind that set the things in motion. “On the floor, by the divan clustered around the woman’s feet, were some half-dozen people in various attitudes of supplication, some touching her feet, others lying prostrate” (TCC 130).

Mangala is represented as the great mother Kali, the terrible mother figure. Ghosh uses the Goddess metaphor to insist on reincarnation. The child in the Kalighat episode informs Urmila “Today is the last day of the pooja of Mangala-bibi. Baba says that tonight Mangala-bibi is going to enter a new body” (TCC 200). Traditional systems of thought have come under attack by modern science because traditional knowledge rarely separates religious thinking from

scientific thinking. The fact that from the western point of view, many indigenous practices seem to bound up with superstition and irrationality and hence the westerners are rejecting these practices.

In almost all cases of indigenous practices, their conceptualization, in the final analysis, is either comparable or superior to modern scientific conceptualization. The Calcutta Chromosome exhibits a realistic world where the lies of religion serve a better purpose than the truth of science. Here the images of science and religion function as a representation of a shared culture. In this novel the two contrasting societies are clearly engraved, the society of the colonized led by Ross and the other culture conducted by Mangala. The tussle between the western and eastern civilization is highlighted through an ideological conflict between tradition and modernity, faith and reason, scientific knowledge and intuitive knowledge.

Ghosts, spirits, gods and goddesses have been integral part of the tapestry of life in India. Here the ghost secures the people who come to it but in the novel *The Calcutta Chromosome* the Ghost of Laakhan tries to murder whoever stays in the station master's room. Every incident that takes place during the period of Phulboni's young stage is unbelievable.

As a medical representative, Phulboni goes to the Renupur railway station and stays in the stationmaster's room. The room in itself is a strange one. There is an old mat printed with a palm without the index finger and a lantern light. At night, he is chased by the lantern, experienced a horror, and escaped from death. There lies a story behind this horror. Laakhan being a low caste has had no specific place to live and stayed in the station master's room. Out of caste distinction, a high caste station master changes the track of the train and tries to murder him. The caste variation even goes to the esteem to take the life of a human being. He escapes from the accident and kills the master. From then onwards there remains a hallucination of Laakhan in that room and no one stays in that small room.

The sighting of ghost not human but mechanical sets in motions the various queries and mysteries to be sorted out. The religious experiences are also considered as a magic realism. Roshin George in the article "Magic Realism as a Post-Colonial Device" says, "The world of ghosts, angels, witches on brooms and even religious experiences like God revealing himself to believers, all can be considered as magic realism" (10). It also carries with it a certain magic and mystique, which reveal that the both magic and realism are vociferously articulated. As Indians are very pious in religious belief, they believe that God comes to earth in the form of human being to redeem them. To the believer it is real while to the non-believer it is mystical or frivolous. Like Mangala and Tarramoni, some people assume themselves as the alter ego of their likable God. It seems to be superstitious or illogical. It surprises or confuses the reader whether it can happen or not. The same question arises through the characters Mangala and Tarramoni.

Vijay Mishra in the essay "What is Postcolonialism?" says, "Postcolonialism is an always present tendency ... marked by a systematic process of cultural domination through the imposition of imperial structures of power" (248). It attempts to reorder the existing social and cultural practices in the changing social and cultural world. It reinvents or reinterprets the past to invoke the tradition to gain legitimacy to create new cultural and ideological conditions. The change in culture due to modernization is projected as an influence from the west. Murugan in *The Calcutta Chromosome* is a South Indian Hindu and is brought up in Calcutta. He works as a researcher in New York. He dresses always in suits, razor edged trousers, starched shirts and a hat. Due to the influence of western culture, he changes his Indian name Murugan to an Anglican name, Morgan. The assistant of Ronald, Lutchman is later renamed as Laakhan or Lakshman.

“‘Lutchman’ in one place is Laakhan somewhere else and Lokkhon in another place, and Lakshman in still another: depending on [...] the country” (TCC 79). Exposure to an alien culture brings a lot of wretchedness and makes them change their name and feel alien in their own land.

On the contrary, Ghosh portrays the western mode of life in *The Calcutta Chromosome*. Antar is an Egyptian working in America. He is a widower who leads a solitary life in his apartment with shadowy neighbours. Ava, a super computer is his sole companion and linked with the other individuals of this scientific world through his machine. He always yearns to go back home. “For years he’d been dreaming of leaving New York and going back to Egypt: of getting out of this musty apartment where all he could see .... of buildings that were almost empty as his own” (TCC 5). The machine becomes a companion for the alienated people. Antar’s attachment to computer Ava portrays his life as a mechanical one. It is a supercomputer, which speaks to him.

Ava can be taken as an attempt of the writer to look into the future. The author writes, “The device was illegal of course, precisely because it was meant for people like him, [Antar] who worked alone, at home” (TCC 4). This also indicates his status as a lonely person with no friend, or neighbour to share his emotions. Murugan a divorcee also has no companion. Subha Tiwari in the book *Amitav Ghosh: A Critical Study* comments Murugan “is a companionless except for the ghosts from the past. Antar, Urmila, Sonali and Mrs. Aratounian are his acquaintances; but none are his friends” (6).

Religion and rituals play a vital role in the lives of Indian families. Religious affiliations keep them well linked to their place of origin, especially India. It proves that religious beliefs and traditional superstitions persist in the immigrants though they stay abroad. When the immigrants Alu, Zindi, Kulfi land in their home, they choose to perform *Chitrangada*, a fairy tale written by Tagore. Ghosh is influenced by Tagore. He says, “My work has been very deeply influenced by Bengali literature. Anyone who reads *The Calcutta Chromosome* will see immediately the influence of Tagore’s ‘Kshudhita Pashaan’”. The play *Chitrangada* is about a warrior princess adapted from a story in the Indian epic *Mahabharata*. It shows the beauty of love, the equality between women and men, and internal beauty. It is a fascinating play that shows the real culture of India.

Culture is always evolving in many spheres. Indian culture at home and overseas is transforming. Culture’s exposure to the western mindset has changed the way the people view their culture which has triggered a transformation. The westernization becomes all the more apparent when Sonali Das smokes in public in *The Calcutta Chromosome*.

In a transcultural world, the initial shock of conflict and turmoil gradually gives way to confidence and hospitality. The new experience of the convergence of cultures exposes the people to refreshing, revitalizing, regenerating and reawakening experience for their complete knowledge of the world. This assortment of cultures promises enduring education, redemption, enlightenment and enrichment of life and outlook, and a sense of fulfillment. The transformation in the individual’s personality helps him discover himself anew.

Faith, reason, love, common sense and tolerance are still the greatest assets of man though mostly difficult to practice. Men, who are good at heart, can and should adhere to these virtues so that a better world may blossom. At the ideological level, borders / limitations / divisions / inhibitions are just shadow lines. Reality is different for men who are afraid of lines and what lies beyond. Being an anthropologist Ghosh realizes the impossibility of erasure of

divisions and borders both at the political and private, public and personal levels. He maintains the importance of interpersonal space to ensure a peaceful co-existence respecting the differences and idiosyncrasies.

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### **3. A Study on Womanism Validation of Black Feminist Voice in Alice Walkers** *The Temple of My Familiar*

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Alice walker remains a representative figure of African -American women. The black woman is a hybrid personality combining in her an African ancestry and an American contemporaneousness. The black woman faces the reality of double discrimination of both race and sex. A glance of black history and the survey of paths she has traversed since her days as slave women would unfold horror and disgust. One would be filled with anger and grief at in human treatment meted out to her for being both a woman and an African American.

In the Novel *The Temple of my familiar*, Alice Walker graphically portrays the worst kind of exploitation and oppression that black women have undergone As a black, she is forced to endure the horrors of slavery; as a worked, she is the object of continuous exploitation, occupying the lowest place on the wage scale, and confined to the most filthy and uncreative Jobs; as a women, her physical image is defamed, and she becomes a target of the white Master lust; as a slave, and also as a mother.

*The Temple of my familiar* by Alice Walker, published in 1989, is sequel to the color purple in 1982. The main themes in the *Temple of my familiar* by are racism, the History of black people, white and male oppression, art, and female friendship. *The Temple of familiar* follows both women and men through what becomes a history of the evolution of humankind.

The novel, *The Temple of my familiar*, is an exemplary work on racism The Novel has a hundred of themes and subjects. Ursula K. LeGuin points out, “The richness of *The Temple of My familiar* is amazing, overwhelming. A hundred themes and subjects spin through it, dozens of characters....like Dostoyvesky’s characters relentlessly raising the great moral questions and pushing one another toward self-knowledge, honesty, engagement” (San Franchio Review, 22). Racism and slave trade is an aspect that is portrayed by Alice Walker. Racism is one of the biggest evils of modern age and it was the reason for superiority over the other ethnic group or religion. It denotes prejudice, oppression and atrocities against a certain section or group of people by other class people.

There are three couples in the *Temple of my Familiar*, the old man HaI, a painter and his estranged wife, Lissie, Arvedya, a musician, and his wife Carlotta, women’s literature professor, Suwelo a History professor and his wife Fanny, a women’s studies teacher Mr. Hal and Lissie recollect many things from their past. The Blacks sufferings of women and children are few things they recall. Carlotta’s Mother Zede’s life is a fine example for slave trade. The black people were brought as slaves and they compelled to work in the fields of the white’s banana plantation. They have to struggle a lot, for centuries to get their freedom. Almost all the characters in the Novel experience suppression. Zede’s account on the slave trade throws light on their suffering, “...a long chain connecting us by the feet along one row, inverting... there was no movement uncontested by one’s neighbors’, lack of sufficient food, lack of air and exercise

never had any of us been away for air and light". (Temple, 69)...Zede as a slave recalls "the guards forced the women to mate with them, and before long each guard were chosen his favorite slave "wife...." (Temple 73).

Alice Walker developed the term "Womanist" in 1982, and according to her, "womanist is a self-confessional statement of one contemporary woman of color who believes and practices self-actualization through her spirit. All her Novels are about the African American woman's struggle for this spiritual wholeness realized after attaining sexual, political, and racial equality. Most critics categorize her writings as feminist but she rebuffs the label, and describes her work and herself as that of a womanist: 'womanist' encompasses 'feminist' as it is defined in western's, but also means instinctively pro-woman. It is not in one dictionary at all. Nonetheless, it has a strong root in black women's culture.

She calls "Womanists" as "referring to outrageous, audacious, courageous or willful behavior", of the woman who is "committed to survival and wholeness of entire people, male and female". Walker considers that the adverse period of slavery has taught African American women enough to fight for equality in gender.

Taking the term 'womanism' from one black folk expression, she gives it a meaning that distinguishes her ideology from the white feminism. While the liberation of the African American community is also the Ostensible goal of black Nationalism, her fiction exposes the ways in which the Nationalist conception of community implicitly marginalizes the concerns of the African American woman.

In *The Temple of My Familiar*, the Journey towards harmony involves consciousness rising rather than just individual coming to consciousness. Exoneration of the Mother, frequently blamed by adult children for their faults and failures, becomes a key to self-knowledge and cultural awareness in *The Temple of My familiar*, as Walker's characters guided by matriarchal wisdom, exorcise their personal anger through painful reassessments of their relationships with their mothers and grandmothers. Release of anger occurs in a moment when the conscious mind relaxes its defensive lessening of memory: "Suwelo is suddenly too tired to keep watch over the door of his heart. It swings open on its own" (Temple 403).

In the Novel, *The Temple of Familiar*, she too rejects her husband Suwelo. She says, "It didn't feel particularly betrayed as an individual by your affairs with other women; or with Carlotta in particular. You and I are constructing our own lives; Other People are bound to be important in them."

The Novel's central character, Miss Lissie, the goddess from primeval Africa who has been incarnated hundreds of times throughout history, she befriends Suwelo, a narcissistic university professor whose marriage is threatened by his need to dominate and sexually exploit his wife. Through a series of conversations with Miss Lissie and her friend, Hal Suwelo learns of Miss Lissie's innumerable lives and experience from the prehistoric world in which humans and animals lived in harmony under a matriarchal society, to slavery in the United States and regains his capability to love, nurture and respect himself and others. In this Novel, Walker presents the horrible incidences of slave trade.

Alice Walker, the poet, novelist, short story and essayist, is essentially an apologist for African American women. The undercurrent of all genres of writings is indicative of her concern for their lives. In her writings about herself, she declares her commitment: "I am preoccupied with the spiritual, the survival of the whole of people."

Her Novel proves to be not merely her fiction but one history of one life and condition of African American women of whom she is also one she says in her interview to John O' Brien, "I believe in listening to a person, the sea, the wind, tress, butt especially to young black women whose rocky road I am still traveling: (Temple 211).

The Temple of my Familiar, Walker recapitulates the history of women since the days when human civilization began, and describes how the society, which has been based on the egalitarian principles, has transformed into a society of male dominance. Walker projects in this Novel her own vision of a more complete, harmonious, and healthy human being who is healthy in body and expansive in soul. To do so, she reinterprets history by initiating an alternative myth the goddess before God the Mother before the father, and presents her womanist perspectives on race, feminism, love marriage, and Africa.

The strength of Alice Walker's Writings involves from the authors' inexorable recognition of her pace in History; the sensitivity of her work, from her profound sense of community; its beauty, from her commitment to the future.

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#### **4. Evolution of Romance from Jane Austen to Lucy Diamond**

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In this context, we will discuss how the romance evolved from the novels written by Jane Austen in the 18th century to the ones we read in current times written by Lucy Diamond.

Jane Austen (16 December 1775 – 18 July 1817) was an English novelist known primarily for her six major novels. She achieved success as a published writer with the publications of *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Mansfield Park* (1814), and *Emma* (1816). Two additional novels were published posthumously in 1818 named as *Northanger Abbey*, and *Persuasion*. Her novels gained wider acclaim and popular readership in 1833 after being republished in Richard Bentley's Standard Novels series, illustrated by Ferdinand Pickering, and sold as a set. Her nephew's publication "A Memoir of Jane Austen", fifty-two years after her death in 1869, introduced a compelling version of her writing career. Many international films are inspired by her novels, from *Pride and Prejudice* in 1940 to recent productions like *Sense and Sensibility* (1995), *Love & Friendship* (2016), and *Emma* (2020) to name a few.

Lucy Diamond, whose real name is Sue Mongredien, is an English author of female lead fiction just like Jane Austen. Lucy grew up in Nottingham. She studied English Literature at the University in Leeds. She had already written children's books under her real name, Sue Mongredien, before she began writing her first novel for adults *Any Way You Want Me* which was published by Pan Macmillan. Her first novel - *Any Way You Want Me* - was based on the feelings about motherhood, and all its joy, bewilderment, and surprises. Since then, she has had twelve novels published.

Literary critics believe that Jane Austen used the tradition of "irony, realism, and satire" to form a superior author. The understanding of Jane's writing genre is quite complex for critics. Some of her writings depict resistance to the sensationalism of modern fiction whereas some represent as otherwise, evidenced in *Northanger Abbey* and *Emma*. She eschewed popular Gothic fiction-like stories where heroine typically was stranded in a remote location or abbey. Yet in *Northanger Abbey*, she alludes to the trope anticipating a move to a remote locale with the heroine, Catherine. Austen transforms the genre in such a way that she juxtaposes reality with descriptions of elegant rooms and modern comforts, against the heroine's "novel-fueled" desires. She does not completely denigrate Gothic fiction; instead, she transforms settings and situations, such that the heroine is still imprisoned, yet her imprisonment is mundane, and real—regulated manners, and the strict rules of the ballroom. Austen's novels were not of purely romantic nature, and Victorian expectations of splendid scenes from an imaginary world are not displayed. Instead, her novels displayed the art of depicting true nature, presenting to the reader a striking and correct representation of what is daily taking place around her. So as to briefly explain that her novels depicted romance in a more realistic, and in a humorous way.

*"A lady's imagination is very rapid; it jumps from admiration to love, from love to matrimony in a moment."*

— Jane Austen, *Pride and Prejudice*

*“I hate to hear you talk about all women as if they were fine ladies instead of rational creatures. None of us want to be in calm waters all our lives.”*

— Jane Austen, Persuasion

Lucy Diamond, a modern writer with a modern way of depicting romance, is liked by many readers nowadays. Her writings mostly depict real-life problems of couples, families where all romance & fun is lost due to responsibilities, and everyday mundane activities. Her writings depict the transformation of the life of a woman from her young age, when she used to live life to the fullest, towards a married woman, having children and responsibilities. Her novels mostly teach female readers towards finding love, and romance that has been missing from our lives because of the never-ending responsibilities of family, children, and husband. Her storyline moves from the exciting life of a young girl excited to become a happy woman by finding her love and then starting a family. And then, towards losing her own identity due to the burden of her responsibilities. Consecutively, the lead character finds herself in a situation where she needs to rediscover herself, and becomes optimistic by finding a solution to develop better self-love. Lucy’s stories represent a mixture of real-life events with optimistic and fairy tale thinking.

*“It was all very well being a can-do independent twenty-first-century woman, but sometimes she just wished her dad was still around to take care of stuff like this.”*

— Lucy Diamond, The Year of Taking Chances

*“Sometimes you’ve just got to take a chance. Allow yourself to be vulnerable.”*

— Lucy Diamond, Summer With My Sister

Both Jane’s and Lucy’s writings depict real lives in their stories. There have been some similarities, but what has revolutionized in their writings is more of an optimistic approach towards life and romance. Jane’s novels are truly realistic novels where it does not matter about the endings, there is a moral lesson associated with Jane’s novels. Endings in Jane’s novels are either happy or humorously sad based on real-life situations. On the contrary, Lucy writes about how optimistic one should be, how a woman finds her way back into her happy life after she has gone through all the sufferings.

*“It made me feel as if I was taking back some control over my life when everything else had been shaken up so frighteningly.”*

— Lucy Diamond, Sweet Temptation

One common theme in most of Jane Austen’s novels is *marriage*. She often depicted the pursuit of true love to have passed through a series of turmoil, anguish, heartbreak, etc. Her novels depict reality in its own style. To acquire knowledge of her novels, we must take into account her background. There have been speculations of her failed marriage – one, from her childhood love, and the other from a mystery man who died very early before they even arrived at matrimony. Despite all these, there was no account of bitterness in her novels or her life. Though her novels show more of a reality, there is no evidence of bitterness in her romantic stories. It may seem to us lack of emotions in the characters of her novels; however, if we observe deeply, her novels

stimulates readers to supply in their real-life romance what is not there in her novels. There is one observation that I would like to point out though. It's the narrowness of novels' themes which have mostly been marriage.

*“Happiness in marriage is entirely a matter of chance. If the dispositions of the parties are ever so well known to each other or ever so similar beforehand, it does not advance their felicity in the least. They always continue to grow sufficiently unlike afterwards to have their share of vexation; and it is better to know as little as possible of the defects of the person with whom you are to pass your life.”*

— Jane Austen, *Pride and Prejudice*

*“It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife.”*

— Jane Austen, *Pride and Prejudice*

Lucy Diamond's novels' themes are very broad. Themes like marriage, family, sisterhood, friends, love, etc. are seen in various novels written by her. There is one thing common in most of her novels. All her characters' lives start with excitement and then somehow the excitement gets lost. Characters then find their way back to joys of life. The reason readers find Lucy's novel interesting is the depiction of the journey one makes to find the lost joy of life. This journey is different in every novel and motivates readers for finding good in every situation. Unlike Jane's novels, the characters in Lucy's novels are full of life and joy. A reader does not have to deep dive to understand the character and emotions. Lucy certainly knows the psychology of readers, she knows what a reader wants in a romantic novel. Romance is not a singularity, it's like the seasons we experience during a year. Just like the seasons of Fall, Winter, Summer, Monsoon, feelings change. This is exactly the psychology in Lucy's novels. Both writers have depicted emotions in their own style leading to one conclusion. Emotions change which brings changes to people's lives. Emotions are like a flowing river. Emotions also have seasons, they keep changing as per situations. Both writers have shown how people deal with changing situations, and feelings. The only difference is in their style of depiction, and themes. There is evolution only in their writings, their own experiences. Lucy's writings are a mixture of all the emotions. Her novels are funny, emotional, gripping, dreamy, and serious. Everything mixed so wisely that it becomes an absolute treat for the reader.

Jane Austen had simply depicted real-life emotions with twists and turns in such a way that morals hidden in her novels are understood by very few readers. Morals depicted in her novels are very deep that one has to understand emotions hidden in the story. She created many heroes and heroines —Elizabeth & Darcy, Marianne & Brandon, Anne & Wentworth. To truly appreciate these characters, she also created many memorable villains. She mentioned the actions of characters in a very detailed manner. This being the reason many movies are inspired by her stories. Many readers are more of a fan of Villains in her stories than heroes and heroines. Jane Austen's novels are the treatment of ordinary people in everyday life. Austen's novels are very deeply concerned with marriage and love. It is believed that many of her novels are connected with her connection with someone she fell in love with. Reviewers have praised Jane's novels for the entertainment and morality it has brought. Her novels are a precise depiction of domestic

realism showing the change from the ordinary romantic melodrama now in vogue. Jane was a keen observer and a sharp analyst. Romance and emotions she depicted in her novels were far more modern than her times. Jane Austen's novels are a realistic treatment of ordinary people in the extraordinary situations of everyday life. Her concentration on characters and personalities, tensions between the character and their society relates her novels more closely to the modern world than the traditions of her ages. Her modernity with realism, wit, sympathy, and timelessness helps explain her continuing appeal for readers of all kinds. Her novels are ordinary as well as extraordinary at the same time. The depiction of ordinary lives in an extraordinary style is what makes modern critics fascinated.

*“A woman, especially if she have the misfortune of knowing anything, should conceal it as well as she can.”*

— Jane Austen, *Northanger Abbey*

Lucy's work also represents real-life situations, but making it more of a mixture of happiness and sadness with always happy endings, teaching us optimism towards life. Her novels always teach us something, giving us moral lessons to stay optimistic. Characters in Lucy's novels get back on track of their happy life after losing it to some extent. Readers experience this journey while reading her novel, eventually they start comparing their lives with the character's life. Lucy precisely knows readers psychology and wins their hearts.

Comparing both writer's work, we see that Jane's story starts with humor, happiness in one's life, showing advancement of romance towards a real-life ending which sometimes is happy, sometimes mundane, and sometimes humorously sad eventually showing true colors of life. Her novels teach us morals, we see real-life events happening in an ordinary romance with an extraordinary way of artistic writing. Lucy's writings are less deeper than Jane's writing but her writings are equally interesting and fascinating to the readers. Jane teaches us values of relations, shows us hidden humor in challenging situations in life. Lucy teaches optimism, survival out of sadness in life, the importance of happiness in life. Lucy's writings are more of a story compared to Jane's novels which are more of a real-life experience and observations. Lucy's optimistic stories teach us to bring the same optimism in reality whereas Jane's novels are itself depiction of reality spiced up with emotions.

Briefly stating that romance has revolutionized from being displayed as the one in a real-life with twists and unexpected endings, towards the one starting with an unexpected situation, and then ending towards a perfect happy ending. Romance revolutionized towards more of a happy ending from the one being displayed as not always a happier one, more of a real-life situation.

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## **5. Uses and Effectiveness of ZOOM Video Conferencing application for English language learners**

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### **Abstract**

The web 2.0 plays a vital role in the 21<sup>st</sup> century. The Technology spread each and every corner and Teaching is one of them. In this Contemporary Era, Technology Assisted Language Learning is become an important part of the teaching and learning. In fact, MALL can be considered an Ideal solution to language learning barriers in terms of time and place. There has been a growth in the popularity of the Application of Synchronous tools in the language Classroom with a view to Developing Student's Communicative competence. For intense, desktop videoconferencing can provide students with the opportunity to practice and enhance their communication skills outside classroom setting, the present study. As we know that very well, Coronavirus disease (COVID-19) is an infectious disease caused by a newly discovered coronavirus. Most people infected with the COVID-19 virus. As per the rules and regulations of the Government of India, all the institute and Universities remain closed, because of this epidemic, the most of teachers and learners have been using ZOOM Video Conferencing application in their English Language Classroom. Researcher wishes to know the uses and effectiveness of ZOOM application for the English Language Learners.

**Key Words:** Uses, Effectiveness, ZOOM, English Language Learner

### **1.0 Introduction:**

As an Outgrowth of the wide spread of technology in our present days, Educators are forced to unify technological equipment and programs through educational procedure and methods, for the main purpose of facilitating the learning experience. The Zoom video chat app has become probably the most discussed of the variety of apps that allow learners to virtually meet even when they are forced to Study And Learn from home to stop the spread of coronavirus consequently, the main purpose of this study is examine the impact of a zoom conference as a synchronous learning procedure on emphasize the consultation, success.

Zoom Video conferencing Application Learner training can help learners develop language learning skills and strategies and learner become effective and independent language learners and Zoom Video conferencing is a promising tool that can allow students to connect across geographical, language, and cultural boundaries to promote empathy and increased language comprehension.

### **1.2 Uses of ZOOM:**

Yuan is the founder of video conferencing app Zoom. ZOOM is one of the most popular free software applications worldwide. It is used for telecommuting, distance education, and social relations. Analysts claim that it is more reliable and easier to use than competing software. Zoom is a video-calling app that is ideal for large groups because it supports up to 100 users for free. It is widely being used for meetings, online learning, and university lectures, among other

things. The app has become immensely popular as people have been forced to stay indoors due to the lockdown. The free version of Zoom allows users to enjoy unlimited 1-on-1 meetings along with group calls featuring up to 100 participants for 40 minutes.

Zoom is designed exclusively for hosting webinars, teaching online courses, and conducting online training, video demonstrations, virtual meetings and video conference, and represents an easy to use online video conferencing and meeting software that integrates video conferencing, simple online meetings, and group messaging into a single cloud-based platform. Helpful for small to medium businesses, enterprises, educational institutions, and healthcare organizations, Zoom is built to host and broadcast online meetings that can cater to up to 100 interactive video participants and 10,000 view-only attendees.

Zoom improves collaboration among teams, remote employees, and participants as they can start and join a meeting instantly with just one-touch of their mobile devices or browsers. Furthermore, this web conferencing software facilitates content sharing in wireless mode as it enhances remote access to webinars and web conference.

### **1.3 Characteristics of zoom**

The Zoom video conference app works for Android, iOS, PC and Mac. The app offers a basic free plan that hosts up to 100 participants. There are also options for small and medium business teams and large enterprises. One can adjust meeting times and select multiple hosts. Up to 1,000 users can participate in a single Zoom video call, and 49 videos can appear on the screen at once.

The app has HD video and audio capabilities, collaboration tools like simultaneous screen-sharing and co-annotation, and the ability to record meetings and generate transcripts. Outlook, Gmail and iCal support scheduling and starting meetings. In Gmail, for example, just click the calendar icon, then click the time of your meeting, then click the link under Join Zoom Meeting. If the host scheduled it, there might also be call-in options.

The Zoom video conferencing app has become a highly popular means of keeping in touch for a world increasingly in isolation during the coronavirus pandemic, both for personal and professional meetings.

#### **1.3.1 Screen sharing**

After being able to see and hear other meeting participants, screen sharing is the most important part of Zoom. Screen sharing allows for true collaboration. From working together on a proposal to demoing your company's new app, so much work gets done on Zoom's screen sharing. That's why we've put so much work into making it full-featured and versatile.

#### **1.3.2 Screen Recording**

One can share audio on screen, video on screen, any file on screen, document screen share and power point slide screen share.

#### **1.3.3 Zoom room**

Zoom Rooms are video conference room systems for meeting rooms or classrooms. It's provide an integrated experience for audio conferencing, wireless screen sharing and video conferencing. Zoom Rooms can be used for attendees in the room, or remote attendees can join from another room, from their desktop, or from their mobile device.

### **1.3.4 Zoom Meeting**

A "Zoom Meeting" simply refers to a meeting that's hosted using Zoom, and attendees can join the meeting in-person, via webcam or video conferencing camera, or via phone. For example, here's a photo of my team during a Zoom Meeting. We were all attending the meeting remotely, but sometimes, we attend the meeting via our company's conference room, where we pair Zoom with the Meeting Owl to create an inclusive meeting experience for all attendees.

### **1.3.5 Zoom Video Presentation**

The Zoom Video Conferencing app is not only a great tool for video meetings, but it can also function as a standalone recorder for video presentations. By initiating a "video conference" without any other participants, you have access to all of Zoom's tools including screen recording, white boarding, and recording.

### **1.3.6 Chat share**

Millions of people are using Zoom for video calls, but one can also learn how to chat on Zoom, so anyone can send text to your fellow Zoom meeting attendees. While you're in a Zoom meeting, one can chat with other participants.

### **1.3.7 Zoom Meeting Recording**

There are two perfect ways to record Zoom Meeting with video and audio: use Zoom local recorder or a third-party screen recorder.

## **1.4 Objectives**

To explore English language learners' attitude towards learning English via ZOOM in general.

To investigate English language learners' attitude towards learning English via ZOOM based on gender.

## **1.5 Research Questions:**

1. What are the attitudes of learners towards learning English language via ZOOM?
2. Are there any statistically significant differences in learners' attitude towards learning English via ZOOM based on gender?

## **1.6 Review of Literature**

1. "An investigation of students' attitudes towards brain-based applications in English composition skills II course: A case study." Bayindir, H. A. T. *I. C. E. Middle East Technical University* (2003).
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6. "Attitude towards the use of mobile devices for the practice of oral skills in English." Riaza, Blanca García, and Ana Iglesias Rodríguez. *Proceedings of the Second International Conference on Technological Ecosystems for Enhancing Multiculturality*. 2014.
7. "Role of motivation and attitude in introduction and learning of English as a foreign language in Libyan high schools." Youssef, Awad Mohamed S. *International Journal of Linguistics* 4.2 (2012): 366-375.

### 1.7 Methodology

The statistical tools and techniques have been used for analytically studying the whole gamut of the issues and problems that fill the gap in the existing stock of knowledge on the subject matter of English language learners' attitude towards learning English language through ZOOM with special reference to the University students in Gujarat, English language Learners graduation males and graduation females, post-graduation males and post-graduation females.

#### 1.7.1 Participants

The target group of this study consisted of students of the graduation and post-graduation who learn English language via ZOOM at the selected university of Gujarat state for the academic year 2019-2020. English language students learn English Course as College requirement to meet the demands of college employment and for further education.

#### 1.7.2 Data collection

The study was conducted at selected universities of Gujarat state. The following table shows the distribution of the sample.

List of the selected Universities of Gujarat state and samples involved in the present study

Name of Universities	No. of students in the sample	Gender
1. Parul University	74	Females
	45	Males
2. Hemchandracharya North Gujarat	41	Females
	51	Males
3. Gujarat Technological University	104	Females
	87	Males
4. Bhakta Kavi Narsinh Mehta University	23	Females
	07	Males
5. Indus university	45	Females
	41	Males
<b>Total</b>	<b>287</b>	<b>Females</b>
	<b>231</b>	<b>Males</b>
	<b>518</b>	

The universities were chosen from the population conveniently, moreover, the universities where this survey was conducted, students have mobiles with necessary facilities. The academic staffs

were cooperative which contributed to the success of the present study. The sample of this study consists of 287 Females and 231 Males, total 518 who study English Language via ZOOM.

### 1.7.3 Result and discussion

**Chart 1: Males**

Sr No	Name of the university	Positive	Negative
1	Parul University	78.14	21.86
2	Hemchandracharya North Gujarat	69.41	30.59
3	Gujarat Technological University	74.81	25.19
4	Bhakta Kavi Narsinh Mehta University	84.29	15.71
5	Indus university	84.25	15.75
<b>Total</b>		<b>78.18</b>	<b>21.82</b>

**Chart 2: Females**

Sr No	Name of the university	Positive	Negative
1	Parul University	74.47	25.53
2	Hemchandracharya North Gujarat	85.98	14.02
3	Gujarat Technological University	84.79	15.21
4	Bhakta Kavi Narsinh Mehta University	79.41	20.59
5	Indus university	86.76	13.24
<b>Total</b>		<b>82.20</b>	<b>17.8</b>

Learners, regardless of their gender, had positive attitudes towards learning English language via ZOOM. It is clear that female English language learners had more positive attitudes towards learning English language learners via ZOOM than male learners.

### 1.7.4 Summary of Findings

1. Attitudes of English Language Learning through ZOOM is very positive and a few learners are negative with the use of ZOOM for English Language Learning.
2. Female learners had more positive attitudes towards learning English Language via ZOOM than Male learners.

### 1.8 Conclusion

ZOOM has, undoubtedly made a remarkable contribution in various walks of life, more significantly to teaching of various subjects. It has offered valuable service to the learners and provided them with a powerful motivating force for productive studies. The rapid development of ZOOM application, together with the use of ZOOM by linguists and researchers on literature paved the way for introducing mobiles in language teaching and learning. Recent years have shown a boom of interest in using ZOOM for English Language teaching and learning.

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## **6. Inter-State Unskilled Migrants in Kerala: An Over View**

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### **Abstract**

*Labour is an inevitable factor of production. Large opportunities and shortage of unskilled labour despite high unemployment rate in Kerala led to the massive inflow of migrant labourers. The study attempts to trace the trends in migration based on (a) classification on the basis of origin from 2012-13 to 2017-18 (b) the District in Kerala to which they have migrated in search of employment from 2010-11 to 18-19 (c) employment status of Interstate migrant (ISM) workers in various sectors of the Kerala economy*

**Keywords:** ISM, Migration, GSVA, push and pull factors

### **Introduction**

"Migration for employment is an important global issue, which now affects most countries in the world. Two major labour market forces are in operation today that result in increased migration for work – many people of working age either cannot find employment or cannot find employment adequate to support themselves and their families in their own countries, while some other countries have a shortage of workers to fill positions in various sectors of their economies. (ILO, 1999) The UN Migration Agency (IOM) defines a migrant as any person who is moving or has moved across an international border or within a State away from his/her habitual place of residence, regardless of (1) the person's legal status; (2) whether the movement is voluntary or involuntary; (3) what are the causes for the movement are; or (4) what the length of the stay is. Interstate migration in India has increased in the past two decades from 11.08% as per Census 1991 to 12.06% per Census 2011. Kerala ranked first out of seven states for migrant friendly policies on the Interstate Migrant Policy Index 2019 (IMPEX 2019). Migrant-specific labour welfare schemes, health care services and child policies are all a part of Kerala's state policy architecture. Initiatives such as issuing alternative identity cards to provide education and welfare services to its migrant workforce, locally called "guest workers", are unique. All the above mentioned things reflect Kerala's labour friendly approach towards Interstate migrant (ISM) worker.

#### **➤ Review of literature**

Saviour (2018) in the paper *A Study on Working Conditions of Unskilled Migrant Labourers in Kerala with Special Reference to Ernakulam District* throws light upon the working environment of the unskilled migrant labourers who work in the unhealthy working conditions of the industrial sector. In spite of their vital role in the economic growth of the state, they are made to do overtime work without extra payment. These unskilled labourers and their families face health issues due to the hazardous work and improper medical care. They are not even added in any of the official records of the city. Even though they face many difficulties in the work place, they prefer to stay in the state itself, because of work opportunities. Hence there is a need

to preserve the interests of these unskilled migrant labourers to protect the social and economic wellbeing of the state as a whole.

Anjomani(2002) in the study on Regional growth and Interstate migration examines a simultaneous equation model of interstate migration using income growth, employment growth, unemployment growth, population growth, gross migration, and employment in manufacturing as endogenous variables. The results show that neither the growth of employment nor the growth of income in the destination location has been directly important determinants of migration flow.

➤ ***Significance of the study***

Kerala is going through a sea-change in its labour force. Interstate migration is an important catalyst of development in Kerala. The paradox is that inspite of high achievements in literacy, education, health etc Kerala experiences high level of unemployment too .There exists a positive correlation between education and rate of unemployment (person who are unemployed as percentage of labour force). Migrant workers occupies an important position in the labour market .Their contribution to economic development of the state by providing labour force to various economic activities which may be stagnant due to scarcity of labour force is significant..In this context a study on inter-state unskilled migration to Kerala is relevant.

➤ ***Objective of the study***

- To study the origin wise classification of Interstate migrant (ISM) workers from 2012-13 to 2017-18.
- To examine the district wise Interstate migration in Kerala from 2010-11 to 18-19.
- To examine employment status of Interstate migrant (ISM)workers in various sectors of the Kerala economy,

➤ ***Methodology***

The study focuses on unskilled migrant labourers in Kerala. The study is primarily based on secondary data. It has been collected from different sources like Government publications (Kerala Economic Review from 2010 to 2019), book, Journals and internet resources etc.

Insipite of high literacy educated unemployment is very high in Kerala. As educational level increases preference for white collar job increases.

Table 1.1 Education and level of unemployment

General education	Rate of unemployment
Not literate	4.6
Just literate	4.1
primary	2.4
Middle	4.1
secondary	10.2
Higher secondary	18.8
graduate	20
Post graduate	23.3

Source: Economic Review 2016

The shortage of native labour force to take up low-skilled, low-valued job has created a large demand for unskilled labourers in the unorganised sector and paved the way for the inflow of inter – state migrant labourers from other states. As per 2001 census 1.3% of total population in Kerala are migrants .In 2013 it increased to 2.5 million (GIFT survey,2013).The number of migrant workers has increased to 3,93,281 (as on July 31,2019) from 2,85,849 in 2018. Majority of workers are between the age group 18-35 .75 percent of the domestic migrant labourers are from five states namely West Bengal, UP, Assam, Bihar and Orissa. In Kerala the highest number of migrants are from West Bengal.

Working condition of interstate migrants are dealt under the Inter State migrant Workman Regulation of Employment and conditions of service Act 1979. As per the act the contractor has to obtain a recruitment license from the original state from where the workers are recruited and an employment license from the state where they are employed. The contractor and principal employer are liable for ensuring the provisions envisaged in the act. But in actual practice all the workers cannot be brought under the purview of the act.

Table 1.2  
 Origin wise inter -state migrant workers in Kerala from 2012-13 to 2017-18

State	Percentage			
	2012-13	14-15	15-16	17-18
West Bengal	47	45.97	46.37	41.39
Orissa	16	15.70	15.38	10.73
Bihar	9	9.36		10.13
Assam	9	10.40	10.94	14.36
Karnataka	9	7.48	7.36	1.87
Others	10	2.74	11.49	1.97
UP		2.48	2.45	3.79
Tamil Nadu		3.10	3.04	9.01
Jharkhand		2.77	2.97	4.80
Andhra Pradesh				0.48
Madhya Pradesh				0.83
Rajasthan				0.64
Total	100	100	100	100

*Source: Compiled from Economic review 2013,2015,2016,2018*

Though the inflow of migrants from West Bengal showed a declining trend during 2017-18, it is an interesting fact that more than 40 percent of inter-state migrants are from West Bengal. The inflow of migrant labourers from Orissa and Karnataka showed a declining trend during this period. But Bihar, Assam, UP and Tamil Nadu showed an increasing trend. A sharp declining trend is visible in the inflow of migrants from Karnataka during 17-18.

Table 1.3  
 District wise ISM workers in Kerala from 2010-11 to 18-19\*

District	2010-11	11-12	14-15	15-16	17-18	18-19
Thiruvananthapuram	11.77	5	3	3.5	9.06	10.81
Kollam	3.96	7	2	1.8	5.50	4.99
Pathanamthitta,	3.31	3	4	4.2	5.14	5.14
Alappuzha	2.71	10	4	4.2	6.68	7.60
Kottayam	4.07	5	7	7.4	5.07	6.47
Idukki	12.85	2	2	2.2	4.04	3.46
,Ernakulam	13.56	8	17	17.1	21.19	20.52
Thrissur	6.14	13	7	7.1	9.43	8.75
Palakkad	11.62	23	6	6.1	5.33	5.03
Malappuram	5.35	5	5	4.9	6.24	6.18
,Kozhikode	5.60	5	8	8.9	10.33	8.87
Wayanad	4.53	2	13	13.3	2.45	2.42
Kannur	6.81	9	12	11.2	6.35	6.43
Kasaragod	7.72	3	8	8.2	2.92	3.25

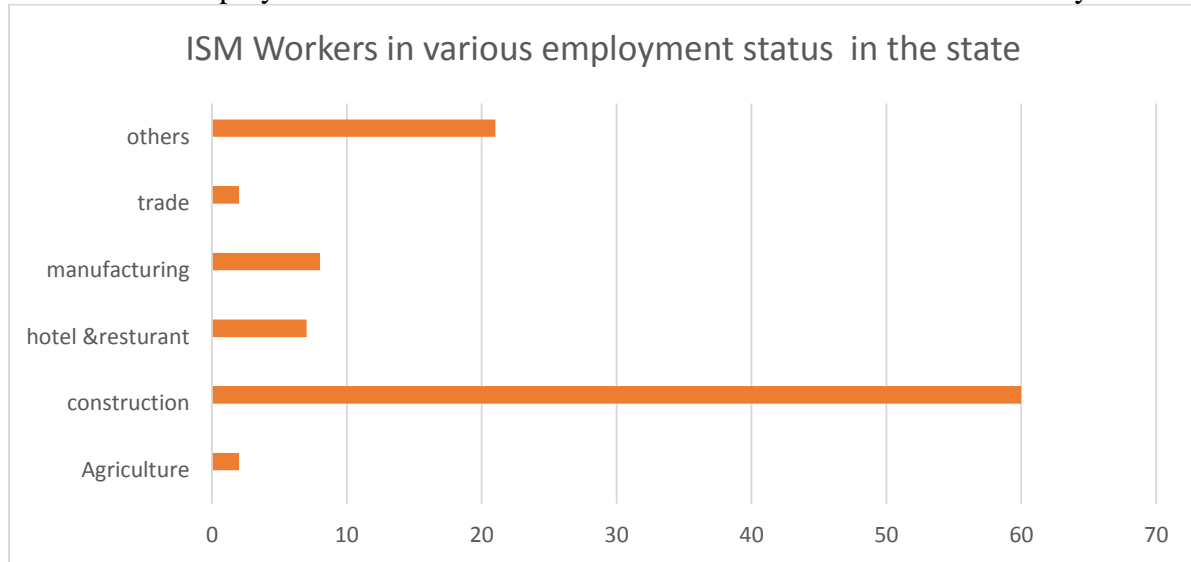
*\*Number of workers are given in percentage*

*Source: Compiled from Economic review 2011,2012,2015,2016,2018, 2019*

District wise ISM workers in Kerala from 2010-11 to 18-19 shows that except in 2011 Ernakulam has the highest number of migrant labourers. The major pockets of migrants in Ernakulam are Perumbavoor, Angamaly, Kalady, Ambalamugal, Kaloore, Kalamasseri etc. Percentage distribution of interstate migrant workers in Kerala during 2010 shows that Ernakulam district accounted for the largest number (13.56percent) and Alapuzha (2.71 percent) the least number of interstate migrant workers. In 2011 Palakkad had the highest number of migrant workers and Idukki had the lowest number. In 2014-15 Waynad, in 2017-18 Kozhikode and in 2018-19 Thiruvananthapuram occupied second position regarding the inflow of migrant workers. In 2014-15 Idukki and Kollam, in 15-16 Kollam, in 17-18 and 18-19 Wyanad had the least number of interstate migrant workers. Effects of demonetisation on the various sectors of the economy and the impact natural calamities on employment influenced the inflow of migrants with in the state.

Figure 1.1

Employment of ISM Workers in various sectors of the Kerala economy



Source: Economic Review 2013, 2015, 2016

Figure 1.1 shows that 60 percent of interstate migrants are employed in construction, 8 percent in manufacturing, 7 percent in hotels and restaurants, 2 percent in agriculture, 2 percent in trade and 21 percent in other areas like house cleaning, ironing etc. In spite of various setbacks due to natural disaster in 2017 (ockhi) and 2018 (flood) Kerala's GSVA (Gross State Value Added) grew at a rate to 6.8% and 7.5% during this period. This growth can be attributed to manufacturing, hotels and restaurants, trade etc. Here we cannot forget the role of inter-state migrants. Migrants contribute to economic growth in different ways by filling labour market needs especially in low skill segments of the market, improving market efficiency, injecting dynamism and diversity into destination states and societies (Economic Review, 2011). The main factors behind preference for migrant labourers in Kerala is that of low wages and absence of trade union among them.

There are various push and pull factors behind interstate migration. Push factors are low wages, lack of employment opportunities, crop failure, natural disaster, low standard of living etc. The pull factors behind migration are high wages for unskilled labour, large employment opportunities etc. As migrants coming to Kerala change the local economy and society they are facing some problems like problem of social integration, high duration of working hours, low real wages, stay in unhygienic areas, limited access to sanitation facilities and safe drinking water, access to public health and education are limited, very limited protection from labour laws etc. Thomas, Neena (2014) discussed the socio-economic background & housing issues faced by low income Inter-State Migrant (ISM) labourers working in construction sector in India. The study throws light on various aspects -they are forced to live in polluted environment and poor housing conditions during their stay at destination place. But there is also another side to the reality that they also carry out anti-social activities during their stay at destination place and they also lack identity of who they are, where they are from and what they exactly do. Saikia, Dilip (2015) in her study on Migrant Workers in Kerala: A Study on Their Socio-Economic Condition

tries to examine the economic condition of the migrant workers in Kerala. Poor economic conditions in the native place and high wage rate and better employment opportunities in Kerala, along with several other overlapping factors have been identified as the main reasons of migration to Kerala. Though there is barely any change in the nature of employment of the migrants even after migration, there has been a shift from the low-income brackets before migration to high-income brackets after migration. Notwithstanding the improved income level the living condition for most of them is deplorable, most of them live together in either poor rented houses or work sites with one room shared by many, without proper provision of hygienic sanitation.

### ***Suggestions and Conclusion***

Internal migration, not only improves households' standard of living and their socioeconomic status, but also it contributes to the growth of both regions (migrate to and migrate from). Undoubtedly we can say that migrant labourers play a pivotal role in the economic growth of Kerala economy. Kerala government should envisage the scheme of Inter State migrant/worker welfare scheme properly. Government should take necessary steps to have accurate data on interstate migrants. Proper measures should be implemented to improve their living conditions.

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## **7. Saga of Dalit Women in Urmila Pawar's *The Weave of My Life***

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### **Abstract**

This paper portrays *Aaidan* of Urmila Pawar. His history written in Marathi has been converted into English. It centres around the encounters and difficulties looked by Dalit ladies in the Indian male-centric culture. These encounters and problems are plainly novel, incredible and broadly rehearsed. The examination managed the battle against the freedom of Dalit ladies from poverty, neediness, youngster marriage, and shame.

**Keywords:** Caste, Gender, Humiliation Oppressed and Struggle

Momentum research dissects the severe impacts of social frameworks dependent on distant ladies. It likewise accentuates the genuine truth of abuse, brutality and racial and ethnic victimisation Dalit ladies. The chronicled history of Urmila Pawar gives a fundamental investigation of the agony and enduring endured by Dalit ladies. Urmila Pawar's *The Weave of My life* portrays the battle of three ages of ladies. It features the troubles of life in unapproachable networks, particularly ladies.

Urmila Pawar's *The Weave of My Life* gives subtleties of the creator's battle to adjust his legitimate and family exercises. *Karukku* is the primary Tamil Dalit story composed by the Dalai Christian lady Bama, which tells the horrors against Dalit Christian ladies. Dalit research seldom focuses on the issues of Dalit ladies. Crafted by these essayists adjust to the overall thought that both race and sexual orientation mistreat distant ladies.

The last book is a bit of history. Around then, ladies were ignorant even in regarded families, but since they were conceived in Hindu families, they despite everything lived in different information encounters. Then again, Dalit ladies have been denied of every one of these rights from birth. They have a double existence dependent on sexual orientation and standing.

Pawar gave the littlest subtleties of the abuse and misuse of young ladies and young ladies. Now and then, the mortification is extraordinary to such an extent that their compassion can sting the understudy. Pawar portrayed abuse and appetite towards young ladies in the accompanying statements. At whatever point they eat a decent dinner or a decent supper, it is hard for them to control it. When Pawar has identified with the occasion,

Once, I went to attend a wedding at my sister-in-law's place, along with two of my nieces. However, when we three spout girls set down to eat and begun asking rice repeatedly, the cook got angry, 'Whose daughters are these anyway? 'He burst out. 'They are eating like monsters' then someone answered 'they are from our'' Sushi's family! Daughters of Arjun master!' On hearing this, the host came forward. 'Oh! Are they? All right, all right let them eat as much as they want! Serve them well!' The cook returned with more rice but being called monster was not easy to digest, and we politely declined. (*The Weave of My Life*, 139).

At some point, her colleagues chose to cook. In the end, when their folks leave, they will come back to the place of a young lady named Tarlatan Savant. They examine what everybody ought

to bring, the maker, and so on. ‘What would be advisable for me to thought? They don’t say anything. “You Must Bring Money” (*The Weave of My Life*,96), cooked by Sushu Dhaka, Kamal Chaman and Sunland Bhopal the young lady cooks rice, side dishes and essential however exhausting vegetables. When Pawar expounded on this sad occasion,

They did not allow me to touch anything. However, we all ate together. I enjoyed the meal. The next day I was horrified to hear that my eating had become the hottest topic for juicy gossip. Girls were whispering in groups about ‘how much I had eaten. (*The Weave of My Life*, 96).

Catching news of many people passing that day, Urmila felt incredibly embarrassed. The account shows two significant issues in the nation’s social legacy. Kids give indications of class qualification and discourtesy, and impoverished individuals are mortified due to hunger.

Dalit ladies are mistreated and abused by first-class men and even Dalit men. This brought about them being annoyed all through the study hall. Under the severe impact of race and sexual orientation, the method of the partition of Dalit ladies is agonisingly passed on through Urmila Pawar’s *The Weave of My Life*. Pawar’s record avoids different positions, “settings”, and the content can be deciphered as a mind-boggling story that the chauvinist initially saw the world from his situation in the subject. Yet, From a female point of view, it keeps on astounding class proprietorship.

As indicated by reports, there have been numerous occurrences including misuse and maltreatment of Dalit ladies. Pawar goes to show the crate made by his mom and how she remains outside the extravagant house is such a plot.

Memories of humiliation and resistance delineate the reproduction of caste as a form of modern inequality both in the village and the city, and people would first purify the Aaydan, the basket, woven by Dalits by sprinkle water on them to wash away the pollution. Only the would they touch them and drop coins in my hands from above, avoiding contact as if their hands would have burnt if they touched me. (*The Weave of My Life*,105).

Urmila Pawar depicted the numerous fierce occurrences of physical savagery that have made distant ladies endure their families. Urmila’s cousin (Susheela) has hitched to a drunkard. Her relative and her better half-beat her for a little explanation. Around evening time, she came back to her ordinary condition of injury and draining and came back to her maternity ward. Pawar’s dad didn’t uphold the thought. He unequivocally accepts that ladies should remain in the legal counsellor’s office. Even though she is knowledgeable and puts stock in Dalit instruction, she doesn’t consider sex to Dalit ladies.

Another ladylike Dalit who showed up in her history is Bhikiakka. Bhikiakka wedded a man and had two youngsters. He remarried and took his significant other who lived with him at home. She had five or six kids. All the youngsters, spouses and husbands live in a little house in a wooden house in Mumbai. He annoyed Bikakka for different reasons practically every day. The spouse snatched her and kicked her for a couple of reasons. Once in a while, he even whipped her. One lady loudly maltreated him. Despite quite a time, he was as yet ready to endure.

Everybody called Bhikiakka’s husband ‘Jobber’ or ‘Mirjolekar’. When he visited the village, he invariably came to visit us. My mother hated the very sight of this man. ‘The bastard has ruined my niece! It’s because of his beatings that she has lost all her teeth!’ She used to complain behind his back bitterly. But she spoke to

him civilly, leaving he would use it as a pretext for beating Bhikiakka in case she did not" (*The Weave of My Life*, 113).

At the point when the spouse's maltreatment crossed the outskirts, numerous other ladies in Maharawada went around the house. This might be the standard of dalitwad. Pawar's sister is one of the casualties of this merciless brutality. Her sister is an informed lady, single, and informed man. He passed his four-year college education. However, he used to manhandle his significant other consistently. Regardless of whether she was pregnant, he regularly kicked her on the stomach. Urmila Pawar stated,

Dalit men fight for humanity, but what is society, even they do not know because they do not have an association towards their wives. (*The Weave of My Life*, 13).

Pawar has not just shared the dismal existence of Dalit ladies, yet additionally demonstrated her a feeling of the delight of stirring mindfulness, which would achieve a significant change in their condition and condition. Pawar discussed his dad's passing in third grade. The mother didn't visit any network administrations or other program coordinators, yet went to work and brought her youngsters up in her quality. During school hours, she had just two garments to wear, and she alternated wearing them for three or four days.

They cut the garments once per week, and he has a propensity for spitting around him, which is hugely disappointed with specific individuals because Urmila doesn't have the foggiest idea about this awful way. Pawar is exceptionally appreciative to his instructor Diwalker, who showed him the significance of habits and neatness. He got his first rupee grant, and the fourth grade is twelfth. This is the first run through in quite a while life. He sees ten obligations, and one pay two debts. The educator requested that he utilise the cash. Purchase two new garments.

Pawar brings up the contrasts between the places of people and the titles they have been given. He said that if any man were advanced, he would be "Bhaushaeb" or "Raosaheb". However, a female cop would be "Bai" without Sahib's title. As an author of Dalit, he felt offended about his position and his rundown. Because they utilise English, all ladies today are designated "woman" paying little mind to their situation. This makes an issue for confidence in ladies. Pawar used the case of his sibling Sahu to feature another significant problem for young men. At the point when her sibling brought forth a child, the kid's fascination was incredibly profound. Namkaren will be made at Ratnagiri. The name Namkaran supplanted the nearby name Barse in Marathi. In the conversation, the sisters raised the issue of young ladies' property rights after marriage. Dr Babasaheb's New Indian Code Act was additionally talked about

Don't you know that Babasaheb had asked in the Hindu code Bill to give the daughters their share of the property? So come on, get up now! (*The Weave of My Life*, 217).

He additionally referenced another episode, including his girl's procurement of lodging rights. All the sisters accumulated around Sahu's child for a naming service, brimming with trust. They battle with siblings. Notwithstanding, her mom censured her girls for anticipating something from my sibling since they are so educated and have carried on with a charmed life from that point onward. This implies life partners and girls have a characteristic option to get some salary from their folks.

Pawar likewise recounts to the tale of Joyti, who attempted to take another lady's kid for her significant other's child kid. He pondered his story "Shalya". The narrative of Joyti with five girls. At the point when she got pregnant for the 6th time, she stressed that her better half would mishandle her for bringing forth a young infant lady. He discovered that his girl had changed

another unmarried young lady, who brought along an infant kid. Pawar composed that when she was welcome to peruse stories at the occasion, Hararischandra underlined that they should keep their children together and show others that they have a child, in actuality. The equivalent is valid for the little girl's parental rights after marriage. This is a touchy issue that she concentrated on when she left the Ratnagiri home.

The reason for Pawar's epic is to underline his character. She discussed her private life and beneficial experience. He concurred: the creator expounded on social truth, not close to home life. In this manner, his novel portrays in detail how men, ladies and youngsters collaborate with the cutting-edge world-schools, urban areas, families, majority rule government, activism, society, a religion that brings religion into another time and new space. Consequently, this novel includes station classification and sexual orientation, which is additionally demonstrated in the mistreatment of Dalit ladies. He scrutinised the whole cycle of ladies' segregation by supporting ladies and made their battle "secretly" to conceal reality.

In the novel *The Weave of My Life*, there is not any story, in which Urmilla gives a few hints of the dismissal of Dalit ladies. A model is a point at which a lady enters Pawar's home to discover a spot for her better half who has fled. 'He yelled that this devious child beat me with no arrangement or reason. May his face consume. There are signs that the Dalit ladies' Ambedkarite development has partaken in a few freedom developments. She composed:

...These and many such women who made history by participating in the Ambedkar movement became a source of inspiration for us... (*The Weave of My Life*, 240)

Urmila also made specific indications indirectly to her own life where she has now started a Dalit women's organisation for the welfare of Dalit women. She says that there are so many issues concerning the women in our community, such as ignorance, casteism, employment and others. That is why all of us must come forward and unite. Thus, through her novel, Urmila Pawar enables herself to map the Dalit modernity as a social experience in the process. It is a narrative of how Dalit women encountered modernity the school, city and so on used them for their welfare and development. She openly challenges the caste and gender discrimination drawn upon Dalit women. She even provides different suggestion to protect the rights of Dalit women and also to fight against such evils.

Toward the finish of the dedication administration, he challenged the severe loss of life in Maharashtra. Pulled by the widow's 'Mangalsutra' and the green wristband was additionally broken. At last, she cleaned the kumquats on her temple with her significant other's left toes. Urmila questioned the function

This ritual is a relic of the past, but it continues to be performed even after the conversion. This ritual is no less than a drama, a big show. Moreover, it is also an insult to the woman. I refused to perform it. (*The Weave of My Life*, 133).

Prof. Ramakant Jadhav may endorse Buddha Panchayatan choice on 14 April 2002 concerning the withdrawal of widows and infringement of Mangalsutra. He summed up his "Aaydan" issue, yet it is a virtual certainty throughout everyday life, regardless of whether anybody acknowledges it or not. The anecdotal '*The Weave of My Life*' has portrayed by the trustworthiness, transparency and strength of the Dalit ladies' understanding. It can be effectively contrasted and the accounts of African American ladies. The English interpretation of Maya Pandit is instrumental in catching the crude ethnic traditions of Marathi. In the finish of the diary Urmila Pawar,

Life has taught me many things, showed me so much. It has also lashed it me till bled, I don't know how much longer I am going to live, nor do I know in what form life is going to confront me let it came in any form; I am ready to face it stoically. This is what my life has taught me. This is my life, and that is me. ( *The Weave of My Life*, 165).

Pawar's history has generally lauded in Marathi writing. Meanwhile, he has increased the third sort of pride. Nonetheless, she was reprimanded for her work with prominent ladies' gatherings and open exhibits of Dalit's lineage.

The previously mentioned research affirms the accompanying realities: Although Dalit ladies abhor the privileges of first-class ladies and carry on with persecuted carries on with, their endeavours to change their future are admirable. They bravely battled against all types of life to build up such a situation throughout everyday life, consequently making way for people in the future. Standing separation, class and gender are disallowed.

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## **8. Diasporic Constructions of Home and Dehome- A Post Colonial Study of the Novels of Rohinton Mistry**

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### **Abstract**

The research paper explores the difficulties faced by the Parsis, the miniscule minorities in India. The Parsis were the emigrants of India and they were given asylum in India on certain conditions. The conditions included some socio-cultural restrictions too which in turn made their life rather miserable and their sense of freedom had been robbed off. They started experiencing inequalities as any other diasporic communities do. Their minority consciousness is outpoured through the writings of Parsi writers. Rohinton Mistry's fictional works incorporate the anguish, fear, and anxiety faced by the Parsi people in India. This paper is an attempt to trace the history of Parsis and to present how Rohinton Mistry plays the role of an archetypal of the Parsi community. This paper also posits Mistry as a Post Colonial writer and examines his works highlighting the experiences of the writer in exile, his diasporic anguishes and above all his search for Parsi roots.

**Key Words:** Minority Psyche, Colonialism, Colonized subjects, Diaspora,

*The dialectic of place and displacement is always a feature of post-colonial societies whether these have been created by a process of settlement, intervention, or a mixture of the two. Beyond their historical and cultural differences, place, displacement, and a pervasive concern with the myths of identity and authenticity are a feature common to all post-colonial literatures in english. ( Bill Ashcroft Empire 9 )*

Historically the Parsis were the remnants of the ancient Persian Zoroastrians. The Arab invaders in Persia tortured the Iranians and the latter, in fear of religious persecution, migrated to Sanjan in Gujarat in India. Novy Kapadia and A.G.Khan, the renowned Parsi scholars in their *The Parsis: Madyan to Sanjan* detail the reason for their migration from Iran to India:

The Parsis are the descendants of the Iranians who had sought refuge in India in the eighth century A.D. when Iran was conquered by Arab invaders. The Arabs demanded that the defeated Iranians who practiced the ancient monotheistic religion, Zoroastrianism, convert to Islam. Consequently many Zoroastrians fled from Iran and sought refuge in India. (Preface)

At first, the Hindu King Jadhav Rana refused them shelter by showing a glass of milk filled almost to the brim symbolizing that his place was full. At this moment, the Dastur (priest), who was the leader of these refugees, put a golden ring into it. By this symbolic act, he showed that just as the ring had not spilt the milk, but filled up the cup, they would also bring riches and prosperity to that area if granted shelter. Pleasantly startled by this act, the king was ready to provide them shelter. They requested the King to give them freedom of worship, freedom to rear

up their children in their own traditional way and land for cultivation. The King accepted their plea on certain conditions. Novy Kapadia and A.G.Khan record the conditions:

- i. Adopt the Gujarati language
- ii. Women would wear sari
- iii. Men should handover their weapons
- iv. Venerate the cow
- v. Perform the marriage ceremonies at night. (Madyan to Sanjan xii)

The socio-cultural and religious conditions put forward by the Indian King made the life of the Parsis rather miserable and they thought that their freedom had been robbed of. This feeling has haunted succeeding generations of the Parsis. Furthermore, the attitude of the Hindu mainstream community towards these migrants hastily evokes their helpless minority consciousness. Their pertinacious attempts to assimilate themselves into a so far alien culture are futile and so quite naturally they result in the loss of identity.

The Parsis, despite finding refuge in India, feel that their identity is contested and negotiated. David Theo Goldberg and John Solomons in their *A Companion to Racial and Ethnic Studies* stress the importance of identity: "...identity gives one a sense of personal location, and provides a stable core for one's individuality; but it is also about one's social relationships, one's complex involvement with others and in the modern world these have become even more complex confusing" (6).

The migrated Parsis in India possess confused identities and have experienced a great sense of alienation. Homi Bhabha, a Parsi critic, in *The Location of Culture* while asserting the plight of the diaspora community clearly claims that the diaspora community must play two roles, "as an ambassador and a refugee" (68). The Parsi community in India too acts successfully as a cultural ambassador and a social refugee. Though the Parsis are loyal to the rulers, as Uma Parameswaran in "Home is where your feet are, and may your heart be there too!" says "they were sandwiched between two rocks" (39). At times, the Parsis face multi-dimensional problems at the hands of the mainstream community.

In the beginning, the Indian Parsis were subjected to suppression and this condition was rather changed during the British era. The Parsis got easily acquainted with the alien rulers. When the Britishers left India, the situation of the Parsis worsened to a certain degree. Yet, they could not claim the status of subaltern. For, most of the Parsis were economically flourished and even the poor Parsis were offered financial assistance by the wealthy Parsi trusts. On the ethnic identity and religion of the Parsis, Nilufer E.Bharucha in *Ethnic Enclosures and Transnational Spaces and Multiculturalisms* claims that

Even if the Parsis in postcolonial India do not enjoy the status they did as a colonial elite, they are not exactly a subaltern group. The fabled status of Parsis as one of the wealthiest Indian communities has declined and there is some real poverty among them today, but there is still the cushion of very substantial Trust Funds administered by the Parsi Panchayat in the form of welfare schemes, grants to widows, scholarships for students and subsidised housing estates.... (54)

The minority consciousness of the Parsis finds significant place in the writings of the Parsi writers. Anjali Roy in "Local as Global: Resistance of the Place Form in Post-Colonial Cultures" talks of Parsi fiction as the trend setter of ethnic writing in India:

Parsi fiction begins the trend of writing ethnicity. Indian fiction in English develops particular ethnic enclaves inhabited by religious minorities, Parsi

(Rohinton Mistry, Kaisad Gustad), Anglo-Indian (Allen Sealy), Sikh (Shauna Singh Baldwin) .... The synonymy of the novel with the nation is interrogated through the novel's employment in the deconstruction of the nation from the multiple perspectives of gender, class, ethnicity, religion and caste. (20)

The Parsi writers articulate their minority psyche through their writings and by theorising their consciousness, they achieve a potential space in the literary world. In other words, the Parsi literature is a particular mode of textuality of an institution. It is a set of textual arrangement, which works to organize and co-ordinate the actions, positions and identities of the Parsis who inhabit them. Firdaus Ganga, Bapsi Sidhwa, Farrukh Dhondy, Boman Desai, Meher Pestonjee, Rohinton Mistry, Farishta Murzban Dinshaw, Ardashir Vakil, Gieve Patel and Keki. N. Daruwalla are notable Parsi writers who express the Parsi consciousness in their writings.

One of the features of the Parsi writing is that it explores the Parsi origin and reveal the inner worth of the community. Parsi literature in India traces its origin to Shah Nama (934-1020), a famous Persian epic by Firdausi. Behram Malbari, the Parsi poet published his collection of poems *The Indian Muse in English Garb* in 1877. His other striking collections are *Gujarat and Gujaratis* (1882) and *The Eye on English Life* (1895). Keki.N. Daruwalla is a remarkable poet and his major works are *Under the Orion* (1970) and *Crossing of Rivers* (1976). Nergis Dalal, the famous woman writer's first novel *Minari* (1967 ) and her subsequent novels *The Sisters*(1973) and *The Inner Room* (1975) are hard-hitting novels. Bapsi Sidhwa, the Pakistan based woman novelist, has achieved fame with her *The crow Eaters*(1978), *The Pakistani Bride* (1983), *Ice-Candy-Man* (1988) and *An American Brat* (1993). Perin Bharucha, the distinguished Parsi writer's novel *The Fire Worshippers* (1968) is a big hit in the literary world. Farrukh Dhondy, an expatriate Parsi novelist is well-known for his children's books like *East End at your feet* (1976) and *Come to Mecca and Other Stories*(1978). He is a famous playwright too. His novel *Bombay Duck* (1990) won him immense popularity. Firdaus Kanga is noted for his novel *Trying to Grow* (1990). Boman Desai's *The Memory of Elephants* (2001) won him success as a writer. Gieve Patel, a modern Indian poet, is famous for his momentous work *Naryal Purnima* (1965). The Parsi writers, especially the foreign settled authors have scarcely dealt with the story of their present home. Their concentration rather dwells on their community. The present paper attempts to read the Parsi consciousness focusing mainly on Rohinton Mistry. Rohinton Mistry, the author under study, was born in 1952 in Bombay, India. After completing BA in Mathematics and Economics at the University of Bombay, he emigrated to Canada in 1975. Being a folk singer, Mistry migrated to Canada with the intention of becoming a folk artist. But, attracted by literature, he began to write continuously.

Within a short span of ten years, Mistry published three works. He began his literary career as a short story writer. In 1987, he published a collection of short stories called *Tales from Firozsha Baag* in Canada. It appeared with the title *Swimming Lessons and other stories from Firozsha Baag* in USA in 1989.

Mistry, as an exponent of Parsis consciousness in his works strives hard to uphold the Parsi norms, canons, and conventions. His writings are culture-specific and as they unravel the unheard of and unrecorded miseries of the Parsis, his works can be termed as minority discourse. For, his works are institutional that question the cultural power centers and express the Parsi consciousness.

Mistry's first novel *Such a Long Journey*, published in 1991, deals with the sufferings of a Parsi in the political turmoil of 1971 Pakistan war. It was shortlisted for the Booker Prize. His

second novel *A Fine Balance* was published in 1995. It was also shortlisted for the Booker Prize in 1996. Mistry published his third novel *Family Matters* in 2002.

Mistry's works *Such a Long Journey*, *A Fine Balance*, *Family Matters* and his short story collection *Tales From Firozsha Baag* (hereafter referred to as *Journey*, *Balance*, *Family*, and *Tales*) reveal in Parsi identity. His maiden novel *Journey* revolves around the life of Gustad Noble, an ordinary middle class Parsi, whose sufferings are at once personal and racial. His personal sufferings caused by his son Sohrab's refusal to join IIT, the heap of money packages sent by his friend Bilimoria and the death of his friend Dinshawji are borne out of his patriarchal emotions and domestic disorders. His racial sufferings caused by Bilimoria's death, and the destruction of the holy wall are mainly political and religious and he has to bear these sufferings for being a Parsi in India. The novel is set against the 1971 Indo-Pak war and the emergence of a new nation, Bangladesh. Besides highlighting Indo-Pak war, Mistry also portrays the Indo-China war of 1962. The novel also probes into the suspected death of Lal Bahadur Shastri and Feroze Gandhi, and highlights Nagarwala Case in which a Parsi falls into a trap laid by a top politician.

In his second novel *Balance*, Mistry creates two major Parsi characters Dina Dayal and Maneck Kohlah and through them he expresses the Parsi consciousness. Mistry tries to construct the Parsi identity by portraying Dina, and Maneck in the backdrop of Emergency which was declared in India in 1975 by the former Prime Minister, Indira Gandhi.

Dina, after her husband's death lives alone and being a lady of iron will and determination she thrives on by depending upon her self employment. She makes clothes and later appoints Om and Ishvar as her assistants to make clothes for an export company. Besides Om and Ishvar, Maneck, her friends' son also stays with her as a paying guest.

Om and Ishvar come to Bombay from their village to escape from the atrocities of high caste men. Their ambition to earn money fails to bear fruit as they fall prey to the forced sterilization programme which is one of the horrors of the Emergency. They are reduced to beggary at the end of the novel. Dina cannot continue her tailoring business without Om and Ishvar and so she goes to her brother Nusswan's house as an unpaid servant maid. Maneck is not able to bear his friends Ishvar and Om's tragic end and commits suicide.

Quite evidently, the main characters in *Balance* strive hard to get their life balanced between hope and despair. But to their shock, only despair occupies their life and every thing ends badly. Besides treating the horrors of Emergency, the novel also highlights Indira Gandhi's assassination.

The novel *Family* has a religious background. Zoroastrianism forms a part of the thematic concern in the novel. Yezad authentically highlights several aspects of Zoroastrianism. Yezad metamorphoses from an ardent hater of Zoroastrianism to a committed religious man. He nurtures a special bond with his religion and begins to follow Parsi faith strictly. His new incarnation fails to earn the love of his wife and children.

*Family* is a brilliant portrait of family matters. The story focuses on an old Parsi, Nariman and his affair with a Christian lady called Lucy. Nariman's condition is rather unpleasant and because of his parents' compulsion, he marries a Parsi widow Yasmin with two children, Jal and Coomy. Mistry highlights Parsis' disapproval of intercommunity marriages. The novel also unravels the Parsi anxieties, emigration, and insecurity felt by the members of his community. In addition to the racial anxieties, the Babri Masjid demolition which shook the city of Bombay in 1992 is also discussed in this novel.

Mistry's collection of short stories *Tales from Firozsha Baag* consists of eleven intersecting stories. His stories can be classified into two: 1] stories which deal with Indian life and 2] stories which deal with the experiences of Parsi emigrants. The stories have two primary settings, Bombay and Canada. The Baag residents are typical Parsis and all the stories deal with their beliefs, life style and problems.

Diasporic consciousness is evoked through the sense of dislocation, rootlessness, alienation and depression. Diasporic writers are haunted by the homeland memories, and Mistry, too, keeps his mind's eye open to the retentive memory of his native land--India. While treating Parsi theme, Mistry portrays Indian life both in the colonial and postcolonial contexts.

Displacement constitutes one of the most prominent features of post-colonial society. Mistry's works carry postcolonial effects and diasporic experiences, and hence, it is quite relevant to read him in the postcolonial context. This paper posits Mistry as a postcolonial writer and examines his works highlighting the experiences of the writer in exile, his diasporic anguishes and above all his search for Parsi roots.

Colonialism has brought vast changes in the lives of the colonial subjects. Hybridity-the mixed identities of the persons - and preservation of ethnic identity are the results of colonial rule. Syncretism denotes the sharing of western forms and techniques with the indigenous styles. It can produce a cultural affiliation over and above caste, class, religion or nationality and lead to cross - cultural exchange between western and non-western societies. Postcolonialism, besides inculcating self / other, centre / margin consciousness in the people, articulates hybridity, migration, syncretism, cross-cultural tension and transnationality.

Postcolonial studies started with Edward Said's book *Orientalism*. He is followed by an array of key theorists like Homi Bhabha, Gayatri Spivak, and Frantz Fanon. Said's *Orientalism* claims superiority of the occident's (white people) to the Orient (black people). In his view, East is feminized and the West becomes masculine. For him, "the Orient was not (and is not) a free subject of thought or action" (3) and "Orientalism as a Western style for dominating, restructuring, and having authority over the Orient"(3). He proceeds that "Orientalism...is not an airy European fantasy about the Orient, but a created body of theory and practice in which, for many generations, there has been a considerable material investment"(6). Many theorists criticize Said's *Orientalism* as it is the sum of West's representation of the Orient. It reflects his bias and his attitude towards the Orient is unfair. Homi Bhabha refutes Said's concept of the Orient and extends the notion: "The objective of colonial discourse is to construe the colonised as a population of degenerate types on the basis of racial origin, in order to justify conquest and to establish systems of administration and instruction" (qtd. in Mongia 41). In his book *Black Skin White Masks*, Frantz Fanon, a French writer and a victim of Colonialism, gives vent to his outpourings on the psychological effects of Colonialism that induce in a black man a total sense of inferiority. "The white world ... the only honourable one, barred me from all participation. A man was expected to behave like a man. I was expected to behave like a black man" (qtd. in McLeod 21).

Colonial discourse degenerates the colonized people and imposes colonist supremacy. Postcolonial discourse is an oppositional discourse to colonialism. The word 'post' in Postcolonial suggests 'after'. To Bhabha, 'post' in Postcolonial does not merely mean 'after': the 'post' rather indicates a space of cultural contest and change. Craig Calhoun in *Understanding Sociology* analyses the problems faced by the Postcolonial society:

Under colonialism, the foreign elite pursued lives of leisure while local people were forced to labor in fields and mines or as servants. Traditional political systems, patterns of land use, production methods, and other elements of local culture were exploited or banned to suit European goals. Small numbers of natives might be hired as soldiers or given enough European education to serve as clerks, but no more. (242)

Colonialism allowed the once colonized people to think inferior of themselves. The consciousness of 'Other' is implanted on them and the thought of 'Self' is far away from the indigenous people. Colonialism leads to various kinds of discriminations among the people. It divides the countries into two compartments i.e., 'rulers' and 'the ruled'.

Apart from highlighting the differences between high / low, centre / margin, post colonialism also deals with ethnic identities. Nilufer E.Bharucha asserts

The politics of ethnicity also operates within postcolonial spaces. In postcolonial societies, the dominant group becomes the norm and the ethnic minorities become marked. So postcolonial texts do not merely foreground resistance to the colonial past or resultant psychic traumas but also focus on indigenous domination and marginalisation within the new national spaces. (Ethnic Enclosures 50)

Postcolonialism not only discusses ethnicity but also hybridization of culture, language, cross-cultural tension, and conflict within one's self. Quite naturally, post colonial writing discusses the experience of various kinds as ethnic relations, race, migration, suppression, homeland, creolization, decolonization, exile, and diaspora. Among these, race and ethnicity are the deciding factors of cultural differences. Michael Ryan in *Literary Theory : A Practical Introduction* discusses race and ethnicity and claims that: "Race and ethnicity, in other words, for all their imaginary qualities, are not erasable marks. Rather, they are one of the most effective and compelling determinants of cultural difference and of literary specificity" (148).

After the decline of the British empire, people from all over the country began to move towards western nations with an aim to attain material prosperity. People who hail from the same region with the same cultural background constitute a diaspora community. Generally, the term diaspora, is used to describe Jews who dispersed in the 8<sup>th</sup>, 6<sup>th</sup> century B.C from their home - land. Later on, this term is applied to any group of people who migrate from their native soil to various places. The diasporic community often experiences a sense of rootlessness, alienation, and depression. The mental and physical distance from their native soil eventually makes a sense of displacement in their minds. They are possessed with the memories of their native land and this nostalgic memories allow them to remain secluded from the dominant community. Sumitra Mishra in "Monica Ali's *Bricklane*: Alienation, Acculturation and the Diaspora" writes:

This clinging to the past, and the nostalgic longing for the motherland in the first generation migrant parents becomes very restrictive for their children who look forward to integrating with the culture of their new home. The children fail to appreciate the sense of dislocation, the anxiety of homelessness or the adherence to the ethnic cultural mores by their parents. Therefore they often rebel or remain recalcitrant. Ever willing to 'integrate' or 'assimilate' with the host culture, the second generation children opt for 'acculturation' as the mode of integration by adopting the food, dress, language, customs and behaviour of their immediate society. They want to make themselves invisible by downplaying the signs of their ethnic identity and culture. (43)

Once the migrants longed to migrate to foreign countries but when their migration is fulfilled, the new environment does not allow them to fit within it. The cultural difference is the major part which excludes them from assimilating with the new soil. They are caught between two worlds i.e., native and foreign. The people, who possess different culture, language, tradition are somewhat secluded from the mainstream community. They are exposed to displacement and fragmentation. The feeling of rootlessness creates a sense of alienation in their minds. In *Beginning Post Colonialism*, John McLeod discusses the sufferings of the migrants:

In migrating from one country to another, migrants inevitably become involved in the process of setting up home in a new land. This can also add to the ways in which the concept of home is disturbed. Migrants tend to arrive in new places with baggage; both in the physical sense of possessions or belongings, but also the less tangible matter of beliefs, traditions, customs, behaviours and values. This can have consequences for the ways in which others may or may not make migrants feel 'at home' on arrival in a new place. (211-212)

The people living in diasporic exile have created boundaries to exclude themselves from others. They try to preserve their ethnic identities through the process of non-assimilation, due to their much alleged sense of inferiority. Further, their prolonged belief in their religion, culture, tradition are considered to be the barriers between the ethnic group and the other major groups. Patricia Jeffery in *Migrants and Refugees : Muslim and Christian Pakistani Families in Bristol* underscores the fact that the members of the ethnic groups believe,

...they are inherently different from outsiders, and that these differences result from biologically heritable traits. This is particularly true of 'racial' groups, but it is true also of groups between which it would be impossible to delineate any cluster of genetic differences and whose differences are those brought about by different processes of socialization. (88)

The Parsis in India, though a refugee minority, resemble the colonized subjects elsewhere. However, having been affected by the mainstream community in India, the Parsis are further colonized by the Europeans. Besides being spatially colonized, they were mentally colonized. During the beginning of the colonial period, the Parsis were doubly colonized. But in the course of time, their colonial psyche began to wane and they tried to mingle with the British people as the latter were their oppressors' oppressor. They began to identify themselves with the foreign invaders of India. They focused their attention towards the British culture to the extent of earning the enmity of the other Indian communities.

The diasporic communities are always possessed with the sense of homelessness. John McLeod claims the superiority of 'home':

The concept of 'home' often performs an important function in our lives. It can act as a valuable means of orientation by giving us a sense of our place in the world. It tells us where we originated from and where we belong. As an *idea* it stands for shelter, stability, security and comfort (although actual experiences of home may well fail to deliver these promises). To be 'at home' is to occupy a location where we are welcome, where we can be with people very much like ourselves. But what happens to the *idea* of 'home' for migrants who live far from the lands of their birth? How might their travels impact upon the ways 'home' is considered? (*Beginning* 210)

And, this sense of homelessness is overwhelming among the Parsis and they, therefore, are peripatetic in search of home all over the world. The Parsi diasporic writers like Rohinton Mistry, Farrukh Dhondy, Boman Desai, and Bapsi Sidhwa pour out their consciousness of 'home' in their literature. Their cravings for home reflect everywhere in their writings.

The image of home in Parsi literature always haunts the psyche of the immigrants, and they want to associate with the home of their birth. Subhendu Mund in "Identity Crisis: Indian English Novelist in a Globalised World", sharing the views of Robin Cohen on diasporic community, observes: "All diasporic communities settled outside their national (or imagined national) territories, acknowledge that 'the old country' – a notion often buried deep in language, religion, custom or folklore – always has some claim on their loyalty and emotion"(63).

Diasporic writers live in two cultures : the cultures of their native land and settled nation find amicable space in their writings. Only few writers exclude them from this commitment. Rohinton Mistry in his works articulates the experiences of the settled nation and the native land which exists still in the mind as an unfulfilled dream. However, Mistry, being only a modern remnant of the old Parsi tradition, never dissociates himself from India and its tradition. Yet, his works can be seen as a document of the tormented psyche that struggles to adapt two traditions. Though Mistry searches for his roots in India, his adopted home, the sense of homelessness haunts him forever and he pines quite obscurely that all the nations are not his own.

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## **9. A Study on the College Students' Perception on the Creation of blogs as a Learning tool to inculcate 21st Century Skills (4Cs)**

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### **Abstract**

The four Cs are more important for students now than ever before in this globally and digitally interconnected world from cradle to career. As all the industries demand a workforce with twenty first century skills to ensure competitiveness in a global economy, teaching fraternity is in the condition to prepare civically engaged, critically thinking, digital literate, globally aware and an effective communicator. Thus it drew my interest to conduct this study and practice the use of blog creation to inculcate 21st Century Skills (4Cs) among college students in order to achieve The United Nations' Sustainable Development Goals (SDGs). Interval data were gathered from 20 final year under graduate students from different streams who are from four districts such as Virudhunagar, Tirunelveli, Thoothukudi and Madurai. The twenty samplers were divided into four groups to carry imaginary blog creation projects related to 21st Century Skills (4Cs) namely Creativity, Collaboration, Critical Thinking and Communication. For the qualitative and quantitative aspect of the study, content analysis techniques were employed to analyze the data which were collected by open and closed ended question forms. After three weeks of time this quasi-experimental study data is summarized by applying t-tests to identify the usefulness of the learning tool to the students and also the findings of the study hypothesized that the use of blog creation is significant in helping the students to be proficient to imbibe the 4Cs using blog creation as a learning tool for their adventurous career.

**Key words:** Twenty first century skills (4Cs), Sustainable Development Goals, blog creation, quasi-experimental study and t – tests.

### **Introduction**

Rosefsky Saavedra and Opfer (2012) urged:  
... if we believe 21st century skills are the key to solving economic, civic, and global challenges and to engaging effectively in those spheres, then we must act upon the belief that using those skills to overhaul our education systems is possible. (p. 12)

The first comprehensive framework for conceptualizing different types of twenty first century skills was created in 2006 and updated in 2015 by the Partnership for the most popular Four Cs of 21st Century Skills(P21) for college and workforce. P21 Framework is a model for incorporating Four Cs into learning in today's environment. The Four Cs consists of Communication, Collaboration, Critical Thinking and Creativity which allows students to be better-prepared for today's highly collaborative, innovation- focused workforce.

The interconnectedness of our global economy, ecosystem, and political networks require that students learn to communicate, collaborate, and involve in problem solving tasks with people worldwide.

The global workforce management expects its learners to enter the world with the ability to solve problems, synthesize and transmit ideas in both written and oral formats, work

effectively with diverse groups and find inventions, innovations and products. But there is a wide range of gap exists between 21st century skills employers and proficiency of learners which leads to global unemployment crisis. This could be attributed to lack of Four Cs teaching and learning process in K-12 education. Hence this research paper focuses on the ways to incorporate 4Cs effectively with the help of blog creation based learning as the employers demand fewer people with basic skill sets and more people with complex thinking and communication skills (Levy & Murnane, 2005). According to Warschauer and Grimes (2007) web 2.0 is the base for social applications like wiki, facebook, and blogs. Web 2.0 communications have become a central component of many students' daily and academic lives (McBride, 2009). In this context, blogs offer many benefits for teaching Four Cs which motivate students to become better readers and writers, promote autonomous learning, enhance discussion among students by posting comments and encourage students to use the technology meaningfully. Classroom management, collaborations, discussions and having comprehensive archived student portfolios are some benefits of using blogging as a teaching tool for this study.

Aydin (2014) has reviewed the studies conducted on adopting blogs in developing language skills. He concluded that blogs are an effective learning tool that enhances language skills. A myriad of e-sources have been uploaded in the tutor's blog in the form of books, published papers and videos on Four Cs to increase samples interest in reading and writing ability. Blogs constitute a constructivist way of learning (Richardson, 2010). Blogs are also a collaborative learning tool which has aroused a great interest among educators lately (Godwin-Jones, 2003). Blogs are interesting teaching and learning tool to share wide range of knowledge consistently within framed time limit. Blog discussions may help to improve feeling of community among students (Miceli et al., 2010). By writing comments, critics and feedback to each other's page and interaction among users are necessary to improve the overall quality of a blog. This study adopted project based learning via blog to foster college students' proficiency in Four Cs to work with global team in the future.

"21st century skills" and "college and career readiness" have recently become watchwords in education. The Partnership for 21st century skills advocates adoption of local, state, and federal policies that support explicit integration of 21st century skills into instruction for all students (P21, 2009). Hence this research throws its light on 21st century learners to transform them think critically, communicate globally, collaborate for globalization and be creative with the use of web 2.0 tools.

### **Methodology**

By bearing the importance of Four Cs in mind, the following one research question was framed in order to assess the effectiveness of using blogs as a learning tool to inculcate 21st Century Skills (4Cs):

How can blogs transform the learning experience and foster the 4Cs?

The blog was chosen for this research as the best teaching tool for teaching Four Cs because promote participation and collaboration of knowledge and skills, global communication and collaboration. Blogs are the potential for interactive spaces for authentic exchanges. Strategies including reading logs, encouraging reading and writing and responding around a particular theme or focus. Students can become creators by using files, documents, pictures, texts sound files and links and teachers can facilitate interactions with diverse cultures, ethnicities, and social contexts.

The researcher created a tutor blog developing Four Cs skills and learner blog was created by the learner to express about his/her insights of Four Cs during this study. The Four Cs instructional process has been undertaken by the researcher via the tutor blog created by her at <http://fourcs.wordpress.com>. The researcher uploaded sources for Four Cs in the form of powerpoints, audio and video, incidents, facts, images, articles, reports etc in tutor blog. Effective Communication skill traits (Completeness, Concreteness, Clarity and conciseness) were taught by uploading related sources besides giving a project titled 'Role of technology to develop reading skill'. Six crucial Collaboration skills (Articulation, Organization, team Collaboration, Long – term thinking, Dependability and adaptability) have been taught to the samples by allocating a project titled 'Skill development and employment for future workforce' in order to determine possible solutions to develop economic status of India. Essential Critical Thinking skill and problem solving skill (Analysis, Interpretation, Inference, Explanation, Self-regulation, Open-mindedness and Problem solving) have been were given as instructions to samples besides assigning a project work on the title 'Socio-economic development in rural India' to find solutions for India's biggest challenge. The requisite skills for Creativity (Risk taking, Knowledgeable, Communication, Transformation and innovation) have been drilled in order to find 'Ways to nurture creativity from cradle to career'. At the end of the Four Cs instructional process, project works were assigned related to each C for assessing samples in achievement post-test.

The uploaded materials were learnt, assessed and explored by samples within the first two weeks of the study in order to strengthen samples' proficiency in Four Cs for which tutor blog played a vital role. Twenty samples in four groups representing each C were asked to complete project works for each C to measure progress of their knowledge in Four Cs and also uploaded their perceptions, ideas and solutions in different forms in learners' blog by the end of the third week. Table one illustrated the learners' blogs in detail. Out of four groups of samples only two groups (Critical thinking and Communication) could complete their project works perfectly. Both qualitative and quantitative aspects of the study have been adopted for assessment and evaluation process.

Blogging was the prime tool for this study. The data collection instruments consisted of a questionnaire, Four Cs achievement pre and post tests. The second tool was blog creation projects for Four Cs. This quasi -experimental study used the following a three – step procedure by taking three weeks of time.

#### Step 1: Four Cs instructional process in researcher's blog

Twelve questions for pre – test and twelve for post-test have been posted in tutor's blog and first and foremost samplers were asked to attend pre-test followed by secondarily post-test for assessment and evaluation purpose. A few pre-test example questions are what do you mean by 21st Century skills? Are they important for today's workplace? If yes/no, why? The result of the pre-test showed that samples possessed below average knowledge in Four Cs. After pre-test, samples' insights on Four Cs have been progressed by the researcher's instructional process using blog which consists of Youtube video links, e-books, images, powerpoint presentations related to Four Cs.

Step 2: Practice for blog creation – Twenty samples learnt blog creation via youtube channels on their own but only four learner blogs have been taken for this study and the rests have posted their perceptions, shared ideas and views in comments.

#### Step 3: Four Cs imaginary project based learning

The Four Cs project works and questionnaires were framed in such way that samples have to be dwelled in them deeply to face this competitive world. The solutions were determined by the samples for their assigned project works along with supportive e-sources like Youtube video links, e-books, images, powerpoint presentations in their respective blogs. Samples were uploaded the solutions for their project works by writing articles, creating videos and powerpoints on their own followed by achievement post-test.

### **Data collected**

Closed and open ended questionnaires for pre and post test, mobile-assisted interviewing system, samplings and observation are tools used to collect data for this study. The data collected were analyzed with the help of a t – test. The pre and post test have been used to measure samples' knowledge in Four Cs (Refer to Figure one and two). Samples technical skills have been observed during the second step. The samples Four Cs knowledge have been assessed during the third step procedure via post achievement test using open and closed questionnaire besides assigning project works (Pie-chart A). A few example questions from post achievement test are how do you develop your writing skill? Does blog play an important role for your creativity? Why collaboration is needed to work in global team? Etc.

#### **Analysis and Findings**

Pre-test has been adopted during the first step procedure (Four Cs instructional process in tutor's blog). The pre – test result shows that most of the samples lack basic knowledge in Four Cs (Figure 1). X axis represents Four Cs and Y axis represents performance of the samples.

C I – Communication (20%) C2 – Collaboration (23%) C3 – Critical Thinking (30%) C4 – Creativity (30%)

After Four Cs instructional process the post – test have been conducted, pre and post test have been analyzed using t - test which reveals that samplers inculcated better knowledge in Four Cs (Figure 2). X axis represents Four Cs and Y axis represents performance of the samplers.

#### **Post - test Result (After Four Cs instructional processes) - Figure 2**

C I – Communication (30%) C2 – Collaboration (50%) C3 – Critical Thinking (60%) C4 – Creativity (70%)

The second step procedure (Practice) highlights that most of the samplers possess technical knowledge for blog creation and the rest were instantly learnt steps for creating blogs.

Table: 1 (Practice – Second step procedure)

Four Cs	Blogs created by Samples'	Title of the Project works for the Samples
Communication - C1	<a href="http://useofreading.blogspot.com/2020/04/reading">http://useofreading.blogspot.com/2020/04/reading</a>	Role of technology to develop reading skill
Collaboration - C2	<a href="http://collaborationworkplace.wordpress.com">http://collaborationworkplace.wordpress.com</a>	Skill development and employment for future workforce
Critical Thinking - C3	<a href="http://newcriticalthinking.wordpress.com/2020/04/06/critical-thinking/">http://newcriticalthinking.wordpress.com/2020/04/06/critical-thinking/</a>	Socio-economic development in rural India
Creativity - C4	<a href="https://creativityfromcradletocareer.blogspot.com/">https://creativityfromcradletocareer.blogspot.com/</a>	Ways to nurture creativity from cradle to career

Four Cs imaginary project works have been assigned for samplers to transform them for achievement test. The result of the achievement test has been figured out in pie – chart (Figure 3)

using t-test which proved that most of the samplers' twenty first century skills have been tremendously progressed but communication proficiency were not up to the required standard.

Four C's imaginary project work results (Figure 3)

C1 – Communication (40%) C2 – Collaboration (70%) C3 – Critical Thinking (80%)  
C4 – Creativity (90%)

Discussion and conclusion

In recapitulation, the Four Cs demands communication skill proficiency in each and every stage but the impact of first (Figure 1 and Figure 2) and third step of procedure (Figure 3) have showed that eighty percentage of the samples, communication proficiency is not satisfactory but the gradual progress has been identified in other Three Cs. The research also proves that the samples possess high-tech technical competency (Table 1). In summing up, the research factually highlights three interdependent teaching strategies for teaching fraternity to merge the wide range of gap exist between 21st century skill employers and outcome of today's learners by achieving these industrious tasks: (a) Striving to adopt Web 2.0 tools for Z learners' Communication skills with a focus on netiquette (b) Assigning real world challenges to resolve using technology and (c) Creating Four Cs teaching and learning environments supported by loyal y technology. It is exactly the correct time for teachers, tamers and students to embrace by adapting the technological pace and 21st century skills needed in order to be successful and globally competent to face the present demand and essentiality for bright career opportunities universally deciding the destination one should reach comfortably and shine at the pinnacle of success..

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**10. The Bio politics of Postmodern Bodies and the Power over Life:  
A Reference on Paul Kalanithi's *When Breath Becomes Air***

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This research paper aims to address the upsurging health portfolio conscience among the world citizens, marching towards an unpredictable New Normal, with marketing arrows being aimed from various directions. The literary text taken for reference is a world-renowned memoir by Paul Kalanithi, who consciously made life worth living in the face of death. Paul Kalanithi was diagnosed with stage IV lung cancer at the age of 36, when he was at the verge of completing his training as a neurosurgeon. His words live as a guide and gift to the readers, when he died in March 2015, while working on his memoir titled *When Breath Becomes Air*. A text written with so much emotional intensity, Paul wished/wishes to die a 'Responsible Death' which could spread awareness of Life, that many are not blessed with in reality. In a Covid -19 scenario, where global citizens are conscious about health/immunity, this research paper stresses on the importance of biopolitics which is sustained to rule the world in future.

The Biopolitics of Postmodern Bodies and the Power Over Life: A Reference on Paul Kalanithi's *When Breath Becomes Air*

A glimpse of history always shows enlightening factors on superimposing biopower over anthropological innovations, discoveries and inventions. The research paper responds to queries on the basic norms of sustaining human life, emergence of biopolitics in our day to day life, different response to impertinent questions, paradoxes, its increasing theoretical weight, its recesses, folds, and shifting contours. Global debates over healthcare, social security, retirement ages, abortion, and immigration are always chronic, bitter, and entrenched that in many countries they have led to violence and the breakdown of longstanding political institutions. Political leaders engage in struggles over the unequal global distribution of essential medicines and medical technologies, which are mostly visible only during a pandemic. The emergence of a global trade in human organs, with body parts excised from the healthy bodies of the poor in impoverished regions of the earth, and then transported and transplanted into the sick bodies of the rich, is constantly witnessed through ages in history. The Post-Covid scenario has literally pushed the world to a New Normal, stressing weightage on health norms and biopolitics.

This research paper aims to address the upsurging health portfolio conscience among the world citizens, marching towards an unpredictable New Normal, with marketing arrows being aimed from various directions. The literary text taken for reference is a world-renowned memoir by Paul Kalanithi, who consciously made life worth living in the face of death. Paul Kalanithi was diagnosed with stage IV lung cancer at the age of 36, when he was at the verge of completing his training as a neurosurgeon. His words live as a guide and gift to the readers, when he died in March 2015, while working on his memoir titled *When Breath Becomes Air*. A text written with so much emotional intensity, Paul wished/wishes to die a 'Responsible Death' which could spread awareness of Life, that many are not blessed with in reality. In a Covid -19 scenario, where global citizens are conscious about health/immunity, this research paper stresses on the importance of biopolitics which is sustained to rule the world in future.

In addition to bioethics, biotechnology, biopower and biohistory, scholars have proposed to undergo research on bioculture, biomedica, biolgitimacy, bioart, biocapital, biolabor,

bioscience, biohorror, bioeconomics, bioinformatics, biovalue, biodesire, biocomputing, biotheology, biosociety, and biocentrism.

For many centuries, the scholarly definition and characteristic privilege for sovereign power and politics was the right to decide life and death. The right which was formulated as the power of life and death was in reality the right to take life or let live. Power in this instance was essentially a right of seizure: of things, time, bodies, and ultimately life itself; it culminated in the privilege to seize hold of life in order to suppress it. Since the classical age the West has undergone a very profound transformation of these mechanisms of power. "Deduction" has tended to be no longer the major form of power but merely one element among others, working to incite, reinforce, control, monitor, optimize, and organize the forces under it: a power bent on generating forces, making them grow, and ordering them, rather than one dedicated to impeding them, making them submit, or destroying them.

Paul Kalanithi's tribute towards the sense of death and his emotional bonding with his family is reflected in his definition for Biopolitics, the future of anthropology. There has been a parallel shift in the right of death, or at least a tendency to align itself with the exigencies of a life-administering power and to define itself accordingly. This death that was based on the right of the sovereign is now manifested as simply the reverse of the right of the social body to ensure, maintain, or develop its life. Yet wars were never as bloody as they have been since the nineteenth century, and all things being equal, never before did regimes visit such holocausts on their own populations. But this formidable power of death-and this is perhaps what accounts for part of its force and the cynicism with which it has so greatly expanded its limits-now presents itself as the counterpart of a power that exerts a positive influence on life, that endeavors to administer, optimize, and multiply it, subjecting it to precise controls and comprehensive regulations. Wars are no longer waged in the name of a sovereign who must be defended; they are waged on behalf of the existence of everyone; entire populations are mobilized for the purpose of wholesale slaughter in the name of life necessity: massacres have become vital. It is as managers of life and survival, of bodies and the race, that so many regimes have been able to wage so many wars, causing so many men to be killed. And through a turn that closes the circle, as the technology of wars has caused them to tend increasingly toward all-out destruction, the decision that initiates them and the one that terminates them are in fact increasingly informed by the naked question of survival. The atomic situation is now at the end point of this process: the power to expose a whole population to death is the underside of the power to guarantee an individual's continued existence. The principle underlying the tactics of battle-that one has to be capable of killing in order to go on living-has become the principle that defines the strategy of states. But the existence in question is no longer the juridical existence of sovereignty; at stake is the biological existence of a population. If genocide is indeed the dream of modern powers, this is not because of a recent return of the ancient right to kill; it is because power is situated and exercised at the level of life, the species, the race, and the large-scale phenomena of population.

This determination to die, strange and yet so persistent and constant in its manifestations, and consequently so difficult to explain as being due to particular circumstances or individual accidents, was one of the first astonishments of a society in which political power had assigned itself the task of administering life. In concrete terms, starting in the seventeenth century, this power over life evolved in two basic forms; these forms were not antithetical, however; they constituted rather two poles of development linked together by a whole intermediary cluster of relations.

The old power of death that symbolized sovereign power is carefully supplanted by the administration of bodies and the calculated management of life, in the memoir of Paul Kalanithi. During the classical period, there was a rapid development of various disciplines—universities, secondary schools, barracks, workshops; there was also the emergence, in the field of political practices and economic observation, of the problems of birth-rate, longevity, public health, housing, and migration. Hence there was an explosion of numerous and diverse techniques for achieving the subjugation of bodies and the control of populations, marking the beginning of an era of "bio-power." The two directions taken by its development still appeared to be clearly separate in the eighteenth century. With regard to discipline, this development was embodied in institutions such as the army and the schools, and in reflections on tactics, apprenticeship, education, and the nature of societies.

On the contrary, the pressure exerted by the biological on the historical had remained very strong for thousands of years; epidemics and famine were the two great dramatic forms of this relationship that was always dominated by the menace of death. But through a circular process, the economic—and primarily agricultural—development of the eighteenth century, and an increase in productivity and resources even more rapid than the demographic growth it encouraged, allowed a measure of relief from these profound threats: despite some renewed outbreaks, the period of great ravages from starvation and plague had come to a close before the French Revolution; death was ceasing to torment life so directly. But at the same time, the development of the different fields of knowledge concerned with life in general, the improvement of agricultural techniques, and the observations and measures relative to man's life and survival contributed to this relaxation: a relative control over life averted some of the imminent risks of death. In the space for movement thus conquered, and broadening and organizing that space, methods of power and knowledge assumed responsibility for the life processes and undertook to control and modify them.

Western man was gradually learning what it meant to be a living species in a living world, to have a body, conditions of existence, probabilities of life, an individual and collective welfare, forces that could be modified, and a space in which they could be distributed in an optimal manner. For the first time in history, no doubt, biological existence was reflected in political existence; the fact of living was no longer an inaccessible substrate that only emerged from time to time, amid the randomness of death and its fatality; part of it passed into knowledge's field of control and power's sphere of intervention. Power would no longer be dealing simply with legal subjects over whom the ultimate dominion was death, but with living beings, and the mastery it would be able to exercise over them would have to be applied at the level of life itself; it was the taking charge of life, more than the threat of death, that gave power its access even to the body.

No human life, not even the life of the hermit in nature's wilderness, is possible without a world which directly or indirectly testifies to the presence of other human beings. "Paul's decision to look death in the eye was a testament not just to who he was in the final hours of his life but who he had always been. For much of his life, Paul wondered about death – and whether he could face it with integrity. In the end, the answer was yes" (225). All human activities are conditioned by the fact that men live together, but it is only action that cannot even be imagined outside the society of men. The immune system is both an iconic mythic object in high-technology culture and a subject of research and clinical practice of the first importance. Myth, laboratory, and clinic are intimately interwoven. By the 1980s, the immune system was

unambiguously a postmodern object symbolically, technically, and politically. The biologics of communication affect immune system discourse about the body's 'technology' for recognizing self and other and for mediating between 'mind' and 'body' in postmodern culture. The immune system is a diagram of relationships and a guide for action in the face of questions about the boundaries of the self and about mortality. Immune system discourse is about constraint and possibility for engaging in a world full of 'difference', with non-self.

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## **11. Collective Resurgence: Towards Subaltern Empowerment in Mahashweta Devi's *Rudali***

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### **Abstract**

Mahashweta Devi's (1926-2016) *Rudali* is a valid documentation of the unremitting struggle of the subalterns. The complex history and the palpable pain of the dalits are embodied in her writings. She adapts a detached tone in the novel to reemphasize the fact that they had been always kept outside the socio-cultural context. The paper is an attempt to trace the metamorphosis of Sanichari from a resilient prey to its obdurate manipulator. Through her, Devi highlights the counter possibilities of resistance lying behind the oppressive system, for she capsizes the conventional role of mourning to an effective resource of survival. Hence it's not only a means of survival but a subaltern tool of vengeance. *Rudali* is then a revolutionary dalit saga of life affirming values of sustenance and survival and can be read as a quasi-spiritual experience.

**Keywords:** Dalit, Feminism, Postcolonial, Subaltern, Marginalisation

Issues of gender inequalities and themes of women empowerment have become a part of the mainstream discussion in scholastic discussions. One can clearly visualize that when caste, class and gender start interacting in the intricate hierarchical structure of Indian society women automatically become marginalized and more vulnerable. Spivak in her essay, "Can the Subaltern Speak?" makes a valid comment; "The subaltern has no history and cannot speak, the subaltern female is even more deeply in shadow." (287) <sup>1</sup> Hence the plethora of women writing in India exposes multifarious dimensions of marginal subalternity.

Mahashweta Devi, (1926-2016) prolific writer and Journalist from Bengal is a blend of writing and social activism. She is the recipient of prestigious awards like Padma Sri, Padma Bhushan and Jnanpith Award. Her oeuvre of writing reclines in the post colonial era which is exclusively dedicated for the cause of oppressed communities in India. She strips away the romantic concept of democracy by exposing the virtual slave trafficking that fosters under the pretense of democracy. Hence, her empirical writing on the historical untold suffering of the tribal communities has been an affluent site of academic discourse.

The social structure in India is caste-centric where caste and authority go hand in hand and hence oppression is inheritant for both the exploiter and the oppressed. Mahashweta Devi's *Rudali* is a valid documentation of the unremitting struggle of the subalterns, coupled with an unwavering endeavor to oppose the authority with the agenda of empowering the subalterns. The novel traces the metamorphosis of Sanichari, a dalit middle-aged untouchable woman, from her initial vulnerability to a potential agent in the phallogocentric society. Sanichari, a ganju and a resident of Tahad village in Chotanagpur encounters a chain of predicaments including the demise of her close ones. But, by refusing to be subservient to the abject conditions, she makes strident efforts of survival by empowering herself as well as her community.

Sanichari repudiates her victimization at the very outset by refusing to admit her deprived situation as the outcome of fate. She retorts to her mother-in-law: "You were born on a Monday – was your life any happier?"(71) She understands that it's not a matter of being born on a particular day, but the socio-economic condition that is accountable for their absolute destitution. Hence, Devi authoritatively brings out the issue of social divergences in the very first page, and thereby emphasizing the fact that all the socially deprived people share the common legacy of victimization. The novel also traces the underlying principle of Hinduism which legitimizes the depriving positions of the Dalit communities in India. Hence through Sanichari, Devi rejects the role of providence in scheming the fate of the subaltern and stresses the need of transformative politics.

Devi effectively expresses the position of subalterns with no burdening scenes of external conflicts or political aggression. For she in an interview opines: "As a writer I feel a commitment to my times, to mankind and to myself". The view of life portrayed in Devi's writing is a new yet real world of experience wherein the unspeakable are the speaking subjects. The complex history and the palpable pain of the dalits is embodied in her writings thereby she tries to bring to the centre what has been considered marginal in the history.

The domination of the high caste has been so pervasive down the ages that the dalits have been barred from having access to anything for many centuries. Their socio-economic condition, deprivation of food and health service often exposes the subalterns to epidemics. In the absence of sufficient resources their lives are easily susceptible to diseases and death. It is well demonstrated through the various deaths delineated in the novel.

Sanichari's husband died of cholera after consuming the (contaminated) "sanctified milk" at the Baisakhi mela. The priest unjustifiably demanded money for this 'prasad' and later demands final rites since he died there. Sanichari had no other option than to spend "a precious rupee and a quarter on a spartan offering of sand and sattu which Budhua offered as *pinda-daan*."(74) Hardly did she know that the similar religious ambush was waiting for her at Tahad too. She was pestered to do the rituals the second time which pushed her to be mortgaged to Ramavatar, according to which she will reimburse an amount of rupees fifty by extending her bonded labour over a period of another five years. Hence, she was unable to shed a drop of tear either at the death of her husband or her mother-in-law.

Religion in India is exceedingly institutionalized, and demands ceremonious rituals. The theological knowledge which has been monopolized by the Brahmins is one of the major themes dealt in the works of Devi. Every demise in the village brings financial crisis for these subalterns who are already impoverished and the following funeral rites demand too much beyond affordability. In one such occasion Sanichari exclaims: "Was one to weep or worry about how to burn the corpses and feed the neighbours cheaply at the shraddha(72) . Devi ironically portrays the deplorable predicament of the underdogs. Since Sanichari had to pool up money for the funeral rites, she fails to mourn. One can see that religion is not a source of solace or redemption but a source trauma and suffering for people like her. Hence, the feudal structure, in collusion with the religious establishment, further deteriorated the downtrodden in diverse ways.

Budhua followed his father's fate and died premature due to Tuberculosis and his hunger-driven wife Parbatiya, too left the house only to become a prostitute in Tohri. Sanichari was disappointed by the running away of Haroa, (Budhua's son) and it was during her incessant hunt for the latter that she happened to meet Bikhni, (her childhood mate), whose condition

was equally pathetic. Sanichari offers shelter to Bikhni, when she finds her dispossessed in the market. The corresponding prototype of suppression that they experience collectively enhances a strong sense of affiliation between them. The sense of harmony amidst the downtrodden is often juxtaposed with the internal treacheries among the privileged classes. Even the simplest pleasures like owning bangles or comb becomes a distant dream for them. On the other hand, the upper caste landowners lavishly spend for snobbish pageantry. The biased system is best explicated through this concurrence.

When Sanichari and Bikhni are left penniless they aspire wholeheartedly endorsed their combined efforts towards a new vocation. Their maiden venture as rudalis was the funeral of Bhairab Singh and they found the profession quite adaptive. Moreover this new profession not only enabled them to escape from the domination of the privileged classes but also generated a tangible income for their subsistence thereby making them more assertive. The initial outstanding performance not only exhibited their diligence and determination but also invited the attention of the masters. They wailed so loudly and sang well in honor of Bhairab Singh, that they got noticed as professional rudalis and later, everyone began to hire them for wailing.

Sanichari is an intelligent manipulator of the discreditable system whose psychological empowerment is well illustrated in her words: "Everything in this life is a battle." (95) Together they pool in resources and form a professional unit rather than a familial one. Bikhni would visit the market places and brings news of dying Mahajans and Sanichari started to claim diverse tariff for doing her work such as "Wailing and rolling on the ground, five rupees one sikka. Wailing, rolling on the ground and beating one's head, five rupees two sikkas." (96-67) Thus, she knew that as long as the elite need rudalis to show off their splendor they were in demand. As Sartre aptly observes "We will become what we are by the radical and deep-seated refusal of that which others have made of us." (15)<sup>2</sup> Hence they lay their own terms and are in great demand. Its not only the demand of material progression but also the demand for dignity and self respect which will be in a form the end of caste system in India.

Further, one can see how a social ritual paves way for the emergence of a profession. Dulan's demand for more rudalis is a great stride in their struggle for they understood the necessity of a concerted endeavor at community level. They accommodate the sex workers and the exploited women in the village too thereby develop a sense of solidarity among them and their collective initiatives finally succeed. Dulan even suggest making a union of ruddalis for he too understands the importance of organized work. Hence the story charts the metamorphosis of Sanichari and Bikhni from passive victims to successive manipulators. Later, they try to boost up the other subaltern women by including them to the network of rudalis. Sanichari even gathers all the prostitutes and ensures them not only a tangible payment but also a consistent profession. Devi reveals the distressing picture of the subaltern women who due to the economic vulnerability have been forced to turn into sex workers. This also emphasizes the sense of compassion and acceptance between them.

Contrary to this is the younger generation of Mahajans who don't even hesitate to slay the older ones for property' whereas some others are impatiently waiting for them to die. When Nathuni Singh's mother was ill, he never bothers to treat her instead, makes all possible arrangements for a pompous funeral by "stocking up on sandalwood and sal wood for a sensational funeral pyre..... He's preparing to feed brahmins and purchasing loads of ghee,

sugar, dal, flour."(99) The enumerative act of moaning gathers momentum as the novel progresses. This staple practice among the upper classes was a religious obligation and the landlords allotted huge lump sum for arranging rudalis, for it enhanced their prestige. Some of them even book rudalis even before the death of their parents. Here, Devi harps at the spurious arrogance and pettiness of the elite by an obnoxious depiction of their domestic lives. There is only ostentatious demonstrate of grief and Devi deciphers the metrics of suppression

Later in the novel Bikhni too dies, after consuming *sar bath*, a cheap local drink. Contracting diseases is death for they cannot afford health service within their financial parameters. Hence one can trace that social subordination and financial insecurities lead to their defenselessness. When Sanichari hears the news of Bikhini's death, Sanichari rather than lamenting goes to Tohri herself and gathers the prostitutes for the funeral of Gambhir Singh. His nephew and gomasthast are grief-stricken not for the dead but at the thought of high payment to the rudalis. He weeps: "Nothing will be left! Cunning Sanichari! Hitting their heads meant they had to be paid double! He and the nephew were reduced to helpless onlookers."(117) for he can neither evict them nor forbid them from wailing because it is a matter of "prestige."

The novel ends ironically for Sanichari, without any sense of embarrassment, gathers the prostitutes to wail at the death of Gambhir Singh, the man who has exploited and ruined them when he was alive. Paradoxically now, they have come to moan on his death on "contract basis", in a professional manner. Thus, the tears, an expression of private emotions are turned into saleable commodities. Shedding tears is considered as a feminine gesture which normally earns sympathy and men's support but Devi turns it upside down by debunking all the prevalent myths. Here the women do not cry over their destitution, but they cry to 'save' the honour of upper class men and thereby rescuing them from shame. The act of crying is no more a manifestation of their misery but a source of income for them and by the act of crying they purge the filthy hearts of the very same men who have been the sources of their exploitation. These women exhibit consistent spirit to hold on and organize their lives despite numerous obstacles. It upsets the apple carts of the elite and collectively subverts the hierarchical gender/social structure.

Patriarchic perversion is identified once again in the forced custom of mourning at the corpse of the upper class male who are often responsible for their derogatory status. With no platform to articulate themselves, they had remained voiceless down the centuries. Hence the deliberate yet detached narrative voice that Devi adapts in the novel is perhaps to remphasise the fact that they had been always kept outside the socio-cultural context. Treatment of prostitutes in the novel too deserves appraisal for they are never morally and socially accepted by the society. The storyline sympathises with them for they too suffer for their livelihood just like any marginalized member. The text adapts a desentimentalised narration and Sanichari is placed at the center and through her experiences the issues of the subaltern marginalization is examined. The ambience of realism is kept till the end of the novel.

The novel, with its powerful narrative reflects the deep grass root realities of socio-political post independent India. One could trace the metamorphosis of Sanichari from a resilient prey to its obdurate manipulator. Through her, Devi highlights the counter possibilities of resistance lying behind the oppressive system, for she capsizes the conventional role of mourning to an effective resource of survival. Her rise and seizure of the

opportunity is an act of vengeance and an expression of historical dissent. She with her ironical overtones commercializes the complete system of lamentation with the help of the prostitutes. Hence it's not only a means of survival but a subaltern tool of vengeance.

*Rudali* is then a revolutionary dalit saga of life affirming values of sustenance and survival. Being caught in the web of caste and gender the novel can be read as a quasi-spiritual experience. Pramod Nayar cites, that "the spiritual constitutes an important component of women's lives, and spirituality can be a means of self-empowerment too"<sup>3</sup> (114). Western Feminism fails to figure out this spiritual aspect of ethnic women's lives in rural communities. Hence, the work illustrates the quasi-spiritual dimension of postcolonial feminism for the novel also brings into light the plight of lower middle class women and prostitutes and the fate of their daughters too. However, it is more than the story of individual success but its inextricably ensnared with the empowerment of the whole community and one could see a transition and extension from the individual survival to a community level.

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## **12. Prabhat Ranjan Sarkar's Neohumanistic Model of Education As a Guiding Light for the Modern Academic Scenario- A Study**

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### **Abstract**

*In this highly advancing and changing professional and educational scenario of 21<sup>st</sup> century, it has become imperative to encourage life- affirming and forward - thinking policies for ardent aspirants to ensure achievement, sustenance and enhancement of high quality and fulfilling teaching - learning process and experience. This Research paper aims to present a study of Prabhat Ranjan Sarkar's Neohumanistic model of education as a key to unravel solutions for the present day inefficiencies in the academic setups. Enumerating the salient features of this neohumanistic model of education and its viable and workable strategies will guide academicians and policy makers as a pole star to achieve as well as provide all-encompassing knowledge and train students to develop their wholesome personalities contributing to a committed, sustainable and a desirable life of world citizenship.*

**Keywords:** Sarkar; Education; Neohumanism; Curriculum; Values; Spirituality; World order; Philosophy; Universalism; Environment; Society; Nature; Wisdom.

Shri Prabhat Ranjan Sarkar alias, Shri Anandamurti (1921- 1990) was a popular social activist, philosopher, spiritual leader and an ardent progressive theorist, whose efforts, activities and ideologies transformed and channelized the lives of innumerable people towards service and self- realization. His various books on historical perspectives, discourses and social commentaries, have had immense influence on devising societal welfare initiatives across the world in terms of values, education, practice, spirituality and world order in particular. He became popular amid the masses for his spiritual interests, workable social and political models, educational reforms, social doctrines and practices, and his deep love for all beings. Chiselling ancient science of Tantra Yoga to suit the modern needs, he developed a unique all-inclusive universal philosophy of Neohumanism, for one's physical, social and spiritual development. By his selfless dedication and work, he became an ideal example in serving the society and improvising the lives of all the poor and the oppressed (Homepage anandamarg.org).

With his universal doctrine of neohumanism, he has immensely contributed to the field of humanities, linguistics, arts and science in different capacities. Sarkar defines neohumanism as follows: "When the underlying spirit of humanism is executed to everything, animate and inanimate, in this universe, I have designated this as Neohumanism. This Neohumanism will elevate humanism to universalism and love for all created beings of this universe" (*The Liberation of Intellect* 1). Sarkar envisioned to create a spiritual cum socialist revolution on a global level; to start a renaissance in thought, culture and education; to infuse in individuals the spiritual presence of the Cosmic entity, which he believed was the first step in understanding the world with an ever-expanding vision. Instead of seeking mere state power, or dreaming of an utopian state, or accomplishing only an individual

transformation, Sarkar had a far more comprehensive view of transformation of all human beings, their conventional beliefs and attitudes to retune them back to nature (Inayatullah par. 9).

An all-embracing philosophy, neohumanism acts as a wakeup call about how we relate to our world to redress societal, environmental and educational inefficiencies (Avadhuta 70). Sarkar's neohumanist model of education has inspired many world-wide institutions to achieve success by moulding all-round student personalities in all spheres. It promotes students' holistic development by encouraging their ethical re-engagement with nature, earth and humans. By introducing a new ethical consciousness in education, neohumanism promotes a philosophy of connectivity through integrating Sarkar's eastern tantric meditative and reflective empiricism and Western enquiry, which will provide innovative and regenerative learning environment for the children of the modern age (Burston 71). Sarkar perceived the need for a reawakening of 'being' in the world by situating the spiritual in education and emphasizing on a "wisdom directed curriculum" (Avadhuta 170), which can foster imagination and creativity in children enhancing their physical as well as psychological well-being. As inspired by the working principles of Sarkar, conceptual explanations can be provided with examples from Indian, Buddhist, Zen philosophies and peace-oriented concepts encouraging students to take responsibility for their actions and language. A curriculum, celebrating multi-culturalism, diversity, racial tolerance and ecological paradigms can be implemented. Many other ennobling skills can be included to bring about positive, social, cultural and environmental changes. There are immense possibilities of generating learning philosophies and practices in tune with the souls, hearts and minds of learners, teachers and communities through the ideals of neohumanism with the emergence of liberal, conservative discourses and desires to return to traditional value systems based on character development, control and accountability and discipline.

Marcus Bussey in his article titled "Sustainable Education: Imperatives for a Viable Future" states that in re-thinking educational processes, a neohumanist approach can introduce people to the deeper dimensions of life, community, and the inner bonding of all beings:

Sustainable educational practices are those, which foster both individual and collective awareness of human agency and responsibility and provide skills at both the personal and cultural levels to enact sustainable, life affirming practices at both the local and global levels . . . They include a range of subjects that span the traditional subjects . . . include direct relationships with adults engaged in the world mentoring environmental and social service, cultural engagement (theatre, music, art, etc.) and reflective practices such as silent times and meditation. (par. 7)

The motto of Sarkar's neohumanistic model of education is "Education is that which liberates" and the development of a child's personality in all three spheres of existence viz., physical, mental and spiritual – a trilateral development which can awaken dormant human potentialities and be put to a proper use for the welfare of all:

The sense of universalism should also be awakened in the child. Etiquette and refined behaviour are not enough. Real education leads to a pervasive sense of love and compassion for all creation . . . A thirst for knowledge must be awakened, and, to quench that thirst, proper education must be

given. Only then will education be worthwhile and develop the body, mind and ideals of the students . . . The receptive capacity of a child is great, but to enhance the receptivity, the method of education should be thoroughly psychological . . . Educated are those who have learnt much, remembered much and make use of their learning in practical life. These virtues I call 'education'. (*Adorning the Dawn* 480)

A good education, Sarkar believed, will inspire in the human mind, a conducive social environment for its full expression and realization and will develop a universalistic social outlook. Sarkar always felt the need of a well - balanced and agreeable code of conduct in both individual and collective life. Lack of discipline brings about social deterioration, an unrestrained self-interest, greed and an immorality which may erode the unity within the universal family. On the other hand an overly repressive or permissive code of conduct will inevitably have disastrous effects. Neohumanism in the form of PROUT always advocates a discipline which is in tune with nature and subtle aspirations of human beings. Thereby it can enable a fine tuning with the physical-psycho-spiritual nature of universal existence. For the effective and desirable utilization of the higher faculties of human potential, children should be taught to possess self-discipline which will inculcate in them a joyful sense of responsibility towards their family, society and other life forms of the earth. Sarkar always preached to attain the goal of 'sentient peace' which indicates the predominance of the forces of unity, justice and the light of rationality, by struggling constantly against all dogmas, ignorance and exploitations (*The Study of PROUT* 14).

Sarkar always believed that to educate the public and create a sense of Conscience in them is the noblest form of social service rendered by an ideal teacher:

Teachers must be selected carefully. High academic qualifications do not necessarily confer on a person the right to become a teacher. Teachers must possess such qualities as personal integrity, strength of character, righteousness, a feeling of social service, unselfishness, an inspiring personality and leadership ability. Because teachers have an extremely important role to play, their professional standards must be very high. (*Work, Service and Sacrifice* 68)

Sarkar always laid emphasis on an ideal teacher's possession of a great responsibility and profound love for humanity when he is entrusted with the task of providing lasting philosophy to the student community. Marcus Bussey in his article, "Global Education from a Neohumanist Perspective: A Musical Exposition" says: "Neohumanism with its mix of spiritual vision and pragmatic common sense can be taken and applied as a form of such strategic hope. It is a Utopic . . . through which we can better understand ourselves in the present, and become active agents for the future" (35). Bussey goes on to note what a neohumanist classroom is not: "It is not limited, it is not violent and punitive, it is not teacher driven and authoritarian, it is not learning as dull transmission and idle memorization, it is not selfishly individualistic or segregated, it is not exclusive, fundamentalist or closed, it is not time driven, output obsessed and assessment-oriented" (35). Through neohumanism, one can practice sustained spiritual endeavour to see everything as an expression of divinity and hence exercise responsibility towards all globally.

Thus a thorough study of neohumanism indicates the way in which man can find his lost place in the natural world. At the dawn of environmentalism, owing to man's overindulgence and interference, his place in the serenity of an utopian world was not happily ensured. Thanks to enlightened writers like Sarkar, Thoreau, Emerson and Eiseley who have redefined through their ideas and beliefs, that the nexus between humans and nature can be revived. This can be done bringing an awareness in man about his estranged condition from nature, his inherent immense potential, his need to reconnect positively to Mother nature by accepting a great responsibility of maintaining harmony with all life forms on earth and become instrumental in creating a noble peaceful future for generations to come.

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### **13. Past and Present Interconnections in the Select Novels of Barbara Kingsolver**

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#### **Abstract**

Literature in American seems outstanding from the others with its exceptional distinctions of ideas, writers and works of art. One characteristic of the Southern American Literature portrays the relationship or the interconnections between the past and the present circumstances. Barbara Kingsolver is a best-selling and most prominent South Western American novelist. Most of her works deals with the connections that bring the past and present together at different situations.

Kingsolver's significant characters tend to face the past in order to create a positive and confident future on a personal and on a wider political measure. This paper attempts to make a study on the past and the present interconnections that the author has portrayed in her works. The two novels taken for study are *Animal Dreams* and *Unsheltered* by Barbara Kingsolver.

**Keywords:** interconnections, past, present, positive relationships

Literature holds the experiences and imageries of different forms of life in various genres. American Literature stands as one of the most prominent literature in the world through historical, political, social and geographical perspectives of its literary legends. The various themes that brighten the literary realm have reinvigorated the literature of the America. Literature in the Southern part of America has its own unique outstanding characteristics. Literature in the South developed through the invasion of the Europeans, Native Americans and the African Americans in the seventeenth century.

Southern American Literature can be identified as the literature produced by the writers who basically southerners or it also means the writings that connects or represents the southern identity or 'southernness' in all dimensions of the work of art. Until the Southern Renaissance in the first half of the twentieth century, literature in the south seemed to be shaped by male historians and critics. The renaissance paved way for the emergence of Southern American Women Writers who blossomed on the literary branch with their works mostly based on the southern cultures, habits, landscapes and feministic perspectives.

Some of the most well-known southern American writers are William Faulkner, Mark Twain, Alice Walker, Margret Walker and Tennessee Williams. All their works consistently highlights the themes that identify the particular work as a part of Southern Literature. The main theme of the Southern Literature relates humanity with nature in different ways. Some of the other themes also portrays physical landscape descriptions that speak about the culture and traditions of the people, a particular setting or an area in which the whole piece of art evolves, the manner of relating the past, present and future, the familial and feministic perspectives.

Barbara Kingsolver is known for her skilfulness in packing her novels with all possible creative and efficient imaginations, descriptions and comparisons. Born in April 1955 at Annapolis, Kentucky, she grew up in the midst of nature and literature. At a very young age she

was inspired by the literary legends of the past. Most of her writings also portray similarities of her found writers. As a Southern American Writer, Kingsolver's works portray the various themes of motherhood, nature, female heroism, connections of the past and present, historical perspectives and politics.

The significance of history in southern writings endeavours to present the locality's past in a fashion that would influence its future. The main aspect of indicating the past in southern women's literature, initiated when Caroline Gilman portrayed the experiences of her forerunners who produced expressive novels in the nineteenth century. Ellen Glasgow is also one of the most prominent South American writers who laid the foundation for the Southern Renaissance in American Literature. Her works recreated the past through her characterisations and locale. Alice Walker's writings maintain a culmination between the past and present.

Contemporary women writers of the south still picture the past or memory of the south in order to retain the southernness in their works. Most of Kingsolver's novels embrace historical characters or incidents that relate to the present circumstances. It also imbibes a prospect of recollecting past in present and making a connection between it. When it comes to Kingsolver, her thematic view of connections between the past and present has a unique appreciation.

In the novel *Animal Dreams*, the protagonist whose name is Codi, comes to live in her hometown, Grace, and often visits her father, Doc Homer who seems to suffer from Alzheimer's disease. Codi seems to be the eldest daughter of Homer, she lost her mother and Hallie her younger sister seems to live far away. Codi has a past that she does not want to forget and instances in her past life that fills her soul with depression. At a very young age, she aborted her baby and buried it by the river near her house. Homer watched all this that happened, without the knowledge of Codi, and until the present day, something urges him to question her about her past, but he stops himself for some reason.

Codi feels lost and lonely in the town of Grace, even though her father was there with her, she did not feel any sought of affection towards him. Most of the time, she disregarded him and blamed him for bringing her up in the old fashion way. Kingsolver makes use of Homer as a literary instrument that links the past with the present. Throughout the novel, Homer is seen in a nostalgic or confused state. He stares at photographs and talks to himself as though he is in the past stance of his life. Homer explains to Codi, "I begin with a picture in my head, from the past. I try to duplicate it from the images I have at hand." (Kingsolver 24) He takes a memory from the past and attempts to resuscitate it by conceding a "photograph" of something else that retells him of it. At times, Homer comes to a situation where he no longer distinguishes between the past and the present.

Homer goes back to the past, though being out of his mind, he believes that Codi is fifteen year old, and seems to be pregnant. He tries to make an attempt to speak to her in order to console her distressed heart. He often comes to such a state when he remembers Codi's miscarriage. Homer often speaks in the present tense though most of his situations are regarding that which happened in the past. Disturbing events from the past coexist in his memory with things that are taking place in the present moment. But towards the end of the novel, Kingsolver showcases a conclusion in which the connections that Homer made with the present and the past had strengthened the father-daughter relationship.

In the beginning of the novel, it seemed as though the specific thing that brought a misunderstanding between Homer and Codi is that they had lacked important conversation in the past until the present. Hallie was the only person close to Codi, her personal life always had

Homer outside the picture. Homer began to speak out his mind to Codi, at the time when his mind seemed to be experiencing trauma that was made by so many misunderstanding of the past. Codi could finally realize that her father really loved her and that he knew every grief that she was going through. In this novel, *Animal Dreams*, Kingsolver makes use of this mode in order to bring a moral or positive aspect in the novel.

The other instances in which the memory of the past is induced in the novel portrayed in the characterization of Codi as well. Her very action of recalling the past is fraught with uncertainty and disillusionment. According to Codi, "Memory is a complicated thing, a relative to truth but not its twin." (5) She often delves into her past and sometimes hang on to some of her found memories for some time. Her past is filled with happy and disheartening memories; this also moulds her identity in the novel.

On the other hand, the novel *Unsheltered* has its own outstanding qualities that establish its identity as a South American literary work of art. The theme that showcases the connections between the past and the present is completely different from what the author portrayed in the previous novel taken for study. The novel is set in two alternative periods, which portrays Willa Knox as the protagonist who lives in the present age in a crumbling house in Vineland, New Jersey. Mary Treat, a close friend of Charles Darwin, also live in the same area, years back. It also pictures a political view of America's past and present realities and how it seems to affect the people of the land.

The novel completely shifts from past to present as the two stories parallel each other in separate narrations. The main theme that forms the story is spoken through the character of Willa. The beginning of the story pictures a crumbling house, lost job, sick father and a lost daughter-in-law. Willa feels depressed and experiences panic attacks as she watches all her dreams and visions of the future shattering around her. Willa tries to find hope at the time of disillusionment in her life.

Her hope comes from the inspiration that she receives from the life and works of Mary Treat. Dr. Mary Treat is a scientist who experiments spiders, Venus plants, ants and other interesting life forms. Although she lives alone without a family, she seems to find solace and happiness by growing these little insects and plants in her house. She learns life's lessons from these ants and spiders which helps her to make positive choices in life. Willa understands that if these insects could survive at such harsh surroundings and situations, then she also will have to hold on to hope and live her life and wait for "the blue sky" (415).

In the novel, *Unsheltered*, Kingsolver entwines the past and present in order to discover the human capability for resiliency and empathy in times of great turmoil. The story basically portrays the two families in two centuries who experience difficulties in their lives and how they learn to cope up with it. In this novel, the author brings light into the dark life of the protagonist. Willa's present troubles seem to be resolved after her getting to know something regarding the past. She read a lot of Mary Treat's works and this enabled her to make hopeful and positive choices in her life. Even though she lost her job, she turned into a marvellous writer. Her house kept crumbling down, but then she managed to move to an apartment with the little savings that she received. When hope entered her life through the past, Willa begins to see some good things happening in her life. Her attitude towards life changes and she becomes more of an optimistic person towards the end of the novel.

The female characters in the novels of Kingsolver seek synthesis, a coming together of place, memory and the present situation to create an individual distinctiveness. Most of the

Southern American women writers used this feature in their novels. Their female heroines seemed to be strong will, self-determined and intelligent young women who seemed to stay strong and confident at the face of all life hardships. Kingsolver's works also speaks that same idea with an ambiguous touch to it. She adds a generous amount of moralistic optimism to her works. In her novels, the manner of relating the past and the present in the life of the protagonists, has paved way for a content future.

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## **14. Family Dissolution: A Major Threat**

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### **Abstract**

This paper analyzes the fate of the characters, who in the interests of modernity or politics or science or universalism; cut themselves from the tree of tradition and its nourishment. When a man falls prey to his desires, he is an exile-himself, to others, to the universe. Through his novels, Singer emphasizes, the fact that, in the modern world, man is doomed apparently to thread a drunken path unless he is anchored to something more substantial than lust, whim or appetite.

**Keywords:** Tradition, exile

### **Introduction**

In the philosophy of Judaism, life is viewed as “a network of continuity” whereby the present is inexorably bound to the past. The Bible itself is the history of one family, the chronicle of its experiences through time. Undoubtedly, the role of the family is paramount and the family by the means of the transmission of tradition creates the link between time and eternity. Although most of Singer’s protagonists belong to a fractured nuclear family, the family is nevertheless of great importance to them. There is a strong attachment to children, a closeness to brothers, and a reverence for the past which each protagonist, through the course of the novel, accepts to reclaim for himself.

A Jewish child’s first commandment from his parents is, “Be a Mensch!”-Be an ethical, caring human being! Singer’s characters are all that and more. They search for the answer to the question, “How should a good man live?” Yet they are not “good” men. Singer’s heroes are flawed individuals, who attempt to alleviate their condition, this condition, however, is what makes them human and joins them with the human struggle for survival and meaningful existence.

Singer’s characters invariably grow up in a traditional Jewish home which in itself embodies a moral decision. Imbued with the letter and the spirit of Jewish law as contained in the Torah (five books of Moses) and the Talmud (the body of written Jewish law), the home is the repository of those moral values expressed by “Jewishness”. As such, it represents a state of mind, a way of life, an ultimate spiritual destination. As the characters move away from the Jewish home, they bring about the disintegration of the family.

This paper analyzes the fate of the characters, who in the interests of modernity or politics or science or universalism; cut themselves from the tree of tradition and its nourishment. When a man falls prey to his desires, he is an exile-himself, to others, to the universe. Through his novels, Singer emphasizes, the fact that, in the modern world, man is doomed apparently to thread a drunken path unless he is anchored to something more substantial than lust, whim or appetite.

In *The Family Moskat*, Singer focuses on the family unit as a social microcosm, dramatizing within its parameters the conflicts raging in society at large. Singer’s family sagas

follow the conventional path of the social novel, attributing the fall of a prominent house to worldly corruption and subsequent debasement. Chronicling the progressive corrosion of a family over a period of several generations, such novels like *The Family Moskat* inevitably depend upon the interpenetration of the family and social history. Alike in its broad sweep of space and time, the Jewish family chronicle differs from its European counterpart in the crucial relationship between family and history.

No matter their individual idiosyncrasies, a German, a Frenchman, or an Englishman could change his dress, his religion, his politics without risking linguistic or national disenfranchisement. A European Jew, however, could draw identity only from his religion. Particularly in the East Europe of shifting national boundaries, endemic anti-Semitism, and recurrent pogroms, Jewish history could only tenuously and ironically-correspond to that of nations in which Jews remained unwelcome aliens. Convinced of their unique destiny as a chosen people, Jews sublimated individual expression to collective aspiration, threatened endlessly by eternal forces, they relied for survival on internal coherence while this solidarity could be embodied in the Shtetl community, and it was symbolized most often by the family circle. The disintegration of the Jewish family, therefore, prefigures the destruction of the Jewish people.

Singer announces his theme of dissolution at the outset of *The Family Moskat* in the third marriage of the wealthy eighty-year-old patriarch, Meshulam Moskat. Elsewhere in his fiction, Singer treats such marriages and their subsequent fecundity as miraculous guarantors of Jewish survival. Singer posits: “The masculine ripple that had awakened in him during his courtship soon flickered and died. In their bedchamber his bride revealed herself to be a broken shell” (FM 19). Attended by images of sterility, this farcical union defines the essential lifelessness of the Moskat clan.

Meshulam’s children, themselves already old, lead unproductive lives, powerless to emerge from the long shadow cast by their father. The decay of the Moskat family is palpable in the grotesqueness of Meshulam’s four sons:

Joel, Meshulam’s oldest son, a man in his late fifties, unusually tall, with a big belly and a mottled red neck, had the reputation of being a gambler....Nyunic, the younger of Meshulam’s sons by his second wife, was in a constant lather of quivering, perspiring, flushing and making one mistake after another. (FM 66-67)

Because Jewish survival is conditioned upon adherence to tradition, and because Judaism is a heavily patriarchal religion, it follows that the rights of the father are uppermost within the Jewish family circle. So long as old Meshulam ruled his house, the Moskat family retained its cohesion. With his death and the inability of his sons to assume his vacated role, the dissolution of the family is foreordained.

The aura of the death that hovers over *The Family Moskat* is nevertheless only faintly visible in the sterile marriage and failing health of old Meshulam. Its presence is seen increasingly as the organization and setting of the novel snap into focus. Eschewing the classic rise-and-fall pattern of the family chronicle, Singer concentrates exclusively on the Moskat’s decline. Abandoning the usual meticulous account of three generations, he portrays a family top-heavy with age, its patriarch dying, its second generation awaiting death. Since the intergenerational conflict so critical to family chronicles has been short-circuited by the inconsequentiality of old Meshulam’s children, and since Singer largely disregards the second generation in any case, the pall enveloping the Moskats thickens.

Relatively early in the novel the novelist shifts his attention away from the Moskat family, locating the classic struggle between religious and secular life styles in a host of characters connected only tangentially with the Moskats. Although Meshulam lingers on for nearly one-third of *The Family Moskat*, by the time he dies he has long outlived his brand of orthodoxy. Many years after his death, Singer invokes his memory in a passage that seals his identification with a dying tradition. To quote:

Old Meshulam Moskat had been a king among Jews; and, with all their faults, his sons had managed to stay Jews. But the grandchildren had completely alienated themselves from the old ways...More than twenty years had gone by since old Moskat had died, and, the Jewish kingdom over which he had ruled on Gzhybov place had long been in ruins. (FM 551)

It is the destruction of the "Jewish Kingdom" adumbrated in the decline of the Moskat family, that is Singer's true subject. For *The Family Moskat* is ultimately the story of Polish Jewry from the early years of the twentieth century until the Nazi invasion of Poland in 1939. Although every Singer novel with the exception of *Satan in Goray* was written after the Holocaust, *The Family Moskat* is unique in the apocalyptic proximity of its setting. Anticipatory tremors reverberate through such novels as *The Slave*, in which Chmelnicki's barbarities clearly prefigure those of Hitler. But the terminal date of the action of *The Family Moskat* effectively cancels the promise of Jewish communal renewal that exists no matter how tenuously in pre-Holocaust fiction.

*The Family Moskat's* leitmotif of death gains its terrible finality from the foreknowledge that European Jewry is doomed. As Singer's Warsaw chronicle draws closer to 1939, the disintegration of Jewish family life simultaneously foreshadows, and is overshadowed by, the impending liquidation of European Jewry. Caught in the web of history, Singer's Jews are finally powerless to determine their fate: orthodox and enlightened attain an awful equality in the hands of the Nazi butchers. The curiously flat tone, the cries of meaningless relationships, the indirect anticlimactic narrative, and the dominant images of death all point to the futility of action.

Condemned to their 1939 rendezvous of death, Singer's Warsaw Jews are doubly victims of history. Soon to be engulfed by the Holocaust, their fate represents the culmination of a minimum of anti-semitism. No less are they the uniting victims of larger forces of European history that sweep away Gentile and Jew alike. For non Jews, Hitler's reign of terror foreclosed an epoch of European history and altered postwar European geography. For Jews it all but ended their history.

In *The Family Moskat*, while the very arc of family decline suggests a better past than present or future, and while characters sporadically voice traditional yearnings, the path of repentance is blocked. And even if it weren't, it would lead nowhere. Asa Heshel Bannet embodies the spiritual trauma of the last generation of European Jewry, shoed unwillingly to the foreground of European history, uprooted from their past, adrift in the present and without a future. A protagonist light years removed from Meshulam Moskat, those self-fashioned dynamos ruthless in their pursuit of wealth and power, Asa Heshel is no less an end product of historical process. As history lurches toward 1939, Asa Heshel's role is expanded until *The Family Moskat* becomes as much Bildungsroman as family chronicle; and both record only the tragic second movement in the classic pattern of rise and fall.

From a strictly Jewish perspective Asa Heshel's first appearance is a harbinger of his fate. Fresh from the shtetl of Tereshpol Minor and his Talmudic studies, this promising young

Hasid materializes one day in Warsaw, having already shaved off his beard and earlocks and discarded his caftan the night before. The horrifyingly familiar and yet puzzlingly strange face that confronts him in a mirror is a shocking reminder of his lost identity. Asa Heshel's short journey has spanned two centuries of Jewish history and has taken him from belief to skepticism.

The grandson of the saintly Rabbi Dan Katzenellenbogen, whose ancient lineage is rooted in King David and who therein represents Judaism itself, has traded Jewishness for secular humanism, holy scripture for Spinoza. Armed with a worn volume of Spinoza's ethics and bitten by the bug of enlightenment, Asa Heshel first encounters modernity in the person of Abram Shapiro, Meshulam Moskat's son-in-law. An elegantly dressed libertine whose constant philandering is a parody of the personal fulfillment Asa Heshel seeks in Warsaw, Abram betrays his Hasidic roots only by the fur hat he wears on holidays. In Abram's unabashed pursuit of pleasure Singer indicts the aimless hedonism that characterizes one form of Jewish enlightenment.

Taken by Abram to the house of Nyunie Moskat, Asa Heshel meets in rapid succession each of his future wives-Adele, the emancipated daughter of Nyunie and Dacha Moskat. Seated at the piano and speaking Polish, Adele is the product of an enlightened Austrian upbringing and a modern secular education. She derides as backward the Warsaw Jews whose gabardines and skullcaps provoke anti-Semitism; and she answers her mother's shocked rejoinder that her father "also wore a long coat, and sidelocks, too," by proclaiming haughtily that "Papa was a European-a European in every respect" (FM 19). Arguing moreover that Jews and Gentiles coexist "like one family" in her native Austria, Adele exalts a cosmopolitanism that will prove no more satisfactory than Abram's hedonism. Indeed, it is Abram who points out that Polish anti-Semites hate modern Jews more "than the caftaned kind." His reminder that modernity is no refuge for Jews, together with its corollary-that Jew-haters make no distinctions is one of Singer's and history's oft-repeated lessons.

If Adele represents the illusion of assimilation, then Hadassah embodies an even more devastating illusion-that of romantic love. Led into the room by her father, Hadassah "reminded Asa Heshel of the aristocratic young ladies in the romantic novels he had read" (FM 290). A few days later, when she tutors him in Polish, Asa Heshel remarks at her beautiful talk and the poetry in her soul. Still later, when her uncle Moshe Gabriel attributes Hadassah's refusal to marry the pious Fishel Kutner to modern schooling and books "full of adulteries and abominations," the Bialodrevna rabbi, whose own daughter, Gina, proves equally intransigent, replies, "Maybe she's fallen in love-God forbid" (FM 238). Implied in the rabbi's "God forbid" is the traditional Jewish condemnation of romantic love as the basis of marriage.

Romantic love strikes at very heart of Jewish identity-the family-first by denying its primacy, then by denying its purpose. The concept of family with its attendant connotations of kinship and solidarity dominated shtetl society and found its central expression in the relationship between parent and child. In sacrificing parental wishes to rampant individuality, Hadassah reverses the traditional parent-child relationship, and subordinates it to the relationship between lovers.

From now on I have a single goal: Once again to be near you. I will not rest until it is so. I have never loved anyone except you. That is the truth. I pray God that you will answer soon. I understand all the obstacles that stand between us, both physical and moral, but it cannot be otherwise. (FM 223)

Shifting the chief priority of marriage from childbearing to sensuous fulfillment, romantic lovers undermine the foundation of the Jewish family and jeopardize the survival of Judaism itself.

The many broken marriages of *The Family Moskat* lead to that fragmentation and dispersion of the family which prefigures the destruction of the Jewish community. Abram Shapiro, Moskat's son-in-law, bored with his wife, Hama, drifts through a series of sordid affairs, compulsively unfaithful even to his long-time mistress, Ida Prager. In Singer's words:

Hama listened to her father and tears fell from her eyes.... Bella and Adele left the table, Hama began to recount all of Abram's going-on; his staying out all night, his running around with servant girls and shiksas, his taking things from the house and pawning them, his collecting rents from the tenants months in advance and using up the money. He had even borrowed a few rubles from the janitor; the man had come to her to get them back. (FM 122)

Because they result most often from mistaken notions of personal fulfillment arising from romantic illusions, these destroyed marriages and the dreary liaisons that replace them constitute a powerful criticism of unchecked individualism.

Meshulam Moskat's daughter Leah deserts her unworldly Chasidic husband, Moshe Gabriel, the father of her four children, for the sensually attractive Koppel Berman, who has gained the fortune by robbing Leah's father's safe and pauperizing her brothers and sisters. Even more the divorce takes place, Leah wonders to herself how she can desert a "saint" like Moshe Gabriel for a scoundrel like Koppel; and after some years' experience of Koppel's criminality and philandering she wonders still more. To attain his long-cherished dream of eloping with Leah, Berman cynically abandons his wife and four children. Nyunie Moskat divorces Dacha (Not a wife-a plague) to become the second husband of the widow Bronya Gritzenhendler, a greater plague.

Hadassah, Nyunie's daughter, her love for Asa Heshel frustrated by his marriage to Adele, reluctantly marries Fishel Kutner, only to desert him when Asa Heshel again becomes available. Asa Heshel, whose sudden marriage to Adele is one of the most conspicuous of the many mismatches of *The Family Moskat*, leaves her to live with, and eventually to marry, Hadassah. Finally he takes up with the revolutionary convert, Barbara Fishelson, having long since disclaimed all but the most perfunctory responsibility for his son and daughter by Adele and Hadassah respectively. Because no love relationship endures, and now liaisons are no more rewarding than old, marriage in *The Family Moskat* becomes an inverted metaphor for the dissolution of the family and of Jewish tradition, rather than for their perpetuation.

If the discordant and shattered family is the institutional locus of fraying Jewish tradition, then Asa Heshel Bannet is its individual embodiment. One of Singer's most perplexed and perplexing characters, Asa Heshel is the first of his novelistic self-portraits. Endlessly poring over the very volume of Spinoza that first shook Singer's faith, Asa Heshel incorporates the traditional background and the modern rootlessness of his creator. Like Singer, he leapfrogs the centuries from shtetl to city, in the process becoming the stereotypical modern Jew: urban, restless, alienated. As he futilely seeks happiness apart from God and community, he comes to epitomize the spiritual malaise of the modern Jew.

At the last meeting, Asa Heshel confesses his physical and spiritual sickness to Adele, who advises him to consult a psychiatrist. "Then", replies Asa Heshel, "every Jew in the world would have to go to one. I mean every modern Jew." All but a few of Singer's Warsaw Jews suffer an identity crisis symbolized by the distorted mirror images that confront such apostates as

Asa Heshel, Hadassah, Abram Shapiro, and Koppel Berman at critical points in *The Family Moskat*. Lost or confused identity is best dramatized late in the novel at the Channukah masquerade ball where Asa Heshel first meets Barbara Fishelson. Jews dressed in a bewildering variety of costumes swirl madly together in an obscene parody of Hasidic ecstasy. Among the masked figures-Russian generals, Polish grandees, spike-helmeted Germans-drift “rabbis in fur hats, yeshivah students in velvet skullcaps, sidelocks dangling below their ears”. Traditional dress, once the visible mark of Jewish identity, has shrunk to the status of ball costume. “What the devil are they carrying on for, these exiled vagabonds”, muses Asa Heshel. “They had lost God and had not won the world” (FM 491). Passing judgement on his fellow Jews, Asa Heshel judges himself.

As Singer’s first modern protagonist and the prototype of his later fictional heroes, Asa Heshel flails about in a futile search for happiness without God. Among those secular panaceas beckoning to newly emancipated Jews, Communism and Zionism are the most alluring. Drawn to Communism, Asa Heshel is first put off by his scapegoating, then by its brutality. Likening the Communist strategy of blaming social ills on the capitalists to the anti-Semite blaming Jews, Asa Heshel imagines endless recrimination displacing the Communist ideal of universal brotherhood. Singer implies that man’s eternal need for scapegoats overrides his more humane instincts. But it is his witnessing of the bloodbath unleashed by the Bolsheviks in the wake of the 1917 Russian Revolution that so sickens Asa Heshel as to end his brief flirtation with Communism. Rivaling the czars in their ferocity, the new masters of Russia convince Asa Heshel that their brave new world is little better than the old. So profound is his disillusionment that he amazes Barbara by stating his preference for capitalism: “It’s very cruel, but it’s human nature and the economic law” (FM 495).

While Zionism fares better than Communism in *The Family Moskat*, it too is ultimately rejected by Asa Heshel. Beset alike by the usual anti-Semitism of Polish nationalists and the unforeseen anti-Semitism of Bolsheviks both ominously counterpointed by Hitler’s rise in Germany, many Jews of Asa Heshel’s generation saw no future for themselves in Europe. After his first brush with anti-Semitism on the streets of Warsaw, Asa Heshel recalls Abram’s warning that modern Jews fare no better than the orthodox and determines to flee Poland. Convinced by the Zionists that Jews must establish their own nation, Asa Heshel remains nonetheless in Warsaw, prey to his own mounting lack of faith in all collective solutions. The closer he draws to Zionism, the keener he imagines its internal divisions and external oppositions. Yet Asa Heshel’s disavowal of Zionism springs less from its perceived weaknesses than from Rabbi Katzenellenbogen’s reservation. When Asa Heshel tells his grandfather of the Zionist dream of a Jewish state, the old rabbi maintains that a Jewish homeland makes one sense only from believers: If, he insisted, that had no further belief in the Bible, then why should they have any longing for the Biblical land of the Jews (FM 238). Rabbi Dan’s words effectively conflate Zionism with Communism as secular versions of false messianism.

Unable to regain his lost Jewishness and unconvinced by Communists and Zionists, Asa Heshel is progressively driven back upon his own resources. Yet personal life proves no more rewarding than communal life. “The Laboratory of Happiness”, his unfinished thesis, is a maze of endless contradictions testifying to the failure of his scholarly ambitions and of his hedonistic philosophy. Seeking fulfillment in love, Asa Heshel proves ironically unable to love. His marriages to Adele and Hadassah and his affair with Barbara add up to little more than recurrent episodes of sexual exploitation and family disintegration. Domestic routine bores him and is

increasingly punctuated by long separations from his wives. Wanting no children, Asa Heshel neglects those he accidentally fathers and bases his “philosophy” on a strict regimen of birth and control: “More sex and fewer children”. Sex, as an end in itself rather than a means of procreation and continuity is inevitably coupled with death in *The Family Moskat*.

Its invalidity as a life principle is signaled by Asa Heshel’s growing cynicism, best expressed in his silence following Adele’s “Tell me truthfully, were you ever in love with anyone?” The endlessly aborted chapters of “The Laboratory of Happiness” reflect Asa Heshel’s lost sense of purpose; he finally crams the pages of the ironically titled manuscript into a stove. Adele’s last thoughts about Asa Heshel might serve equally as an epitaph for “emancipated” Jewry: “He was one of those who must serve God or die. He had forsaken God, and because of this he was dead—a living body with a dead soul” (FM 581-82).

Towards the end of the novel, the many spiritual deaths of the family moskat exfoliate into a vision of general doom. At the bedside of the dying Abram, Asa Heshel extrapolates, from the fragmentation of the Jewish community and the rise of Hitler, the coming Holocaust: “They’ll destroy all of us.... The end of our world has come” (FM 535). Fittingly, the novel’s tenth, and final, part opens with an account of the widely expanded Moskat cemetery plot where Abram has now joined old Meshulam and the greater part of the Moskat clan. Singer juxtaposes the many Moskat graves and the scattering of the remaining Hasidim with Hitler’s growing menace and the imminence of war to fill his concluding pages with the imagery of dissolution and death. The effect is subtly to magnify the calculus of impotence expressed earlier by the enlightened Hertz Yanovar when he is hauled in for questioning by the Polish police: “We are powerless not only in relation to the Christians, but to our own brethren as well” (FM 518). Caught up in the tide of history, all Jews, enlightened and orthodox alike, are equally powerless. When Asa Heshel trusts “The Laboratory of Happiness” into the stove a few days after the outbreak of World War II, he reenacts the identical gesture of his grandfather, Rabbi Dan, who burned three sackfuls of manuscripts shortly after the outbreak of World War I. Consigning the fruits of a lifetime of wrestling with ultimate problems to the flames, both apostate and saint testify to the failure of their world views.

Running into Hertz Yanovar in a Warsaw street reduced to rubble by German bombs, Asa Heshel is informed, “The Messiah will come soon”. To the incredulous Asa Heshel, Hertz goes on to explain, “Death is the Messiah. That’s the real truth” (FM 611). Years earlier, suffering from hunger, cold and sickness during a bitter Warsaw winter, and plagued by an inner voice that urged him to put an end to it all, for Singer the redemption is only death.

Singer’s nihilism, equally the product of historical inevitability and of his own fitful despair, casts the deeper pall of hopelessness over the final movement of *The Family Moskat*. Hertz’s last words recall the fate of Hadassah, killed by a German bomb; of Adele, thrown back from Palestine “like garbage”; of Asa Heshel and of Hertz himself; frozen by their despair in devastated Warsaw; and ultimately of European Jewry.

The German bombs that reduce Warsaw to rubble and foreshadow the Holocaust invoke the apocalyptic vision of historical closure. It is the harrowing possibility that Hitler will write finis to Jewish as well as to Polish history that haunts the last chapters of *The Family Moskat*.

Singer has made use of family relationship to prove the importance of family ties by affirming to one’s tradition. It is true that Singer’s protagonists have not come near to establishing an ideal family and an ideal society. Yet towards the end of the novel they assert that man’s own reason and efforts are man’s best, and indeed, only hope and man’s refusal to

recognize this point is one of the chief causes of his failures. Singer reinforces that families dissolve as people deviate from tradition and values.

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## **15. Dalit Feminism: A New Phase of Renaissance in Vaidehi's *Vasudeva's Family***

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### **Abstract**

Dalit literature expresses the Dalit's knowledge of themselves as oppressed people and enables them to demand liberation through a revolutionary transformation of the system that oppresses them. The caste system that is present in India for more than 3000 years is a shameful system of social segregation which works on the principle of purity and impurity. Pain and oppression are not always the recurrent themes in Dalit writings. Dalit patriarchy is also an important subject of concern in Kannada Dalit literature. Vaidehi was the author of the novel, **Vasudeva's Family**. Vaidehi powerfully portrays how caste functions as form of identification and exploitation and as a structure of disenfranchisement.

**Keywords:** Dalit literature, Feminism, Patriarchy, Exploitation

The origin of Dalit literature in regional literatures started in the late nineteenth century. Although many of the pioneering works have been produced in Maharashtra and Gujarat, Dalit literature has also been published in a variety of Indian languages such as Kannada, Tamil, Hindi and Malayalam. A large number of these texts are also available in English translations for a wide audience. Dalit literature does not follow any particular literary conventions and so the writers have created their own localized languages that created a unique writing style. They have narrated real incidents in their writings through their native languages. Dalit literature expresses the Dalit's knowledge of themselves as oppressed people and enables them to demand liberation through a revolutionary transformation of the system that oppresses them.

To root out the caste system one must understand its origin and development. The caste system that is present in India for more than 3000 years is a shameful system of social segregation which works on the principle of purity and impurity. B.R. Ambedkar writes: "Purity is rich and white or whitish, impurity is poor and dark. Hidden powers of wealth can be easily traced in every feudal Brahminical concept of the ideal. Material setting of purity and beauty and prominence and command and comforts is also wealth. Economic division is reflected in the social classifications. But it should not be registered that caste is racial or economic" (Ambedkar 49).

The practice of untouchability was legally abolished by the Constitution of India in 1950. But even today, the Dalits are still subjected to extreme forms of social and economic exclusion and discrimination, physical and mental torture. When they try to fight for their rights, they face tortures and threats from the higher castes which results in cruel rapes, massacres, and other atrocities. The multi-faceted subaltern culture of the land has been unraveled in Dalit literature by critiquing, debating, eulogizing and romanticizing. The voices are more authentic and will certainly influence the society in this transitional period of building modern India which dreams to have a casteless society.

Pain and oppression are not always the recurrent themes in Dalit writings. Dalit patriarchy is also an important subject of concern in Kannada Dalit literature. The double

oppression of Dalit women on grounds of caste and gender forms an important issue of concern in Kannada Dalit literature. Poets, novelist, wrights play, and short story writers emphasizes the gender and caste discrimination in Dalit women's lives. Dalit literature in Kannada also deals with the hostility among the various Dalit communities.

When one speaks about feminism, he or she can deeply discuss about Dalit feminism. But it must be mentioned here that the Dalit Women writers strongly oppose and break the stereotype of the voiceless and oppressed women who cannot protest. In fact, the women they portray are not at all weak, they are strong women who are intelligent and can stand up for themselves.

Vaidehi who was the author of the novel, *Vasudeva's Family*, was born in Kundapura, a small town in Udupi district of Karnataka on 12<sup>th</sup> February 1945. Her original name was Vasanthi and is popularly known by her pen name Vaidehi. She is a well known writer of modern Kannadiga language. She has grown up in a large traditional Kannada Brahmin family with many siblings.

Vaidehi powerfully portrays how caste functions as form of identification and exploitation and as a structure of disenfranchisement. Women cannot be represented as unmarked and disembodied from their caste and religious identity. She also connects issues of caste hierarchies with those of gender inequality by not examining them in isolation but emphasizing their shared and entangled histories.

This novel *Vasudeva's Family* deals with another major part called Dalit Feminism. In this issue of Insight on gender and caste, many articles raise the question of alliance-building among various movements, especially between the Dalit movement and the feminist movement. Dalit feminists share a definite sense of identification with many basic articulations raised by both these movements. We have gained a lot from them. While it is important and strategically wise to form coalitions and build solidarity with other marginalized groups, it should be considered only when a movement is armed with a clear understanding of its own historicity based on the experience of oppression and discrimination.

When we discuss about this pathetic situation of Dalits there creates another problem that is problem within Dalits. Within Dalits also there is upper caste people and lower caste people. There were different caste like *BattadaKoosa* and *Koosa*. The one superior to another, so they felt that education is not for them. "That's why God said education is not for us... No one is as wise as that Koosa" (*Vasudeva's Family* 79). But Vasudevaraya treat educated people differently. We can take this incident as an example.

"Whoever he is, he has to be respected for his position. A Koosa who deserves to sit on a chair generates regard for himself. He's far better than a Brahmin who comes to a festive meal uninvited. Who do you think a Brahmin is? A person recognizes another through his ethics and behavior and through his position. Not through his birth, he said" (*Vasudeva's Family* 30).

When a Brahmin behave like this and respect the lower caste people, these *Koosa* people behave bizarre they are not ready to wash another caste people glass.

"Abah! We don't let you in and you don't let Koosa in, don't you! Said Gowamma when Rukku came in. 'Of course! Aren't we of a higher caste, Amma? Even if I have to beg to eat, I won't wash his glass" (*Vasudeva's Family* 29).

Brahmins had a prejudice that they should not touch or get anything from the lower caste people. If they did anything against their caste they had a prejudice that they won't get into heaven. "I

don't need any dog to teach me. For someone who's eaten in a Koraga's House, you do have the audacity to correct me, don't you?" (*Vasudeva's Family* 64). When we speak about Dalits there is possible to solve the problems by inter caste marriage but it is possible in this present society. Even lower caste people don't accept with the lower caste people. "Her own people have cast her out of the community. Not because she's married to a Brahmin. I heard they do it anyone who marries someone from a different caste. Bhaskaranna isn't upset about it. He said He had expected it. 'What's so surprising about it when people think caste is more important than being humane'" (*Vasudeva's Family* 62).

When we analyse other Dalit novels we can easily find the same problem of Inter caste problems in their parts. Everyone in the society wanted to be upper than others. That shows in the difference in the society. When we think about Dalit and their problems their root problem is Economy. Surely they will be poor. They are landless laborers and houseless living in a cluster huts or in slums. Their poor economy and illiteracy have forced them to live in misery. Most of the bonded laborers are dalits. The reasons for the bonded labour system are inequality, illiteracy and unemployment existing in the society which has resulted in poverty. Loans borrowed to celebrate marriage, festivals and to avoid starvation are some of the reasons for this system. Bonded laborers are landless and houseless. They live in the place provided by landlords totally under their control.

Brutal patriarchy within Dalit communities is one issue which repeatedly appears in Dalit feminist discourses. However, the views of Dalit male intellectuals on the negotiations between caste and gender are interesting. Ilaiah compares patriarchy in Dalits and Hindu patriarchy and declares that the former is more democratic! How can any oppressive structure be democratic at all? He substantiates his argument by stating that certain customs like paadapooja (touching the feet) are not observed in Dalit families. He, of course, notices the fact that there are oppressive practices like wife-battering prevalent in the Dalit families. However, the beaten up wife has a right to make the attack public by shouting, abusing the husband, and if possible by beating the husband in return. The Dalit woman shouts back not because of "democratic patriarchy" but because of the socio-economic situation she is trapped in.

The Dalit woman, more often than not is dependent on her own labour. She labours outside her home from morning till evening. When she comes home, her husband will be waiting to snatch her hard-earned money which is often the only source to feed the family. If she refuses to give him the money, the husband beats her up. The woman shouts back; in the process of resistance, she might beat him back. This is not because of democratic patriarchy in her family. There are certain debilitating stereotypes of Dalit families in general and Dalit women in particular, which mar a clear understanding of her location in Indian society.

A cursory glance at the title would suggest that perhaps the novel depicts the conditions of untouchables and focuses on the eradication of oppressive systems of discriminatory practices perpetuating untouchability. In *Vasudeva's Family* every female character is suffering in their life. They were like child bearing machines in the novels or they wanted to do something for the family. "You said you'd bear as many children as you could. What if all of them had also married Shudras" (*Vasudeva's Family* 10). Even Brahmin family women are representing same stereo type images throughout the novel. When we are speaking about the post feminist period but still in some places patriarchal society are still in domination. This novel discuss about various topics like feminism, Dalit feminism, and Dalit Problems. Author has clearly portrayed

the characters and given equal importance to the characters. The novel speaks about Hindu Myth also.

Violence and inhuman treatment, such as sexual assault, rape, and naked parading, serve as a social mechanism to maintain Dalit women's subordinate position in society. They are targeted as a way of humiliating entire Dalit communities. The democratic structure of Dalit societies is breaking down because the Dalit men have started imitating upper caste norms and rituals. When they speak about Dalits they were speaking about their colour also "How very dark they were! What nakedness, what scanty clothing, and what a stench of liquor! And the screech of their flute and the thuds of their drum! Thuth!" (*Vasudeva's Family* 79). The novel ends with an inter caste marriage between a Brahmin man and a Dalit woman. Though it is opposed by the Brahmin community people at first, later on they have accepted the woman for her values and nature. Thus, a new phase of renaissance is declared in the novel and Vaidehi paves way Dalit feminism through her writing.

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## **16. Cultural Criticism: Dialogues and Differences**

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### **Abstract**

Cultural Criticism has been exposed to manifest its perceptions as always changing because it creates of what products count as culture, and what mechanism undergird the reproduction of culture. The paper attempts to trace the influence of thoughts and persons, and records the transitions the literary field met with on the course of time.

**Keywords:** Cultural Criticism, dialectics, high culture, spiritual force

Cultural criticism has no set topic, methodology or politics. It does not even have a set definition or valuation of culture. What cultural critics do have in common is a conviction that the products of human thought are in a dynamic relationship with the human knowledge and social practises. The field of cultural criticism, therefore, undergoes changes and is often continued. One of the most interesting results of cultural criticism is the changing perception it creates of what products count as culture, and what mechanism undergird the reproduction of culture. Raymond Williams, in *Keywords*, identifies the “range and overlap” of definitions of culture as signifying, “a complex argument about the relations between general human development and a particular way of life, and between both and the works and practices of art and intelligence.” It is precisely this complexity and questioning of relationships that defines cultural criticism.

Today, cultural criticism is open and recognised under the domain of cultural studies. While these two headings are interchangeable, it is worth noting that the term Cultural Studies has a very specific institutional history. Cultural Studies in this context stems from the work of Williams and Richard Hoggart and has been further represented by the centre for contemporary cultural studies at the University of Birmingham, England. The centre, particularly under the direction of Stuart Hall and Richard Johnson has been influential in gaining a space for the study of popular media and moments as well as Marxist theory in the Academy. Cultural Studies, however, must be understood as having all of the characteristics ascribed to cultural criticism above, despite this institutional history. Lawrence Grossberg describes the history of cultural study as, “a history of political engagements and of theoretical debates in response to which alternative positions are constantly being taken into account anti new positions offered,” demonstrating the importance of a historical understanding of the field that makes cultural studies subject to its own critique.

It would be nearly impossible to ascribe an origin to cultural criticism: Plato and Aristotle both wrote about the effects of art, philosophy and religion upon society. The Enlightenment, however, provides a theory of culture within and against which contemporary cultural studies defines itself. Culture was extensively discussed by the enlightenment philosophy. Culture was

viewed as an amalgam of human thinking and achievements that surpasses basic human existence. With this view, culture is an abstract concept incorporating science, history, philosophy and art that indicates a way of thinking about the world. It provided a critical position from which a Universal perspective could be constructed. Enlightenment thinkers were concerned with finding and studying the under-lying natural principles that guided human existence as a means to bettering it. Immanuel Kant articulates the Enlightenment belief that culture is the ultimate expression of this freedom. He writes, “The production in a rational being of an aptitude for any ends whatever of his own choosing, consequently of the aptitude of a being in his freedom is culture.”

Kant's emphasis on “aptitude” helps in clarifying and theorising the of power culture inherited in Enlightenment philosophy. Culture was important as an indicator of the future perfection of human society as well as a means to reach that future. In the first case culture was measured according to progress in science, philosophy and art. In the second case culture opened up critique of particular social elements that were perceived to be obstacles to the progression of enlightenment. One strain of cultural criticism that grew out of the Enlightenment emphasized the transcendent nature of “culture”. Culture can continue to hold out the importance of separating the future progress of human society from its products and practices.

In the 19th century, a growing industrial economy was often singled out as the particular enemy to society by writers like S.T Coleridge, John Ruskin and Matthew Arnold. This group viewed with the increasing strength and wealth of the middle class and its narrow assessments of progress. Speed, efficiency and individual self-interest were seen to eclipse and even destroy the finer feelings essential to human development. Arnold exemplifies the rejection of industrialism and the turn to a “spiritual” alternative, asserting that culture will be the salvation of society.

In *Culture and Anarchy* (1869), Matthew Arnold explains that culture is spiritual force that parallels religion and “all the voices of human experience of art, science, poetry, philosophy, history as well as religion.” Arnold has often been characterized as an advocate of “high culture”. He defines the role of a cultural critic and criticism. According to Arnold, the true function of criticism is “a disinterested endeavour to learn and propagate the best that is known and taught in the world.” Arnold disapproves of aristocracy whom he calls ‘barbarians’ for their lack of ideas. He also fears the lower classes which complicate definitions of “high culture” that sees it in direct relation to economic domination.

This belief in the transformative potential of culture through its capacity to overcome material differences between people continues to resonate in contemporary cultural criticism stemmed particularly in the United States. Some critics advocate a return to a transcendent culture much like Arnold's to counter what they see as a fragmentation of society and an ingrained inequality in education created by an overemphasis on gender, race and class differences.

A second strain of cultural criticism rejects the laboratory role of culture, focusing on the danger inherent in the distinction between culture and the social realm. Like the transient strain of cultural criticism, this approach also begins in reaction to industrialism. This train views culture as part of the complex social relations that “enslave” humanity.

Karl Max criticized Enlightenment philosophy for focusing exclusively on the development of human consciousness and thereby ignoring the actual material conditions of society. Marx's works radically altered cultural criticism by reversing the relationship between culture and daily life. Throughout his work, *The German ideology*, Marx insisted that true social

change must happen at the 'base', at the level of economic exchange and from there the changes would be expressed in the "superstructure" through art, philosophy, religion and other intellectual productions.

The significance of Marx's work to cultural criticism can be seen in the ways it has been reinterpreted, revised and expanded by subsequent critics. While these critics differ and often even disagree, Martin Jay points out that this work has "enriched cultural theory" through a consistent focus on the way ideology naturalizes and reinforces the dominance of the ruling class. This progress, called hegemony" by Antonio Gramsci, formed the basics of the most dominant strain of the twentieth century cultural criticism. An attention to 'hegemony' arisen from the need to explain the intransigence of capitalism and the changes in the structure of capital due primarily to the technology and mass media.

In *Dialectic of Enlightenment*, Max Horkheimer and Theodor W. Adorno, members of the Frankfurt School, explain how culture combined with technology creates a facade of individual choice that actually absorbs differences and in returns churns out subjects as part of its mass production.

A third strain of cultural criticism responds to both these strains challenging the concept of a single culture as well as insisting that any description of the modes of production that excludes gender and race is incomplete. This strain of cultural criticism suggests that the theorization of one culture itself creates that culture, silencing the multiplicity of cultures which exist in a given society. Within this strain culture is aligned with dominant power structures that enforce inequality between people as well as within subjectivity itself and has been termed patriarchal, logo-centric and colonialist. However, culture is also subject to recuperation in much of this work in the form of alternative traditions subjectivities, and institutions.

In *The Madwoman in the Attic*, Sandra Gilbert and Susan Gubar locate their recovery of 19th century women writers between two concepts of culture. The first tied to "an overwhelming male-dominated society", confined the writers, while the second "a rich and clearly defined female literary subculture", enables the critic to challenge the academic literary canon and create new spaces for women to write and relate to each other and themselves. A similar pattern of rejection and recuperation can be formed in postcolonial criticism which involves a theory of the subject alienated by an enforced cultural terrorism or what Ngugi wa Thiong'o calls "a cultural bomb." Explaining what he terms "an imperialist tradition of economic, political and social control over African countries, Ngugi singles out culture as the strongest imperialist weapon because it destroys "a people's belief in their names, in their languages, in their environment, in their heritage of struggle, in their unity in their capacities and ultimately in themselves."

Cultural criticism studies the production and effects of culture, while at the same time reproducing culture itself. Its excursions into cultural world are never neutral. The first cultural product with which any cultural critic must contend, therefore, is the critic him or herself. The question of the role of the critic within criticism has been a point of debate within cultural criticism of every tradition, as one of the premises is that the critic can change culture through study. Arnold holds that culture is separate from daily life, and describes "disinterest" or a separation from practical concern as the proper mindset for the critic. Marx assumes that the critic is immersed in ideology and first must work to escape from constitutive class conditions that narrow his perspectives. Gayatri Spivak insists that the critic must understand his or her complexity with the system he or she critiques. Ultimately it is this ethical dimension, the

question of how to become conscious of the power of culture and how best to remain critical of that power that lies behind all cultural criticism.

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## **17. Thematic Views and Techniques used in Girish Karnad's Tale Danda**

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### **Abstracts**

Girish karnad is the most eminent media character in contemporary India. He is India's driving dramatist and an adroit professional of the performing expressions. Story Danda which implies passing by executing has been acclaimed broadly for its splendid investigation of the ills that plague Indian culture today. The current examination paper offers topical concerns and specialized highlights of Karnad and gives changed and logical translations of his play Tale-Danda. Karnad has endeavoured different subjects worried previous history post and present qualities and strict convictions and legend of India. Karnad has taken up work to re-decipher and if essential and conceivable to rebuild the customary estimations of social and political frameworks concerning standing. He is likewise worried about the inconspicuous importance of Religion. Karnad Speaks in his Interview:

*"I wrote Tale-Danda when the „Mandir“ and the „Mandal“ movements were beginning to show again how relevant the questions posed by these thinkers were for our age. It is not necessarily an attack on caste. It is a question of „Why“, why is it that some of our problems seem perennial.”(Ravi Dayal:1993:138)*

These masterminds were the individuals who denounced excessive admiration and sanctuary love. In reality they reflected anything 'static' for the standard of development and progress in human undertaking. They put stock in the balance of genders and commended hard committed work. They contradicted the rank framework, in principle as well as practically speaking. This last demonstration brought downward on them the fury of the standard. The development finished in dread and slaughter. It is through the sharanas that the creator advocates his way of thinking. Basavanna the incredible sharana holy person artist is the mouthpiece to declare the creator's perspectives. The creator's view is communicated through the lord Bijjala who is close in speculation and respectability to the duke's in Shakespeare's plays. He additionally shares his perspectives with kakkayya a sharana and an unapproachable holy person matured around seventy. Y. Somalata's perception of Tale-Danda is momentous:

*"In this play Karnad discovers the vital relationship between contemporary society and Literature adept in choosing the dialectical opposites such as tradition and modernity; conservative and reformist; spiritual and physical; ideal and pragmatic; constancy and flux for unfolding a logical sequence in poetic terms...centrifugal and centripetal forces of change and resistance are directed against caste order in Hindu society.” (Somalata: 2004:138)*

**Keywords:** Society, Culture, History, Legend, Political, Cast, Religion.

The significant topic of Karnad's Tale-Danda is that of deconstruction of station and religion to show up at its genuine legitimate importance and to rebuild the equivalent to assist the general public and the nation. In scene after scene Karnad gives new dosages and new viewpoints to the set convictions and established religions beliefs. The customary station framework asserts that a lord should be a Rajput or a Kshatriya. The creator gives a dazzling discourse occurring between Bijjala the ruler and Rambhavati, the sovereign.

*"Bijjala: What is my caste? Tell me.*

*Rambhavati: We are kshatriyas.*

*Bijjala: Your family- the Hosalas you may be Kshatriyas. But I am a Kalachurya, a barber by caste. His majesty king Bijjala is a barber by caste. For ten generations my forefathers ravaged the land as robber barons. For another five they ruled as the trusted feudatories of the emperor himself. They married into every royal family in sight. All this so they could have the caste of Kshatriyas branded on their foreheads".(Karnad:1993)*

Karnad accomplishes two points here. He shows that the ruler of kalyan isn't a kshatriya however a stylist. Further he gives him brimming with understanding and respectable musings, maybe to show that profound knowledge, honorable character and ideal organization are not the natural attributes of one network as it were. Indeed Karnad splits away with the established conventional convictions with respect to having a child and in regards to birth, station and belief.

*"Bijjala: A son in the final goal of human existence it may be that he drinks your blood and chews your bones to mash, but he is the one who'll keep your soul fed till eternity.*

*Basavanna:For a sharana, physical parentage is of no consequence. A person is born truly only when the guru initiates him into a life of knowledge.*

*Bijjala: That's what you believe. As a child you tore up your sacred thread and ran away from home. Birth, caste and creed mean nothing to you." (Karnad:1993)*

Karnad can't help contradicting the built up custom of thinking about a rank or statement of faith on the quality of Physical Parentage. Rather information is the correct standard to pass judgment on an individual. Through Manchanna Kramita a Brahmin who was a guide to the ruler Karnad shows his difference with the custom butcher of creatures before the vedic divine beings. At the point when fire penances or some other penances are offered to God for strict purposes, it is inappropriate, barbaric, shameful and beastlike; we can't legitimize butchering of creatures for own motivations. In Act II scene V Madhuvarsa, a sharana who is a Brahmin by birth, shows his readiness to forfeit his girl's life to advance the reason for their incredible development.

Karnad's Tale-Danda is a misfortune shows Basavanna's guideline of development and progress in human endeavor finishing off with dread and carnage. Through clash and showdown which go one next to the other in the dramatization, Karnad deconstructs the importance of position and religion and shows another network of sharanas who denounce excessive admiration and sanctuary love reject whatever is static, have confidence in balance of genders and difficult work and contradict the standing framework. Pranav Joshipura has additionally communicated the comparable view: *"...instead of deliberating on how to abolish the Varna system, Karnad presents it in a startling manner without any solution...to treat an age-old problem without suggesting any solution raises serious doubts about the capacity of a writer."* (Joshipur:2000:69)

The tale of this play Tale-Danda which actually implies decapitating is acquired by Karnad from a significant authentic development that occurred in the city of Kalyan in 1168

A.D. The development was begun by a gathering of writer, rationalists, spiritualists and social progressives which needed to alter the general public just as change the deep rooted practices of the indecencies of rank framework. It came about as a period of innovativeness gutsy addressing and social duty which was unparalleled in the historical backdrop of Karnad. They utilized the language of average person rather than Sanskrit and conversed with individuals about God in the language which they could comprehend. They needed to achieve a total change and trusted in the standard of development and progress in human endeavor and contradicted any sort of static circumstance. Indeed, even in that age they put stock in the equity of genders just as submitted difficult work. Due to their responsibility to restrict standing framework they were embarrassed and the annoyance and dismay of the universal network descended vigorously on them. At long last the development finished in dread and gore.

The language of the play hushes up pertinent to the circumstance. As per Karnad:

*“In Karnataka as elsewhere in India, a man has only to open his mouth and his speech will give away his caste, his geographical origins, even his economic status. In the original kannada version of Tale-Danda the language of the play engages with the implications of this fact for a situation in which a group of people are trying to fight caste and social inequality.” (Ravi Dayal:1993:138)*

This view can be legitimized by taking hardly any lines from the content:

*“Malliboma : Don’t be silly. I shouldn’t have even stepped into this Brahmin Street. And you want me to come into your house? No. Thank you.*

*Damodara: Indrani, the Rigveda tells us that the four varnas flowed out of the primordial Man: The Brahmin from the head, the shudra from the feet.”(Karnad:1993)*

These two citations show us unmistakably the profound established sentiments of position that were imbedded in the mind of the individuals which influenced the general public as huge. Marx likewise remarks on the underhanded impacts of the division of work and social deformation. It demonstrated indisputably the heartbreaking impacts of hardware and division of work, the grouping of capital and land in a couple of hand so ever creation and emergencies.

Karnad's Tale-Danda uncovered the monstrous distortion of the Hindu society by delineating the twelfth century common battle in the city of Kalyan in North Kanara when Bijjala was the ruler. In his court there were incredible researchers and writers. Basavanna the ruler's official and the incredible savant joined those splendid individuals and battled for correspondence. They shed their stations and became sharanas or lovers of Lord Shiva. They discussed God in the language of ordinary citizens. They considered their body the very homestead of God and criticized excessive admiration. They denounced all the cruel customs and put stock in social and sexual orientation uniformity. At last their respectable development finished in a calamity when the marriage of a Brahmin young lady to a Panchama kid prompted the critical war among sharanas and customary individuals. Bijjala a shudra a hair stylist by rank turns into the lord of Kalyan. He himself says how he has become a kshatriya:

*“For ten generations my forefathers ravaged the land as robber barons. For another five they rules as the trusted feudatories of the Emperor himself. They married into every royal family in sight. Bribe generations of Brahmins with millions of cows. All this so they could have the caste of kshatriya branded on their foreheads.”(Karnad: 1993)*

Bijjala likewise weds an imperial princess, Rambhavati and has a child, Sovideva; he cherishes Sovideva however disdains his un august conduct. So he doesn't support him while he makes the children of his different spouses neighborhood rulers. Sovideva loathes this extraordinarily. Bijjala realizes that the individuals of higher standings don't regard him appropriately. He concedes:

*“In all my sixty two years, the only people who have looked me in an eye without a reference to my lowly birth lurking deep in their eyes are the sharanas, Basavanna and his men.”* (Karnad: 1993)

Bijjala feels thankful to Basavanna and his men. However, his child Sovideva isn't content with it. He hates Basavanna and his way of thinking. He realizes that Basavanna spends a lot of cash on his neighborliness to his visitors. So he speculates that Basavanna has taken cash from the imperial depository. He subsequently chooses to demonstrate this by opening the depository. Accordingly he needs to win his dad's courtesy by making Basavanna disliked.

Jagadeva's a sharanas comes to realize Sovideva's arrangement to open the illustrious depository. Without a moment's delay he accumulated a large number of sharanas and encompasses it. Along these lines he forestalls Sovideva from treating with it. In the interim Basavanna comes and promptly sends Jagadeva to take care of his sickly dad. He arrests Sovideva, discover the depository flawless after confirmation and afterward discharge him. Individuals think of it as supernatural that the fortune is tainted. Bijjala chides Sovideva seriously for his offense. So Somideva feels profoundly disappointed, mortified and hurt. He chooses to retaliate for this on his dad and Basavanna. Damodar Bhatt, Queen's minister and Manchanna Karamita, the Brahmin counsel to the ruler are despondent about Basavanna's strategic Bijjala's help to it. So they hold hands with Sovideva in the plot against Bijjala and Basavanna.

Sovideva Demodar and Manchanna bring forth a plot against the ruler. They initially get the dedicated workers of Bijjala murdered and afterward detain him in his own royal residence. Basavanna knows this and solicitations sharanas to remain by the lord. However, the greater part of them won't spare him from Sovideva. So he himself followed by a couple sharanas visits Bijjala who is incredibly annoyed. He prompted him to stick to Lord Shiva who alone can spare him from any peril. As he leaves for Kappadi, Bijjala frenzily cries chuckles. Jagadeva and different sharanas went into the castle through a mystery section. Be that as it may, they don't discover the Prince and feel enormously disappointed.

Jagadeva drives them to the inward place of worship of Shiva where the old lord covers up. Bijjala immovably grasps the Linga to secure himself. At that point Jagadeva lies that Basavanna has sent them to him. Accepting this Bijjala emerges from the place of worship regardless of the solicitation of the different sharanas not to execute him Jagadeva cuts him to death when they all leave on this solicitation, and he ends it all.

The shouts of the people in question and the tributes of Sovideva by Brahmins are heard at the same time. Karnad says:

*“You can perceive deep irony, because, after all the martyrdom of the sharanas, when they reemerged after three centuries of underground survival as linguists, they were totally casteridden.”*(Shukla:1999:39)

He feels that Tale-Danda is applicable even today as strict fundamentalism is sufficiently able to pulverize the Babari Masjid and kill a great many individuals. He includes that when individuals surrounding us are butchered for the sake of a sanctuary, he hears echoes from those

occasions long past. That is the reason the expressions of Basavanna focuses to mandir masjid savagery: Violence isn't right, whatever the incitement. To depend on it since another person began it initially is surprisingly more terrible. Also, to do as such for the sake of a structure of blocks and cement is a landmark to ineptitude. Thus Karnad properly comments:

*"It seems 800 years have solved no problems. We are back exactly where we started. Social deformities thus illustrated in its various aspects in Karnad's Tale-Danda. The ugly face of the caste system in India is exposed in Tale-Danda. Consequently, not only does Basavanna's movement fail but also his followers emerge as a new caste after a few hundred years."*(Ibid:40)

Thus Karnad uncovered the insidious impacts of social deformation at social, social and mental levels. The portrayal of high station ladies in Girish Karnad's Tale-Danda is expectedly Stereotypical. They are compliant, yelled at advised to stay out of other people's affairs, or more regrettable despite everything dismissed and pressed off to their parent's. There is not really a trace of correspondence in the spouse – wife relationship. She may be the sovereign of the realm, however her genuine standing is no superior to some other worker of the castle, undoubtedly. Elains Showalter's words properly fit Rambhavati's circumstance:

*"We have seen our foremothers as mindless down-trodden souls, accepting century after century the fetters of their lot with passivity, unheeding or incapable of perceiving their exclusion from society."* (Showalter:1977:11)

The other lady in the castle is Sovideva's better half. Note this missing, voiceless lady procures an incentive in the changed setting. The words expressed by Sovideva on this event are uncovering for their incongruity and male egocentricities. Lady is esteemed for her useful utility just not for her inherent worth as a person.

The most urgent occasions in the play which triggers calamitous outcomes, including the passing of the sort and the decapitation of Mahuvarasa and Haralayya is the wedding between a high-standing Brahmin's girl and a shoemaker's child. The marriage has become conceivable on the grounds that both the families have grasped sharanas religion. An average trait of male controlled society is that men are in charge and it is they who employ power. Ladies stay voiceless. Lalitmba focuses to the handy issues, assailing the partnership of a Brahmin young lady with a shoemaker kid. In any case, her complaints and fears are not sufficiently settled. They are unceremoniously wounded aside by her better half, Madhuvarasa. Lalitamba's issues with the marriage sound supported:

*"Till the other day our daughter ran around barefoot. She was told it was unclean to touch any leather except deer-skin. How can she start skinning dead buffaloes tomorrow? Or tan leather?"*(Karnad:1993)

A depiction of the religion, given on the snippet of the play is essential. Another religion, brought up in rebellion against the intolerant, custom ridden Brahminism lectures correspondence of people. Rank doesn't add esteem or connect shame to individuals. According to Lord Shiva, whom sharanas love all are equivalent. Ladies stayed an underestimated and stifled gatherings without voice, without power and might be even without awareness of their fringe position in the public arena. With the perception of Showalter says:

*"Woman's relationships to themselves and society have been essentially static, as fixed as to render women of the past mute and dumb, unable to write, speak or even see the truth."* (Showalter:1977:14)

Karnad uncovers that he has composed Tale-Danda when the Mandir and the Mandal developments were starting to show again how pertinent the inquiries presented by these scholars. The frightfulness of ensuing occasions and the strict enthusiasts that have grasped our public life today have just demonstrated that it is so risky to disregard the arrangement they advertised. The monstrous essence of the position framework in India is uncovered in Tale-Danda. Basavanna is sold out by his own supporters in his optimal battle to annihilate the position framework steadily. Karnad uncovered the malevolent impacts of social deformation at social, social and mental levels. Karnad's Tale-Danda, a misfortune shows Basavanna's standard of development and progress in human undertaking, finishing off with fear and gore. The portrayal of high position ladies in Karnad's play Tale-Danda is expectedly cliché: they are compliant yelled at advised to stay out of other people's affairs or more terrible despite everything dismissed and pressed off to their folks.

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## **18. The Impact of Covid-19 in the Teaching Learning Process and the Beginning of Education 4.0 in Indian Higher Education Sector - An Explorative Study**

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### **Abstract**

With the outbreak of the Covid-19 virus, the whole world has experienced an unprecedented halt in every phase of life. The education sector has not been an exception. Across the globe and especially in India, technology has been bridging the fissure and has taken up the pivotal role in furthering education during and post the outbreak of Covid-19. In such a scenario rethinking and redesigning learning in the path of education 4.0 has become mandatory. Hence, this paper is an attempt to showcase the impact of Coronavirus on the teaching learning process and it explores the possibilities and challenges towards the paradigm shift experienced by the Indian higher education sector in the trek towards education 4.0.

**Keywords:** Education 4.0, Covid-19, Connectivism, teaching-learning

### **Introduction**

It had all begun during the second week of March 2020 when the Indian government had ordered shutdown of schools and colleges as a preventive measure to curb the spreading of the corona virus outbreak. The preventive lockdown of the world's largest democracy has had a colossal impact on the educational institutions among all other sectors as the academic calendar had to end abruptly with the termination of exams and results, admissions to new courses and classes being halted, competitive exams and entrance exams being suspended and campuses requested to be closed until further notice. The pandemic has largely affected the higher education sector as the entire process of teaching-learning has been put to the test and has no doubt distorted the traditional chalk-talk teaching method. According to UNESCO, educational institutions in 165 countries around the world have been closed since March 2020. This timely and temporary stop-gap has led to a paradigm shift in the educational sector that has propelled technology driven pedagogy. This has emphasized the requisites of a newer learning ambience with the skills required for 21st century instructors and learners.

### **Evolution of Education**

#### **Education 1.0**

In the early stage, namely during the ancient and Middle Ages, education was restricted to a small group of students. It comprised of personalized education, low literacy rates and informal methods of education. Later, this gradually was replaced with formal schools. It was a one-way process which gained popularity with the advent of informal education in India, China, Israel, Rome and Greece and was focused on teaching only elite classes and educating boys.

Eventually the education of girls began to gain prominence and the concept of formal education governed by priests was developed. In the Middle Ages, education had transformed with the dominance of religion in Western Europe and India. Several priests from churches were appointed to provide quality education and the period saw the emergence of various scholars. A formal system of higher education started developing with countries such as Japan, China, India, the UK, Korea and France starting to build universities and colleges.

### **Education 2.0**

The invention of the printing press had brought in a tremendous shift in the traditional education system. The invention of the Printing Press began to formulate a culture of scientific inquiry. Also, the Renaissance and Reformation led to scientific innovations that enhanced the development of the education ecosystem globally. Educational institutes had begun to gain prominence. In countries like India, Japan, Europe, vocational education was in vogue. More focus was on contemporary learning than on the classics of Greek and Latin. Hence, this was a significant wave that had transformed the field of education across nations.

### **Education 3.0**

Unlike education 1.0 and 2.0, education 3.0 was a massive breakthrough in every aspect of life. The Internet stormed the world with innovations and explorations. As a result of Education 3.0, there had been a massive increase in the global demand for education. The role of a teacher itself had been changed from that of an instructor to a facilitator, and technology had become the universal norm for content delivery in various online and distance learning programs. The characteristics of Education 3.0 were technology driven with interactive boards in classrooms, increased use of personal devices and improved administrative structures through Learning Management Systems (LMS) in educational institutions.

### **Education 4.0**

This being an epoch in technology, creativity has become sine qua non in daily activities. With smartphone classrooms, online exams and robotic house help, education 4.0 has already arrived. Education 4.0 has put the learner at the centre of the ecosystem and has empowered the learners with focus on the outcome. This system aids in personalized learning and focuses on addressing an individual's goal. Emerging technologies including social media, mobile, analytics and cloud computing (SMAC) are impacting all areas of education. The focus of Education 4.0 is "experiential learning" by the individual; it is built around a student centered teaching process that is efficiently guided by dynamic technology. Experiential learning has been defined as learning through firsthand knowledge outside of a traditional classroom setting, mainly in real time situations such as research, field trips and others. Learning is maximized at the university level and it happens simultaneously with peers, industry and society.

Even before the outbreak of Covid - 19 in India, various policies were drafted and circulated to support higher education sectors and their path towards education 4.0. The National Mission on Education through Information and Communication Technology (NMEICT) was a massive attempt in the higher education system to reinforce the potential of ICT, in the teaching - learning process. The NMEICT was based on its cardinal principles - access, equity and quality and it aimed to provide connectivity to all colleges and universities with low cost and affordable computing devices. It promoted e-learning and insists on e-content generation across disciplines. These measures were an attempt to bridge the digital divide that had been prevalent in India. However, since March 2020 the scenarios have changed. In Spite of the existing policies, the situation has demanded newer policies and guidelines which were then circulated by the

government and relevant agencies. The reason being that the Covid-19 shutdown of the educational sectors, especially higher education has fortunately opened up the pathway towards education 4.0. The Indian higher education sector both during and post-covid has already plunged into Education 4.0 and has created an opportunity to learn, unlearn and relearn the curriculum and pedagogy of schools and colleges. Almost all private colleges and universities in India have already adapted themselves to the paradigm shift -online teaching and learning via both free and customized Learning Management Systems (LMSs). Webinars organised through various video conferencing platforms have been approved as the new normal. Government schools and colleges have been experimenting on television channels keeping in mind the digital divide that India and Indian rural students face on a daily basis. Even during the lockdown, the academic proceedings continued and technology played the pivotal role. Considering this scenario, the University Grants Commission (UGC) that aims to foster standards in universities across India, had released a set of guidelines to cater to the teaching learning process during the Covid -19 lockdown and the newer standards to be followed post Covid-19 lockdown too. According to the UGC, classrooms in universities and colleges, post opening of the lockdown, should ensure to follow social distancing. In this regard, the UGC has also recommended alternative and innovative assessments and examinations using both online and offline mode. All research activities including Ph. D viva voces have been permitted to be conducted through online mode; all of which are the effects of Covid-19 breakdown and its impact on the education sector. Even, sanitisation of classrooms and labs will hereafter be the new normal in academic institutions henceforth. Furthermore, online quizzes, open book tests, daily webinars and online panel discussions have taken place more frequently and an increasing number of teachers and students from kindergarten to post graduation including research scholars had become a part of the internet learning that was happening in the absence of physical classrooms and schools. All of these are affirmative signs for technology and its support in the field of education. The Vice-Chancellor of World University of Design (WUD) in an interview has stated the following:

“This is a unique situation in design education, and WUD was the first to take the lead so that studies are not compromised and students do not fall back on their curriculum. The coronavirus outbreak has just hastened the process. We were the first to switch to an online mode, which is not only benefitting the students in India, but also overseas students.”

### **Connectivist Approach to Learning Amidst Covid-19 Lockdown**

Considering the 2020 lockdown scenario of learning, Connectivity has played a key role as technology has been rewriting the human brain and thereafter altering thinking to an extent as well. Connectivism as a theory has in it the pedagogical roots of networked learning. Also, it has to be noted that Connectivism has been closely associated with chaos and complex theories. Connectivism according to Siemens has stressed on the importance of two elements – the ability to seek out information and the ability to filter information. With the explosion of available information, it has to be understood that the greatest challenge was to segregate information that is most needed from that which was not. Unlike the other theories, the learning theory of the digital age is bound to be considered as a continuous process within a complex environment. Here knowledge is acquired through connections that are open to interpretations and understanding of new knowledge. In accordance with the digital age, Connectivism in itself has

evolved in the blogosphere with educationalists interacting through open online networks to discuss the theory and its development.

Massive Open Online Courses (MOOCs) are a perfect example to understand the transfer of learning based on the Connectivity theory. MOOCs are designed with an objective to be utilized by learners across the globe who wish to enroll for the learning process. The course in itself is supported by software that wires the same and hence learning happens online that is supported by various media for a particular period of time. Here, facilitators and participants interact when needed and learning happens when the participants are ready and open to accept the materials taught or shared.

“In a connectivist approach to learning, we create networks of knowledge to assist in replacing outdated content with current content. We off-load many cognitive capabilities onto the network, so that our focus as learners shifts from processing to pattern recognition. When we off-load the processing elements of cognition, we are able to think, reason, and function at a higher level” (Siemens, 2005,).

Technology supported learning that connects the world irrespective of the global shutdown is largely supported by the connectivist approach where learning happens in networks.

### **The Impact of Covid-19 in Teaching Learning Process**

In moving towards an ICT integrated curriculum, the role of the teacher is quintessential. It is a myth that teachers will be replaced with technology. However, it is a fact that with technology the role of the teacher will be replaced in terms of a facilitator, tutor and so on. Only digitally literate teachers will be able to ‘integrate’ technology in everyday classrooms. Here, integration can be defined as combining/bringing parts together as a whole. A study on the teacher’s use of ICT is mandatory in considering ICT integrated classrooms. It is in the hands of a teacher to implement successful pedagogical strategies that employ ICT in the process of teaching-learning. ICTs are not only defined in terms of their function as delivery tools, but also in terms of their potential to enhance the teaching and learning process. (Nehru, 186). According to Hawkrigde (1990) a compelling rationale for using ICT in schools is its potentially catalytic effect in transforming the teaching and learning process. With the newest technology, a new tool is being added for the teaching-learning process. In current practices, the tools serve only supplementary purposes in the process of teaching. However, tools should be integrated in teaching and this will lead to "integrated teaching". The at hand setting should focus on considering "integrated pedagogy" because only this will allow new technology that can be used as a fundamental component in the teaching-learning process. The need of the hour is not only to integrate pedagogy but to design a brand new integrated pedagogy together with innovative- integrated pedagogical methods and fresh integrated pedagogical tools. This will eventually lead to pedagogies that will leave a lasting impact on the teaching and learning process.

### **21st Century Skills**

In the words of Trilling and Fadel, “The Knowledge Age demands a steady supply of well-trained workers - workers using brainpower and digital tools to apply well-honed knowledge skills to their daily work” (24). With the educational sectors facing a paradigm shift amid the Covid 19 pandemic, it needs to be understood that the four forces that spearhead the learning towards the 21st century are knowledge work, thinking tools, digital lifestyles and learning research. They are henceforth responsible for connecting the 21st century teaching - learning practices. With classrooms confined to homes, the teachers need to upskill and integrate

technology as their primary pedagogy. The workforce of the future generation will no more be confined to the regular 9 to 5 jobs, instead they should be willing to work with flexible timing and develop 21st century skills such as problem-solving, critical thinking, creative thinking and team building. The ethos and pathos of a 20th century classroom needs to be re-scripted keeping in mind the changed learning styles. The one-way broadcast approach of the teacher will no longer prove to be effective as technology remains the only bridge in the teaching-learning process. Thus, new methodologies for making learning interactive, personalized, collaborative and creative should be the focal point of schools and colleges and these will remain as the 21st century skills of the teaching – learning process. In terms of professional development, the teachers' aptitude for integrating 21st century skills, tools and teaching strategies into their classroom practice should be considered.

### **Challenges Awaiting Indian Educational Sector**

The key problem in the Indian Higher Education sector post Covid-19 lockdown will be connectivity. Connectivity to the remotest place henceforth will remain as a basic need and not a luxury. Funds should be made available to all the government institutions to foster a technology integrated curriculum and pedagogy. All the private institutions have adapted to the latest technology driven education ecosystem in spite of the shutdown and the gloom that prevailed due to the pandemic. Adaptability is the key for both faculty and students. In this era of information explosion, adaptability remains the key skill both pre and post Covid-19 as people have had the opportunity to travel far and wide to pursue passions, take up jobs and international internships. Adapting to new life experiences was possible and post Covid-19, this ability to pursue all the same within four walls and digital screens is the focus. Hence adaptability will remain the skill of the century. Home schooling and work from home will be more operational than ever before. The industrial age classrooms will be replaced with modern tools and educational institutions should ensure to support the student community and ensure learning at one's own pace irrespective of the digital divide that exists. Access to latest technology should not be a race and institutions should take things slower and in a paced manner in order to accommodate the teaching learning process.

### **Conclusion**

An unprepared shift towards Education 4.0 in the Indian scenario would require extensive efforts from both the educators and the learning cohort throughout the process of learning using the online-collaborative platforms. This drive towards a newer and compelled technology-driven pedagogy is the paradigm shift that Indian education system has long been waiting for. The Indian education system that operated on an outdated system according to the agrarian calendar and the requirements for the industrial age of the 19th century until March 2020 will no longer be the fate of Indian students of the 21st century. Post Covid-19 lockdown, the schools and colleges will have a techno lift and the guidance to drive instructional change will be planned and processed by the government. The learning will be enamored by quick searches, multitasking, and social networking. The aim will be on creating a student centered classroom rather than a teacher centered classroom that will be efficiently guided by dynamic technology. Teachers, administrators, policy makers, and other academicians who belong to the group of

technology immigrants should work towards developing a better framework for the digital natives. The Education 4.0 ecosystem requires a population with digital competences and this can only be achieved through an upgraded higher education system. The unnecessary fear of a teacher being replaced by technology should be removed and it should be assured aloud that teachers will remain as facilitators of learning in the era of education 4.0. The role of teachers will keep changing because change is the only constant in education 4.0.

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## **19. The Rhetorics of Space in Meena Alexander's *Raw Silk***

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### **Abstract**

The poet Meena Alexander is a well-known diasporic writer, who uses rhetorics through various forms to show the prove the fact of transience of human life. In this research, paper, the rhetorics of space is analysed in the anthology *Raw Silk*. The present living space is completely different from the imaginary spaces. The space is therefore multidimensional, which can traverse time and space. the instances of space are divided into physical space, which consists of the places and the ethereal space, which comprises of dreams and time travel. This paper attempts to bring the rhetorics of these spaces and the conclusions derived upon the rhetorics of the physical and ethereal spaces in Meena Alexander's *Raw Silk*.

**Key Words:** Meena Alexander, Space, *Raw Silk*, symbolism, rhetoric

### **Introduction:**

Meena Alexander, born in 1961, is a renowned poet, who has published a number of anthologies and her anthology *Illiterate Heart* has won the PEN Open Book Award in the year 2002. her other collections of poetry include *Stone Roots (1980)*, *House of a Thousand Doors (1988)*, *The Storm: a poem in Five Parts (1989)*, *Night-Scene: The Garden (1992)*, *River and Bridge (1995/96)*, *Illiterate Heart (2002)*, *Raw Silk (2004)*, *Quickly Changing River (2008)*, *Birthplace with Buried Stones (2013)* and *Atmospheric Embroidery (2018)*.

The poet, though was born in India has a vast experience globally from her childhood. She had to travel with her parents to a number of countries, due to their work. This has given Meena Alexander a wide knowledge of the people and surroundings around her. All the anthologies also reflect her thoughts and anxiety about the cultural differences that exist in the world. She has worked throughout her life to get rid of these discriminations and passed away recently in November 2018.

The collection *Raw Silk* by Meena Alexander was published in 2004. This insists on the aftermath of 9/11 and the oppressions that people face, despite of cultural and sociological background. The difference that develops due to culture is at a point devastated, when there is a threat to human life. Therefore, it is only through the adversity, diversity is overcome.

In the words of Marilyn Hacker, author of *Desesperanto: Poems (1999-2002)*, *Raw Silk* demonstrates the rare blend of an acute, utterly contemporary intelligence with a sensuality that is, in itself, a radical way of processing information. In its profound and polyglot sense of world citizenship gained through the indelible experience of exile, Meena Alexander has written what is — not at all paradoxically — a book that's quintessentially a New Yorker's. This is a poetry

which earns the reader's trust, even, or especially, when the paths it takes in its explorations of the writer's multiple worlds and of the forms poetry can make of them are unexpected."

This research paper also aims at bringing out the various physical and ethereal spaces the poet Meena Alexander uses to point the cultural and social differences that exist in the society. The symbols that the poet uses are powerful in terms of expression.

The poet also speaks of the importance of a living place as,

"What is home? The place I was born? Where I grew up? Where I live and work as an adult? Where I locate my community, my people? Who are "my people?" I hope a geographical, historical space, and emotional sensory space? Home is always cru o immigrant and migrants... I convinced that this question how – how one understands and defines home is a profoundly political one".

### **The rhetoric of Space:**

The rhetorics of space in the anthology *Raw Silk*. The anthologies use space as an effective medium to denote the methods of rhetoric. The anthology *Raw Silk* uses the events of 9/11 to describe the pain and agony of the human clan. The pain is deep vested in the people who were witnessing the events, than the ones who succumbed to the brutal incident.

The poet, Meena Alexander defines a number of happenings that describes the day of the incident.

In the poem "Dialogue by a City Wall", the poet makes the walls of the city, the sole witness of the true incidents of the day as the spokesperson. The walls are personified and the gender specification of the walls are brought in by addressing it as he and she in the poem. The (she) wall talks as below, mourning the pathetic state of the human beings.

The instruments of war  
are buried underwater.  
Incense wafts from the curtained rooms,  
a tall tree makes a fountain. (RS 5)

The war is a never-ending process and it preys on human life, without mercy. Even a book in that place is in red colour, which symbolically represents the blood of the dead and their cries.

In the poem, 'Aftermath' she says,

There is an uncommon light in the sky  
Pale petals are scored into stones.  
I want to write of the linden tree  
That stoops at the edge of the river  
But its leaves are filled with insects  
With wings the color of dry blood. (RS 9)

The color of the sky has changed and even the fragile petals of the flowers have turned into hard solid stones. The tree of the land has become a symbol of the parasites, that the land has turned into. The leaves of the trees are also drenched in blood and the blood is the result of the tumultuous attack of the day that has killed a number of people. The natural landscapes tremble too seeing the victims. The mountains tremble and "a torrent of sentences / Syllables of flame stitch the rubble" and finally "bitter smoke stains the sky" (RS 9)

In the poem, "Pitfire", she questions,

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In altered light I hear a bird cry.  
By the pit, tor of metal, strut of death. /..... /  
Shall a soul visit her mutilated parts?  
How much shall a body be home?  
Under these burnt balconies of air  
Autumnal duty that greets us. (RS 11)

The light from the pit fire is very dim and the small bird that cries is difficult to be seen in that light and only its cry is heard. The body is referred to as home. But even the body is not permanent, but very transient. The sublime nature of life itself is pointed by the poet. After death, the soul may or may not visit the body in which it dwelled and had a form for so many human years. It is very difficult to have a look at the body that is mutilated, because of the bomb blast. The soul shall probably feel at ease, if it can see the body as a single piece as it was with life. The body shall not remain as the home of the soul forever. The soul has to be prepared for its voyage to the unknown destination anytime. Yet, it is a worst case to face an unexpected death by another human being. The acts of terrorism beyond measure hurt the feelings of all the people around.

In the poem “Hard Rowing”, the poet says “Silk will not / sear flesh / as cotton does.” (RS 12) Neither silk nor cotton burns the flesh, expect the thought of it. The temperature and heat in the surrounding due to the blast is so high, that even cotton- a very soft material to wear on, might burn upon the flesh.

Do you see  
the sash of blood  
where the shops were?  
What a circus with Frantz  
and Mohandas  
squabbling onshore. (RS 13)

In the space where shops were put and varieties of items were on sale, now the blast has spread the brutality through the blood of the innocent victims. The poet brings in Mohandas Gandhiji to witness it and makes the people ponder over his teachings of ahimsa and non-violence. Gandhiji is transported from a different space of time. The movement in space and time is made possible by the poet’s order of thinking.

The poem, “Kabir Sings in a City of Burning Towers” is an ode to the burning city by fifteenth century poet Kabir Das.

Kabir the weaver sings:  
O men and dogs  
in times of grief  
our rolling earth  
grows small. (RS 14)

The poet once again makes Kabir to traverse the boundaries of time and physical space and sing, sympathizing the burning city. The pain of death does not differentiate between human beings and animals. The grief is deeper than it is thought so, when it is experienced by the innocent victims. The earth is a vast expanse of land and water, and no one has ever stepped in

every part of the world. But, when such brutal life sucking incidents happen, the shrinks, as though there is not a bit more of space for the neighbour to live in (the world).

The poem "School Yard" depicts the way the school is converted into an emergency treatment place for the wounded people.

The children have fled  
the new school yard  
where they carry the wounded in,  
men and women half alive,  
skin smoldering. (RS 16)

The school yard is place for the children to paly and be merry. But now it has turned to red colour, due to the blood shed by the wounded victims. Their skin keeps burning and they suffer a lot and try to hold their last breath to see their loved ones. The children are evacuated and the school has not become a treatment centre.

One of the poet's friend, gifts her a stone. This inspired her to write the poem, *Child, Stone, Sea*. Chris Abani is the name of the friend, who gives her the gift. The value of the gift depends on the love the person has, and does not depend on the price of the gift. She makes mention of a park called Gugu Dlamini Park in the poem, which is named after the same person, and her past was not a good one. Gugu Dlamini had the disease, AIDS, which is incurable and therefore she was brutally murdered. Her friend gives her a stone from the sea and mentions it as the jawbone and sometime later as the thighbone. The black people are ill-treated even in their native land by the others, and they are denied of the opportunity to lead a rich and happy life.

I sit on a bench marked WHITES ONLY

A bird with no beak is singing to me. (RS 29)

These lines mean to say how a bird which is naturally able to sing is beaten up by someone and its beak is broken. But even then, the bird tries to sing, discarding the pain and frustration. This shows the perseverance of a bird, to do what it wants. In the same way, even if men are discriminated and put down just because of their colour mentioning as 'whites only', they raise with their broken beak and give a tuff time to the dominators. The child who is very quiet and young, comes from the sea has various elements of the sea. The sea is diverse and has a lot of wealth in it. It has many sleeves. For example,

On the bay of Plenty pier

I pass a man let loose from a prison cell

The sun's throat is torn cotton, (RS 30)

All these describe the warmth of the mother earth and the different faces she has. The sleeves of the sea also describe the various levels of the society, where one is made up of cotton, other of silk and one other of fire, which is the furious group of the society. People are so badly suffering, but a group in the society carry saxophone, which by itself is an image of richness and is again made of gold, which is something extravagant.

...a golden saxophone

the colour of the sun (RS 30)

This shows the attitude of many rich people, who are completely insensitive to the needs of the other people around them in the society.

**Conclusion:**

The poet Meena Alexander uses such strong and vivid images in the anthology, *Raw silk* for the representation of the physical and ethereal spaces. The incidents of 9/11 have affected the conscience of the poet and she mentions the physical space of the bomb blast and the surrounding areas. The walls that are personified, the shops, the school yard, the human body and Gugu Dlamini Park are some of the physical place that can be seen and felt at present. The ethereal spaces comprise of the Gandhiji and Kabir, who made to travel time and reach the current scenario, the bird that sings without a beak, the smoke filled air, the soul and trembling mountains are all not real but made to appear real by the poet. She uses the symbols of various spaces (both physical and ethereal) to strongly prove the transient nature of humankind. Life is not just a residing place, but a constantly moving space, where many it is shaped and developed by many experiences. The experience of Meena Alexander on the day of the bomb blast is made into the segments, by properly aligning it into the spaces of concern.

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**20. The Dynamics of Native American Ethnicity: An Analysis of Leslie Marmon Silko's *The Turquoise Ledge***

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**Abstract**

The dynamics of ethnicity and its concerns have attracted world-wide attention of writers and environmentalists in the postmodern scenario. A significant number of native writers across the continents have written about their unique ethnic life and the challenges they face in protecting their ethnicity and Mother Nature. One among the leading native writers is Leslie Marmon Silko, a contemporary Native American woman writer. Born on March 5, 1948, she is one of the key figures of the Native American Renaissance. Her thirty years of life from 1978 to 2008 in the Tucson Mountains of Arizona resulted in the release of her book *The Turquoise Ledge: A Memoir* in 2010. Using the turquoise stones she finds on the walks, she explores her Laguna Pueblo, Cherokee, Mexican and European family history along with her Native American ethnic, cultural, social, environmental, spiritual and sacred mystic aspects. The central argument of this paper is to bring to the limelight the need for accepting and respecting the indigenous life, the coexistence of all forms of flora and fauna and to protect the environment from destructive predators, including human beings.

**Key words:** Native American ethnicity, spirituality, nature, landscape, environmentalism.

The dynamics of ethnicity and its concerns have attracted world-wide attention of writers and environmentalists in the postmodern scenario. There is a widely felt need for an indigenous perspective on research. As Linda Tuhiwai Smith, the famous New Zealand indigenous academician observes in her path-breaking work *Decolonizing Methodologies: Research and Indigenous People*, "Research 'through imperial eyes' describes an approach which assumes that Western ideas about the most fundamental things are the only ideas possible to hold". She further says that it is an approach to indigenous people "which from indigenous perspectives 'steals' knowledge from others and then uses it to benefit the people who 'steals' it" (56). In recent years, indigenous people, led by the emerging culturally affirmed indigenous scholars and social activists, have intensified the struggle to break free from the chains of colonialism and its oppressive legacy. They have developed their respective indigenous methodologies for understanding their cultural universe.

Indigenous peoples, also known as first peoples, aboriginal peoples or native peoples, are ethnic groups who are the original inhabitants of a given region, in contrast to groups that have settled, occupied or colonized the area more recently. Groups are usually described as indigenous when they maintain traditions or other aspects of an early culture that is associated

with a given region. Indigenous peoples may be settled in a given region or exhibit a nomadic lifestyle across a large territory, but they are generally and historically associated with a specific territory on which they depend. Recognized as “Aborigines” in Australia, “Maori” in New Zealand, “First Nations” in Canada, “Natives” in the United States, and “Adivasis” in the terminology of Asian activists, these variously described communities are far too numerous and dispersed in geographical locations to admit in a single inclusive description. “The traditional knowledge of Indigenous communities, which reflects their holistic worldview, also contributes to the world’s cultural and biological diversity and is a source of cultural and economic wealth for humanity on the whole” observes Debashree Dattaray in the Editorial of *Littcrit*(6).

Native American literature, or American Indian literature, is the traditional oral and written literatures of the indigenous peoples of America. These include ancient hieroglyphic and pictographic writings as well as an extensive set of folktales, myths, and oral histories that were transmitted for centuries. Native Americans of New Mexico and Arizona to whom Leslie Marmon Silko belongs, have cultural traditions with some features in common along with the natives of California and the other native Red Indians. These Native Americans are called the Cherokees. The Cherokees living along the Oconaluftee River in the Great Smoky Mountains were the most conservative and isolated from European–American settlements. They rejected the reforms of the Cherokee Nation. They were mostly mixed-race and Cherokee women married white men. These groups were the ancestors of the federally recognized Eastern Band of Cherokee Indians. (“Native American Literature,” *Encyclopaedia Britannica*)

Leslie Marmon Silko is known as a Native American novelist, essayist, and poet, in spite of having a mixed origin. Silko was born in Albuquerque, New Mexico on 5<sup>th</sup> March in 1948 to Leland Howard Marmon, a noted photographer, and Mary Virginia Leslie. She hails from Mexican, Laguna Cherokee Indian and European ancestry. Silko has noted herself as being Laguna Pueblo, a Keres speaking tribe, also identifying as Anglo American and Mexican American. Silko grew up on the edge of pueblo society and her family's house was at the edge of the Laguna Pueblo reservation. While her parents worked, Silko and her two sisters were cared for by their grandmother, Lillie Stagner, and great-grandmother, Helen Romero and both were great story-tellers. Silko learnt much of the traditional stories of the Laguna people from her grandmother, whom she called A'mooh, her aunt Susie, and her grandfather Hank during her early years. Born of mixed parents, Silko was made aware of the rich heritage of the elders, mostly found in the grinding songs of the old women, yet she also felt the shame of the pueblo people in the loss of their land to the American government and the Indian slave trade.

Silko's education included preschool through the fourth grade and she received her BA degree from the University of New Mexico in 1969. She briefly attended the University of New Mexico Law School before pursuing her literary career. Silko garnered early literary acclaim for her short story "The Man to Send Rain Clouds," which was awarded a National Endowment for the Humanities Discovery Grant. The story continues to be included in anthologies. During the years 1968 to 1974, Silko wrote and published many short stories and poems that were featured in her *Laguna Woman* (1974). Her other publications *Laguna Woman: Poems* (1974), *Ceremony* (1977), *Storyteller* (1981), *With the Delicacy and Strength of Lace: Letters Between Leslie Marmon Silko and Almanac of the Dead* appeared in 1991. A

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collection of essays, *Yellow Woman and a Beauty of the Spirit: Essays on Native American Life Today*, was published in 1996.

Throughout her career as a writer and teacher, Silko has remained grounded in the history-filled landscape of the Laguna Pueblo. Her experiences in the culture have fueled an interest to preserve cultural traditions and understand the impact of the past on contemporary life. As a well-known novelist and poet, Silko's career has been characterized by making people aware of ingrained racism and white cultural imperialism and a commitment to support women's issues. The bulk of her beautifully composed autobiography *The Turquoise Ledge: A Memoir* was published in 2010. The very title of her autobiography bears a Native American ethnic touch and history. The word Turquoise in the title comes from the sixteenth century French word for "Turkish". The turquoise stones are blue or green in colour. Turquoise does not originate deep in the Earth as many precious minerals and gems do. It forms when certain chemical reactions take place during the weathering of surface minerals. Water is a necessary component for the formation of turquoise. Silko writes, "No wonder indigenous people of the desert connected turquoise with water and rain—it wasn't just the colour of blue or green—turquoise meant water had been there" (6). She started to notice the pebbles and rocks in the fine white sand and the animal tracks and signs of coyote and bob-cat in the arroyo. She says, "I began to find small rocks and pebbles streaked with turquoise. Over the years I'd picked up some of these turquoise rocks.... I needed almost daily contact with the turquoise rocks on my walks to develop my interest" (6).

Silko's *The Turquoise Ledge* takes on a unique form which is best suited to the particular subjects of the dynamics of ethnicity and the socio-cultural confrontations with America. Her theme is the centre of memory, history, family, geology, spirituality, coincidence, causality, the laws and mysteries of the cosmos and time itself, because here is where it is being lived, where she is living it, and it is living in her. The old folks taught her as a child to listen and to watch for the important lessons which the birds and plants and the wind and clouds may teach human beings about their relationship in this world. They taught her that to be fully human she had to respect all living things no matter how humble or small.

The issues that concern her are the survival of the natural world—the wild creatures and their habitats that face destruction by greedy corporations and the threats which indigenous people and their cultures face due to the theft of their land and water. She writes, "The old folks used to admonish us to leave things as they are, not to disturb the natural world or her creatures because this would disrupt and endanger everything, including us humans" (69). Silko's daily routine walk takes place at her Tucson ranch, where she records the rhythms of drought and rain and recognizes in the visitations of animals and spirits she calls "Star Beings" a fluid and delicate life's balance between human and nature. She observes, "On foot I can see the ant palaces, some in solid rock, others with starburst circles of stones they've mined and somehow moved up from below. The star pattern reminded me of the Star Being images incised into sandstone thousands of years ago" (5).

Many indigenous tribes in America and Australia have ancestral stories about the stars that came to Earth. Silko states, "The Star beings came to contact human beings; or perhaps we are their descendants" (129). The Star Being figures are engraved on the rocks. Once she realized that the Star Beings wanted her to paint their portraits. She could hear their voices urging her to

paint them. “They insisted I use the largest canvasses possible and their portraits must always be hung at a height that dwarfs the human viewers in order to intimidate them” (130). So Silko searched carefully for the figures with the tell-tale white crosses that represent the planets and stars in the petroglyphs. Silko writes about her painting as a means of communication with the spirit world, therapy for her emotions, and a creative outlet. The influence of the paintings on the writing occurs at the subconscious level and so it is mysterious, in the way that dreams are mysterious but very powerful. The beings who get their portraits painted by her promise to help her with the writing if she will paint their portraits.

Along with the Star Beings there are also the Cloud Beings in the Native American belief. She says, “In the rain mists that shimmer across the shoulders of the mountain in the west wind I can make out the tall graceful forms of the shi-wah nah, the cloud beings. I was amazed the first time I saw them crossing the Tucson Mountains” (13). The Native Americans believe that “Beloved family members and the ancestors show their love for us when they return as clouds that bring precious precipitation” (13). They have a strong belief that “the realm of the spirit beings and the ancestors contact us from time to time” (15). Silko has listened to the “ghost music”. One evening she distinctly heard thin notes and the music suddenly merged into the electric hum of the refrigerator and the whirling sound of the ceiling fan. She states, “Ghosts love to inhabit electric fans—I don’t know why unless it is something about the electromagnetic field a fan makes which draws the spiritual energy entities or at least broadcasts their music” (131).

In *The Turquoise Ledge* the major characters are the ethnic beings such as the rattlesnakes, rainclouds, Star Beings, macaws, grasshoppers and rocks, particularly those flecked with turquoise. Her references include tribal wisdom and old stories, and the language of various sciences and metaphysical systems. She remarks, “The Cherokees revered snakes before Christianity arrived. So my mother taught me to respect but not to fear snakes” (37). In her house in the Tucson Mountains, pack rats make a home in the copy machine, a rattlesnake hides under the chaise longue, spiders are welcome and the appearance of a grasshopper is seen as a sign from Lord Chapulin, the Grasshopper Being. Silko’s menagerie includes mastiffs, parrots, macaws, bees, hummingbirds and various other creatures. None of them are really pets. She gives them respect, not coddling. In fact, much of the book describes how she tends to the animals that live in and around her home, as well as how she attempts to help them ward off predators. She calls Part 11 of this autobiography *The Rattlesnakes*. She is a friend of snakes as the Native Americans are. Writing about a big snake she says, “I called him “Baby” as a joke because it was an unlikely name for a rattler four feet long and about five inches in diameter. He was a grandfather snake not a baby. He kept me company for my first two summers in Tucson” (83). The indigenous people believed that the springs belonged to the big snakes and they revered the snakes as divine messengers and bringers of rain.

In Silko’s house even the bees are friendly with her. Although the bees do not like any kind of disturbance they are accustomed to her use of hose to clean and fill the buckets. So she says, “I dumped the water buckets and rinsed them clean before I refilled them; not one of the bees gave even the slightest hint of anger. They are accustomed to my commotion with the hose and buckets” (237). Among the old-time Pueblo people Humming bird was considered to be a great warrior and hunter in the same category as eagle and owl. “Humming birds can’t survive in the

desert on flower nectar and pollen alone, and must hunt gnats and other tiny flying insects in order to survive the months the desert has no flowers.”(268)

While she cannot do much to protect them from the biggest menace, man, Silko’s understanding of nature’s balance brings her comfort. When she sees evidence of fresh destruction by a neighbour, she calms herself by imagining him being smashed under a boulder. The invasion of the Spanish and the Americans have brought destruction to the natural fauna and flora of the Native Americans. Silko narrates, “Reports by the Spanish troops and the Catholic priests recount their diligence in hacking up these giant snakes or burning them alive in the name of Christianity” (110). She remarks, “In the past thirty years the bulldozers and urban sprawl of Tucson have destroyed hundreds of square miles of pristine desert habitat and left the desert tortoises in danger of extinction along with the Gila monster lizards and spotted owls” (82). She comes across evidence of generations of Native settlement every day, while the 21st century is present in plastic garbage and the steady intrusion of McMansions, the real estate companies, who destroy nature for their business. She realizes that her old house will be overrun soon after she is gone.

To sum up, the ethnic stories, cultures, languages and social practices may be spaces of marginalization, but they have also become spaces of resistance and hope. It is from within these spaces that increasing numbers of indigenous academics and researchers have begun to address social issues within the wider framework of self-determination, decolonization and social justice. As Rinehart et al observe in *Ethnographic Worldviews* “Within the practices of ethnographic research there is a liberatory potential to seek and secure transformative ways of being” (5). Silko finds in her deeply meditative memoir-cum-journal *The Turquoise Ledge* an exquisite harmony between the native ways of her ancestors and the cycle of nature that unfolds in the high desert of Arizona where she has lived for 30 years. According to Simon J. Ortis *The Turquoise Ledge* is “Brilliant. From stories of rattlesnakes to stories of her walks in-the-desert locale of her home in the Tucson mountain foothills to Star Being stories, Leslie Marmon Silko invites us to enter her amazing mind.” (Praise for *The Turquoise Ledge* by Leslie Marmon Silko, cover page)

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## **21. Marginalisation of Dalit women: A representation of the ‘Other’ in Baburao Bagul’s *when I hid my Caste*”**

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### **Abstract**

In the pyramid of the Indian caste structure the Dalits are placed at the lowest level and they have to undergo discrimination and prejudices at various levels of the society. The voices of the Dalits are silenced by the ones in power and their quest for identity and equal rights revolves around their literature. Women suffers unimaginable agony in a patriarchal setup like India and being Dalit and poverty sticken further adds up to her agonies. Women suffer from exploitation, discrimination, subjugation and objectification in both domestic and external spheres of the society. This paper attempts to study the marginalization of the ‘other’ sex in reference to Dalit women. Through the anthology of short stories by the Dalit writer Baburao Bagul, this paper attempts a poignant portrayal of Dalit women and the factors which silences the voices of the marginalized women.

**Keywords:** prejudice, discrimination, caste structure, subjugation, patriarchal, identity.

In Indian context marginalization on the basis of caste continues to be a determining factor with various perspectives. Even after the country had managed to free itself from British colonialism, it is yet to free itself from the shackles of caste and gender discrimination. Discrimination on the basis of caste and gender was not an overnight success, it was rather a vicious cycle which divided and dismantled people of various class hierarchies which was differentiated by the nature of job they performed and the families into which they were born carried the strain of legacies. An upper class Brahmin will never perform the job of a ‘Bhangi’ as these jobs were reserved for the lower castes. This social structure dictated by the upper class have had a deep psychological impact on the Dalits. Etymologically ‘Dalit’ is derived from the Sanskrit word ‘Dalita’ which means oppressed. The Dalit literature was inspired by the Black Movement amongst African-americans. These kind of texts dealt with the themes of repression, exploitation, discrimination, resistance, protest, pain. They began to articulate their feelings in texts and this kind of literature became to be the voice of the unvoiced. Baburao Bagul was one of the pioneers of Marathi Dalit Literature who was influenced by Karl Marx, Jyotiba Phule and Dr. Babasaheb Ambedkar. His portrayals of the characters are autobiographical in nature and influenced by his real life experiences.

Dalits have to undergo a series of oppressions both physically and psychologically and they are de-humanized in the Indian society. The ‘Varna’ system creates a huge gap between the oppressor and the oppressed. When it comes to Dalit women, the ratio of oppression upon them is much higher than Men only because of the fact that she is a Dalit and moreover a woman. The feminists try to differentiate between gender and sex. The French feminist Simone de Beauvoir opines-

One is not born but rather becomes a woman. No biological, psychological or economic fate determines the figure that the human female presents in the society; it is civilization as whole that produces this creature, intermediate between male and eunuch, which is described as feminine (Beauvior 295).

Thus, we find that the aspect of masculinity and femininity is a socio-culturally constructed idea. Just like women Dalit are also regarded as underclass, feminine, and the significant “Other”. This process of othering leads to the internalization of the belief that they are inferior and powerless. The Dalit women suffers from double discrimination as they had to undergo double exploitation. There are two reasons behind this- Firstly due to their low caste and secondly due to their inferior gender in the Indian patriarchal society. The History of Indian feminism is different from the West as they had to combat against separate social evils. When certain reformations took place on female education, marriage, ‘sati’; it paved the way to women empowerment of Indian women but the Dalit women were far from being benefitted as their issues were completely ignored by the mainstream feminists. Uma Chakravarty says: “The women’s movement was also critiqued by Dalit feminists for not paying attention to the specific and the most extreme forms of oppression experienced by Dalit women who bore a triple burden: as Dalits from the upper castes, as labourers from the landlords, and as women from men of their own families and caste” (Chakravarty 4). There emerged a need to study a Dalit women under their own social conditions and their issues cant not be generalized along with the mainstream female voices of India. Along with gender discrimination, they had to undergo caste discrimination even from upper class women “In this matter , we can find a similarity between Dalit Feminism and Black Feminism because of some common problems faced by both of them. Like the Dalit Women, the black owmen also had to face various oppressions because of racial as well as gender discriminations . The white western patriarchal society always tries to represent the ‘women of colour’ as inferior, weak and inactive. They are treated as less than humans by the whites”(Nandy and Basabi 87).

The subjugation of Dalit women is depicted in the short stories of Baburao Bagul who wrote his debut collection *Jeva Mi Jaat Chorli Hoti* in Marathi which was translated as *When I hid my caste* in English by Jerry Pinto. These stories are analysed from a feminist perspective in the present paper. Some stories of this collection depict the dark and gruesome reality of the Dalit women in India. These stories are written in the mode of realism which captivates the readers with its agonizing tales. In the short story “Prisoner of Darkness” a women Banoo is exploited and raped after her husband’s demise by her stepson. She is humiliated and cast out because of her poverty stricken background and her caste. The manner in which her stepson disrespects her is evident from the lines, “I am a Deshmukh. I am not the son of some streetwalker, some shameless low-caste woman, some murali. Prostitutes don’t have sons; they only have bastards.” (Bagul 9).

In the story “Streetwalker”, a prostitute Girja depicts the selfless sacrifice of a mother who sells her body in order to treat her ailing son. Streetwalker is referred as a prostitute who sells her body for a living. In order to earn some more money Girja pretends to behave like a timid and conventional Indian women who is considered to be an ideal Indian women :

In order to increase his confusion about her and to get more money out of him, Girja turned herself into a model Indian woman. She did not look at anyone, she kept the pallu

of her sari firmly in place. She brought the edge of it down until it almost touched her nose. In her eyes it had the look of a woman who had no experience at all. She had to become, she knew, his perfect Indian women. (Bagul 40)

This depiction by the writer is a reflection of the male chauvinistic society that idealises the femininity of women and has certain social constructs regarding her behavior like being naïve, un lustful, raw and decent. Unfortunately Girja had to comply by those standard norms in order to procure money for her child. This is an example of objectification of women and how society exploited her helplessness. The owner of the restaurant here she worked actually lied about her child's illness who was already dead in order to make money out of her.

The story titled "Monkey" is a poignant portrayal of a Dalit women being oppressed in their domestic sphere. The mother in law of Sakhu torments and curses her and considered her to be a distraction for her husband Bappu Pehelwan. When he tries to lift his unconscious wife, his mother scorns.. "Are you going to get your honour back by picking up this prostitute as if she were a child?" (Bagul 83) Her treatment towards her daughter in law serves as an indicator of the domestic exploitation meted upon a dalit women by her family members. She was not even allowed to have a conjugal relationship with her husband. The pehelwan regarded her to be responsible for his defeat in the wrestling match and he trashed her which caused multiple fractures and she was confined to bed.

The story "competition" is about Dalit women being exploited by her own gender for business and old women Yamuna fought with the Dalit women Chandra and accused her of manipulating her customers with her ploys and artifices. She says to Chandra, "look,look,how a child from the dancing and singing community takes the Hand of any men from any caste. You sinner,you will destroy all this men . For the love of money, do not consign all this families to hell like this." (Bagul 79).

Yamuna's castiest remarks served as a indicator of how Dalit women liked Chandra was exploited by even women from upper caste. Chandra on the other hand had no option but to bear those curses as she had to cure her husband of Tuberculosis. Poverty yet again becomes a determining factor of respect and objectification of women.

The struggle for upliftment and identity becomes so significant for Dalit families that they often forget to enjoy the familial pleasures of domestic sphere. In the quest of identity and reformation, the dalits cant not afford to think about anything else. The story "Revolt" begins with such a theme where an educated Dalit boy was adamant against bringing reformation and continuing his studies while his wife Shanti faced the agony of abandonment by her husband "And as always, she was beating her husband in the secret spaces of her head. She wanted to tell him to take her, to abandon his education, to get a job, to settle down and began a physical relationship with her" (Bagul 91). Her husband Jai on the other hand sought to destroy untouchability and focused on the larger goals of his life. She was a victim of circumstances and was denied of her rights as a wife because of the parallel crisis of untouchability that dawned upon the dalits which her husband sought to eradicate.

The story "Pesuk" was a horrifying tale of violence upon women. Pesuk is considered to be an evil spirit generally on the form of a women. The story revolves around a evil hypocritical Zamindar Jaidev who married several times to get a son. None of the wives could bear him his hier and they died one by one. Due to his exploitation one killed herself, one went mad, some

ran away and some died in the way. The child was just a pretext to prove his masculinity and when he exploited his wife, his honour in his society grew and his masculinity was affirmed. The story "Pesuk" is an example how a man's masculinity is affirmed by tormenting the weaker sex. In his book *Dalit Personal Narratives*, the writer Raj Kumar says:

Generally speaking, they are the most under privileged group left out of the bottom of the hierarchical caste societies for centuries. Compared to Dalit men, they suffer more due to their dual disadvantages..Being Dalit, they suffered due to caste discrimination. And being women, they become victims of patriarchal social order in which their families and outside. The social scientist studying the conditions of Dalit women believe that they are alienated at three levels-due to their caste, class and gender positions. (Kumar 217)

Thus Dalit women suffer from double exploitation due to their caste and gender. They are the targets of violence and suppression for both the external and domestic sphere of the society. This short stories aptly portray the various prejudices that they have to undergo . They cannot voice against the social structure and their voices are silenced by the ones in power and the self proclaimed superior gender.

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## **22. On Study of Object Tracing By Using Monte Carlo Localization Method**

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### **Abstract**

Indoor localization is a vital role in smart city, hospital and railway Platform. Now a days IOT is mainly used for develop the smart city and Machine learning application that means smart weather tracing, smart hospital management so on. Here we are using monte carlo filtering technique for trace the indoor occupants with their position inside the building. GPS technique is mainly used to track the object but this not able to trace the object in indoor space, instead of GPS used in particle filter for this proposed work particle filter would suffer from sample depletion in that resampling inevitably destroys information and thus increases uncertainty by the random sampling so we use an alternative is to use importance sampling, in which case resampling is performed only when needed. This is called Sequential Importance Sampling (SIS) algorithm.

**Keywords:** Sampling Importance Sampling (SIS), Particle Filter (PF), Internet of Things (IoT), Finite Impulse Response(FIR)

**I) Introduction:** The development of data produced via IoT has played a key role on the big data landscape. Big data can be characterised according to three aspects: (a) volume, (b) variety, and (c) velocity. These categories were first introduced by Gartner to describe the elements of big data challenges. Immense opportunities are presented by the capability to analyse and utilize huge amounts of IoT data, including applications in smart cities, smart transport and grid systems, energy smart meters, and remote patient healthcare monitoring devices. IoT has made big data analytics challenging because of the processing and collection of data through different sensors in the IoT environment.

IoT offers a platform for sensors and devices to communicate seamlessly within a smart environment and enables information sharing across platforms in a convenient manner. The recent adaptation of different wireless technologies places IoT as the next revolutionary technology by benefiting from the full opportunities offered by the Internet technology. IoT has witnessed its recent adoption in smart cities with interest in developing intelligent systems, such as smart office, smart retail, smart agriculture, smart water, smart transportation, smart healthcare, and smart energy.

The volume of data generated by sensors, devices, social media, health care applications, temperature sensors, and various other software applications and digital devices that continuously generate large amounts of structured, unstructured, or semi-structured data is strongly increasing. This massive data generation results in —big data. Traditional database systems are inefficient when storing, processing, and analysing rapidly growing amount of data or big data.

## **II) Uses of particle filter**

Its better performance in highly nonlinear environment and ability to solve a given global localization problem with no information about the initial position. particle filter is algorithmically more transparent and simple than Extended kalman filter. It is robust against modelling and computational error.

Particle filter has some drawback associated with loss of diversity among the samples resulting in failures of state estimation and large estimation errors.in propose finite impulse response filter detects the particle failure and recovers the failed particle filter by resetting the particle filter using the output of an auxiliary finite impulse response in the Angle of arrived signal.

## **III) Related work**

Various wireless technologies are used for wireless indoor location. These may be classified based on: 1) the location positioning algorithm, 2) the physical layer sensor infrastructure[1] During the offline stage, a site is performed in an environment. The location coordinates and respective signal strengths from nearby base stations units are collected. During the online stage, a location positioning technique uses the currently observed signal strengths and previously collected information to figure out an estimated location. The main challenge to the techniques based on location fingerprinting is that the received signal strength could be affected by diffraction, reflection, and scattering in the propagation indoor environments.[2] In the Bayesian approach to dynamic state estimation, one attempts to construct the posterior probability density function (pdf) of the state based on all available information, including the set of received measurements. The prediction stage uses the system model to predict the state pdf forward from one measurement time to the next. Since the state is usually subject to unknown disturbances (modelled as random noise), prediction generally translates, deforms, and spreads the state pdf. The update operation uses the latest measurement to modify the prediction pdf. This is achieved using Bayes theorem, which is the mechanism for updating knowledge about the target state in the light of extra information from new data.[3] Derive the CRLB of the position coordinate estimation and the approximate variances of the LS algorithms when anchor no depositions are known and error free. Although there are reports on CRLB in 2D positioning[4] a novel technique, called prior NLOS measurement correction (PNMC), to estimate the ratio of NLOS present in a record of measurements from each BS and to correct those measurements in a previous stage to the location process. Then, the corrected measurements can be used with any of the usual location and tracking techniques taking advantage of the greater reliability and accuracy of the corrected measurements[5] In this work, we propose a multi-power-level mobile anchor assisted range-free algorithm for WSNs with obstacles, in which the node localization problem is formulated as a convex optimization problem. By using a relay node, our scheme can effectively reduce the effects of obstacles on node localization. Furthermore, our scheme can calculate the positions of infeasible points caused by a complex radio transmission environment, which is recognized as a problem when the feasible set for localization inequalities is empty. Based on the derived localization error bound, an optimal movement scheduling method is proposed to reduce the total moving distance of the mobile element (ME) while assuring high localization performance, which efficiently can extend the lifetime of the ME.[6] a novel statistical model for the error obtained by TOA-based

UWB range estimation. Unlike in the available literature, the distance and the bandwidth dependency of both the bias of the range error, and its random variations have been investigated and statistically modeled. Finally, a possible application of the model to weighted least squares positioning is analysed.[7] the geometrical relationship of the possible MS location implied from each NLOS path, a novel positioning algorithm is proposed, and its performance is analysed. It is interesting to note that the proposed algorithm[8] a computationally efficient semi definite programming (SDP) approach for this problem which effectively incorporates both LOS and NLOS range information into the estimates.[9] the time based scheme, such as to measure the time of arrival (TOA) or time difference of arrival (TDOA) of incoming signals; the other is to measure the angle of arrival (AOA), which involves the use of an antenna array. Because TOA/TDOA and AOA approaches have their own advantages and limitations, a hybrid TDOA/AOA mobile location scheme is proposed[10] Accurate ranging could be obtained, in principle, by estimating TOA or TDOA from signals at the output of the chip matched filter (MF), relying on the high resolution of the UWB transmitted pulse. However, dense multipath and large delay spreading, often found in indoor environments, worsen the inherent high resolution of UWB ranging systems. In addition, multiuser access interference (MAI) introduces further signal degradation

#### **IV) Proposed work**

The particle filter algorithm is an optimal Bayesian estimation method based on Monte Carlo's idea . It is often used to estimate the position of a target moving along the corridor from an unknown location of living occupants in the indoor space. The particle filter uses Monte Carlo localization (MCL) method to approximate the posterior probability distribution when it is too complex to directly sampled, but the prior probability density can be sampled and the measurement density can be evaluated, where the target positioning, the particle positioning, and the observation.

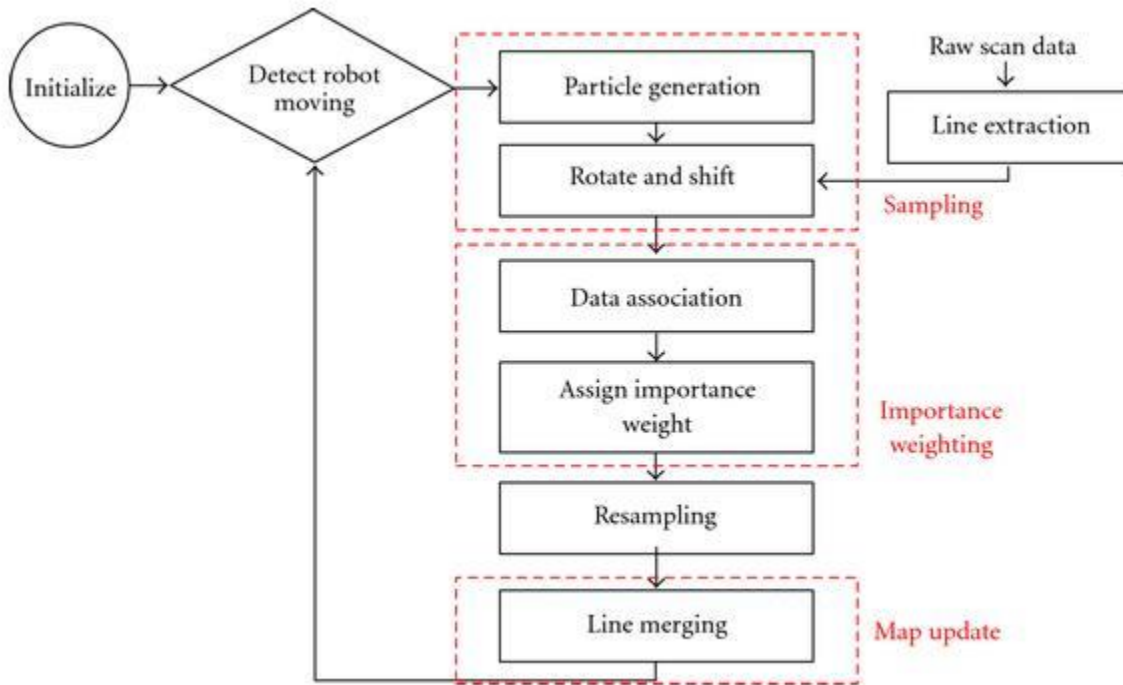
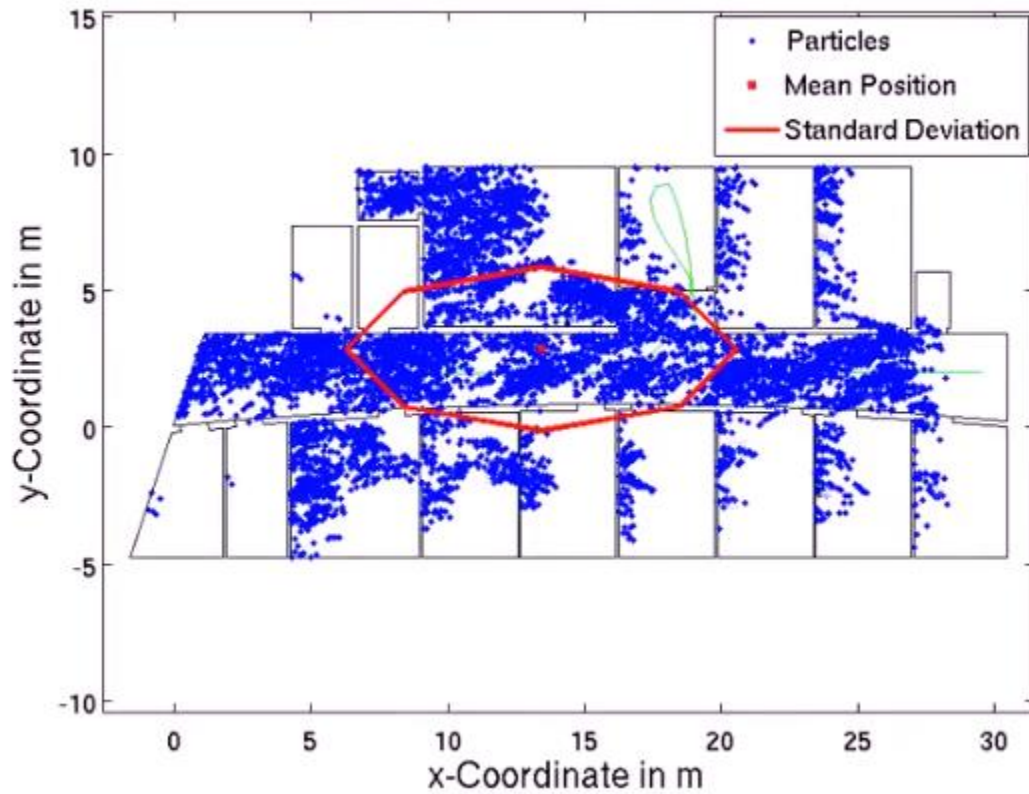


Figure 1: System flow chart

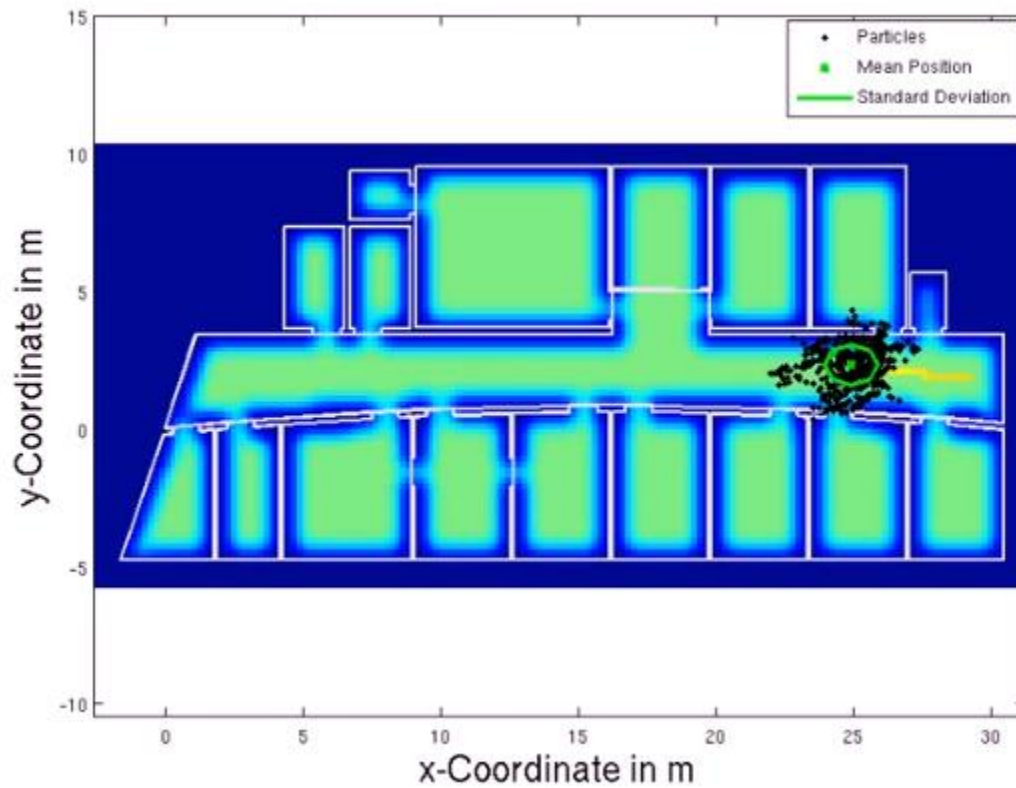
The entire particle filtering process consists of three steps, namely, forecasting, updating, and resampling. In our proposed work, the particle filter algorithm follows the general framework of a sequential importance sampling (SIS) algorithm, and it adds the sampling importance resampling (SIR) to solve the sample impoverishment caused by the iterative process. It first generates a set of samples with Number particles from the prior probability density and then generates the weight according to the measurement density of each particle. The weights are normalized to make their sum equal to one before the resampling. The basic idea of resampling is to remove particles with small weight and concentrate on particles with large weight. Due to easy implementation, the particle filter widely uses such resampling algorithm.

## V) Result and Discussion

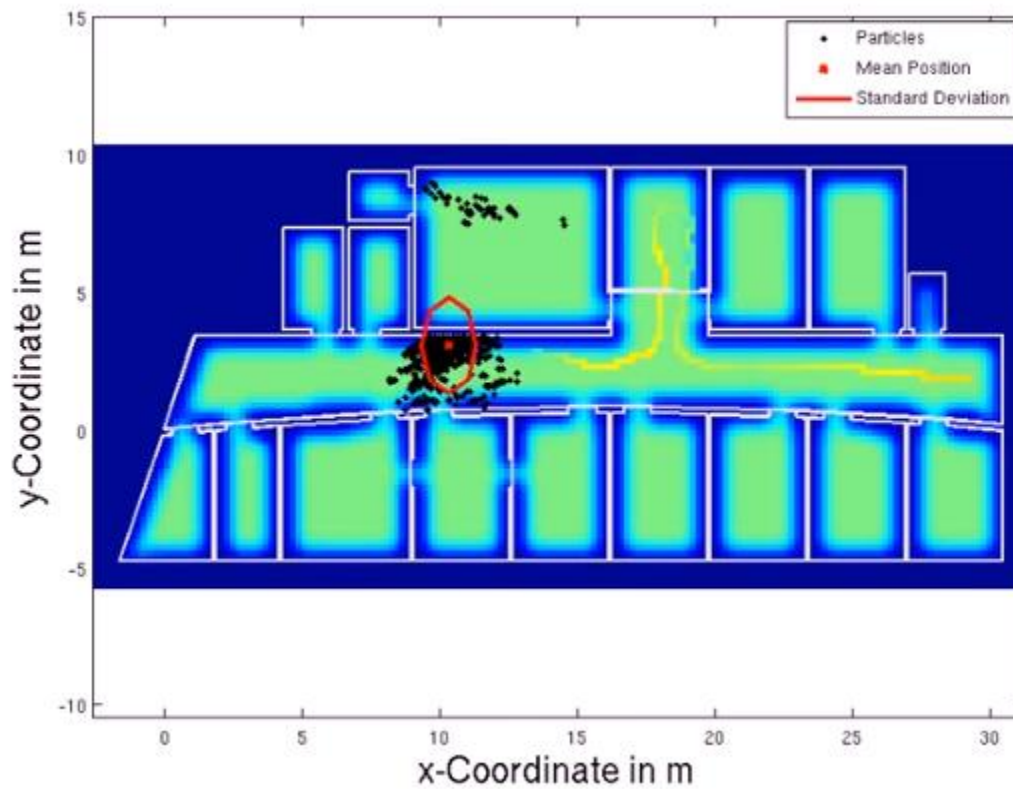
Indoor localization is the vital part of building management system, here we are able to trace the indoor occupant's by using particle filter



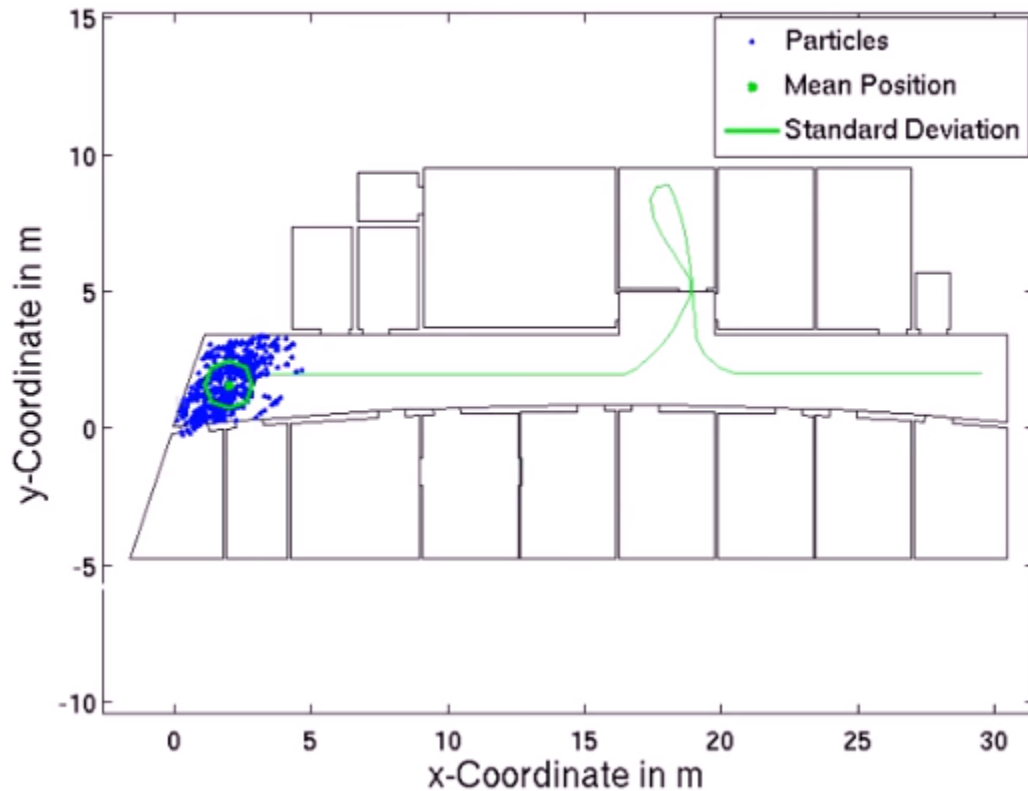
Now this above diagram shows the user position within the indoor space here more N number of particle are used to detect the user position by the help of possibility technique.



In the particle filter technique particles are resampled after they will apply inside the area we have focused the auxiliary particle in the above diagram.



In the above diagram shows the particle are goes out the outside area, but our proposed method FIR filter and SIS Algorithm are used to recycle the existing particle



## **VI) Conclusion**

In the particle filter techniques is used to trace assets some of the N number of particles go to the failure state so we will find the specified failure particle after apply an effective method to resample the particle from the failure state with less amount of particle used to trace multiple user at different areas

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### **23. A Study of Familial Discord in Nayantara Sahgals Novels**

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#### **Abstract**

Family is a way of living together and meeting emotional needs through interactions. The living, the hating, the fun and the violence all provide an emotional environment within which the individual learn the skills that will show their interactions with others in the world around them. Nayantara Sahgal's all novels revolved around this significant institution of society. With the changing times and values, the family, like the rest of society has undergone radical changes. Nayantara Sahgal deals with the middle class urban life in major. Her protagonists are all product of it. They are educated, cultured, traditional, intelligent and intellectual too. It is contended that the family and familial relationships in the novels of Nayantara Sahgal portray crucial transition of modern India, from a conventional and traditional social order to a liberal and urbanized socio-economic and cultural ethos. Nayantara Sahgal's novels seek to explore the psychological complexities in which the Indian middle class family gets radical changes brought about by industrialization, urbanization and the growing influences of western thought and attitudes. Her novels also reflect a radical shift in interpersonal relations and their impact upon the changes in the Indian family.

**Key Terms:** Cultural Ethos, Emotional Environment, Family, Society, Urbanization etc.

#### **Introduction**

Since families continue to be the most basic and pervasive organization of society, bridging the gap between the individuals and the larger context of group activities such as jobs, communities, recreational activities, and all the other social and economic organizations within which we interact. In twentieth-century, Familial conflicts take much of the women's novelists' attention as people face problems, mainly emotional. David Carroll in his book, *The Subject in Question: The Language of Theory and the Strategies of Fiction* defines the word family as "the family, which defines a structure, an enclosure where the subject takes on an identity and becomes what it is, equal to itself" (149). The conflict within the family has far-reaching effects in all aspects of Indian life during the period.

In India, the tradition has been of the joint family which is nowadays changing into the nuclear family. There have been many positive sides and advantages of living in a joint family because it gives us a new ideology to experience a variety of passions, thought, and ideas of different members. The company of grandparents plants the seeds of finer sensibilities early in life. The right family teaches the right behavior to the child to make him a good human being which is not to be found in nuclear families. But many a time it also leads to conflicts, tensions, dissatisfactions, and expectations, etc. Family is also characterized by the relationships between individuals and these relationships change along with the experiences of the individuals. Family is a way of living together and meeting emotional needs through interactions.

Nayantara Sahgal deals with the middle-class urban life in major. Her protagonists are all products of it. They are educated, cultured, traditional, intelligent and intellectual too. It is contended that the family and familial relationships in the novels of Nayantara Sahgal portray a crucial transition of modern India, from a conventional and traditional social order to a liberal and urbanized socio-economic and cultural ethos. Nayantara Sahgal's novels seek to explore the psychological complexities in which the Indian middle-class family gets radical changes brought about by industrialization, urbanization and the growing influences of western thought and attitudes. Her novels also reflect a radical shift in interpersonal relations and their impact upon the changes in the Indian family.

Despite the facade of idealized faith, the clear truth uncovered by many of the novelists points to marital infidelity and unstable marriages, associated with the erosion of family values. As the familial conflicts described in some novels of Indian writing in English some of the episodes in the novels of Nayantara Sahgal highlight the familial conflicts. In *A Time to Be Happy* Nayantara's prime consciousness is with self-expression within marriage. In *This Time of Morning*, she widens her area of concern to the kind of liberty young women desire outside marriage. Nita and Rashmi are not willing to be passively submissive; instead, they want to live their own lives. Nita wants a job of her own and resents the idea of an arranged marriage to perhaps one of the 'Putty faced' men whose family regard her as a catch. Nita feels that the emotional content of such a marriage would be overshadowed by the material concerns, by the 'stocks and shares', 'money and clothes'. "And she wonders what about her body and its desires...the body that pulsed for something with an urgency she had never known" (14). Later when she is engaged to Vijay, he views her not as an individual with independent ideas and views but as a possession he is lucky to have acquired. To Nita, this kind of marriage does not offer any prospect of fulfillment. She is withdrawn and unhappy in Vijay's presence. Saroj, in *Storm in Chandigarh*, is unable to find equality in her marriage. Inder, her husband is not only from a different cultural background but is a different kind of person altogether, Saroj who has been brought up in an atmosphere of freedom and trust has grown up to expect equality. She is confused by Inder's violent reaction to an affair she has had before her marriage. She tells him about it in all her innocence but this is for him the beginning of a nagging suspicion. He considers it to be a serious moral lapse with which she stained their whole relationship. Inder believes himself to have been wronged. In an order that clearly demarcated the roles of men and women, unless that venerable order was breached, trampled and mocked. He was maddened by it. When it came over him he sat looking at Saroj with a revulsion that had ancient, tribal, male roots (36). When Inder marries Saroj, she has a premarital relationship. It is a different thing that society, which lives by double moral standards, brands her as guilty. Saroj, however, is not really guilty. She is not dishonest and for her, it is a part of coincidence. For herself, she is warmly and wholly involved in her marriage but Inder is preoccupied to disturb by this one act, which he uses to degrade her and to destroy her sense of innocence. Inder's attitude is in keeping with the rest of his character. He has no time for good things, for emotional involvements or tenderness; his whole nature is cruel and ruthless. While Saroj longs to penetrate his inflexibility, Inder persists in raking up the past and withdraws into his own self, leaving her outside, isolated and unhappy beating against, numbness like a bird against a windowpane, trapped in a futile frenzy (97). Saroj's premarital relationship is only an outward symbol of the difference in their

attitudes. Saroj wants to be recognized as an individual and wants to build up a relationship on that whereas Inder treats her merely as a wife-possession, a commodity. Women have been used as subordinates for ages. Women have been feeling bitter because nobody wants to be used. Therefore 'marriage' has become an ugly word in her novels. Inder feels ill at ease with her emotional needs. He is unable to understand why she cannot have a baby like other women. A wife, he feels, is one half of an enterprise who is meant to take care of her husband's home and children and further her husband's career. Inder is unable to find any other kind of relationship with Saroj or for that matter even with Mara. Inder believes that even after a thousand years a woman will still need a master.

In *The Day in Shadow* Simrit's life with Som lacks continuity and warmth. She feels isolated within her skin and even the physical relationship is false, not experienced on the level of emotional organism. It is an act with, a beginning and an end with nothing in between or even afterward. Simrit feels so completely isolated from Som that the physical expert can no longer transport her unresisting to a comfortable place. Sex is a part of life, not a separate relationship that can be isolated from the rest of life.

Simrit finds her life disturbed and herself in the midst of a particular financial problem. The heavy tax payment is an attempt to enslave her in every way and forces her divorce. It creates a confrontation with the age-old orthodox views regarding the status of women. All her attempts to make others see the divorce settlement from her point of view fail, as people do not see her as a person seeking freedom and fulfillment. The divorce settlement is a continuation of their marriage; it holds her down to the role of a victim and attempts to crush her desire to be free in a positive way. The first step she has to take is to face the situation and it is the courage of this stand that frees her from the bonds of the marriage as well as the divorce settlement. Out of this struggle to be free is born a new Simrit, a person who makes choices takes a decision and becomes aware of herself as a person. First the mind, then the body opens up to new responses and life states itself in a new sense of fulfillment in her relationship with Raj, which is on equal terms. Simrit's divorce in *The Day in Shadow* does not suggest that marriage has failed as a social institution or that it has outlived its utility. On the other hand, it denotes the need for reciprocal relationship in marriage. Nayantara's viewpoint proves her desire to place the marriage in the proper social and emotional perspective. The relationship between man and woman within or outside marriage needs to be liberated from conventional approaches to it to become a satisfying and fulfilling one. Marriage is a system of slavery and escapes way. It is not even a contract for it is wrong to approach it in that spirit. It is a partnership based on respect and consideration and requiring involvement from both. The prime concern of Nayantara is the need for a mature approach to a marriage, the need to nurture it with love and care and frankness. She wants communication, for men and women have their own boundaries. Though she is fully aware that men can be as unhappy as women when the relationship is not a satisfactory one, she asserts the point that ordinarily it is women who suffer more and is denied the right to self-expression. Other women are victims of oppression like Uma in *This Time of Morning* and Leela Dubey in *Storm in Chandigarh*. They are victims of a patriarchal system, which has no scope for their individuality. But they fight against the system in their own way. In *The Day in Shadow*, Uma is married to a man much older than her and she refuses to conform to his expectations of her. Uma is young and light-hearted and when she finds no means of self-expression within her

marriage, she gives power to her wildness and displays her non-conformity to her husband's face. Arjun and Uma drift apart and are not living together physically and emotionally. It is many years later that Arjun realizes his share in the failure of their marriage and feels that, "Though we give our enemies another chance-we never forgive those we love" (167). In *A Situation in New Delhi*, Madhu is portrayed as a victim of violence both physical and emotional. Before she can to recover from the shock of having been raped, her family is engaged in seeking a husband for her and is more concerned with public opinion than with her individual feelings. Madhu who had been in terror of meeting her enemies again is afraid of the unknown face and hands of the marriage to which they would deliver her. When her family refuses to listen to her she seeks shelter in death. She can break away from her engagement to Ravi Krishen. In fact, the strength of an individual character has nothing to do with conventionality or modernity. The women who have strong well-developed characters refuse to obey and they can overcome their lack of confidence. Women like Devika and Lalita are not modern in the real sense of the term; they have merely adopted the façade of modernity without any corresponding change in their viewpoint on any of the significant issues in life. Uma Mitra and Leela Dubey likewise are not truly liberated; they merely conform to a different pattern of behavior. It is women like Saroj and Simrit who are unable to conform, to any patterns and are possessed by immense desire to be honest with their own selves and those around them. The educational and social opportunities available to women in post independent India are in no way a guarantee in themselves of individual growth and liberation. The initiative in the final instance has to come from the person concerned. Nita moves towards self-awareness through uncertainty and confusion. *This Time of Morning*, Sahgal has portrayed modern women who can imagine life on a broader picture unlike the traditional women depicted in *A Time to be Happy* who cannot think beyond marriage.

### **Conclusion**

Sahgal's women do not lose faith in men. Despite having been suppressed by their husbands, these women finally seek a solution with the help of some understanding men. Simrit finds emotional fulfillment in Raj, Saroj seeks for happiness with Vishal, Rashmi gets respect with Rakesh and Bhusan Singh's mother marries Comrade Yusuf. According to R.A.Kartini, polygamy which causes immense suffering to women is also dealt with in her novels. There is Harilal who marries twice, yet he does not stop his frequent visits to brothels. Then, there is more sophisticated Ram who again marries twice but keeps getting involved with other women too. If his wife enquires him, he mentions the example of Lord Krishna and keeps moving from one woman to another without ever getting the disease by the prick of conscience. On the contrary, when a woman dares to enter into an affair she is ostracised by the society. Motherhood, which is supposed to be a boon to women, has been seen in a different light by Sahgal. In India, it is supposed that a woman attains fulfillment when she becomes a mother, and Sahgal's women seen to cater to the idea. Saroj in *Storm in Chandigarh*, finds shelter with her children, whenever she is rejected by her husband. Rose, in *Rich Like Us* though not Indian, is involved in the desire to become a mother, as she feels that Mona has an edge over her simply because she has given Ram, a son. But Simrit of *The Day in Shadow*, has a different experience.

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## **24. Myriad Southern Attributes as Reflected in Walker Percy's *The Moviegoer***

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### **Abstract**

Walker Percy is one of the most significant writers of America, who is known for his philosophical writings. His works include the novels titled *The Moviegoer* (1961), *The Last Gentleman* (1966), *The Love in the Ruins* (1971), *Lancelot* (1977), *The Second Coming* (1983), and *The Thanatos Syndrome* (1987). *The Message in the Bottle* (1975) and *Lost in the Cosmos: The Last Self-Help Book* (1983) are his non-fictional works. The paper analyses the features of Southern writings in Walker Percy's debut novel *The Moviegoer*. Key attributes like Southern heritage, tradition, the art of descriptive storytelling, familial bondage, sense of place and past, racism, and religious inclinations are discussed in the study.

**Key Words:** Southern Heritage, Tradition, Sense of Past and Place, Family, Racism, and Religion.

Walker Percy is a renowned Southern writer of 20th century America, who was born in Birmingham, Alabama, in the year 1916. His contributions to the world of literature are *The Moviegoer* (1961), *The Last Gentleman* (1966), *The Love in the Ruins* (1971), *Lancelot* (1977), *The Second Coming* (1983), and *The Thanatos Syndrome* (1987). *The Message in the Bottle* (1975) and *Lost in the Cosmos: The Last Self-Help Book* (1983) are his non-fictional works. Though a Southerner, he never claimed himself to be a Southern writer. In an article titled *Self-Interview*, he questions himself whether he belongs to the community of Southern writers, for which he affirms that it makes him "feel nutty to hear such a question" and he is "fed up with the subject of Southern writing" (73). The main focus of the paper is to unearth such Southern elements in his debut novel *The Moviegoer*.

It is vital to have a clear understanding of the characteristics of the Southerners to delineate the attributes of the them in the novel. Different regions of a country are bound to have different sets of attributes that are unique. It encompasses varied factors like history, culture, faith, beliefs, language, dialect and food. The paper is analysed keeping this in mind with reference to the novel *The Moviegoer*.

*The Moviegoer*, which is brilliant, has a wide reading public. Initially it was received with mixed feelings and was rejected by many, but the book's acclaim was so great that it won the National Book Award in 1962 and found a place in 'The Modern Library List of 100 Novels' and 'Time Magazine's Greatest 100'. It is a notable existential novel, with unique plot and characterisation. The novel unfolds the life of Binx Bolling, a thirty-year-old Southern stock broker who leads a self-imposed isolated life in Elysian Field at Gentilly, a suburb of New Orleans, Louisiana. He does well in business and lives a contented life in his rented apartment

there. Belonging to elite, and a traditional family of New Orleans, he keeps himself away and engages in a 'search' - a search for meaning in life. To pull himself up from the monotonous life, he goes to movies and fulfils his voyeuristic desires with his secretaries. But life seems to take a turn when he decides to marry his cousin Kate, who is sick in the mind. Thus, his purpose and mission of life reveals itself.

The novel holds the Southern elements in myriad ways. In *The Moviegoer*, the key aspect is its evocation of place. The setting of the novel is in New Orleans, a typical Southern port city of Louisiana state of America, located on the Mississippi River, near the Gulf of Mexico. It is in this place that the writer himself was raised and the novel vouches for its precision in the use of its background. The events of the novel "take place against a background of New Orleans in Mardi Gras. The flavor, the spirit and the dialogue of this extraordinary American city are reproduced with marvelous accuracy" (Massie). The researcher could find the plot travelling across many places of the American South including Elysian Fields, Mississippi, Gulf Coast, Biloxi, Alabama, Memphis, Savannah, Faubourg Marigny, St. Bernard Parish, Bourbon Street, Chef Menteur, Bay St. Louis, Royal Street, Gentilly, New Orleans, Louisiana and few other places of the South. It is in the Elysian Fields of Gentilly, Binx, lives a life of his choice. He claims; "There goes my life in Gentilly, my little Way, my secret existence among the happy shades in Elysian Field" (Percy 99). Thus, it is transparent that Percy has laid a great importance to the Southern physical features in the novel. To him the Southern city plays an integral part in the story.

To Faye Barham "Southern literature is usually quite descriptive, and the best writers use very strong imagery (like the metal and tin images to describe Abner Snopes) as one of the important tools of creating the story in all its power.", Walker Percy gives a picturesque description of the Southern life in New Orleans, he writes:

Here is the public service truck with its tower, measuring the clearance under the oak limbs and cutting some wet drooping branches. We wait to see the flambeaux bearers and now here they come, a vanguard of half a dozen extraordinary Negroes dressed in dirty Ku Klux Klan robes, each bearing aloft a brace of pink and white flares. The flambeaux create a sensation. The bearers stride swiftly along the very edge of the crowd, showering sparks on everyone. They look angrily at each other to keep abreast, their fierce black faces peeping sidewise from their soiled hoods. Kate laughs at them. The Negro onlookers find them funny, but their bold manner, their contemptuous treatment of the crowd, excites them too. "Ah now!" they cry. "Look at him! Ain't he something though!" (Percy 61-62).

It is evident as opined by the critic; Percy's description is graphic in nature.

The people of the old South are always traditional, they take the Southern tradition to great depths. It can be "about the beautiful culture that permeates every inch of the South." (Florida). By way of their legacy they passed it on to one generation to the other. As the story progresses one finds Binx's aunt and a mother figure, expects him to be responsible and takeover the family's heritage after her, but is overwhelmed with disappointment when he fails.

More than anything I wanted to pass on to you the one heritage of the men of our family, a certain quality of spirit, a gaiety, a sense of duty, a nobility worn lightly,

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a sweetness, a gentleness with women—the only good things the South ever had and the only things that really matter in this life. Ah well. Still you can tell me one thing. I know you're not a bad boy—I wish you were. But how did it happen that none of this ever meant anything to you? Clearly it did not. Would you please tell me? I am genuinely curious (Percy 215).

It is apparent from the above quote that the Southern attributes like the sense of responsibility and importance to heritage are encompassed in the novel.

Percy has also spoken about this heritage of Mardi Gras in *The Moviegoer*, the whole story revolves around the Mardi Gras week of New Orleans. Mardi Gras is a French word meaning “Fat Tuesday”, which is a Christian celebration popularised by the religious leaders during the medieval period. It later it became the prelude to the 40 day Lent. The heritage of Mardi Gras in New Orleans dates back to 1837, when some wealthy businessmen of the city sponsored and organised a procession which paved the way for the origin of Mardi Gras Heritage. In the novel, Walter Wade, one of Binx's older college mates and Kate's fiancé is found organising entities for the Mardi Gras parade. The significance of the carnival is acknowledged by many characters of the novel including the old uncle Jules who played the ‘Rex’, the King of the carnival- usually played by an influential member in the town. To underscore the importance of heritage, Walker Percy writes that it was arduous to find a seat to New Orleans in the flight the night before Mardi Gras, as people flooded to be part of the carnival.

Southerners always have a sense of tradition sticking on to them, especially the people of the Old South. Aunt Emily in *The Moviegoer* is one such example of a Southern traditionalist. It is evident that her character was modelled upon Percy's uncle and writer, William Alexander Percy, a typical Southern gentleman, of Mississippi. It was his uncle's ways and manners that influenced Percy to portray aunt Emily, the only woman character in the novel. She is strong and takes forward the Southern traditions to great heights. Uncle Jules, her husband is found to be an emasculated man, who is wholly dependent on her. He believes “As long as she is mistress of his house, the worst that can happen, death itself, is nothing more than seemly” (Percy, 34). She is refined, assertive and culture-bound. It is her Southern stoicism which elevates her as an epitome of Southern tradition.

‘Sunday Suppers’ are significant in the life of the Southerners. The customary practice of the people is to dine together on all Sundays. In the novel, Binx is found to visit aunt Emily's place on Sundays. “THIS MORNING I GOT a note from my aunt asking me to come for lunch. I know what this means. Since I go there every Sunday for dinner and today is Wednesday,” (Percy 3) and thus, it is imperative for the Southerners to dine together with their families.

The paper examines yet another feature of the Southern novels. The novel offers a platform to recall the ‘past’ as it is rampant in the works of the Southern writers. Aunt Emily who is an epitome of the ‘Old South’ often ruminates on the past. She feels the prototypical Southern aristocratic men are no more and broods over it thus, “The age of the Catos is gone. Only my Jules is left. And Sam Yerger. Won't it be good to see Sam again?” (Percy 49). She holds on to all

The stray bits and pieces of the past, all that is feckless and gray about people, she pulls together into an unmistakable visage of the heroic or the craven, the noble or

the ignoble. So strong is she that sometimes the person and the past are in fact transfigured by her. They become what she sees them to be (Percy 50).

Binx on the other hand is curious to know the past of his father who was killed in Crete before the war. To his intent curiosity to know of his father's past from Aunt Emily and his mother is evident. In observing this aspect, Veronica Makowsky asserts that,

Meditation on his ancestry shows Binx Bolling, is obsessed with that very Southern theme, the sins of the fathers. The legacy of guilt, inadequacy, and anxiety is the "burden of the past" under which so many male characters in Southern literature labor.

Megan Culleton in her article "The Importance of Family in Southern Literature" emphasises that "Family has always been a major theme in Southern literature, and the lack thereof is even more noticeable than its presence". *The Moviegoer* in accordance with the view of Culleton illustrates the bonding of Southern families with much clarity. Three main families portrayed predominantly are the Bollings, the Cutrers and the Smiths, Binx is part of all the three and is seen respecting his family members genuinely. Though he is physically away from them, his familial bonding is found to be deep and solid. His visits to aunt Emily's place, the empathetic feeling towards Kate, his service to uncle Jules, and his business, his visits to his mother's place, his support to his half brothers and sisters and wedlock with Kate vouch for his bonding.

Robert R. Moore in his essay "Literature and Religion" views that

Religion has influenced the imagination of Southern writers in fundamental ways. Both aesthetically and thematically, religious practice in the region has helped writers render a particular place and time as a target for their satire and as a prism through which they interpret human experience (89-94).

*The Moviegoer*, being a work of a writer belonging to Catholicism by faith, is set before the day of Ash Wednesday. The protagonist Binx though is sceptical about religion initially, converts to catholic faith (the faith of his mother's) at the close of the novel. The death of his loving crippled catholic step-brother and the sickness of Kate made him realize that 'authenticity' and 'freedom' he is seeking. He realises that they "are found in service to others and in the connection to place and time that comes from service and fellowship with others" (Sordello).

Racism is also an important component of Southern writing. A gentle reference is made about it in *The Moviegoer* through Mercer, an African American butler of Aunt Emily's household. The evolution of 'New South' has transformed Mercer's outlook towards life, as he is caught between his aspirations to create an identity of his own for the fact that he is a coloured help in a White Southerner's house. Binx is sharp in tracing Mercer's conflict and realises that he has "dissolved some-what in recent years, it is not so easy to say who he is anymore" (Percy 22), though Aunt Emily believed him to be the same old faithful servile man of the Old South, whom she brought to New Orleans from Feliciana Parish.

Walker Percy, is an excellent narrator and is often praised for his philosophies, specifically modern man's search for self in the most chaotic world. One such novel is *The Moviegoer*, with a positive endorsement of the affirmation of tradition and culture of the South. Needless to say, he is one of the great writers of the South.

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## **25. Contesting Caste/Patriarchy: A Dalit Feminist Critique on Select Short Stories of Gogu Shyamala**

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### **Abstract**

The caste-class-gender intersectionality has engendered an array of discourses and perspectives. The dalit feminist perspective evolved out of the failure of both the feminist movement and the dalit movement in India in addressing dalit women as an intersectional category. Dalit feminism, as a theoretical standpoint, takes dalit women's experiences as a vantage point to understand caste, class and gender as intersecting social structures. Dalit writers generally weave their stories around their lived experiences as a response to the mainstream literary theories and the upper caste ideology. Dalit feminist writing is informed by issues of multiple marginalization and oppression of dalit women who struggle due to their specific location. Dalit women writers such as Urmila Pawar, Bama and P. Sivakami depict instances of discrimination and oppression in their works to bring to the centre stage the caste and gender hierarchies prevalent in contemporary India. Gogu Shyamala is a Telugu language writer and a dalit activist who hails from the madiga community in Ranga Reddy district which is now part of Telangana. This paper is an attempt to critique Shyamala's delineation of the plight of madiga women in the select stories from a Dalit feminist perspective. The select stories are set in the rural Telangana and offer glimpses from the lives of the lower caste madigas. The stories throw light on caste atrocities, inherent practices of patriarchy, domestic violence and sexual exploitation.

**Key words:** Caste, patriarchy, gender asymmetry, hierarchies, Dalit feminism, multiple marginalization, resistance.

Dalit feminism, as a theoretical perspective, emerged out of the failure of both the mainstream women's movement and the dalit movement in India to account for the intersection of caste, class, and gender. The mainstream feminist movement bypassed caste in its analysis, even though patriarchy plays a vital role in the maintenance of the caste system. An analysis of oppression only around the axis of gender fails to recognize that women's experience is differentiated on the basis of caste. Gopal Guru, in his seminal essay "Dalit Women Talk Differently", asserts that the claim of dalit woman to speak on behalf of dalit women is valid and highlights three points regarding the dissenting voices of Dalit women against the patriarchal domination:

This dissent brings to fore three things: (1) It is not only caste and class identity but also one's gender positioning that decides the validity of an event; (2) dalit

men are reproducing the same mechanisms against their women which their high caste adversaries had used to dominate them; (3) the experience of dalit women shows that local resistance within the Dalits is important. The whole situation compels us to defend the claim of dalit women to talk differently. (83)

Dalit feminism analyses how the nature and intensity of women's exploitation change with respect to their social location and challenges the myth that all women are equal and equally exploited. It presupposes that caste and gender should be perceived as intersectional rather than being two mutually exclusive categories.

The caste-class-gender intersectionality has engendered an array of both literary and non-literary discourses. Dalit women writers expressed themselves in poetry, fiction, essays and even in critical theory to challenge varied forms of oppression such as caste discrimination, sexual/physical exploitation and negative stereotyping of dalit women. Dalit feminist activists/writers like Bama, P. Sivakami, and Sukirtharani in Tamil; Du Saraswathi, and B. T. Jahnavi in Kannada; and Gogu Shyamala, Joopaka Subhadra, Challapalli Swaroopa Rani, Jajula Gowri, and Vinodini in Telugu take dalit women's experiences as a vantage point to critique caste and patriarchy as intersecting social structures. The oeuvre of these writers is, for the most part, woven around lived experiences of the triple burden of gender bias, caste discrimination, and economic deprivation. Susie Tharu observes: "Without exception, these writers are critical of existing feminism, which they describe as upper caste in its assumptions about women, its understanding of women's lives and women's issues, its concept of India, and not least, in its personnel and leadership" (154).

Gogu Shyamala, the Telugu activist-writer, identifies herself as a Dalit feminist and is associated with the dalit initiative at the Anveshi Research Centre for Women's Studies, Hyderabad. Her collection of stories, *Father maybe an elephant and mother only a small basket, but...*, offers glimpses from the lives of madiga women in the rural Telangana. In this book, she prefers to "talk differently" instead of subsuming to the universalized notions of feminism. She relates the untold story of the invisible people and alludes to their resilience and capacity to move on against odds. This paper attempts to critique Shyamala's representation of madiga women and their experiences from a Dalit feminist perspective. Though all the twelve stories in the collection centre round caste and class, "Father May be an Elephant and Mother Only a Small Basket, But..." ("Enugantha Tandri Kanna Ekula Buttanta Talli Nayam"), "But Why Shouldn't the Baidla Woman Ask for Her Land?" ("Baidlame Bhumadagada Mari?"), "Tataki Wins Again" ("Tataki"), and "Raw Wound" ("Radam") bring the caste-class-gender intersection to the fore.

The first story which bears the cryptic title of the anthology, "Father May be an Elephant and Mother Only a Small Basket, But..." revolves around the theme of gender oppression. The narrator of the story is a madiga girl who recounts the unmitigated suffering of her mother owing to her caste, class and gender. She narrates the hardships of her mother, grandmother and elder brother in the long absence of her father. Leaving no clue to his wife or mother, her father has fled the village being falsely accused of theft by the upper caste landlords. In his absence, they work day in and day out but are unable to afford a good meal or a roof that does not leak. Drawing from her own life, Shyamala paints the mother as representing dalit mothers who develop natural capacities of endurance and strength of mind even while living under dismal

conditions. The mother tries to soothe her son who frets about his life as a bonded labourer: “Once this year is over, we can get rid of this trouble son. Next year your father will come back from the town. He’ll pay back the debts” (19).

The story is an account of the treachery of the upper caste in exacting free labour from the dalits and the ordeal and oppression experienced by dalit women inside and outside their community. The absconding father reappears only to aggravate their distress and the mother bears his brunt when he pounces upon her and beats her like she was cattle demanding money to drink toddy. That dalit men reproduce the same oppressive mechanism of their upper caste adversaries to dominate their women, as Gopal Guru remarks, is exemplified when the father tries to silence the mother. Patriarchy resorts to domestic violence to keep a check on women. The patriarchal mindset manifests itself and impels the man to make undue demands and treat his wife the way he wants. The manner in which Balappa beats and bawls at his wife: ““You say it’s not fair? You’ve learnt to talk! . . .”” (24), has its striking parallel in the way Balappa (“Raw Wound”) is roughed up and abused.

Shyamala also addresses the issue of subjugating women in the name of tradition. When the elder daughter delivers prematurely, the mother who is unable even to stand up because of her husband’s assault has to take care of her daughter while the father goes his way: ““. . . The tradition is that the mother should help at the first delivery. . . . Did the elders say in vain that ‘an elephant-like father may go, but the small basket-like mother should stay’?”” (25-26). The story clearly demonstrates the victimhood of a dalit woman who loses herself at the crossroads of her class, caste and gender. The mother and other female characters in the story suffer on account of being poor dalit women.

Domestic violence is not the only means of subduing dalit women. Caste patriarchy employs religion and tradition as ploys to maintain the hierarchy intact. In two of her stories, namely, “But Why Shouldn’t the Baidla Woman Ask for Her Land?” and “Raw Wound”, Shyamala addresses the evil custom of making young dalit girls *jogini* or *devadasi*. “A jogini is a woman who is dedicated to temple service from the madiga caste. Jannah, erpula and yesa are regional variations of the term jogini and refer to a lower caste woman who is declared as the (sexual) property of the whole village” (235). In “But Why Shouldn’t the Baidla Woman Ask for Her Land?”, Shyamala foregrounds multiple issues of caste and gender. In addition to problematising the marginalization of dalit women through the *jogini* tradition, she addresses the issues of land grabbing, untouchability and hierarchy among lower castes. The story revolves around Baidla Sayamma, the *erpula* woman of the village.

Traditionally the erpula (soothsayer) was a woman from the baidla caste. The baidla are the priests of the untouchable castes. . . . Among the upper castes, the erpula woman is seen as a kind of prostitute, but among the subaltern castes she is seen as a priestess—a contradiction. In rural temples and in the temples of goddesses . . . the erpula woman is an oracle and a highly respected figure. In the temples of male gods. . . . She is only “god’s wife” (234-235).

The dominant caste leaders summon the *erpula* woman Baidla Sayamma to discuss the conduct of a *jatra* or festival to propitiate the deity Ooramma, who, the *dora* claims, has appeared in his dream. The most powerful landlord, and hence, the power centre of the village, the *dora* earns the support of the upper castes and holds his sway over the lower castes. Unlike

the other madigas, the *erpula* woman resists the hegemony of the upper caste landlords and demands that the land which she has inherited from her aunt be returned to her before she performs her duty as the *erpula*. The upper caste leaders conduct the festival in the name of a lower caste deity in order to maintain a tradition handed down from their ancestors and also to test whether the other castes in the village, especially the lower ones, are in their control. Though Sayamma tries to prove her claim to the land, they turn their back on her arguments. The *karnam*, the keeper of the land records and the *dora* confront her: “But the fact is that at that time your aunt didn’t have any land . . . and today you don’t have any land. How can you ask for the village records? That is not at all the proper way you proceed. . . . Amma, whenever you open your mouth you keep saying ‘land, land, land’” (61-62). They ask her to accept payment and perform the rituals and threaten her saying that they will hire the *erpula* woman of the neighbouring village if she does not agree. However, Sayamma does not yield and she bursts forth bringing all the anger and torment she has pent up for years:

“ . . . I want that land, and only that. That’s all. This village—all of you together—made me a jogini. From the times of my ancestors, the girls of my family have been forced to become *erpula*. To deny me the land that is already in my name, you are trying to turn me into a coolie! . . . Dora, don’t pay me coolie wages. Just give *your* daughter away as a jogini. Tell her to do the soothsaying during the festival. *I* will pay her the wages.” Saying this, Sayamma pounded the table in front of the *dora* with her fist. (62-63)

Sayamma’s outburst and banging on the table horrify the caste leaders who remain transfixed and pay obeisance to her thinking she is possessed by Ooradamma.

The story also brings forth the issues of untouchability and caste hierarchy among lower castes. Sayamma feels the sting of caste when her husband, who belongs to a different sub-caste, dies. A grief-stricken Sayamma feels humiliated when she is asked to go out and not to touch her husband’s corpse. The dispute between the members of the two castes over the burial of her husband is interrupted by Sayamma: “I don’t want this corpse and I don’t want their caste. . . . Let them not allow me to perform the last rites. Let them not allow me to weep. Let them keep the corpse if they want” (66-67). Her caste and gender notwithstanding, Sayamma tries to assert by raising her voice against denial of rights and attempts at marginalization. She burns her husband’s body in effigy apparently to challenge the hierarchy and curses the upper caste landlords for refusing to return her land.

Subordination of dalit women under the pretext of religious rituals has long been a patriarchal mechanism to bring them under control. In “Raw Wound”, as in “But Why Shouldn’t the Baidla Woman Ask for Her Land?”, Shyamala brings to question the unrestrained practice of the *jogini* system in the country despite the government ban. She describes the experience of a madiga father who risks his life and land in order to save his daughter from becoming a *jogini*. As a powerful member of the privileged castes, the village *patel* (the generic term for the upper caste villager) assumes that the bodies of the dalits are at his disposal. He arbitrarily decides to make the madiga Balappa’s daughter Syamma the next *jogini*. Having already sent his sons to work for the *patel* as bonded labourers, Balappa wants to educate his daughter to save her from bondage and grief. So, he steals her out of the village at cock’s crow to the social welfare hostel in the nearby town. He implores the hostel warden to take his daughter and informs her: ““The

patel will take her as his woman in the name of god, with the approval of all the upper castes and the priest in the village. She will then be available to every man in the village in god's name! I brought her here without the knowledge of the elders as soon as I heard of the decision. . . .” (141).

Balappa relates his encounter with the *patel*: “They had heard that I was going to put this girl in the hostel for her studies. They summoned me. . . . “Balappa, you son of a bitch! Sending your daughter to study, are you? . . . How dare you stop a tradition that we have upheld in this village for so long, you ignorant fool? the landlord said. . . .” (141). Shyamala probes the privileged caste mindset that projects the inequality between human beings as “god-made”: “. . . . The dora's eyes went red with rage, and he said ‘. . . . In this village, our word is law. We speak for the good of the village. . . . If you don't do your duty and I mine, we are doomed. We have to follow what is written on our foreheads. Who are we to change our destiny? You know that the fingers of the hand are not equal, don't you, my man?’” (142-143).

Shyamala draws the plight of the lower caste madigas in stark colours. Balappa's “disobedience” infuriates the *patels* who have him beaten up and force him to surrender his land as penance for not agreeing to “donate” his daughter as *jogini*. The upper caste leaders have scant regard for the dalits' lives or for the government policies to uplift them. One of the landlords conveys his deeply entrenched sense of hierarchy: “The government has no shame. ‘Education for all’ they say! If everybody is educated, who will do the work? Each person has an occupation, a skill. Our village is a self-contained republic—where the barber, the dhobi, the cobbler and the labourer . . . each has his own function and place. Each has to do his duty” (149).

The body of the dalit is a predominant motif in dalit narratives. While the upper caste male assumes the ownership of both the lower caste male and female bodies, the lower caste male vents his spleen on his female counter part. Thus, the dalit female body becomes the site of violence and abuse beyond caste. In addition to the domestic and sexual violence, a dalit female body is exposed to tortures of various kinds. In “Raw Wound”, Shyamala gives a horrifying account of the tasks a *jogini* has to perform besides making herself sexually available to all and sundry. When there is a festival or sacrifice, the *jogini* has to fast and is taken on the customary circuit of the village with a heavy strip of flesh of the sacrificial buffalo hanging from her mouth; she has to climb on the pot as the oracle and foretell the fortunes of the village and so on. Despite the fact that even an able bodied and sturdy male is unlikely to perform such hideous tasks, dalit women are burdened with them. This evidently is part of the patriarchal design to place dalit women permanently on the bottom rung of the ladder.

Shyamala's focus in the story is the marginalization of dalit men and women, nonetheless, she brings to light how the upper caste women are silenced and subdued. When Balappa's wife goes to a *patel's* wife asking for water, she shuts the door fearing that her husband will chide her for helping the wife of the untouchable madiga who is punished for breaking the norm. Though silenced and confined within their households, the upper caste women are loyal to their caste rather than gender. Balappa's wife goes to another landlord's wife begging for water and gets it in a toilet mug. The landlord's wife is so blind with her caste and purity consciousness that she fails to see her counterpart in Balappa's wife or sympathise with her. The story reveals that caste is a greater oppressive evil than gender.

As in “But Why Shouldn’t the Baidla Woman Ask for Her Land?”, Shyamala depicts her protagonist “talking back” in “Tataki Wins Again”. The story discusses the issue of sexual exploitation of dalit girls and women by dominant caste men. Bamma is an ebullient and brave madiga girl who is of great help to her parents, though she is not yet twelve. She wakes up earlier than everyone else and goes to water the groundnut fields with a spade on her shoulder. Despite her tender age, she is so brisk in her work that she invariably gets the better of the *karnam*’s bonded labourer in filling her plot with water. When the man swears at her and tries to block the stream flowing into her field, Bamma rushes and stomps the mud bank he has just built: ““Move, old man!” She elbowed him and he fell onto the bund. “I have two more plots to water, they’ll fill in no time,” she said, as she returned to her field. “Don’t you dare come near till then. You can divert the flow after I’m done” (88).

Bamma’s daring nature irks the landlord as his own fields remain unfilled with water, because his servant is slower than the girl. Moreover, he harbours a grudge against Bamma’s family as his ancestors had lost the land to her great grandfather when the Land Ceiling Act came into force. One day, the landlord gets hold of her in the fields when no one is around. He drags her along and curses her: ““Tataki! You bloody witch! You are a small girl, are you? What makes you come here like a man and water the groundnut fields? In our houses, girls like you don’t step into the field. You mala and madiga don’t even know that girls have to be kept at home! . . .”” (97). Bamma is quick to read his mind and musters courage after beseeching him to leave her. She kicks him hard in his groin and saves herself from being molested.

In India, molestation of dalit women seems to be normalised to such an extent that most of such cases go undocumented and unregistered. In “Tataki Wins Again”, Shyamala rejects this normalised notion and challenges the oppression by showing resistance to the traditionally accepted norm. The story is named after Tataki, who is depicted as a *rakshasi* (demoness) in *The Ramayana* and was killed by Rama “. . . on the pretext that she is disrupting the rituals of the sages. But dalits argue that she was a dalit and an original inhabitant of the forestlands which were occupied by the upper castes. . . . Since she fought against the upper caste occupation of the forestlands and their plunder, she was branded as a *rakshasi*” (242-243). By naming the protagonist after the mythical Tataki, Shyamala underscores the dalit discourse and contests the dominant caste narratives that portray Tataki as a demoness.

In the select stories, Shyamala addresses the central concerns of Dalit feminism and locates caste as pivotal in the marginalization of dalit women. The stories emerge from her personal experiences and memories and revolve around the key issues that dalit women encounter due to their specific location. In “Father May be an Elephant and Mother Only a Small Basket, But...”, she sheds light on the patriarchal structure within the dalit community which unleashes violence on women to silence them. The most autobiographical of the select stories, “Raw Wound” brings forth the issue of denial of the fundamental right to education of dalit children, especially girls, who are doomed to live the life of a *jogini*. The story highlights the paradox that while dalits remain untouchables, the dalit *joginis* are “touchable” for the upper castes who conveniently forget the “impurity and pollution” for carnal pleasures.

In “But Why Shouldn’t the Baidla Woman Ask for Her Land?” and “Tataki Wins Again”, Shyamala depicts two powerful dalit female characters who raise their voice against the caste and patriarchal structures. The *erpula* woman Baidla Sayamma and the twelve year old

girl Bamma can be seen as representatives of the modern dalit women who talk differently against hierarchies in the Indian society. Breaking stereotypes, she presents her characters as normal people; not as mute victims or gallant heroes/heroines. Her dalit feminist consciousness is also revealed in the special idiom she uses in her stories. She uses a variant of Telugu used by dalits in the Tandur region of western Telangana seemingly to engage in a battle with the history of the standardization of official Telugu.

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## **26. Two Decades of RIDF in Kerala; A Critical Analysis of Credit Flow**

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### **Abstract**

Umpteen number of literature are published since decades highlighting the crucial nexus between infrastructure and economic development. There is concrete unanimity among researchers about the positive correlation between the two. The paper analyses the major trends in the flow of Rural Infrastructure Development Fund (RIDF), a unique scheme established by NABARD in 1995 to promote rural infrastructure in India, to various districts in Kerala after the completion of twenty years stint. Rural development in India is stagnated due to want of financial resources. In this background, promising schemes like RIDF need to be evaluated meticulously. The share of RIDF to various sectors and subsectors in each districts are also examined. This article aims to provide an insight about the provision of RIDF loans in Kerala over the years.

**Keywords:** Rural Infrastructure, NABARD, RIDF, Tranche, Credit disbursement

### **Introduction**

The crucial significance of infrastructure in facilitating and sustaining economic development in an economy- be it a developing, developed or less developed- is strongly emphasised by economic thinkers and development strategists since long back. In order to gather and sustain the momentum of economic growth, a more faster and inclusive growth of infrastructural facilities is an essential precondition. Since the major developing economies in the world are preponderantly agrarian/rural in identity, a monumental deal of investment, particularly in rural infrastructure is inevitable. The case is no different in the Indian context as well.

According to the 2011 census, 68.84% of the Indian population resides in rural areas. Moreover, with a major metamorphosis brought about by globalisation, a glaring facade of rural urban divide is showing its ugly face. The developmental efforts initiated by the governments at both the levels fail to bring an effective mitigation to the menace of rural urban divide. In this context a serious relook is required to bring more proportionate investment in rural infrastructural scenario in India.

### **Review of Literature**

Joshi (1987) in an attempt to explore the nexus between economic growth and infrastructure observed that the main bottleneck faced by rural infrastructure development is the availability of adequate funds. He also observed a positive correlation between rural

infrastructure and economic development. Gowda and Mamatha (1997) observed the efficacy of good infrastructure in boosting the productivity and reducing the unit cost of production in economic activities. Morris and Morris (2006) stated the importance of RIDF in bringing progress to rural economies. Meenakshi (2008) critically evaluates the utilisation of RIDF by different states and highlights the various aspects to be improved. She underlines the need for boosting such projects for bringing down intra rural disparities.

### **Research Problem**

The state of Kerala is one among the top ten states in the country with regard to gross domestic product status and a leading state with regard to human development and social indicators. With regard to rural economic status, Kerala depicts a dismal graph. The contribution of agriculture and allied activities to the state gross value added of Kerala follows a regressive trend (Kerala Economic Review 2018). More importantly there is an inter district disparity with regard to rural sector performance and development. The present study tries to understand the flow of Rural Infrastructure Development Fund (RIDF) to various districts in Kerala over the twenty years (1995-2015) since its inception.

### **Objectives of the Study**

1. To identify the trends and pattern in the flow of RIDF credit to various districts in Kerala during 1995 – 2015.
2. To identify the disparities in the amount of loans sanctioned and loans disbursed to various districts of Kerala during the above mentioned period
3. To identify the trends in the flow of RIDF credit to various sectors and subsectors during the above mentioned period
4. To identify the disparities in the amount of loans sanctioned and loans disbursed to various sectors and subsectors during the same period.

### **Methodology**

The present study is exclusively based on secondary data. Detailed data on RIDF collected from NABARD (Tranche I to Tranche XX) was used as the basis for the study. Data published by Government of India, various research working papers, Journals etc. were also used in the study. Data is plotted using appropriate visualisation tools, the patterns are observed and reported. Inferences are arrived at, on the basis of available theoretical knowledge.

### **Rural Infrastructure Development Fund (RIDF)**

The establishment of Rural Infrastructure Development Fund (RIDF) in 1995 was one of the most strategic landmarks in the history of NABARD. Since agriculture falls in the state list, its development is the responsibility of the respective state governments. But most states fail to interfere effectively in the growth of agriculture sector due to lack of adequate financial resources. It was in this context, NABARD established RIDF through the Union Budget 1995-96 with the aim of creating a fund pooling out the shortfall in the priority sector lending of scheduled commercial banks. 'It was thus a strategic meshing of objectives of funding the rural infrastructural gap and the lending gap of the commercial banks' [NABARD Report]

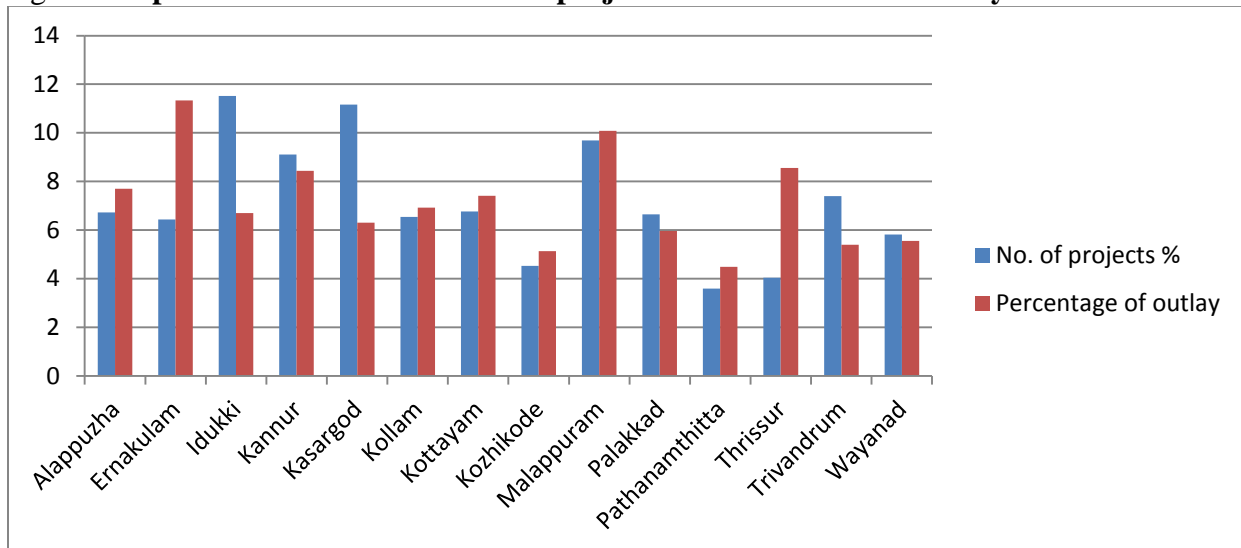
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The RIDF was set up as a ‘last mile approach’ with the initial corpus of Rs. 2000 crore with the sole objective of providing low cost assistance to state governments for prompt and timely completion of various rural infrastructure projects which were lying incomplete due to lack of adequate funds. Later RIDF was extended to incorporate more and more activities of rural infrastructure development in subsequent years. Each annual version of RIDF is known as ‘Tranche’, an epithet used by NABARD. At present RIDF covers 34 subsectors under three categories viz, Agriculture, Social Sector and Rural connectivity.

**Flow of RIDF credit in Kerala**

The provision of RIDF in Kerala began right from 1995 onwards. Kerala is one among the top beneficiaries of RIDF. Official records endorse that Kerala has utilised around 80% of sanctioned amount till tranche XX. The state of Kerala comprises 14 districts. The data covers the period of twenty years, viz 1995 to 2015. The credit flow of RIDF has been depicted below.

**Fig.1. Comparison of district wise RIDF projects and share of total outlay**

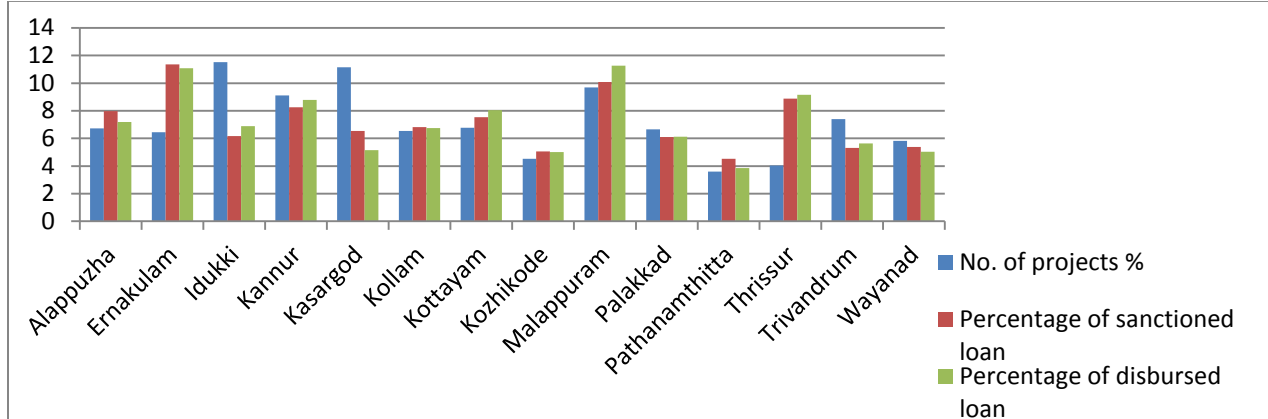


Source: Computed using NABARD data

Out of the 14 districts, the flow of credit follows two different patterns. On account of the percentage of Loan sanctioned Idukki and Kasargod districts occupy a major share. With regard to the percentage of outlay, Ernakulam is on the top. In certain districts, the proportion of number of projects as a percentage of total projects in the State are ahead than the percentage of loan outlay as a percentage of total loan outlay of the state. Districts like Idukki, Kasargod, Kannur, Palakkad, Thiruvananthapuram and Wayanad belong to this category. Meanwhile all the other nine districts belong to the second category, i.e the proportion of outlay outweighs the proportion of number of projects. This throws light into the fact that in the nine districts falling under the former category, the projects are comparatively of lesser outlay but the number of projects are higher. The percentage of outlay seem to be enormously higher than the proportion of projects in Ernakulam and Thrissur- both the districts are two of the major urbanised districts

in Kerala(Census of India, 2011). In Idukki and Kasargod districts, ratio of projects outweighs the proportion of outlay.

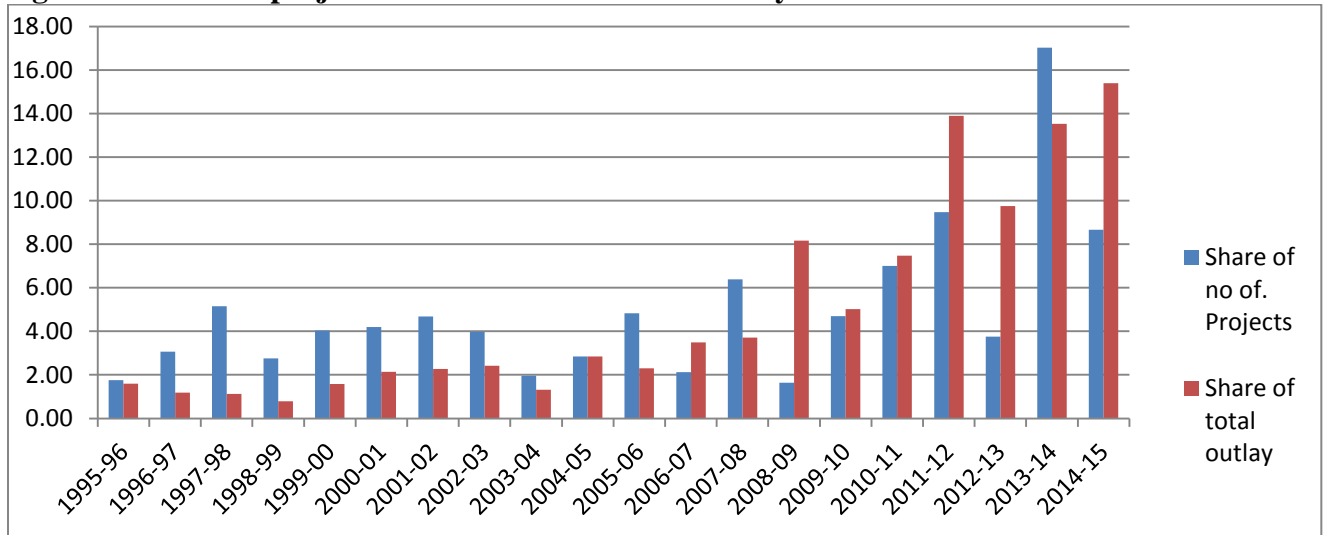
**Fig.2**District wise comparison of project share, share of sanctioned loans and the share of disbursed loans



Source: Computed using NABARD data

With regard to the ratio of sanctioned loan and loan disbursement, there is an irregular trend among the various districts. The ratio seems high in Ernakulam district and lowest in Pathanamthitta district.

**Fig.3** Tranche wise project share and share of total outlay

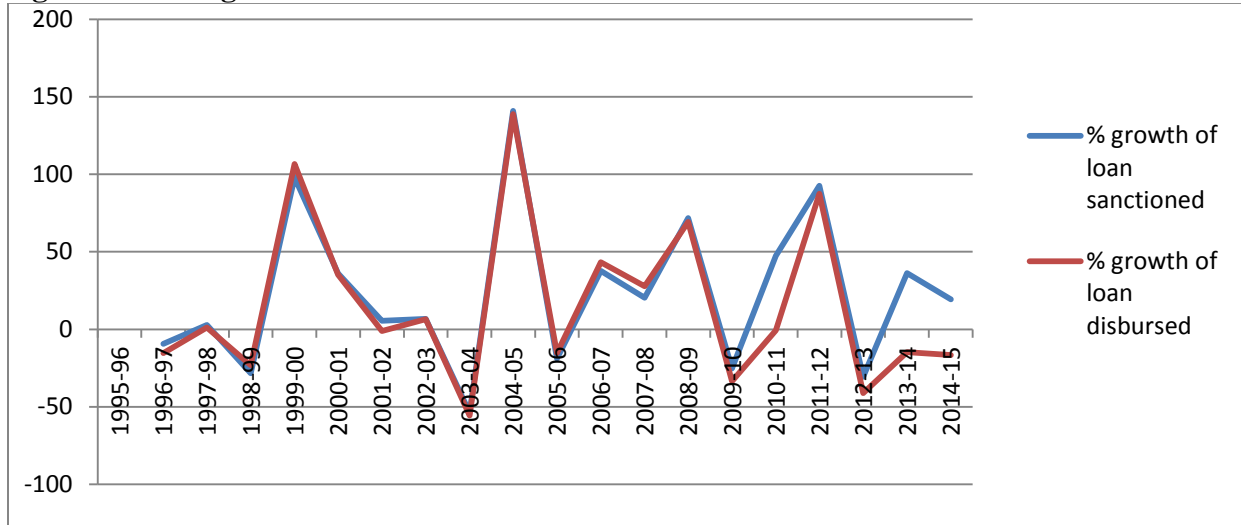


Source: Computed using NABARD data

An examination of tranche wise project share and share of project outlay reveals the fact that there is a rising general trend over the years. Taking into account the share of projects under RIDF, from 1995 to 1997-98 there is a rise, then a fall from 1998-99 again a rise from next tranche onwards to 2001-02. The flow again descends in next two years. A rise follows in 2004-

05 to 2005-06, again plunges 2006-07 and rises in 2007-08. 2008-09 witnesses a sharp fall then a rise from 2009-10 upto 2011-12. The next year there was a deep fall and a rise in 2013-14 and a better share in 2014-15, but less than the previous tranche.

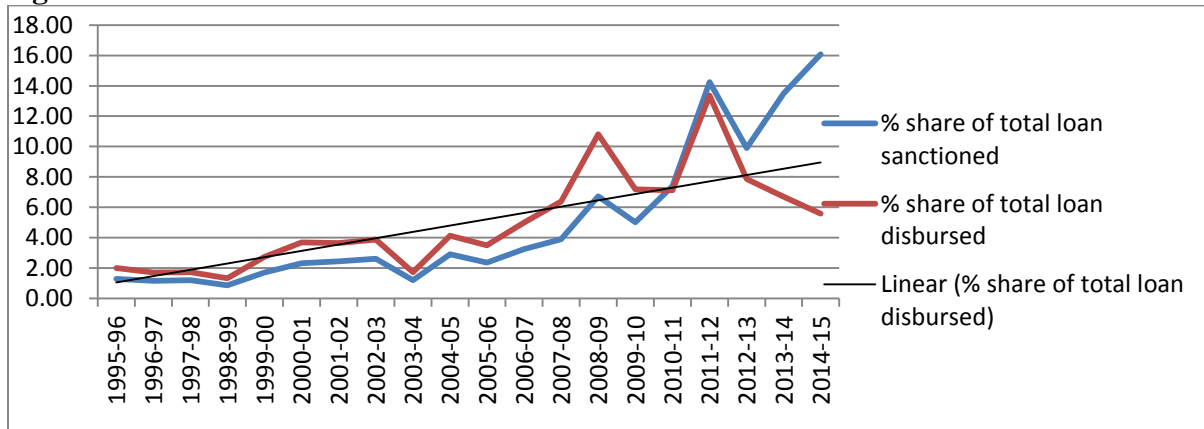
**Fig.4 Trends in growth rate of loan sanctioned and loan disbursed**



Source: Computed using NABARD data

The trend in growth rate of loan sanctioned and loan disbursed go hand in hand up and down throughout the twenty year span. There is a considerable fluctuation over the years. There is a considerable disparity between the two in the year 2011 and from 2013 to 2015.

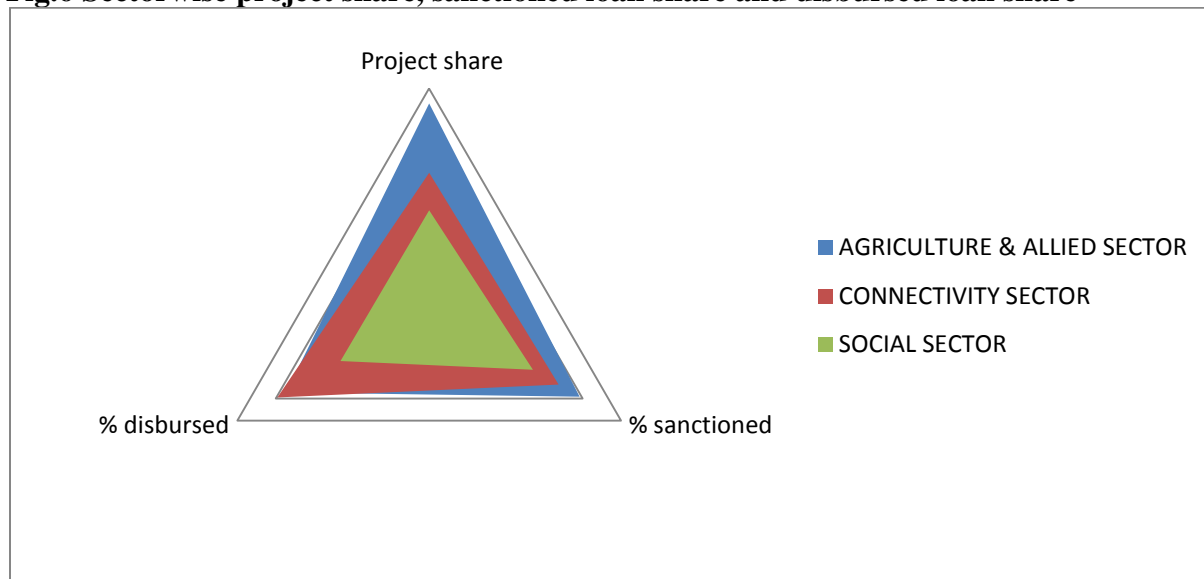
**Fig.5 Trends in share of loan sanctioned and loan disbursed**



Source: Computed using NABARD data

The trends in the share of loan sanctioned and loan disbursed depict a general upward trend over the two decades. It rises gradually, exhibiting a major shoot up during the ending years. A major discrepancy arises from 2011 onwards, the share of loan going up and share of loan disbursed moving downwards.

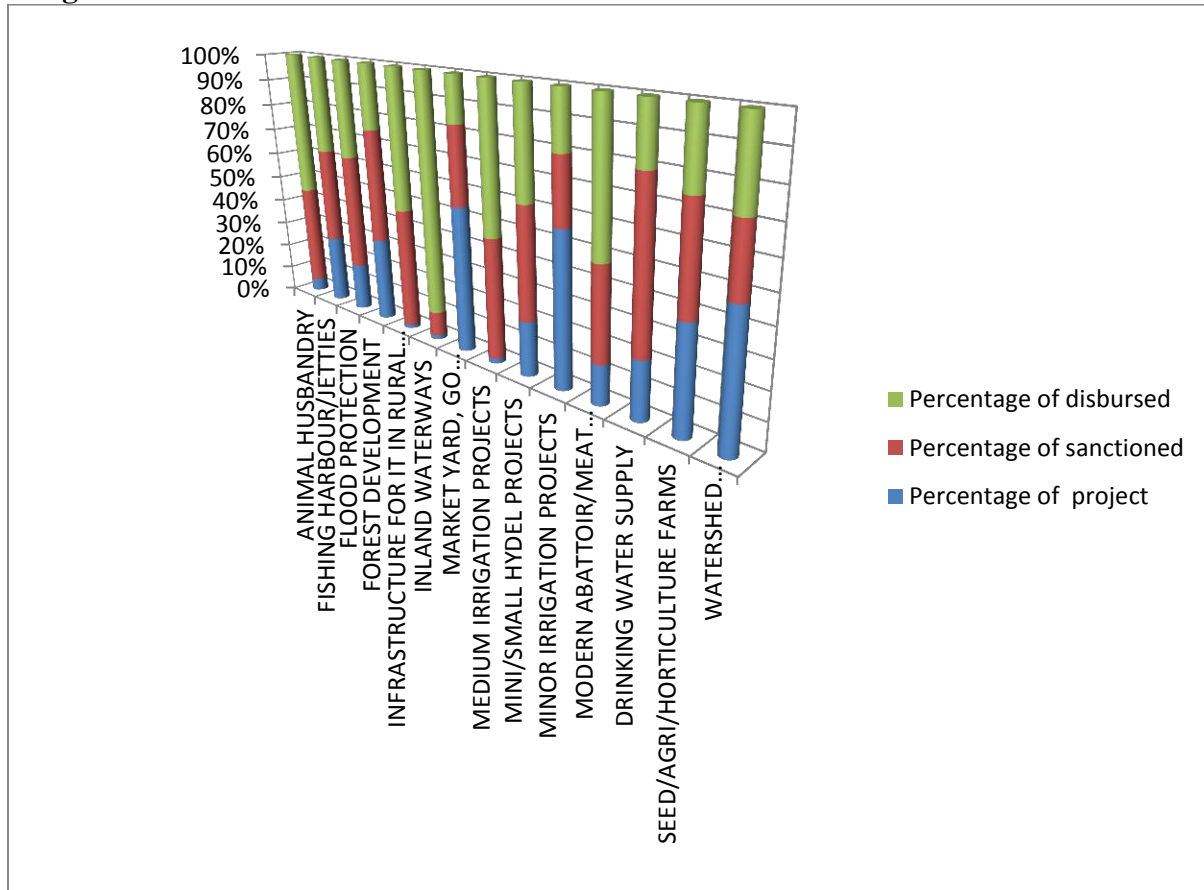
**Fig.6 Sectorwise project share, sanctioned loan share and disbursed loan share**



Source: Computed using NABARD data

With regard to project shares, agriculture leads the race followed by connectivity and social sector. In the case of sanctioned percentage, the same pattern sustains as in the case of project share ratio. But with regard to disbursement status, connectivity sector surpasses the other two sectors, followed by agriculture and social sectors.

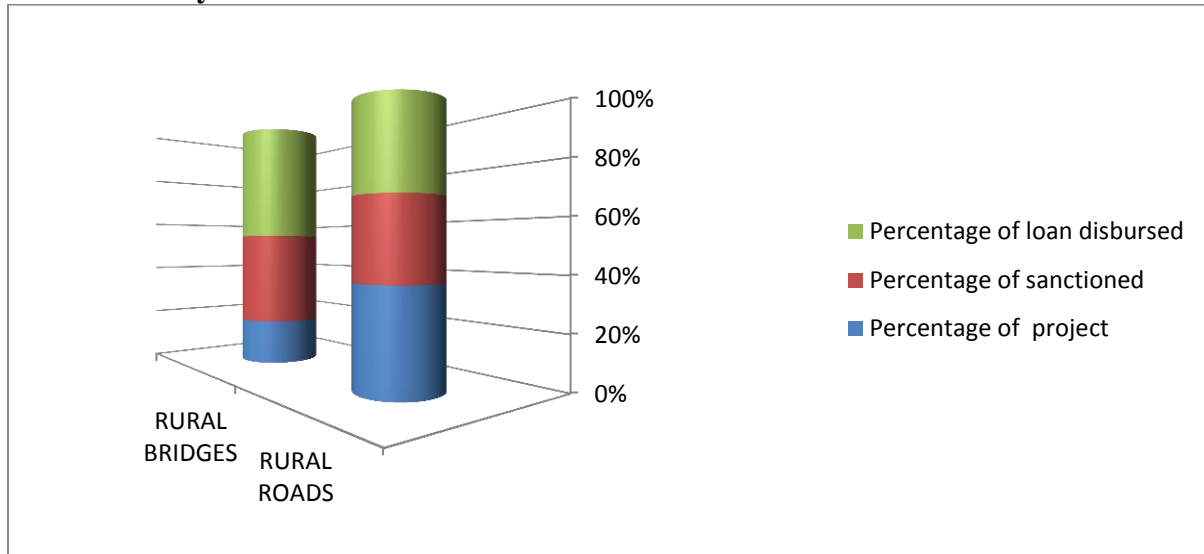
**Fig. 7 Sub-sector wise comparison of project share, sanctioned share and disbursed share of Agriculture and Allied sector**



Source: Computed using NABARD data

It is obvious from the diagram that minor irrigation captures the highest percentage of projects under RIDF followed by market yard/mandi category. In the case of ratio of loans sanctioned, drinking water supply leads other subsectors and inland waters lies at the bottom. With regard to the percentage of disbursed loan, inland waters surpass all other subsectors. Interestingly, minor irrigation sector with major project share has a lower disbursement ratio.

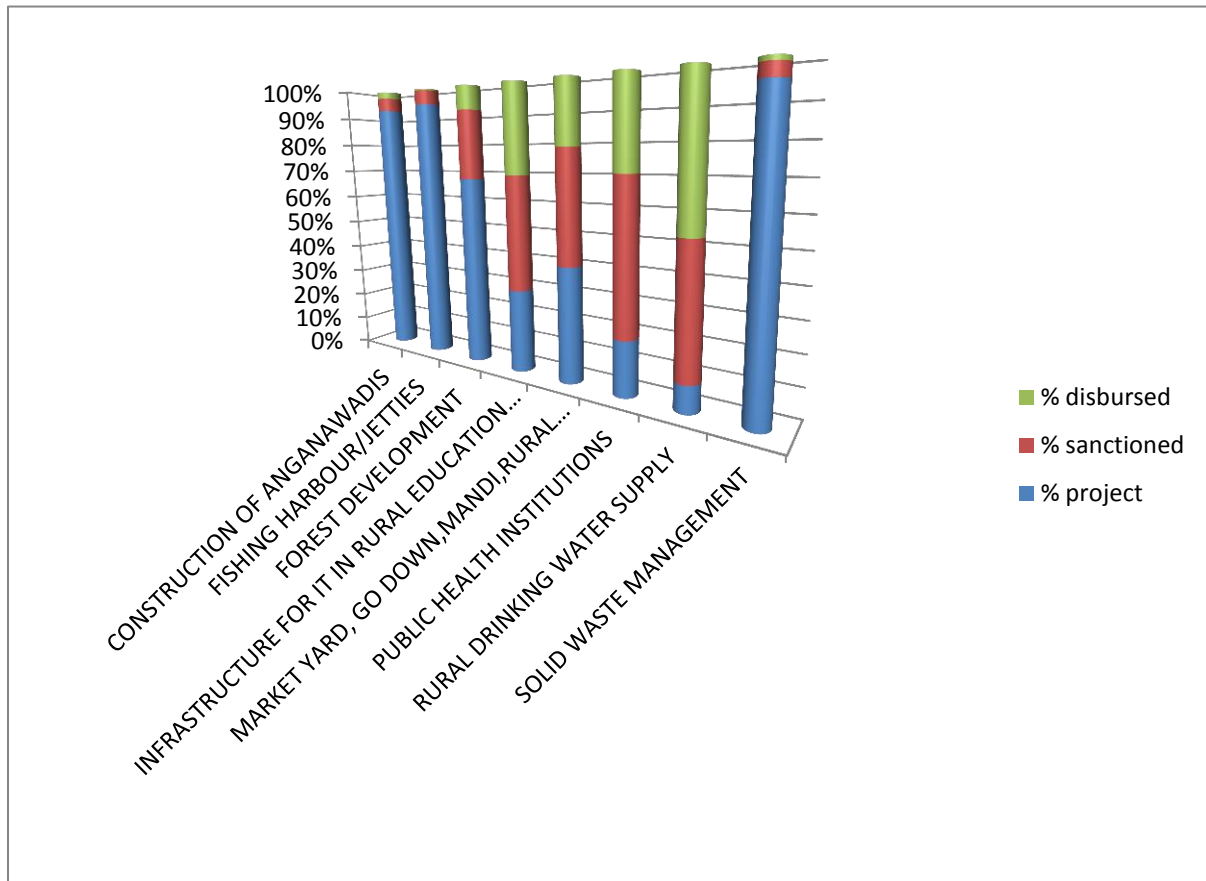
**Fig. 8 Sub-sector wise comparison of project share, sanctioned share and disbursed share of Connectivity sector**



Source: Computed using NABARD data

With regard to connectivity sector, only two subsectors exist, viz., rural bridges and rural roads. With regard to percentage of projects, loans sanctioned and loans disbursed, rural roads surpasses rural bridges in Kerala over the last twenty years through RIDF.

**Fig. 9 Sub-sector wise comparison of project share, sanctioned share and disbursed share of Social sector**



Source: Computed using NABARD data

Most of the projects are under solid waste management, fishing harbours and construction of anganwadis. Percentage of sanctioned loans are more for public health institutions, rural drinking water, market yards, rural IT sector etc. For solid waste management and fishing harbour and jetties and construction of anganwadis, even though the percentage of sanctioned projects are high, the ratio of loans sanctioned and loans disbursed are too little.

### Conclusion

There is considerable disparity in the flow of funds across districts and across sectors and subsector as is obvious from the above descriptions. Similar is the status of sanctioned and disbursed loans across districts, sectors and subsectors. A closer scrutiny of the impact of RIDF on the rural development becomes inevitable under such circumstances. RIDF has a sublime objective of effectively channelizing the priority sector lending to bring the optimum results. However the slower growth of rural areas (Kerala Economic Review 2018) calls for an immediate attention towards the effectiveness of infrastructure development funds like RIDF.

The present paper provides certain insights on these. Unfortunately RIDF and its impact has been explored less by academic community, particularly in Kerala.

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**27. Correlation of Lacanian Theory and Narrative techniques in Elfriede  
Jelinek's *The Piano Teacher***

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**Abstract**

The importance for narratology of the psychoanalytical theory of the subject, formulated by the post-structuralist, Jacques Lacan, should not be underestimated. The reason for this is that, for Lacan, the issue is not monodimensional, but has to be conceived of as occupying different subject-positions. Moreover, his early theory of the three 'imagoes', as well as his work on aggressivity, fleshes out the structural relevance of the imaginary 'identity' of the subject for narratological purposes. The Lacanian theory provides one with a flexible grid for the understanding of actual or fictional issues and their narrative development. To demonstrate this, the complex narrative character or 'identity' of the piano teacher that is analysing in terms of the various registers of Lacan's theory, and the process his theoretical model of the subject is showing as allowing for a good grasp of narrative techniques. Keywords: piano teacher, Lacanian theory, narrative, mirror stage.

Post-Freudian Jacques Lacan (1901-1981) built up a significant psychoanalytic practice dependent recognisance and language. Lacan himself has utilised this model of mental examination dependent on counterfeit dialects to reprimand scholarly works and communicates the hypothesis of obliviousness using writing. In this Lacanian psychoanalytic model, the theory of unawareness and the assumption of composing is straightforward, setting up a model of post-Freudian psychoanalytic analysis. This model of further investigating writings in the language of the language to evaluate the subliminal quality of the writer and the peruser is conceivable. This examination paper means to examine the significance of Lacan's psychoanalytic idea in anticipating the story abilities of Elfriede Jelinek's piano educator.

A lady remains in the parlour of the show building. Individuals briskly strolled over the steps, and the game he ought to have played the piano was going to start. One of them was an attractive youngster who revealed to him he was unable to stand by to play his game. At the point when he looked desolate, he opened his wallet, took out a blade, and hit with his chest. He was recoloured with blood, ruined his nightdress, and emerged from the structure. This is a red hot development in the novel, and the accounting cycle seems stylish when the pretends a starting job. What appears to be unsavoury on an exact everyday level, with the assistance of the psychoanalytic hypothesis that is predictable with Lacanian psychoanalytic ideas, it has been known as a significant aspect of the progressing story.

The piano educator uncovered the narrative of the celebrated Viennese music teacher Erika Kohut (Isabelle Huppert), who was known as the 'Schubertexpert', particularly her

administrator mother (Annie Girardot) revealed to her that Schubert was the door and would not let understudies through. From the earliest starting point of the novel, the understudies demonstrated this from the forlorn wealthy male clients. Erika has numerous piano understudies and has joined by piano artists. At night, when he was playing with another musician in a specific room, he met an attractive youngster named Walter Klemmer, who has identified with his bosses. Even though he is not an adult music understudy, Schubert worked superbly behind him and his previous musician accomplice, indicating a pleasing ability all the while. He meant distinctive enthusiasm for her, and with the improvement of history, it turned out to be entertaining. Walter chose to step through an examination to join Erika's serious piano class and left a profound impact on his associate's impression. Indeed, he is the just one contradicted to this import. Anna Schober's mom, one of Professor Kohut's understudies, gave indications of dissatisfaction during her residency as a teacher and needed trust in her organisation with the piano player.

Erika treated her harshly. As Anna went with Schubert's singing into the corridor, she slipped into the changing area, crushed the glass into a scarf, and the messed-up pieces shook in the pocket of Anna's jacket. Afterwards, when individuals were talking in bunches in the storage space, yelling made individuals wonder if Anna's hand had been cut so severely by the glasses in her pocket. Inevitably, Walter followed Erika into the changing area, bolted the entryway, and kissed her delicately as he ventured out of the restroom. She limited him and wouldn't engage in sexual relations with him in the "typical" way he demanded jerking off with his hands and mouth. He didn't complete the activity, he stated, however, he halted and disclosed to her he would send her "orders." Needless to state, the youngster searching for sex with a more seasoned lady (even though he said he enjoyed it) was stunned and shocked by Erica's troublemaking. He administers her like her mom and mentions to her what she may or may not be able to. Even though his mom was furious, he demanded that she go with him to his room in his condo. They shut the entryway, yet as opposed to engaging in sexual relations as Walter had trusted, they implored him to peruse a book containing his injurious directions. Frightened by her craving, she needed to hurt him in different manners, and she conceded that the "want to be beaten" had been with her for "some years" and demonstrated her different types of misuse - she blamed him for being "wiped out" and "dismissing her". After Erika left, she hit the hay close to her mom as usual and reacted to her mom's protests pretty much all the penances she had made. He quickly remained over his mom and started to kiss her. The older lady blamed him for being "insane", at that point changed to another bed and prompted her to rest so she could be completely set up to play the following day. Tragically, Erica revealed to her mom: "I've seen your sex." Erica startlingly went to Walter's hockey club, trusting he would have intercourse with her and announce his affection for her, however when he at long last concurred hesitantly, for the absence of protection he started to upchuck. Walter shows up at his home, begins slapping Erika and afterwards begins having intercourse with her. The following day, Erika, joined by her mom, went to the show lobby to represent the harmed Anna, that is, to go with the vocalist to play the piano with Schubert. As referenced before, he was holding up here, grinning, taking a gander at the appearances, some of whom welcomed him and afterwards traded a couple of words. As referenced before, by Jacques Lacan's analysis of human investigations, post-authoritative ideas demonstrated supportive in explaining back to back implications, particularly those including

apparently dangerous characters or somehow or another. Topics that challenge customary possession ideas. To put it gruffly, his conduct appeared to be hard to find. Lacan's hypothesis gives individuals a type of "auxiliary hermeneutics". It provides a hypothetical premise to the alleged 'mirror stage' (Lacan, 1977), which offers expansive elucidating clarifications to the beginning phases of the improvement of this order. The principal stage is significant for educating. Feeling, and simultaneously dangerous, it might be said. To put it plainly, she accepts that when the infant is exceptionally youthful (somewhere in the range of 6 and year and a half), she will discover or find in her mirror and image of the solidarity and flawlessness of the infant that is missing when her body isn't explicitly viable. He focused on that.

Consequently, it is a sort of 'fiction' or "namelessness", however, it even though everything satisfies the fundamental capacity of "skeletal" or normal - this work a feeling of character or personality in "finality" Given the premise. (Indeed, determination) until the subject discovers language. When delineating what Lacan calls "fanciful", language enables you to see human "predetermination" as an all-inclusive topic (or idea) at the degree of 'destiny' recording, and it turns into a language implanted in the language in this social custom.

It is additionally imperative to give close consideration to how you complete the total discernment as anecdotal splits and accordingly become pregnant after some time since this is significant so we can comprehend the story occasions of the piano educator. The essentialness of Lacan's case is that the function of non-existent cooperation to other fanciful collaborations in the development of kids should now be self-evident because it makes Erika Kohut's conduct reasonable. Lacan has recently expounded on the connection between what he called the "split self-perception" in the past citation and the firm visual picture. It's not hard to comprehend when individuals recollect the infant (botch) perceiving the image in the mirror as "self". The separation of the body's 'fragmentation', absence of development control, and what it focuses on is stunning. There are significant clashes between the firm pictures of. All things considered, as Lacan called attention to in the "Mirror" segment, this logo is isolated simultaneously.

From narratology, Lacan is here to contemplate a ground-breaking building obstruct that may have been effectively evolved at the hermeneutical level to comprehend the function of characters in folklore, for example, in open life. Even though it ought to be recalled that occasionally just awful words can be utilised to test the activities of characters, that is, as a manual for impeccable presentation, not as an indication of compulsiveness, the actions taken by the piano writer in this novel are not for this situation.

From the earliest starting point of the novel-the crowd thinks about the physical battle among Erika and her mom, and it closes with her pulling a great deal of hair on her mom's head-as the film advances, an ever-increasing number of characters flood in, They guarantee that everything is unique concerning the teacher. The observer who didn't have the will to see Erika in person was lying in bed with her mom. At the point when she heard Walter's arrangement for him and started to disregard his advancement, he at long last went to his inquisitive aspirations. Hurt her while having intercourse to her-as appeared in the image, the occurrence upset the youngster. Suggestive of Erika's own memorialising that Erika has the motivation to consider her to be a rival in Schubert's piano presentation, it has never been clear what her deplorable intention was. Above all else, the zone where Erika pulled her hair from her mom's head during misuse ought to be viewed as an endeavour to turn around the specific ID measure, that is, to

topple the “immaculate state” of the mother’s body that is today. The parent supposedly utilised this force with a youngster or grown-up, notwithstanding the typical detachment, yet additionally experienced the way toward distinguishing the kid, who at last disappointed the kid (Erika for this situation). Lacan reveals to us that we all are isolated by “self” until the picture recognises ourselves as a fantasy, even an orthopaedic specialist. Yet, to the extent (Erika) is concerned, her image isn’t an image of herself-the mother picked her, similarly as Anna Schober’s mom appeared to do it for her girl (who seems to show that Eric Card (Erika) keeps Anna’s hand from being protected).

Along these lines, Erika needs Walter to irritate her. The covert agent criminologist must arrangement with it. At the point when Walter made a move, power was detracted from him once more, expanding his scorn. Toward the finish of the novel, an educator leaves the show building where he ought to go with understudy specialists. As referenced before, when he remained on the fork, he pulled out the blade and punctured the chest (the ulcer is evident from the outside because it has no noticeable impact). This was after Walter passed him and instructed him to play the piano: the individual he depended on to assist him with finishing his picture or if nothing else get an awkward encounter by checking this data or bothered his concluding s torment. Along these lines, he wounded himself in the chest. The last shot pointed him outwards, emerging from a brilliant structure actually, neon lights and different lights characterised him.

Erica’s dad is crazy, demonstrating that this negative feeling is exacerbated by ‘confusion and anxiety’. For the situation of Lacan, the occasions referenced here are occasions that are not representative, yet have ‘effects’ on images. One might say that what Erika required was an emblematic method of communicating her character. As per this perception, the state wherein he filters himself isn’t only an endeavour to separate himself as a necessity for new or various presumptions, yet besides a mental indication of what Lacan calls ‘foreclosure’.

It should, this way, be stressed that taking into account the Lacan setting it is a hypothesis of post-improvement advancement, it is a rich wellspring of developed understandings of essential ideas of different issues. Like this, its critical mental highlights offer the mediator the chance to clarify the association between the phase of advancement in the character’s life and the occasions that happen in the person in question ground-breaking story. The motivation behind why Lacan’s perspective on post-structuralist is such is because it grasps the basic idea of post-structuralism, as per which individuals can’t appropriately be called as genuine.

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## **28. Racial Discrimination in Khaled Hosseini's *The Kite Runner*: A Study**

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This article assesses the intangible aspects by using racial discrimination theories to evaluate the story of *The Kite Runner*. The racial discrimination study looks at the causes, instances, and consequences of racial discrimination, as seen in *The Kite Runner*.

Race discrimination in *The Kite Runner* is induced by influences of social structure and social cognition. The way society sees the Hazaras people affects the social structural element. The physical appearance of the Hazaras, in this case, becomes significant. Hazaras are allegedly related genetically to the Mongols and the Uygurs of Western China that give them a flat-neck and Chinese characteristic. Their appearance varies from that of Pashtun, which usually has a relatively light skin, sharp nose with various colors of eye, and high cheekbones. "Ali and Hassan's features of the Hazara Mongoloid were called flat-nosed by him. For years, all that I knew about the Hazaras was that they were Billionaire children and looked a little like the Chinese people." (TKR 9). It is suspected that the Hazaras have many resemblances to the Mongols, including their physical appearance, voice, and kinship. The Hazaras is, in other words, a Mongol-Persian mixture.

In racial discrimination, the disparity in religious views and cultural traditions have become social systemic. While both Hazaras and Pashtuns are Muslims, they have different beliefs. Pashtun is Sunni, while Hazara is Shi'a, "the reason Pashtuns oppressed the Hazaras is that Pashtun is Sunni Muslims, while Hazaras is Shi'a" (TKR, 8). After the death of the Prophet Muhammad, the father of Islam, the conflict between Pashtuns and Hazards began. The Moslem should choose the next leader, according to Sunni. All wanted to be the next heir for Abu Bakar, a friend of Prophet Muhammad SAW. Other Shi'a Muslims desired, however, to be the next successor of Ali Bin Abu Thalib, the cousin of the Prophet. This disparity generates friction among them.

In each race's cultural traditions, Pashtun and Hazaras are also distinct. The majority of the Pashtun population wishes to live as native Afghans in Afghanistan, but the religious and linguistic Hazaras are close to those of Iran. For this reason, Pashtuns have no faith in them to be true Afghans. The Hazaras are thought to be ethnically, racially, culturally, and religiously distinct. Discrimination against the Hazaras is also considered common.

Meanwhile, the prejudice and assumption of psychological and social factors which cause racial discrimination in society. It is mentioned clearly that Pashtuns and The Hazaras vary in economic and social status in *The Kite Runner*. Hazaras people live on the streets or in the host families, while Pashtuns live in a vast, spacious house with lots of servants and expensive things.

Pashtuns are therefore known as the healthy and most prosperous race, and in Afghanistan, they are perceived to be the strong and poorest race.

As portrayed in *Kite Runner*, the practice of classifying people according to their ethnic and biological distinctions, remains a racial discrimination in Afghanistan. The Hazaras were branded as the evil and filthy servant class in the eyes of the Pashtun people. It influences the Pashtun's actions towards the Hazaras. Every Hazara person they meet always mocks Pashtuns. The Hazaras are never regarded as a human being since the ancestor of Hazara is not pure Afghans. These beliefs continue to affect the Pashtun people's way of thought. The Hazara people are not yet known as individuals, and the Hazaras don't need a Pashtun right. The negative stereotype of Hazaras being needy, weak, slave, and impaired contributes to all these biases.

I wished I too had some kind of scar that would beget Baba's sympathy. It wasn't fair. Hassan hadn't done anything to earn Baba's affections; he'd just been born with that stupid harelip (TKR, 50)

But polio had left Ali with a twisted, atrophied right leg that was sallow skin over bone with little in between except a paper-thin layer of muscle. I remember one day, when I was eight, Ali was taking me to the bazaar to buy some *naan*. I was walking behind him, humming, trying to imitate his walk. I watched him swing his scraggy leg in a sweeping arc, watched his whole body tilt impossibly to the right every time he planted that foot (TKR, 9).

From the quotations above, it can be seen that Hassan and Ali are suitable for those stereotypes. Hassan has a splintered lip, and Ali is polio-legged. They work as waitresses, beggars and chancellor. The disparity in social status between Amir as Master and Hassan as Servant indicates this stereotype: "He is not my mate, however!" I nearly bubbled. My servant "(TKR, 44). He is my servant. The disparity in social status contributes to discrimination and helps Pashtuns to build up space for the Hazaras. Pashtuns therefore appear to avoid Hazaras and to ridicule them. This psychological experience triggers prejudice.

*The Kite Runner* is marked by prejudice. Discrimination towards the citizens of the Pashtoon, the dominant races and ethnic groups in Afghanistan, is based in this novel on the racial differences between the Hazaras, the socially, politically, and economically marginalized minority. The Hazaras in Afghanistan are seen as filthy and below-class. They are the weakest group in this country and can be discriminated against and marginalized easily. Amir finds in *The Kite Runner* that the Hazaras were brutalized by the Pashtuns when the details about the Hazaras is contained in the historical novel,

School textbooks barely mentioned them and referred to their ancestry only in passing. Then one day, I was in Baba's study, looking through his stuff, when I found one of my mother's old history books... and was stunned to see an entire chapter on Hazara history. An entire chapter dedicated to Hassan's people! In it, I read that my people, the Pashtuns, had persecuted and oppressed the Hazaras. It said the Hazaras had tried to rise against the Pashtuns in the nineteenth century, but the Pashtuns had "quelled them with unspeakable violence." The book said that my people had killed the Hazaras, driven them from their lands, burned their homes, and sold their women. The book said part of the reason Pashtuns had

oppressed the Hazaras was that Pashtuns were Sunni Muslims, while Hazaras were Shi'ah (TKR, 9-10).

Amir learns in this book that the Hazara in society is not handled relatively and sometimes insensitive. Because of the different physical and social circumstances, the Pashtuns still get stereotyped and mocked as "mice-eating, flat-nosed, load-bearing burrs" (TKR, 10). The Hazaras, everywhere they meet, have always been humiliated by Pashtuns. It can be seen when in his neighborhood, Hassan encountered a few soldiers, called a flat-nosed Babalu, meaning a flat-nose beast.

Of all the neighborhood boys who tortured Ali, Assef was by far the most relentless. He was, in fact, the originator of the Babalu jeer, *Hey, Babalu, who did you eat today? Huh? Come on, Babalu, smile at us!* And on days when he felt particularly inspired, he spiced up his badgering a little, *Hey, you flat-nosed Babalu, who did you eat today? Tell us, you slanted-eyed donkey.*" (TKR, 41-42)

The quotation above shows Pashtuns often believe their ancestor is more significant than Hazara's ancestor. Being physically, socially, and culturally distinctive makes Pashtuns better than any other race and ethnicity. They still feel themselves top of anything. They even think they're more attractive or beautiful, smarter, more prosperous, and well-behaved than the Hazaras.

Discrimination can also be found in schooling. Pashtun's education isn't the same as Hazaras' education. Only the rich Pashtuns (Amir) are allowed to go to school and continue their education in *The Kite Runner*. Hazaras (Hassan) is denied the right to go to school because they can't pursue their studies. The only option is to serve. The following quote illustrates this unequal condition:

That Hassan would grow up illiterate like Ali and most Hazaras had been decided the minute he had been born, perhaps even the moment he had been conceived in Sanaubar's unwelcoming womb--after all, what use did a servant have for the written word? But despite his illiteracy, or maybe because of it, Hassan was drawn to the mystery of words, seduced by a secret world forbidden to him. I read him poems and stories, sometimes riddles (TKR, 30).

Amir uses his skills to make Hassan feel weak and inferior. Many Hazaras are illiterate, such as Hassan and Ali, and have little hope of learning how to read and write. Hassan is never adequately trained. Therefore, Amir must read Hassan's book or poem. My favorite part of reading to Hassan was when we came across a big word that he didn't know. I'd tease him, expose his ignorance. One time, I was reading him a Mullah Nasruddin story, and he stopped me.

"What does that word mean?"

"Which one?"

"Imbecile."

"You don't know what it means?" I said, grinning.

"Nay, Amir agha."

"But it's such a common word!"

"Still, I don't know it." If he felt the sting of my tease, his smiling face didn't show it.

"Well, everyone in my school knows what it means," I said. "Let's see."

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‘Imbecile.’ It means smart, intelligent. I’ll use it in a sentence for you.

‘When it comes to words, Hassan is an imbecile.’”

“Aaah,” he said nodding" (TKR, 31).

This quote shows how Amir discriminates against Hassan. Amir takes advantage of being a Pashtun, and Hassan is a Hazara, rendering him dumb. Hassan doesn't know the meaning of a word because he believes what Amin says. Amir uses this to look at Hassan because it makes Amir feel confident and superior. As the primary race and ethnicity, Pashtoons feel superior to Hazaras. Pashtuns sound better than the Hazaras. They, therefore, never regard the Hazaras as equivalent to the Pashtuns. They expect such conduct from the Hazaras, for example, when Amir makes Hassan always serve him. Even Amir pushes Hassan to do what he wishes. Eating dirt is an example.

“Eat dirt if I told you to,” I said. I knew I was cruel, like when I’d taunt him if he didn’t know some big word. But something was fascinating--albeit in a sick way--about teasing Hassan. Kind of like when we used to play insect torture. Except now, he was the ant, and I was holding the magnifying glass.” (TKR, 58)

Wherever the situation is, Hassan is compelled to be real and defend Amir whatever. Amir also wishes to be named "Agha" as a leader, to improve his social status. In this situation, Amir believes as a Pashtoon that Hazaras only live to serve them, regardless of what.

The popular act to discriminate against Hazaras is also sexual assault. Sexual exploitation means the oppression and power through the degradation and destruction of other individuals. The incident is seen when Assef rape Hassan with his two buddies. Assef hates Hassan too much just for being a Hazara.

“It’s just a Hazara,” Assef said. But Kamal kept looking away.

“Fine,” Assef snapped. “All I want you weaklings to do is hold him down.

Can you manage that?”

Wali and Kamal nodded. They looked relieved.

Assef knelt behind Hassan, put his hands on Hassan’s hips, and lifted his bare buttocks. He kept one hand on Hassan’s back and undid his belt buckle with his free hand. He unzipped his jeans. Dropped his underwear. He positioned himself behind Hassan. Hassan didn’t struggle. Didn’t even whimper. He moved his head slightly, and I caught a glimpse of his face. Saw the resignation in it. It was a look I had seen before. It was the look of the lamb.” (TKR, 83)

Assef claims Hazaras have no right under them. Assef thinks Afghanistan needs to be cleansed and held for the Pashtuns alone. He thinks Afghanistan is Pashtun country. In this country, only the real and pure Afghans can live.

His blue eyes flicked to Hassan. “Afghanistan is the land of Pashtuns. It always has been, always will be. We are the true Afghans, the pure Afghans, not this Flat-Nose here. His people pollute our homeland, our watan. They dirty our blood.” He made a sweeping, grandiose gesture with his hands. “Afghanistan for Pashtuns, I say. That’s my vision” (TKR, 43-44).

Assef therefore suggests that the Pashtuns are the most vital race in Afghanistan. He views the Hazaras as the dirty, polluting race in Afghanistan. So he thinks he's entitled to harass Hassan and to humiliate him.

Racial discrimination has its adverse effects on people who witness it as well as on cultures. Racial discrimination in the case of the child has a few adverse effects on mental health. Race prejudice affects the mental health of Hassan in *The Kite Runner*. In reality, Hassan is helpless when raped. All the indignity must be borne by himself. Ali paused with a log in his hand. A worried look crossed his face.

“Lately, it seems all he wants to do is sleep. He does his chores--I see to that--but then he wants to crawl under his blanket. Can I ask you something?”

“If you have to.”

“After that kite tournament, he came home a little bloodied, and his shirt was torn. I asked him what had happened, and he said it was nothing, that he’d gotten into a little scuffle with some kids over the kite” (TKR, 87-88).

The quote above shows that sexual harassment significantly affects Hassan inside, but he doesn't show how he feels externally. Hassan attempts to forget his experiences and continues his life as if nothing had occurred. Hassan has a very complicated accident. He continues to be forever quiet about this moment. Hassan looks depressed, lean, and exhausted after the incident, "Hassan looked tired, and also he'd lost weight, and his eyes had been filled with dark circles" (TKR, 94). In this paragraph, the effect of racial discrimination on mental health is illustrated. He can not withstand the anger and helpless sensation in Hassan's situation. Hassan has become someone who has no faith in him because of prejudice. He is even thinner and tired of his life's abuse.

The oppression of race 1 in society leads to mass murder, slavery, and repression. *The Kite Runner* has no Genocide act, but racial prejudice has the appearance of a scheme for the Hazaras to commit genocide. The Pashtuns, as the majority party, still claim that only Pashtuns should be based in Afghanistan. So they are doing Hazaras to make Afghanistan "land of Pashtuns" as the target of "ethnic cleansing."

Your language. Afghanistan is like a beautiful mansion littered with garbage, and someone has to take out the trash.

“That’s what you were doing in Mazar, going door-to-door? Taking out the garbage?”

“Precisely.”

“In the west, they have an expression for that,” I said. They call it ethnic cleansing. I like it. I like the sound of it” (TKR, 307).

The quote above illustrates the negative consequences of racial discrimination. The Hazaras, under the leadership of Assef, have to live in misery by ruling the Pashtuns (Sunni Muslims). They live at Pashtun's mercy only.

As a further instance, Assef says that the Taliban murdered the Hazara in Mazar-i-Sharif in 1998. Another example is a plot of genocide. He is also really proud to clarify the incident.

“Door to door we went, calling for the men and the boys. We’d shoot them right there in front of their families. Let them see. Let them remember who they were, where they belonged... Sometimes, we broke down their doors and went inside their homes. And... I’d... I’d sweep the barrel of my machine gun around the room and fire and fire until the smoke blinded me... You don’t know the meaning of the word ‘liberating’ until you’ve done that, stood in a roomful of targets, let

the bullets fly, free of guilt and remorse, knowing you are virtuous, right, and decent. Knowing you're doing God's work. It's breathtaking" (TKR, 299).

The quotation above certainly demonstrates that the Hazara are the object of ethnic purification. By killing thousands of Hazara people, Pashtuns use terror and brutality to take over their country and home. They are pleased and fulfilled with their attempt to carry out the genocide.

Slavery and inequality are another consequence of racial discrimination. While there is no slavery in this book, in their own country, Hazaras continue to be abused and exploited as slaves. Every wealthy Pashtun family has a Hazara servant of its own. The servants of Hazara are not compensated and do their job for food and residence alone. In the life of Hassan and Ali as a servant, this state is portrayed.

During the school year, we had a daily routine. By the time I dragged myself out of bed and lumbered to the bathroom, Hassan had already washed up, prayed the morning namaz with Ali, and prepared my breakfast... While I ate and complained about homework, Hassan made my bed, polished my shoes, ironed my outfit for the day, packed my boots and pencils (TKR, 29).

The quote above illustrates the relationship in Afghanistan between master and slave. The relationship between Amir and Hassan is portrayed. Hassan must still become an Amir worker, while practically they are best friends and half-brothers. Hassan makes the breakfast of Amir, purifies his room, and in the morning, gets his school stuff ready. Hassan also becomes an assistant to hold the string when they go kite fighting. In the end, Hassan, the Hazara, Amir, the Pashtoon is being oppressed.

Racial discrimination is still a significant issue in the world. It hurts a person because of emotional and psychological harm such as depression, anxiety, fear, and self-esteem. Ethnic discrimination often has some adverse effects on culture. It creates a lot of social tensions because of prejudice for people of different races. The lack of understanding and respect for others, which vary from some of the other classes, is also the primary explanation for racial discrimination. Thus, to prevent misunderstandings and needless biases and assumptions in everyday life, people must understand each other and value each other.

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## **29. Dismantling Myths and Images of Old Age: A Critical Study of Gail Godwin's *The Odd Woman***

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### **Abstract**

The purpose of this paper is to explore how Gail Godwin has dismantled the myths and images associated with old-age and reflected the diverse realities of aging in her novel, *The Odd Woman*. This novel is about an unmarried literature professor and her development. Jane Clifford, the protagonist of the novel, who teaches Victorian and Romantic literature, is engaged in a love affair with a married man Gabriel Weeks. Her Southern upbringing and the imaginative literature of romance and love drags her to romance and love in her real personal life. But she mulls over freedom, identity, and self-fulfillment by examining the lives of women related to her and the women she has read. This novel dismantles the stereotypical beliefs about aging processes and problems in contemporary society. Her novel reflects that intergenerational contact in a family is tangibly beneficial to both the young and the elderly. Family issues are intensely personal yet powerfully universal. Godwin's *The Odd Woman* probes deeply into the American psyche and explore the cultural heritage of the nation, yet they have a mainstream appeal to people all over the world.

**Keywords:** Old Age, Family, Women, Freedom, Identity, Ageing, Life

Gail Godwin is one of the foremost American novelists of her generation. Her career has done much to advance the acceptance of women as writers of serious literature. Her resilience and perseverance molded her personal and professional life. She, as an individual, can overcome self-doubts and external obstacles. She dares to endure insecurity, loneliness, and failure. She is living in a society and situation in which independent, successful women, particularly woman writers, Godwin is prompted to envision women in her novel who are shaped by a strong desire to accept life as it is. Life, for them, includes loss, disappointment, sorrow, and sin.

Godwin's novels are intensely autobiographical in tone. In her fictional world, the family is as close as respectful of ancestors, especially grandmothers, problems arise between step-parents and children, whose uneasy unions lack the strength of Southern blood ties: the young professor is belittled and bedeviled by her materialistic stepfather in *The Odd Woman*. She values her Southern and European ancestry, and in most of her novels, she explores the tri-generational family. Legally and socially, the white Southern family has been dominated by men in antebellum times. Still, her families consist of strong women and few men - more a result of her early life than of any feminist vision.

The reciprocal significance of the grandparent-grandchild relationship has become a popular subject of social science investigation from several theoretical perspectives. Family systems theory has fostered a greater appreciation for the complexity of intergenerational

relationships, and family practitioners are increasingly including grandparents in multigenerational family therapy models. Child development experts assert that grandparents have the potential to affect the development of children in a unique and significant way. Role theory ascribes multidimensional roles for the contemporary grandparent: historian, model, mentor, nurturer, and “great-parent.” Grandparents are seen as providing unconditional love and companionship to their children, acting as emotional buffers. They are the purveyors of family traditions and give the children a sense of root and family identity. Grandparents’ roles take on added significance during periods of family crisis and transition. Godwin’s *The Odd Woman* reflects the importance of grandparents in the family. Lore Dickstein of the New York Times compares the novel to “the best of Doris Lessing and Margaret Drabble” (4) and adds that “Godwin’s prose is elegant, full of nuance and feeling, and sparkling with ironic humor” (4).

*The Odd Woman* begins and ends in Jane Clifford’s apartment in a university town. The one-week odyssey is set in motion by news of the death of Edith DewarBamstorff, Jane’s beautiful, patrician grandmother. Jane goes home for the funeral and later helps her mother, Kitty, sort through Edith’s belongings, including fifteen pairs of white gloves. With Jane’s romantic sensibility - her stepfather is a “villain,” and her married lover is named Gabriel - she cannot see that her salvation could be found in the unconditional love of Edith and Kitty. As a child, Jane detested the PinnerSchool for Young Ladies, so Edith shortly transferred her to a local convent school, run by caring French nuns. When Kitty married Ray Sparks, Edith allowed the girl to spend nights at her apartment in June then abruptly leaves New York. Somehow, she has learned that her salvation does not lie with angels - who categorize love in books. Later, Jane discovers that Greataunt Cleva is clopped with a good man, not with the villain Van Vorst, so her quest is still unfulfilled. Jane Clifford is not tiresome, nor is she and her story disorganized. She is too eager to organize, to footnote; she reads widely but misses’ nuances, especially in her family and friends. She does not envision Gabriel as intellectually lazy. She only observes. Ray Sparks’s manipulation of his wife and home and his “twangy” accent; she does not pause to consider how a childhood of Appalachian poverty can make a man (or woman) hoard woolen shirts, candy, and bread; keep the house too hot; and niggle over phone bills. Jane Clifford is a finely sketched study in loneliness and of the “odd,” or single, life. But she must learn to look beyond her Victorian and romantic books - and her own ordered life-to find the loneliness in others. Edith DewarBamstorff, a widow for many years, had a recurring dream in which she missed a train(death) that her husband Hans rode. Edith’s passion, which transcends death, would surely have enabled her to understand those hungers in her granddaughter. And thereinJane would have found her Southern “roots,” polished by Edith’s white gloves and lighted by Kitty’s candles.

In *The Odd Woman*, Jane is a thirty-two-year-old unmarried professor of English at a midwestern university, aware of her “ever-present problem of her unclear, undefined, unresolved self”(14). She is engaged in a love affair with a married man GabrielWeeks, mulls over freedom, identity, and self-fulfillment by examining die lives of real and literary women. She researches her salvation in the story of George Eliot’s unwedded, contented life with George Henry Lewes. She rereads the book she will teach her women’s studies class, George Gissing’s *The OddWoman*, whose characters“think” and “come to horrible ends...but ... keep track of themselves so beautifully along the way” (21). But Jane Clifford does not find her salvation in

the frozen flatlands of the Midwest-or her profession. Instead, she must seek the grail within her family. In the novel, Godwin explores the trigenerational family structure Where Jane's mother is seen as a romantic, accommodating wife, her grandmother, a traditional Southern lady.

The one-week odyssey is set in motion by news of the death of Edith Dewar Bamstorff, Jane's beautiful patrician grandmother. The death of her staunchly supportive grandmother, Edith, bring Jane home to bury this woman whose influence feels almost bigger than life. Jane's love, her allegiance to her grandmother, is one that was established early in Jane's life. As a child and teenager, Jane lived with her grandmother and was ensconced with her grandmother's love and care. She was subjected to her grandmother's worldview, a worldview often encouraged by family tales. Godwin very evocatively narrates Jane's feelings as she views the bier of her grandmother;

This figure was ageless, queenly, invulnerable. Completed. The expression on the face of this woman who had lived out her life ... transcended pain, uncertainty, sex. Achieving death, Edith had rid herself at last of troublesome womanhood. (76)

Edith, proper and always knowing, never seemed to consider the questions that continuously haunt Jane. After her grandmother's funeral, Jane helps her mother through Edith's belongings, including fifteen pairs of white gloves. Jane recalls her childhood days with her caring grandmother. As a child, she detested the Pinner School for young Ladies, so Edith shortly transferred her to a local convent school, run by caring French nuns. When she felt emotionally shattered with her mother's second marriage, Edith allowed her to spend weekends at her apartment. Often Edith put aside her sewing or reading as Jane studied and would "brood at her granddaughter from the shadows in her study of possessive love"(63). Two days after the funeral, Jane flies to New York to meet Gabriel Weeks, her married lover. She first saw him at a convention; they are now trying to sting for the fourteenth time in two years. She loves him for "his refusal to deal infinite concerns" (71) and for his lovemaking, which reminds her of angels. Even Gerta, Jane's "oldest"(71) friend, now driven by feminist zeal, leaves Jane wondering if history is all they have in common.

Professor Jane Clifford is in her early thirties, smart, and attractive. It is no accident that the two most important figures for Jane were both born in the nineteenth century: her grandmother Edith, who dies at the beginning of the novel, and her great aunt Cleva, dead more than sixty years. Edith, a majestic woman in her 1980's, recalls Jane consistently of her value as a lady and redresses her dress and manners. Cleva is the skeleton Edith wheels out of the vault to prompt Jane of the vices of lust and temptation. In 1905, Cleva eloped with an actor in a traveling melodrama and - typical to the ethics of a nineteenth-century romance - is strictly expelled for her brashness: she died giving birth to an illegitimate daughter. A cryptic note Cleva sent Edith - "Sister I am in grave trouble please can somebody come the villain has left me" (71) haunts Jane's consciousness and fuels her fantasies. It is precisely the bit of melodrama that Jane wishes for in her own life. Her trip to Saks is funny and "harrowingly real." Jane finally buys a dress material to appease the saleslady and escapes to the library, where she researches *The Fatal Wedding*. Abruptly she leaves New York. Somehow, she has learned that her salvation does not lie with angels-who categorize love in the books. Later, Jane discovers that Aunt Cleva eloped with a good man, not with the villain Van Vorst, so her quest is yet unfulfilled. Jane Clifford is a finely

sketched study in loneliness in others. Edith Dewar Bamstorff, a widow for many years, had a recurring dream in which she missed a train (death) that her husband Hans rode. Edith's passion, which transcends death, would surely have enabled her to understand those hungers in her granddaughter. And therein Jane found her southern "roots" (163) her grail-polished by Edith's white gloves.

Hence, in Godwin's novels, grandparents become the family's first reserves in times of crisis. Grandparents act as fun playmates for children, role models, and family historians, mentors, and help establish self-esteem and security for children. All cultures define the roles and responsibilities of different family members required for the survival of the society, as well as intrafamilial communication systems that ensure the transmission of necessary cultural knowledge from one generation to the next. There is an intimate relationship between cultural systems and family systems, insofar as families are immersed in cultural systems. Family Systems Theory takes a systemic, rather than a reductionist view of individuals within family settings, and stresses the critical role played by grandmothers.

Godwin filters transformed aspects of personal experience into more and more complicated novels that represent the strivings of talented and ambitious women in the latter part of twentieth-century America, constantly contradicting their issues with those encountered by the women of preceding generations. In her novels, Godwin suggests that successful self-definition can be achieved using memory and internal dialogue, through the dynamic process of interaction between past and present by juxtaposing characters' present narrating self with her previous experiencing selves. Godwin explores the importance of family transmission in an individual's quest for selfhood. In the American society, old age is conceived as deterioration, decline from youth. In *The Fountain of Age*, Betty Friedan addresses this perspective as the "age mystique" (29). Her text presents the fruitfulness of conceiving old-age in other ways: as "another stage of life" (29), a "third age," (29) an evolution. Godwin's *The Odd Woman* reflects the relevance of this connectedness to one's larger family. She dismantles the ageist ideology of contemporary America and, in their fictional texts, attempts to redefine age and portray the myriad possibilities of old age.

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### **30. The Study of Environment in Barbara Kingsolver's *Flight Behavior***

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#### **Abstract**

Barbara Kingsolver is an award-winning author whose books are not only well known in the United States but have also been translated into numerous languages. Born on April 8th, 1955. Barbara Kingsolver is one of the many influential Southern writers who have managed to portray the region vividly and in an intriguing way to their readers. In her novels, Kingsolver shows her strong connection to the regions that she writes about, which is why nature and the environment play important roles in her novels. *Flight Behavior* is Kingsolver's most recent novel, which was published in 2012. The main event in the story is that millions of Monarch butterflies choose a valley in Tennessee to hibernate instead of traveling to their usual places in Mexico. It must be clarified that these events are imaginary and that, so far, this has not happened in reality. It is a critical novel that addresses different local as well as global environmental issues. Its primary concern is climate change and its effects, which are demonstrated through a specific, yet fictional example, namely a difference in the *Flight Behavior* of the Monarch butterflies.

**Keywords:** Nature, Environment, butterfly

*Flight Behavior* expresses Kingsolver's great interest in the environment and the interdependency of people and their environment. Kingsolver's academic knowledge about biology and ecology, acquired during her years of study and research at various universities, allows her to describe biological processes, for example, the migration of the Monarch butterflies, in great detail, and provide her readers with biological knowledge that is based on scientific facts. Her own opinion and beliefs regarding the numerous environmental concerns addressed by her are represented by the main characters, whereas other characters tend to express more general beliefs and assumptions.

Ecocritical literature and science seem to be strongly connected because they share similar goals. Heise argues that "the relationship between modern environmentalist thought and the sciences has always been fraught with contradictions, paradoxes, and reversals" (Heise, p.22). On the one hand, science is believed to provide solutions for current problems, but, on the other hand, science is viewed as contributing to the said problems because the idea that humans stand apart from the rest of the natural world and have the ability, the right, and perhaps even the duty to explore and reshape it has led to our collective underestimation of ecological complexity, our neglect of other species' needs and rights, and an overestimation of our knowledge and skills. (Heise, pp. 22, 23)

Kingsolver seems too concerned with the question of how people interact with the environment and how people perceive their influence on the environment, for example, farming techniques or the use of pesticides. The relationship between scientists and cultural critics has been an ambivalent one, has also changed over the past few decades. The essential and critical questions posed in this context was nature was only a constructed concept, and, if so, by whom and how the construction had been influenced (Heise, p. 23). Heise observes that the trust in science has returned in the last decade and that “large sectors of the environmentalist movement once again rely on science to provide the ethical guidelines for how to live in nature” (Heise, p. 24, 25). Recurring issues and themes are, for example, “environmental toxins and their often subtle but destructive impacts on the human body,” the treatment of endangered species, and, in particular, in the last two decades, climate change and its consequences (Heise, p. 26-28). This trend can also be observed in Kingsolver’s novels, which will now be analyzed in greater detail.

*Flight Behavior* is Kingsolver’s most recent book and, once again, a very critical novel that addresses different local as well as global environmental issues. Its primary concern is climate change and its effects, which are demonstrated through a specific, yet fictional example, namely a difference in the *Flight Behavior* of the Monarch butterflies.

Monarch butterflies are best known for their fascinating mass migration; each year, they travel about 3.800 kilometers from the south of Canada to California and Mexico to hibernate (National Geographic, *Monarch Butterfly*). In *Flight Behavior*, Kingsolver describes a fictive scenario in which the Monarchs do not travel to their usual winter places but stay in Tennessee instead. In this location, the winters are much too cold for them, tentatively jeopardizing their survival until spring. The reason for this unusual behavior is said to lie in the global climate change, which also affects Monarch butterflies.

In terms of genre, *Flight Behavior* can be described as speculative fiction because it deals with a fictional event in a somewhat realistic way. Another possible genre, to which *Flight Behavior* might belong, is climate fiction (Wagner-Martin, p.193). One of the features of speculative fiction is that “it encourages readers to believe in the reality of the fictional worlds it constructs” (Heise, p. 31). Environmental literature includes several different genres, fictional as well as non-fictional. Generally, speculative fiction has increased progressively during the last years. It seems that “the rise of speculative fiction as a central genre of environmentalist thought seems to lay to rest the idea that environmentalist writing and criticism is overly committed to realism” (Heise, p.30). *Flight Behavior* can be regarded as an authentic example for this literary genre because “Kingsolver challenges the reader to dwell upon the cross-border politics of climate change, using the case of the Monarch Butterfly and its extraordinary migratory patterns to connect and write about the similarities in rural changes in the US and Mexico” (Fraser, p. 143). In the author’s introduction in *Flight Behavior*, Kingsolver includes a statement about the true events that are partly referred to in the novel:

In February 2010, an unprecedented rainfall brought down mudslides and catastrophic flooding on the Mexican mountain town of Angangueo. Thirty people were killed, and thousands lost their homes and livelihoods. To outsiders, the town was mainly known as the entry point for visitors to the spectacular colonies of monarch butterflies that overwinter nearby. The town is rebuilding, and the entire migratory population of North American monarchs still returns

every autumn to the same mountaintops in central Mexico. The sudden relocation of these overwintering colonies to southern Appalachia is a fictional event that has occurred only in the pages of this novel. (*Flight Behavior*, p. 598)

This quote confirms that the events which take place in *Flight Behavior* are purely fictional, while there are also references to events that did happen.

One of the direct references to actual events is through a Mexican family, whose daughter Josefina goes to school with Dellarobia's son Preston, who had to come to Tennessee because a flood destroyed their hometown Angangueo. The consequences of climate change are depicted here on a very personal level because the family tells their story to Dellarobia through their daughter, who is the only one of them who speaks English. They also are closely connected to the Monarchs because Angangueo used to profit from the hibernating insects. Josefina's descriptions of the events in Angangueo can also be interpreted as foreshadowing to the fate of the Monarchs in *Flight Behavior* (Wagner-Martin, p. 8, 9).

Climate change itself is a theme that comes up repeatedly in the course of the novel. Right at the beginning, for example, the reader learns that the crops on Bear's farm have failed due to heavy rain or that Cub has to work harder delivering gravel because the roads are frequently washed out. Also, "trees were getting new diseases now...The wetter summers and mild winters of recent years were bringing in new pests that ate the forest out of house and home" (*FB*, p. 12). All of these incidents can be traced back directly to climate change and thus serve to highlight environmental problems as the story unfolds (Wagner-Martin, p. 6).

Numerous characters in *Flight Behavior* undergo personal development in the course of the novel. Dellarobia's husband, Cub, eventually stands up against his father and so contributes to preventing him from logging the trees behind their farm. Hester, Dellarobia's mother-in-law, warms up towards Dellarobia, and as a result, they begin to understand each other and gradually become closer. Heise observes that Kingsolver focalizes the novel through characters who are predisposed to mistrust the scientists, environmentalists, and eco-tourists who descend upon their village to research and admire the butterflies. Without condescending to climate deniers, Kingsolver nevertheless forcefully defends climate science and scientists through her protagonist's transformation from a stay-at-home mother to a budding conservation biologist. (Heise, p.29)

The most obvious development is that of Dellarobia, the main protagonist. The reader can experience Dellarobia's growth directly because of the narrative situation that focuses on Dellarobia's thoughts and feelings. At the beginning of the novel, for example, she has a very romantic attitude towards the Monarchs. Still, by getting more involved with Ovid and adopting his scientific approach, she gradually assumes a more objective attitude toward the butterflies (Wagner-Martin, p. 7). Ovid has a significant influence on Dellarobia's development because she seems to be very attracted by him and, also, he promotes her interest in the Monarchs on a scientific level. Ovid provides Dellarobia with basic scientific knowledge, for example, about observation techniques and a lot of information about the Monarchs and climate change in general; Dellarobia seems to be "untapped potential" for Ovid (Wagner-Martin 14). On a personal level, it becomes clear that Dellarobia admires Ovid and the open-mindedness and education he represents. Also, his interaction with his wife Dellarobia how harmonic and inspiring a loving marriage can be (Wagner-Martin, p. 11). Not only has Ovid influence on

Dellarobia, but Dellarobia also inspires Ovid, although her educational background is entirely different from his. For example, he is interested in her theory about her observation and conclusions of the community members' attitude towards science, in particular in the context of climate change (Wagner-Martin, p. 14). This statement is closely linked to Kingsolver's personal experiences, as she explains in an interview:

I live in southern Appalachia, and I'm surrounded my home is surrounded by farms and by coal mines. Our agriculture here has gone through one disaster year after another, so climate change is not an abstract future threat here. [...] And it strikes me that these [local small-scale farmers] are the same people who are least prepared to understand and believe in climate change and its causes. (Wagner-Martin, p .19)

Farm life is only addressed to a certain extent in the novel. Dellarobia and Cub live on a farm, and Cub's parents, Hester and Bear, also live from farming. They raise sheep, for example, and plant different crops. In *Flight Behavior*, some of the substantial difficulties that small-scale farmers have to face nowadays are mentioned. It seems that "poverty that seems to be unmanageable has arrived: plans must be changed, neighbors must admit to needing help from each other, the patriarchal structure of the Tennessee families has been shaken" (Wagner-Martin, p. 5). As a last resort, Cub's father intends to log the hillside forest behind Dellarobia and Cub's house, although this would mean to risk mudslides if there was any heavy rain. Eventually, the family can convince him not to cut down the trees. Nevertheless, the difficult financial situation of the Turnbow's' is documented repeatedly in the course of the novel.

A threatened species, the Monarch butterfly, stands at the center of this novel. However, it seems evident that the relationship between humans and this species only partially also reflects the primary concern of Kingsolver, as expressed in this novel. Instead, it appears that she uses the Monarchs as a symbol to examine the relationship between people and the environment itself. It is a common feature of environmental literature to discuss "individuals' and communities' attitudes and beliefs in facing the loss of a sizable part of the natural world, and on the possibilities for keeping these losses as small as possible" (Heise, p. 29, 30). Kingsolver does so by presenting various characters that differ in their beliefs and interests. Dellarobia, for example, is given as a person who is overwhelmed by the appearance of the butterflies and shows a strong interest in understanding the causes and consequences of the animals' unusual behavior. Her mother-in-law, in contrast, seems to be less interested in understanding than in making money because she begins to charge visitors for seeing the butterflies. Dellarobia's father-in-law is presented as being not at all interested in the Monarchs because his main interest throughout most of the novel is to lumber the trees and earn money by selling the wood. This shows that Kingsolver tries to present different attitudes towards the fictional scenario in *Flight Behavior*. Climate change and its consequences as such are not questioned, but the focus is set on people's understanding of it and also their attitude towards it.

Another issue raised in *Flight Behavior* is the role of science and scientists in the destruction as well as preservation of the environment. Ovid Byron is the character in the novel, which represents the relationship between scientists, nature, and the public is. Byron is a university professor who studies the Monarch butterflies, which causes him to stay in

Dellarobia's backyard. He seems to be rather pessimistic regarding the survival of the Monarchs, commenting rather cynically that "Not everyone has the stomach to watch an extinction" (FB, p. 440).

Science and ecocriticism are related in so far, as they are concerned with numerous overlapping issues. Heise argues that [o]n one hand, science is viewed as a root cause of environmental deterioration, both in that it has cast nature as an object to be analyzed and manipulated and in that it has provided the means of exploiting nature more radically than was possible by premodern means. On the other hand, environmentalists are aware that the social legitimization of environmental politics and their insights into the state of nature centrally depend on science. In ecocriticism, this ambivalence has translated into divergent perceptions of how the sciences should inform cultural inquiry.

Summarizing this quote, it can be said that most of the theoretical work of ecocritics is greatly influenced by science, albeit more indirectly than directly (Heise, p. 169). As regards Barbara Kingsolver's work, it shows particularly strong influence by science due to her academic background, which has an enormous impact on her texts.

A different topic that is addressed to some extent in the novel is the relationship between religion and nature, as well as the relationship between the individual and the religious community. Dellarobia and her family go to church regularly. However, it appears that she does not attend church because of her faith, but because it is regarded as a social convention and because she does not want to upset Cub's family. Dellarobia is presented as a very thoughtful and critical person who does not want to believe in something she is not fully convinced of blindly. However, when she sees the Monarchs for the first time, she questions her previous beliefs and morals and tends to consider the butterflies as a sign to change her life. This desire for change lingers on and becomes even stronger in the course of the story, whereas her belief in the role of God through the appearance of the butterflies increases. Instead of turning to God, when the town community takes an interest in the Monarchs and especially in the fact that Dellarobia discovered them, she refuses to be symbolized or to be treated differently only because she was the first one to find the animals.

Dellarobia is not a religious person and feels rather uncomfortable with all the attention of the church community. Still, it does notice the meaning she has in this course of events (Wagner-Martin, p. 9). Wagner-Martin argues that the "Turnbow's participation in their church is a stable, consistent link with the author's belief that saving the earth and its people, its animals, its living organisms is a spiritual act" (Wagner-Martin, p. 9). In *Flight Behavior*, the church seems to be the center of the community, where people meet, connect, and a large part of the town's social communication and interaction takes place. In terms of narration, it can be observed that Kingsolver includes numerous biblical phrases and references in the novel (Wagner-Martin, p.10, 12).

The town's pastor, Bobby Ogle, is one of the essential characters of the town community. Dellarobia and her mother-in-law Hester approach him to ask for help when Hester's husband Bear does not want to change his plans of logging the woods where the Monarchs hibernate. The church plays a positive role in this argument because Pastor Ogle, who eventually turns out to be Hester's secret son, convinces bear not to cut down the trees. The pastor is presented as a very down-to-earth and modest person, and he actively

contributes to finding a solution for the Turnbows' argument.

The role of the media and its connection to science is another one of the many issues that are addressed in *Flight Behavior*. The media are represented by a reporter who comes to Dellarobia's house twice to conduct interviews, at first with Dellarobia and later with Ovid Byron. While appearing rather nice in the beginning, she neglected the truth and twisted Dellarobia's answers to make the story more interesting for the audience. When Tina comes back to interview with Ovid, it turns out that he is very unhappy with the way the media describe the events:

“Dr. Byron, you've studied the monarch butterfly for over twenty years, and you say you have never seen anything like this. It seems everyone has a different idea about what's going on here, but certainly we can agree that these butterflies are a beautiful sight”. “I don't agree,” he said. “I am very distressed.” [...] “This is evidence of a disordered system,” he said at last. “Obviously, we're looking at damage. At the normal roosting sites in Mexico, in the spring range, all over the migratory pathways. To say the takeaway lesson here is beauty, my goodness.” (FB, p. 503)

As can be observed in this quote, the journalist is described as rather thoughtless, unprepared, and unaware of the meaning of the change in the Monarchs' flight behavior. She seems not to be interested in the real sense of the butterflies but in merely providing a thrilling story for the audience. Once again, this rather negative portrayal of the journalists' work serves as a rather direct criticism of the media and their seemingly twisted perspective.

To conclude, it can be said that Kingsolver addresses in *Flight Behavior* different environmental concerns that are closely linked to climate change and that she tries to examine these concerns from different perspectives.

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### **31. The Study of Women Characters in Khaled Hussein's *A Thousand Splendid Suns***

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In different writings, opposition to inequality and prejudice implicitly articulated. These documents represent a readiness to take gender differences into account. The critical element of this resistance is breaking the silence and rediscovering the selves of women. The concept opposition, in the words of Srimati Basu, "is that the connexion between the unable to leave the circumstance, but strongly refuses to accept the regulations of that place" (Basu, 187). The novel *A Thousand Splendid Suns* considers several women characters in a politically troubled Afghanistan and recounts the horrific hallucinations and methods of survival of women in the domestic persecution scene. The novel combines the life of Mariaam and Laila and shows the different tactics they follow to combat the oppressive scene. The two opposed personages. The novel reveals the complexities of gender roles in Afghanistan through the characters Nana, Mariam, Fariba, and Laila. It illuminates the constant suffering and injustice, which are part of women's everyday lives and how women can overcome these odds.

Nana is the first women character we meet. With Nana, the novel's tone is feminine anguish and an inherent desire to revolt. At the house of Jalil, Nana was a housewife. It was used and impregnated by him as well. However, Jalil doesn't help her design. The only help he gives her is the little kolba. His three wives are protesting against Nana, but he discards her. Nana's powerless because she finds ways to dispel her frustration and is the only thing that women are vulnerable.

Nana is an undocumented child-a little girl-a harami, Mariam. Nana loves Mariam and is worried about her: "You 're tormenting little harami. It's my reward for everything I've done. A sad, tormented little *harami*"(TSS, 4). The anger Nana had was thrown aside to live a lonely life when she took an illegitimate baby from Mariam, whose father Jalil was. Furthermore, what caused Nana to be upset was that Jalil had all left her alone with a mere '*kolba,*' and yet Mariam showed her loyalty to Jalil. Nana's rage is expressed as "Mariam, the heart of man is a horrible and unfortunate thing. It's not like the womb of a woman. They will not bleed; they will not spread to make room for you. (TSS, 27). The fidelity of Mariam to Jalil is Nana's too much. She commits desperate suicide. Before her death, Nana tells Mariam by saying, "It's our lot, Mariam. Women like us thrive. It's all we have (TSS, 4). So "endurance" or *tahamul* is Nana's only way of surviving. She survives through struggle and suffering the odd years of her life because she knew she was the only way to endure suffering.

In this novel, Jalil appears as the first patriarch's delegate. He reflects the class of men who think most about their social standing and reputation. Jalil misrepresents Nana and, at one point, does not even spare Mariam. For Mariam, the only thing he does is that he visits her

regularly. Jalil doesn't allow her to enter on the day Mariam enters the site of Jalil. But Mariam still respected Jalil as a dad. She loves the time she splurges with her dad because she doesn't know the truth. She could not realize that she was a *harami*. She, Mariam, was an illegitimate person who could never legitimately assert what other people had, such as affection, family, home, acceptance." "The *harami* was an unnecessary stuff" (TSS, 4).

Jalil seizes Mariam after Nana's death. She lives with his family, who haven't acknowledged her as a legitimate member. Jalil's three wives want her married against her wishes. When Mariam declines to marry Rashid, 40, saying, "I don't want this. Don't give me this" (TSS, 47). Jalil's wives unintentionally advise her to behave rationally by embracing marriage: "Be fair, Mariam. You can't live your life here. Don't you want your own family? You gotta move on" (TSS, 47). Mariam marries Rasheed and thus begins Mariam's life of torment and endurance. Her marriage's first few months were good. But gradually, the beauty fades away when Mariam has no good pregnancy. Rasheed starts to torment Mariam "with each failure, (six other miscarriages) "Rasheed became more distant and resentful. Now nothing, please him" (TSS, 98). He's still in a sour mood, irritable. He's so angry that Mariam hates his return home and thinks she's nothing more than a burden. Rasheed found avenues for her to be humiliated. To make her understand how she likes to cook, he forces her to chew a "many pebbles." He clasped her lip, opened her mouth, and then pushed the cake. "Mariam mumbled a plea with his mouthful of grain and cake. Tears leaked from her eyes' corners" (TSS, 103). He leaves Mariam in total violence, showing his outrage about her incapacity to bear a son. Mariam is, therefore, reduced to an object of injustice that is broken and oppressed. In her life, there is no protection with Rasheed "her humiliation, his mockery, his threats, and his passages past her as though she was nothing but a house cat ... Mariam understood clearly how much a woman could bear when she was afraid." (TSS, 89).

Despite the wrath and humiliation of Mariam, Rasheed gives Laila a last blow. In the beginning, Mariam finds it hard to recognize Laila as her partner. She declines all Laila's attempts to make her friend. For the first time, she is a woman with a person's anger. But this union is the redemption of Mariam. She soon meets Laila with a friend. In the words of Usha Bande,

Women- women dyad that has come under too intense a feminist glare due to its homosexual connotation is one of the sources of women resistance in patriarchy in its healthy form; it plays a significant role in identity formation as well as in sustaining women in the patriarchal setup. In a society where the male and the women world are strictly compartmentalized, women find their space in the "inner courtyard" where the feminine atmosphere reigns supreme. Away from the male domain and secure from the male gaze, women try to forge strong ties "not necessarily lesbian and get a feeling of belonging. (Bande, 115)

The women dyad is an excellent source of women's resistance. Women find the company of each other a form of warmth. They sympathize with one another and thus give each other the means for overcoming the injustice faced by society.

As she became the first child of Aziza in Mariam's life, Laila became a miracle. Her life changes. Her life changes. She feels like she was wanted for the first time in her life. Aziza binds herself to Mariam and responds to it as if she was a second mother. "Never before was Mariam

so desired. Love was not proclaimed so unruly to her ... she marveled at how she found the first real relationship in her life of fake, ineffective ties in all these years." (TSS, 226). Over time the friendship between Laila and Mariam improves. In the company of Mariam, Mariam finds shelter in Laila. So Mariam eventually responds when Rasheed becomes violent and is about to kill Laila. She agrees to kill Rasheed in measure. Her fear disappears, and Laila agrees to save. "He will kill her ... He wants to." He will kill her ... And Mariam couldn't afford that. She'd watch her take Laila too. "He took too much from her." (TSS, 310). She knows that she has Rasheed to kill. Mariam picked the shovel up ... she "turned the sharp edge upward, and like her, it came to pass, that she determined for the first time the course of her destiny" (TSS, 311). She saves Laila by sharing her vision for the future, "a remote village where there was no road, but a narrow one, filled with plants and shrubs of all sorts ... they would make new lives, peaceful and lonely lives and raise them there by the weight of all they had endured ... " (TSS, 315).

When Mariam dies, she realizes that she is going to miss Laila and Aziza, but she is with herself. But it "leave it as a woman who loved and was loved back ... this was a genuine end to a life to unlawful beginnings" (TSS, 329). She knows she came to the world, but is not wanted the tragic death of Mariam.

Laila, the refuge of Mariam, makes a lot of survival decisions and tactics. Her mother had abandoned her as a child as she mourned that her two sons fought the Soviet Union were absent and later died. Her father is Laila's shelter. She is taught poetry and Afghan history by her father. The devoted team is Babi and Laila. She protects it just as much from her mother's rage as it protects it from the indifference of her husband. Laila, from her friends who plan to marry and lift children, has the desire of her father to be educated and to follow a career. "Laila from a young age, Babi had made clear to Laila that after her protection, her education was the most significant thing in his life" (TSS, 103). Laila accepts and is proud of her father's wishes. After the fall of Najibullah and the inability to establish a joint Government, Laila lost her mother and her father during the Kabul mujahideen shell. She dies and is left to live on her information and wealth. Rasheed does not give support out of compassion to Laila, but to fulfill her wishes. He has plans to marry Laila and Laila has no alternative other than to accept the proposal by Rasheed. Her support of the plan is her way of escaping the world that would have given her nothing but kidnapping, rape, or potential assassination. As soon as she learned she was pregnant with the child of Tariq, she accepted the proposal of Rasheed. Laila is attempting to conceal Aziza's true father's identity, but she is not. But she is still undeterred and plans to disappoint Rasheed again. She is increasingly stealing Rasheed money, and Mariam is included in her escape plans. Their scheme fails, however, and Rasheed is the only one left to torment Laila, Aziza, and Mariam. The good times are not as long as the state's political upheavals cause the family's wealth to become depleted. An orphanage is sent to Aziza. They come back to find Tariq waiting outside their house after a visit to Aziza by Mariam & Laila. It is this tragic and almost fatal occurrence that causes a turning point in the novel that leads to Mariam's relentless fight against his eventual escape from Rasheed and Laila.

Laila is back with her childhood sweetheart due to Mariam's sacrifice, and both of her children are alive and thriving. Laila grows to become a mature woman. She wants to be a part of that until she starts hearing about positive changes in Kabul. She remembers the words of her father: "You can be anything you want, he says, Laila. I hope you know this. And I know too that

Afghanistan will need you when this war is over "( TSS, 343). Laila wonders if Mariam decided to live her life as a servant in a "remote world." "It may not matter what Laila did to Mariam as long as she was healthy and happy, with children. However, Laila matters. It's essential unexpectedly "( TSS, 343). So Laila decides to give up what her family considers peace to realize her full potential and returns to Kabul. As Tariq and Laila set off working in the old orphanage of Aziza, Laila felt the Spirit of Mariam throughout, and she thought it was a significant force behind the rebuilding of Kabul. The new pregnancy of Laila also gives hope at the end of this novel, and Mariam dares to name a woman girl.

Thus, the novel *A Thousand Splendid Suns* depicts the labor, ordeals, and constant struggle for the life of an Afghan woman. They assess their life through various Strategies. Life itself is a straight rope walk to a woman, whether she is Nana, Mariam, or Laila. They all fail to achieve their cap in the face of tabus and oppression, strict codes, and oppressive citizens. Though Mariam is first subjected to endless tortures, Laila plays tactfully, and Nana survives by the concept of perseverance. In the end, all the characters of the women escape their unique identity.

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