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## **Editor's Note**

*The Investigator* is an international refereed multidisciplinary journal published quarterly (March, June, September and December), launched under the auspices of the academic community *Association for Cultural & Scientific Research (ACSR)*. Keeping the panoramic scopes of research as a vibrant path, *The Investigator* intends to reflect on the skilled minds attitudinally conjuring from humanities to other disciplines. The journal explores the currents of criticism and unleashes divergent thinking. It welcomes original, scholarly unpublished papers from the researchers, faculty members, students and the diverse aspirants writing in English. It is a peer reviewed journal that brings the scholarship of academicians and practitioners around the world. *The Investigator* hopes and wishes to provide a self assuring means to you for your further accomplishments.

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## **Reviving the Vanquished: An Analysis of Anand Neelakantan's *Asura***

Abstract: For thousands of years, I have been vilified and my death is celebrated year after year in every corner of India. Why? Was it because I challenged the Gods for the sake of my daughter? Was it because I freed a race from the yoke of caste-based Deva rule? You have heard the victor's tale, the *Ramayana*. Now hear the Ravanayana, for I am Ravana, the Asura, and my story is the tale of the vanquished.

Myth is a vital ingredient of human civilization. It is not an intellectual explanation or an artistic imagery but a pragmatic character of primitive faith and moral wisdom. Rabindranath observes: "It would not be enough to call the Ramayana and the Mahabharata as great epics. They are history as well" (qtd. in Kulkarni 3). Myth need not be blatant tale of some fictitious past; however it can be a memory of the past, told in a fictitious way. Mythology explains what people believe to be true and how these beliefs are indifferent to rational thought. Mythology reaches out to the psychological avenues of the society while history deals with the social aspects. This proves that mythology is open to all sorts of interpretation and none of these interpretations can be certified as one hundred percent correct or false. Myth is not a story told as history, but history told as story. It debunks the hegemony of history and becomes a narrative of real experience in the past. What we call myth today is not an imaginary tale but a real life experience of the primordial society. There is a constant need to negotiate cultural myths which are a part of the socializing process of any individual and to retell and reinterpret them.

Ramayana is often cited as the greatest Indian myth. It opens up an interesting paradox for critics interested in post modernism. If post modernity is defined in terms of Lyotard as "an incredulity towards all metanarratives," Ramayana presents many aspects which are narratively unthinkable. By deploying a "great hero," "a great pilgrimage" and "great target," it undoubtedly falls into the category of a metanarrative. For many conservative Hindus, there is one single Ramayana, which is almost similar to the serialized Indian television Ramayana of 1980s. But Ramayana scholars have argued in recent years that there are even more than hundred variants of the text. "Romila Thapar calls attention to the plurality of the text. She says Ramayana does not belong to any one moment in history, for it has its own history embedded in the many versions which were woven around the theme in different times and places" (qtd. in Richman 4). Amidst all these multiple

diversities it is just impossible to stay away from the postmodern, contemporary adaptations of Ramayana.

The debut novel of Anand Neelakantan, the Kerala born writer cum engineer, faces a much more challenging task by switching sides and producing a counter epic to *Ramayana*. Set in the distant past, the basic premise of the novel is to question the position of Asura as 'the Other', in other words to decode the equation of fairness with greatness, by projecting an alternate history where Gods play human without the attributes of divinity. Beginning from the half dead state of the fallen Asura emperor in the battlefield, readers are led through a series of reminiscences which paints out the rags to riches story of a casteless boy from a shaking, shrunken hut on the hill top to the glistening palace in Trikota. Left in the ditch by his father the Maharishi and half-brother Kubera, Ravana and his brothers are trained and educated by Mahabali, the Asura King who is ousted out of power due to an uncommon favour to a Deva Brahmin. In this untouchable boy lies the fate of a banished society and culture as is evident from the words of Mahabali: "I do not know, whether you are the promise of our miserable people or their curse. You could be both and many things beyond" (*Asura* 29). With a 'revolution of indigestion' he manages to usurp Kubera's throne and from there sprouts the glorious Asura empire which goes beyond the peninsula.

Equipped with two narrative voices Anand has strived hard to offer an objective picture of Asura and Deva culture; whereas the first person narrative of Ravana's is the ruler's version, Bhadra the second protagonist is the representative of *aam aadmi* – common man – who are trampled on and crushed to mud in the race for power. Unlike Rama who is the divine perfect with his life drawn around scriptures which consequently led him to sacrifice everything for his *dharma*, Ravana is a man to the core who despite Mahabali's warnings to shun the nine base emotions of anger, pride, jealousy, happiness, sadness, fear, selfishness, passion and ambition, keeps them intact and is therefore known as Dasamukha or ten faced.

Ravana sees himself as the epitome of a complete human being; without any pretense to holiness or restricted by social and religious norms. He is as good or as bad as any human being, and as nature intended man to be. Society is unable to curb his other nine faces, as it does in the figure of Rama. So Rama may be seen as God, but Ravana is the more complete man. Our epics have used the ten heads of Ravana to symbolize a man without control over his passions – eager to embrace and taste life – all of it.

Rama-Ravana war as portrayed in the novel is not simply a battle on personal grudges, on the other hand the conflict is between that of two races and of two different cultures or mindsets; the Deva system of caste based society where anyone who does a useful job are looked down as untouchables,

where women are put into auction as a cattle in the market under the pretty name of *swayamvara*, is in direct opposition to a society run by an untouchable king where anyone of ambition can reach to the heights he desires and where girls are raised almost in the same manner as boys and provided with uncontrollable freedom. Raging against the rigid Brahminical structure which transforms Bhadra's native village to God's Own Country which leaves no space for humans, Anand Neelakantan has opened a daring path in Indian English fiction. Like Milton's Satan in *Paradise Lost* who prefers to reign over hell than to serve in heaven, Anand's Ravana is not ashamed of his fall nor is he repentant. "Ravana was a man who lived life on his own terms, doing what he thought was right and caring nothing for what was written by holy men; a man who lived life fully and died a warrior's death. . . and it is only the small detail of who won, that decided the hero and the villain, in their epic life stories (494)."

The novel however deviates from the message of the *Ramayana*, and raises the disturbing possibility that our myths of morality and bravery are someone else's stories of sorrow. The essential message of the *Ramayana* is turned if not on its head, then at least sideways. Ram is no longer *maryada purushottam* nor is Raavan the unreconstructed demoniacal figure of popular understanding burned every Dussehra. Raavan has been humanized by citing his devotion to Shiva, his learning of the Vedas or his playing of the Veena. Here he is also humanized because he has suffered injustice and oppression at the hands of the State and has decided to fight back.

Then novel challenges some deeply held beliefs on the nature of good and evil in Hindu culture. Our epics, and in particular the *Ramayana* still occupy a place of prominence as fables of morality. The *Ramayana* in its popular version is free even of the moral ambiguities to be found in the *Mahabharata*. This is of course not the first time that timeless tales have been retold from the opposite viewpoint. In reinterpreting history from the *rakshasa* point of view Anand Neelakantan succeeds in introducing an element of faction, which tends to blur the line between fact and fiction to the degree that it is almost impossible to know the difference between the two, as opposed to metafiction.

The writer suggests layers of knowledge about the existence of the virtue among the group so perceived vicious and vice in the professed virtuous and thereby call forth a new discussion on the discourse which is pro-subaltern-the uncivilized, occupying the frontier territories in the mythical and religious tales of *Ramayana* and thereby establishes the view of Rudolf Bultmann, who estimates myth in a novel perspective in the book, *Kerygma and Myth; a Theological Debate*: "The real purpose of myth is not to present an objective picture of the world as it is, but to express man's understanding of himself in



the world in which he lives. Myth should be interpreted not cosmologically, by anthropologically or, better still, existentially (Bultmann 10).”

Thus, in *Asura*, Ravana, who was repeatedly humiliated, silenced, threatened, butchered and made slaves acquires the strength of a subaltern. In the novel, he himself emerges as a great lover of his country and people. Juxtaposing the protagonist with the barbarian Devas and treacherous Asuras like Vibhishana, who wanted to impose caste hierarchy, the author emerges successful in stirring the readers’ mind with the question of who exactly the villain is. Through the powerful tool of retelling, Ravana is no more a ten headed supreme anti-hero. Rather than emerging as a deva who shuns the nine basic emotions of traditional Indian wisdom, Ravana exults in the possession of all these ten facets, as they make him a complete man. Ravana thus rises as the epitome of a complete human being; without any pretense to holiness or restricted by social and religious norms: I am sad to disappoint you. But I shall live like a man and die as one. I will never try to be a god. I will live exactly as my emotions tell me to. My life begins with me and ends with me. But I will live my life to the full and die as a man should. So borrowing from your words, I shall be a man with ten faces- I am Dasamukha.(41)

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## **ASAP: A Revolutionary Step towards Moulding Versatile Young Generation**

**Abstract:** The teacher in me is always disturbed by the anemic face of students when they are asked to voice their thoughts in the classrooms in front of their familiar teachers and friends. English being a foreign tongue is difficult to be imbibed by a non native speaker which necessitates deliberate efforts to learn. The students in India face many hindrances in English language acquisition. To solve the problems in language learning and to make the students globally competent, a systematic approach should be followed. The teachers should aim at teaching primarily, not knowledge but skill, the different skills required for good Listening-Speaking-Reading-Writing. One who tries to help the students enjoy the process of learning a language has rightly rejected the image of the teacher who acts as the arbitrary dispenser of all knowledge. This paper analyzes whether the new initiative of the Government of Kerala; ASAP suitably rectifies language acquisition problems and enhances employability quotient of the students.

When globalization enhances our reach to anywhere and everywhere and makes no where significant and macdonaldization in our dining room makes our conventional eating style dangerously outdated, the so called advancements in Information technology revolutionize human thoughts, especially of student community. The advancements in technology seriously deprive our students of the adequate awareness of usage of language for communication. A click will open a new page of information within seconds. A right click copies and pastes the information. Information is saved forever in ones desired format and font. Browsing thus impedes students' practice of doing extensive reading and preparing notes. More over SMS language has slowly found its way into the formal articulation of ideas both in speaking and writing.

Teaching English language and making students equipped to meet the challenges those they have to face in their course of life has become a task almost impossible to be accomplished. It is pathetic to realize that the student who scores high marks in examination need not be the one who does speaking excellently. It's high time that we thought of some innovative measures to solve this language acquisition deficiency. Graduates who are highly qualified are also found to lack confidence in their communicative skills in English. The cliché English is 'the lingua franca' of the world should inspire everyone to resort to some effective strategies to make teaching and learning of this foreign tongue 'effective'. By 'effective' it is meant proficiency to be ensured in all the realms of language usage such as Listening, Speaking, Writing and

Reading skills .Equipping students with the ability to understand the different varieties of English and to talk in a manner understood by an educated English language speaker from any part of the world is a great challenge for an English teacher.

Pronunciation, vocabulary and grammar are the three problems those have to be encountered by learners of English. Errors in learning English challenge students, but they typically learn from their mistakes and progress. When teachers of English refrain themselves from providing an overload of corrective feedback, students feel more comfortable in expressing themselves in English, even if it is not perfect. The present day methodology insists on accurate and perfect articulation which may drain all enthusiasm of the students.

Language learning course is to be directed towards imparting effective communication skills, language proficiency in English and the skills required for employability and better performance at the workplace. It's really motivating and encouraging learning what ASAP, an initiative of Departments of Higher Education and General Education intends. As this is a project that aims at generating better equipped and skilled individuals with critical and creative acumen for entry into various service sectors, the syllabus is designed which emphasizes personal, social and professional skills.

The approach followed in ASAP is student centered, activity oriented, interactive and task based. The learner is given a more central stage by focusing less on the knowledge to be transmitted, and more on the process of constructing, reorganizing and sharing that knowledge. Thus this State Skill Development project in its way ensures learner autonomy in class room.

In addition to training students to take language proficiency tests, the modules on writing and presenting a project will help the learner coordinate and critically address the contemporary issues. Maximum use of English language is the objective of all the activities. Students are motivated to communicate effectively in a *feel free* environment thus strengthening them to shed their inhibitions. Students are never interrupted for instant correction because the focus is on building up confidence in using the language and not accuracy. No student is forced to talk and explanation should be done by whoever is willing to.

Self awareness and confidence are nurtured through various activities which help them to overcome their limitations successfully. The target group is encouraged to identify and talk about two things that they like and dislike. The teacher gives them cues. Another activity in this regard is making the students tell the most important skills required for various jobs .After discussing the skills required, students are motivated to a higher level of discussion in which they will have to complete a chart with the details of the

job they would like to have, duties involved in it, skills already have for the job and skill need to develop for this job. This can be given as group activity which facilitates free and uninterrupted flow of English language among peers. After group discussion students are encouraged to present the data of survey to the class. After students' sharing of ideas the teacher can give more words that are usually used for reported speech including *say, believes, is of the opinion* etc. These are a few examples of the activities that are given to make the students know what they think about themselves, to realize how well they know themselves. Self realization boosts self confidence. Simple activities may really inspire most of the students to feel free and communicate effectively.

In all the activities in the classroom, the teacher explores all possible aspects of language. For example, students are made to share words related to confidence, those which build and curb confidence. Students may utter words like fear, anxiety, doubt, indecision bold, brave cheerful, positive and the like. Here the teacher can add to their vocabulary the term like 'procrastination' and explain the term. The facilitator leads the students to a higher realm of language study: phonetics. Students can be made to discuss words that have the same middle sound as in *fear*. Students may come up with words like *dear, near, cheer* and the like. Here, diphthongs can be explained with the introduction of scripts.

Activities such as creating five word sentences from the given letters are given to stimulate the process of acquisition of vocabulary. For example, if the word given is GREEN, the sentence may be Giant Roads Emerge Endlessly Noisy. To let the creative faculty prosper, the students are made to write a story on the basis of a few pictures shown. The teacher instructs the students to write creatively with descriptions, dialogues; using the language effectively (for example, use adjectives and conditionals) Students are guided for project writing which is of great contemporary relevance. The practice in this direction helps them integrate skills of clear thinking, clear objectives and good style of writing.

Professional competence is strengthened through hard skills and soft skills which can be acquired by coaching and constant practice. The ability to work together toward a common vision is fostered through group activities. The teacher may divide the class into groups on the basis of groups of people involved in building a house, for example, masons, carpenters, electricians, plumbers and painters. Each group is to make five sentences on their role in building a house. Team work is a great ability to be nurtured to direct individual accomplishments toward organizational objectives. The activities designed on professional skills prepare the students identify professions and develop efficiency and coordination in work place.

Thus the materials designed for ASAP focus on various aspects of personality development and professional skills. A teacher grows to the level of a facilitator who guides the students in their way to holistic development. Total Participation Techniques involved in this course ensure active involvement of the students. ASAP strives to transform State of Kerala as a human resource hub of the region and is well positioned to capture growth opportunities. This skill development project is revolutionary for its emphasis on industry skills together with English communicative and basic IT skills. The programme that revitalizes and enriches human resources to meet the challenges of a fast growing economy is surely a promising step towards moulding a versatile young generation.

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### **Food as a Link between the Visible and the Invisible: An Exploration into Hindu Rituals**

**Abstract:** From time immemorial, feeding the invisible forces has been a practice in many cultures across world. Food and drink offerings appear to be quite desirable to the Gods and supernatural elements collectively and individually. This practice opens up channels of communication between the mortals and immortals and also brings the two categories into direct contact. Food occupies an important part of the religious life of Hindus that they offer food to God as part of invocation, to deities in temples as part of religious rituals, to the poor as part of charitable service, to the dead as part of honoring and appeasing them and also for making easier the voyage of the departed soul to the other world. The paper attempts to analyze the diverse roles played by food in Hindu religion.

Hinduism is considered to be the world's oldest living religion. It is supposed to have been originated in India about 4,000 years back. Hinduism places such great emphasis on the role of food that it has often been termed as 'the kitchen religion'. Every religious or public function concludes with the distribution of food, especially *prasada* (food offered to God). The rules regarding the preparation and consumption of food are multiple and complex. Vaishnavites classify all eatables according to the three *gunas*. Meat is eschewed as it is considered *tamasic*, influenced by the dark forces. Shaivites follow fewer dietary restrictions and Shaktas are usually inclined towards meat, traditionally obtained from animal sacrifice. Although some Hindus eat meat, almost all avoid beef out of respect for the cow. To the surprise of most Westerners, who often think vegetarians having only limited choice, India's range of vegetarian cuisines show 'here's God's plenty'.

In the Bhagavadgita, Sri Krishna classifies food as three according to its nature and effect. Sattvic (pure) food, preferred by Sattvic people, is oily, juicy, durable and tasty in nature and it increases longevity, purity, strength, health, happiness. Rajasic (hot) food is by nature sour, spicy, burning, and bitter and hot and results in unhappiness, sorrow and disease. Tamasic (intoxicating) food is dried, decomposed, foul smelling, left over and indigestible and it is not juicy and usually kept stored. The person who eats this food develops the qualities it imparts and acts accordingly. Similarly, food when not offered to God will have an adverse effect on the body of the person who eats it. So it is very important for a person to decide what, when and how to eat.

### Food as a means of worship

According to Hinduism, food is verily an aspect of Brahman (annamparabrahmaswaroopam). Since food is gifted by God, it should be treated with reverence. The gross physical body is called annamayakosh or the food body, because it is nourished by food and grows by absorbing the energies from the food. Many Hindus offer food to God mentally before eating. Food is often identified with the element of earth. According to Prasna Upanishad, "Food is in truth the Lord of Creation (Prajapathi). From food is produced retas (the sexual energy) and from it beings are born." Food plays an important role in worship, and the food offered to the deities, namely '*prasada*' and '*naivedya*', is thought to bestow considerable religious merit, purifying body, mind and spirit.

Temple cooks are usually *brahmanas* and they follow strict standards of personal cleanliness. There is widespread belief that the consciousness of the cook enters the food and influences the mind of the eater. Tasting during preparation or eating the food before offering it to God is forbidden. The food is placed before a deity and prayers are offered. Then the food is consumed as a holy offering. The offerings may include cooked food, sugar canes, coconuts, fruits and so on. Mostly, vegetarian food alone is offered to the deity and later distributed to the devotees who are present in the temple. For some tribal-gods like Kali, animals, such as goats or roosters are slaughtered in the temple precincts and offered. Great care is taken when food is cooked for the deity. Taking *prasada* that has been cooked and offered with devotion inclines the mind towards spirituality. *Prasada* is also served in the form of a full meal, especially on festival days. Many orthodox Hindus offer cooked food or some fruits to a picture or idol of a deity before they eat it.

Naivedya is not necessarily a food offering to God and actually means 'offering to God' in the stricter sense of the words. It could be any offering, tangible or intangible. A resolution, a promise or even a willingness to do, perform or restrict from certain things can also be connoted as offering to God. However, one needs to differentiate naivedya from prasada. Prasada is what one gets from the God, while naivedya is what one offers to God. The meaning of these words is usually attributed to food as we invariably offer to and receive from the house of Gods in the form of eatables.

### Food and Rituals

"From food are produced all creatures which dwell on earth. Then they live by food, and in the end they return to food. For food is the oldest of all beings, and therefore it is called panacea." (Taittiriya Upanishad) In Hinduism, several rituals are associated with food. A child's first feeding is celebrated as a samskara known as annaprasana. Hindus believe in a reincarnation cycle of birth, death and rebirth. Traditionally, when the soul departs the physical body at the time of his death, it needs to move to an astral plane to await its next

reincarnation. This plane is said to be populated by the three preceding generations of the deceased individual (61). When the newly deceased enters the plane, the oldest preceding generation moves onto their rebirth. Immediately after death, the individual's soul is believed to linger around its living family and may cause them harm until 'sradha', a small feast of specific preparations, is performed. This is meant for letting the soul move onto the astral plane. The funeral rites involve serving of food, offering of food to the departed soul and making of his astral body with food for his continuation in the ancestral world. A year thence, they observe the ritual of Tarpan, in which the family makes offerings to the deceased. During these rituals, the family prepares the food items that the deceased liked and offers food to the deceased. They offer this food to crows as well on certain days as it is believed that the soul comes in the form of a crow to taste it. They are also obliged to offer sradha, to eligible Bramhins. Only after these rituals are the family members allowed to eat. It is believed that the rituals remind the ancestors' spirits that they are not forgotten and are still loved and remembered and thus bring them peace. On sradha days, people pray that the souls of ancestors be appeased, freed from animosity and given peace. Each year, on the particular date (as per the Hindu calendar) when the person had died, the family members repeat this ritual.

#### Food as a Sacrifice

"The saintly persons get relief from all kinds of sins by partaking the food that has been first offered to gods as sacrifice. But those who prepare food for their selfish ends eat but only sins." (Bhagavad gita 3:13) According to the Bhagavadgita, he who eats food without offering to God verily incurs sin. Some offer food to their personal gods or divinities before eating. The purpose of offering food to the deities and God is twofold. It renders the act of eating a sacrificial ritual and signifies internalization of sacrifice, making one's body a sacrificial altar. Secondly it is believed that offering food to gods is a mark of self-surrender and devotion. According to Hindu scriptures, he who eats food after offering it to the gods or God would be freed from all types of harm as any rajasic or tamasic substances or qualities hidden in the food would be neutralized by the positive energies and blessings of the Gods. In addition to these, the twice born are advised to perform some sacrifices every day which are essentially sacrificial offerings of food to different entities. They are: Ahuta, which is not offered to the fire; usually the Vedic mantras. Huta, which is the burnt oblation offered to the gods. Prahuta which is usually food grains etc offered by scattering it on the ground the Bali, which is the sacrificial offering given to the Bhutas or ghosts Brahmya-huta, which is the food offered to the digestive fires of Brahmanas and guests invited to one's house. Prasita, which is offered to the ancestors



### Vegetarianism

“From earth herbs, from herbs food, from food seed, from seed man. Man thus consists of the essence of food.” (Taittiriya Upanishad) According to Hinduism, food is responsible for our physical birth and also the development of our bodies. What we eat decides our physical well being as well as our mental makeup. If we eat sattvic food (pure food) we become sattvic (pure) beings. If we eat rajasic food (hot and spicy) we become rajasic (ambitious, temperamental, egoistic etc). If we eat animal food or intoxicating foods, we may develop animal qualities and become lethargic in nature. Killing innocent and helpless animals for the purpose of filling one’s stomach is a sacrilegious act that brings harmful consequences. Apart from non vegetarian food, orthodox Hindus also avoid eating spicy food, onions, garlic, mushrooms, intoxicating juices, very sour food and some bulbs and tubers. The following are a few quotations from the Manusmriti.

The eater who daily even devours those destined to be his food, commits no sin; for the creator himself created both the eaters and those who are to be eaten (for those special purposes). ( 5:30)Meat can never be obtained without injury to living creatures, and injury to sentient beings is detrimental to (the attainment of) heavenly bliss; let him therefore shun (the use of) meat. (5:48)There is no sin in eating meat, in (drinking) spirituous liquor, and in carnal intercourse, for that is the natural way of created beings, but abstention brings great rewards. (5:56) Not all Hindus avoid eating meat. A great number of Hindus are non vegetarians. In ancient India even the Brahmins used to eat certain types of sacrificial meat. Hindu law books do not prohibit the eating of meat in general, but only certain types of meat. As early as the Rig Vedic period, ancient Hindu sages who spent their lives in meditation and seclusion subsisted on roots and tubers and plants only to gain control over their minds and bodies and attain self-realization.

### Charity

“Like in a well the more you fetch, more water oozes ... the more you give, the more you get.”(Taittiriya Upanishad)Hindus believe that serving food to the poor and the needy, to the pious and the religious and to the birds, insects and animals is a very good act. Food is also served to guests and poor people during festive occasions and important ceremonies. In ancient India it was an obligatory religious duty to serve food to the begging students and sadhus and to the Brahmanas. Food is also associated with a lot of religious activity. Food is invariably offered to God during most of the religious ceremonies. On specific days in a year food is offered to departed souls. Food is also distributed to people at the end of many religious ceremonies. Many Hindu temples distribute food freely every day to the visiting devotees.

## Fasting

“All beings come into existence from food. Food comes from rains. Rains originate from the performance of sacrifices. And sacrifice is born out of doing prescribed duties.” (Bhagavad gita 3:14) If eating is a sacrificial ritual, fasting is another kind of ritual meant to purify the body and the mind and also helps to enhance the sattvic quality of detachment and equanimity. Devoted Hindus observe fasting on special occasions as a mark of respect to their personal gods or as a part of their expiation. At certain times in a year like the Durganavami festival they observe fasting for continuous two days. It is believed that, when food is offered to God, He takes away the impurities it contains and the consequences born out of anger and anguish of the producer. Many scientific experiments on human behavior also point out the way in which a person's thoughts and actions are influenced by the kind of food he/she eats.

According to Manu, “Food, that is always worshipped, gives strength and manly vigour; but eaten irreverently, it destroys them both”(III). He therefore advises that “a twice-born man should always eat his food with concentrated mind, after performing an ablution; and after he has eaten,” he should “duly cleanse himself with water and sprinkle the cavities of his head.” Hinduism believes that food is not meant to be taken for pleasure, but for the survival and strength of the body and the consumption of it should always be accompanied by a religious attitude, so as to practice austerities and to gain self control. Eating can be thus considered as a human activity which can be made into either a sacrificial act that would help in the liberation of soul or can be reduced to a mere pleasure activity that would lead to bondage and suffering. At an even higher level, food enables the mortals to keep themselves connected to the invisible, intangible and inconceivable forces of nature.

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## **Resistance as a Weapon for Woman, a Question upon Culture: An Analysis of Deepa Mehta's Films *Water* and *Fire***

Abstract: This paper is focusing upon the status given for women in a country like India, where women is being considered as goddess. It is easy to say that the woman is free but it comes so difficult as well as question in practice. The situation is same even before and after the independence. The renowned film maker Deepa Mehta proved this with two of her films 'Water' and 'Fire'. Both the films celebrate feelings and emotions of women. The movie is about liberation of woman, her sexual desire and alienation in a patriarchy society. This paper intends to find out the reasons for female injustice and final solutions to these problems by women herself.

Films as an art form cherish both elitist and popular concepts of arts and works closely with literary aesthetics. Films reach a wider audience than literature as they move across the barriers of class, literacy, religion and even language. Not only they reflect culture they also construct culture. Their reach and impact makes it imperative to work through the rhetoric and melodrama of the medium.' Water' and 'Fire' are two exceptional films by Deepa Mehta. Both the films celebrate feelings and emotions of Indian women in two situations. The movie is about liberation of women, her sexual desire and alienation of woman in a patriarchy society to offer some scope for reflection in the hope that the audience will think about a change. In Indian women are considered as Goddess but in reality they are the one who suffers lot. The assumption that we live in a democratic world is false. In democracy everyone has equal right but at most of the time women are the one who struggles for freedom at least for a psychological one. The situation is same before and even after independence and if they suffered for a long period they would think about resistance. Even from earlier time resistance is a weapon for Indians like we resisted the English force with Ahimsa. Here in these films the main female characters are resisting in a new way with the help of Liberalism and Lesbianism which always questioned the Indian culture.

Deepa Mehta, born 1 January 1950 in Amritsar, India is a Genie Award winning Indian – born Canadian film director and screenwriter, most known for her Elements Trilogy, *Fire* (1996), *Earth* (1998), and *Water* (2005), among which Earth was submitted by Indian government for Academy Award for Best Foreign language Film.

Water, one among the trilogy's of Mehta begins with the bullock cart carrying an old man, who is about to die with his relatives and newly wedded wife, of eight years Chuyia. The man dies and in keeping the tradition of widowhood, she dressed white sari and shaven her head, and deposited in an ashram for Hindu widows to spend the rest of her life in renunciation. Little Chuyia found it very difficult to live there. She hopes her mother would come and take her back to home. The ashram consist of widows ruled by Madhumathi, a lady in her seventy's. She had a friend, Gulabi, a hijra, who supplies Madhumathiganja and latest gossip and news about Gandhi. To support the ashram with financial needs Kalyani, the second youngest widow in the ashram, was forced to do prostitution. The most enigmatic among the widows is perhaps Shakuntala. She is attractive, witty and sharp. She is the one who can read in the ashram. She is between her hatred of being a widow and fear of not being a good widow. She spends time to hear the words of Sadananda, the pujari. It was he who makes her aware of her situation.

Chuyia with Kalyani saw Narayan, the young Gandhian one day. He found interest in Kalyani. The secret love and desire for love begin in them. Chuyia became the messenger between them. One day Narayan wrote a letter and asks Chuyia to give to Kalyani. As Kalyani is uneducated, she moved to Shakuntala and get informed that Narayan is waiting for her at the temple and they decided to get married. The plan was disrupted by Chuyia, in her innocence, inadvertently blurts the secret affair to Madhumathi. Afraid of losing a source of income, Madhumathi locks Kalyani up. But Shakuntala unlocks her and let her to meet Narayan. On the way to Narayan's house, Kalyani realizes the fact that he is the son of her customer. After joining with Gandhi, Narayan came to ashram to take Kalyani with him, understood that she commit suicide by drowning herself in Ganges. Instead of Kalyani Madhumathi send Chuyia to the customer. Shakuntala runs to escape her, but she was too late. The child was deeply traumatized. She took Chuyia to railway station where Gandhi, ready to leave the town. She asked many to take away the child with them. She spots Narayan and handed over Chuyia. The movie ends with Shakuntala's words "Give her to Gandhi".

The film Fire the second among trilogy takes place in the busy capital of India, New Delhi. Film opens with young Radha and her parents sitting in a mustard field. Her mother tells her the story of the people who wanted to see the ocean. She also explains that sometimes we see things without looking, only by our mind's eye. The film ends with Radha see ocean with her mind's eye and take an important decision regarding her future and life. In between we see the other members in Radha's in laws house. It was a two storied house in a crowded market place in New Delhi. There she lives with her husband Ashok, the owner of a food store, his mother Biji, a paralyzed old woman, Mundu a servant boy, and newly wedded brother in law Jatin, owner of a video store and his wife Sita.

Sita trying to perceive some emotion from her husband Jatin. Jatin appears distant and shows little interest in Sita or in being married. She is given a perfunctory welcome by Jatin's family, which is in a typical joint family arrangement. Sita is gradually exposed to various difficulties. She learns that Jatin married her only to put an end to Ashok's incessant nagging. Jatin continues to date his Chinese girlfriend. Sita does not rebuke him for fear that it may bring dishonour to her parents. Sita spends her days slaving in the hot and greasy kitchen, and she finds herself lonely and frustrated at night because Jatin is out dallying with his kitchen.

It is later revealed that Radha faces a somewhat similar problem. Many years ago, Ashok had come under the influence of Swamiji, who teaches that desires are the cause of suffering and must be suppressed. Ashok is completely taken by these monastic teachings and accordingly suppresses all his desires. It is also revealed that Radha cannot bear children, due to an untreatable ailment. The Swamiji, as per the strict devotional and spiritual convention, teaches that sexual contact is permitted only as a means for procreation. Accordingly, Ashok aims to stamp out all his desires and has not slept with Radha for the past thirteen years. She resigns to live out her life, but is unable to stop her growing sadness.

Radha and Sita go through the motions oscillating between their desires and disappointments. Radha, the older woman, remains bound by tradition and subdued in to silence while Sita refuses to accept misfortune and wishes to break free. One evening, provoked by their feelings and driven to desperation by their unfilled longings, Radha and Sita seek solace in each other and become lovers. Overjoyed at finding satisfaction in this unusual manner, they resolve to continue to continue it in secret. They eventually realize their love for each other and they start looking for ways to move out and be on their own.

When Radha reprimands Mundu for masturbating to pornography in front of Biji he causes Ashok to walk in on Radha and Sita. Ashok is horrified. Sita leaves the house immediately on the discovery of their relationship, Radha feels that she to talk to her husband before she leaves; serving a long relationship is not easy for her. But the two decide to make a new beginning ironically under the embroidered frame of 'Home Sweet Home', on the wall. The mother-in-law spits at Radha who tells her husband that she needs the "warmth, compassion and the body of Sita". It raises an important issue of sharing and caring as and where it is possible. Radha refuses to play the puppet in her husband's mime of self-control and declares that she wants to live her own life, for without desire there is no life. While her husband screams at her to fall at his feet and seek forgiveness and go to Swamiji for a cure and for cleansing of her sins.

As an actual fire spreads through the kitchen, the husband turns his back on his wife as she is caught in the conflagration and proceeds to rescue his mother. Radha fling aside her enflamed sari and in the act casts aside her fetters and moves towards the only place, which is filled with light in the surrounding darkness, to the shrine of NizamuddinAulia and to her companion Sita.

India in many respects a modern country. It is the world's largest democracy, it has developed nuclear weapons and it is a major player in the world economy. But old traditions die hard in a country as ancient as India and the status of woman is still a disturbing problem. The status of woman in India has been subjected to many great changes over the past few millennia. From equal status with men in ancient times through the low points of the medieval period, to the promotion of equal rights by many reformers, the history of woman in India has been eventful. In modern India, women have adorned high officers. According to a global study conducted by Thomson Reuters, India is the "fourth most dangerous country" in the world for women. Traditions among some communities such as sati, jauhar and devadasi have been banned and are largely defunct in modern India. However, some cases of these practices are still found in the remote parts of India. The purhah is still practiced by Indian women among some communities, and child marriage remains.

Water is all about the quest for freedom. The characters are very much tired and bored with the colourless life. The story is taking place in the banks of river Ganges. The main characters are the widows, who are leading a plightful life there in the widow house. As they are widows every one considers them as unlucky but they are the ones who sets these peoples quest for lust. In the film the character called Kalyani is forced to prostitution for livelihood. According to the tradition and the laws of Manu a widow is not supposed to have remarried some other man rather than her husband's younger brother. In the film a widow namely Kalyani falls in love with a young man called Narayan. As he is interested and supporting Gandhi he make a proposal towards Kalyani and she accepts it. The problems and protests begin here and it comes to an end with Kalyani's death. The chapter makes an analysis of women in water and their resistance with the rest of the world through the weapon called liberation. For the strength of liberation Mehta introduces Gandhiji and his Followers who fought against the imperial power of Britain at the end of the film.

Fire is quite different from Water. It is a burning issue as the title indicates. The story is about the unnatural relationship between two sisters- in-laws and the dying condition of natural relationship. The story is taking place in the busy city and capital of India, New Delhi. There in a busy street in her

in-laws house Radha is looking after her mother in law Biji. Her life is surrounded between the mother-in-law and kitchen. The younger son of this house married a girl named Sita because of family member's interest. Even after the marriage he visits and spends time with his Chinese girlfriend. The elder brother is busy with attending classes by a Swamiji. The common problem facing by both the wives is lack of love and sexual satisfaction by their husbands. So they found happiness in each other through physical relationship. The matter discussed in the film is even now indigestible for the Indian society. The female characters in the film face the problems in marital life and they suppress it with their way of living. The way of living that they choose was named as lesbian relation. They found happy and solace in each other and they became the winners in the end by leaving all behind and begins a new life. The film is not about the lesbian relationships or about lesbians but lesbianism is one fact in the film such as unhappy married life, patriarchy, and family system. The film also shows that not only the nuclear family system but also joint family systems too have faults. And the film shows it is the situation that changes our character and nature despite it being an illegal practice, especially under current Indian laws. Whenever women resists in her own way it's a questioning on the so called laws, culture and tradition of the society. While analysing both the films we derive the conclusion that to maintain the cultural codes silence is the best partner, if someone open ups their mouth there starts the question upon it.

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## **The Essence of Language and the Face of the Other: The Levinasian Approach towards Language and Responsibility**

Abstract: After modernity, in the post structuralist era, there is a radical change in our thought structure. Post structuralism inaugurated a radical shift in our dimensions of thought and our basic pre-suppositions. The politics of the post structuralist movement is to bring back the alienated 'other' to the forefront. In our thought 'othering' is a continuous process, but we have not been conscious about it. Western thought (metaphysics) tries to objectify Being and things. In this objectification or subject-object distinction there is no place for an 'other'. Because other is beyond our assumption or trace, it is beyond our understanding.

Emmanuel Levinas is one of the prominent thinker in post structuralist tradition and he is a phenomenologist. Levinas's phenomenology is the phenomenology of 'alterity' or the 'other'. Alterity is a new term used by Levinas to denote the otherness of the other (From Latin, alter means the other). Traditionally other is part of our ontological kind of thinking. Ontology for Levinas is a general term for any relation to otherness that is reducible to comprehension or understanding. Levinas says in this kind of ontological thinking there is violence towards the other, or a violent attitude to the other. Why this violence is because I can't treat the other as other or not affirm myself to the transcendental nature of the other. Ontology reduces the other as an object. By addressing the other, he says that ethics precedes metaphysics. His ethics is the ethics towards the other. All traditional ethics and philosophy is grounded in egoism. It argues that my relation to myself as the primary relation. As against this egoism he says that "My responsibility to the other is the fundamental structure upon which all other social structure rest".

For Levinas, the relation between other and me is a responsible kind of relationship. He gives more importance to responsibility than freedom. He does not agree with the view that freedom is equivalent to autonomy. It is impossible to live peacefully with another man that if both of them do not agree to the limit of their freedom. It is the protection from others freedom. So freedom is not the question but the limitation of freedom is questioned. He says that "One's freedom and spontaneity is in order to be open to the other person, or more precisely to allow oneself to be constrained by the other"<sup>1</sup>. He thinks that morality is rooted in heteronomy and the neighbor is the true origin of this heteronomy. This view is always contrary to the traditional view of freedom. In his view moral freedom must be constantly oriented by the



exteriority of the other and the awareness of responsibility that is prior to freedom it entails, and the obligation to serve the other.

To be responsible means to answer for one's acts and words before other men. But this kind of responsibility is a limited one. It has no value beyond a free choice. Levinas disagrees with the priority of freedom over responsibility and asserts responsibility to be infinite. Because he gives priority to the 'other' than 'self', his slogan is that "to be responsible over and beyond one's freedom". His responsibility is beyond freedom, as if responsibility were fate rather than a free choice. It is the ability of human being to be moved by what happened to his neighbor is called by him, 'responsibility'. "It describes the situation of man facing another man: Responsibility in obsession is a responsibility of the ego for what the ego has not wished, that is for the others"<sup>2</sup>. Man is responsible for himself at the same time he is responsible for the acts before others. He become really a human when he is ready to answer "Here I am" to the call of the other. The other person is free. He is separate from me. He is beyond my physical and mental control. This separation is the fundamental condition of ethics. All other social interaction is taking place with in the sphere of the other.

In my social life there is an essential encounter with the other i.e., A face-to-face encounter. Society means interaction. In the absence of interaction or mutual relation there is no society. Human being is essentially a social being so facing the other is so important to a human being. "Somebody must be there who is facing or looking or responding you then only there is a society". And language is the medium to all our social engagements. In my speech I am responding to the other in a responsible way. My search is not as a free being but as a responsible being. In this face-to-face relation or interaction the face of the other is important or primary. Because the face of the other is responsible to my talk and he gives a chance to speak or respond to him.

Face in the Levinasian thought is both a concept and a pre-linguistic moment. Face is a mode of positivity that is between 'Totality and Infinity' and it is 'Beyond Essence'. He speaks of the face as a pre-conscious experience. He applies the term face to refer to the real concrete experience that emerges from the presence of another person. At the same time the notion of face is a metaphor in the Levinasian Philosophy. It denotes all the aspects of human person-hood and culture. Face escapes from the attempts of objectification and it is not an object of an intentional art. When we look at the other what we see is the 'Face'. More clearly, by the experience of Face, Levinas means the way in which humans relate to each other.

The Levinasian Phenomenology of society starts with the self's experience of the face of the other person or other's proximity. He says that,

“the face of the other speaks to the self. Language begins with the presence of the face, with expression. Language is a system of interaction whereby the meaning is derived from the face of the other”. And the face-to-face relation refers to the human society. So according to Levinas's thinking, society is possible only through the presence of the other or from the call of the other. I always address my words to someone, where someone means another human being as the listener or reader. “In designating a thing I designate it to the other”. Language makes possible the objectivity of objects and their thematization. It is the other who makes this objectivity and communication possible.

To Levinas one facing the other means, the other is itself is an expression of oneself. In approaching the other ‘I’ express my readiness to expose me before the other. If the other is not speaking or responding to me the communication is not possible. In this way Levinas gives an ethical dimension to Language. Levinas's fundamental aim was to establish the priority and value of the saying over the said. This is the fundamental politics in his thought. In a face-to-face contact saying is the supreme passive exposure to the other, which is responsible for free initiatives of the other. Ethics is the location of the encounter with otherness where I come out of my finitude and solitude and pass towards the experience of infinity. In true Levinasian sense the ethical or responsible relation to the other means ‘one can pass towards the experience of infinity’. It is a move beyond language and ontology.

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## **Is Financial Independence an Ultimate Antidote for Women's Bliss? A Brief Elucidation from Divakaruni's Women**

Abstract: Modern Women, in the recent score years of Indian writing in English, are depicted as the one who struggles in the English, are depicts as the one who struggles in the male dominated patriarchic society. They either kill their desires to suffocate themselves and lead a so-called modest life, or rebel against everything that seems unfair to them, and lead a solitude life in the name of independent women. This article is about Indian born young women who are trapped by cultural changes in the foreign land. These imperfect lives of Chitra Banerjee Divakaruni's Women of today's world struggle fiercely to carve out an identity of their own.

Your mother should have married you to a maharajah, not a mere working man like myself (*AM 214*) Having thrown out these words of wrath on his wife's spend thrifty attitude, Sunil, the male lead character of Chitra Banerjee Divakaruni's collection of short stories "Arranged Marriage, storms out of the house and let her wife, Anju cry all night. This should probably be a hyper used phrase of Indian husbands on their wives' normal day-to-day expenditure. Indo-Anglian female writers, to be clear, have depicted different types of patriarchy, to which women have willingly enslaved themselves. To bring out a few of those characters and to potray the victimized, compromised, and victorious women characters is the motive of this article. "Arranged Marriage" is an exquisitely wrought collection of short stories that remarkably crafted today's Indian girls' and women's beliefs and desires.

As the goals of feminism try to take its place with the goals of capitalism, it perpetually takes a shape of female chauvinism. When most of the Indian women are expected to let people take decisions for her, may it be monitory or emotional or intellectual, a woman claiming her freedom financially is taken arrogant and chauvinist of feminist. Indian women, like the one in Divakaruni's "The Bats" from 'Arranged Marriage", always echo their sound of their weeping all around the room who are married to Men winning the daily bread of the family. These men take up all pressures of the household expenditure on their heads and finally end up shouting that shook the walls of the rooms when they couldn't meet the ends. The little girl, in the story 'The Bats', witnesses that the things in the house flew a lot when her father is around. She wonders about her mother, "... how she would buy tickets. She never had much money and whenever she asked for any, father few into one of his rages". (*AM 3*)

There were no evidences in the story about the Man's reason for his terrifying attitude towards his daughter and wife. We are only told that he works so hard in a printing press and always sleeps late in mornings. How would it have been if the mother in the story took a step forward to share the financial burden from her husband rather than weeping all the time? In the Indian family scenario, Men always are compelled to belief that they are the scapegoats for the wellness and wealth of the family. His manliness lies in the volume of money and wealth that he brings into the family. Isn't this unfair? Women, in turn, are the so-called obedient creation of the society that she has to keep away all her emotions so as to add color and light of the family, no matter whether her wishes and desires are noticed or met.

"The word Love" is a story of an intelligent, independent, individualistic Indian girl who pursues her doctoral degree in the United States. Being the only daughter of a widowed wealthy mother, she has been always given all the comforts she wants, at the cost of her mother's hard yielding work. Unlike many other Divakaruni's women whose emotional cravings are neither concerned nor attended by their men, she is gifted with a man who, puts her in the first place and, is head-over-heels in love with her that he even envies about how much her mother means to her. He longs that she prioritizes him to her mother. "The night in his apartment when he took your hands in his warm strong ones, asking you to move in with him, please, because he really needed you... 'Mistake', says the voice, whispering in your mother's tones" (AM 59)

She shuts out the whispery voice most of the time about which she feels guilty and starts living with her Man, Rex, an American Professor, in a live-in relationship. She fights with her own inner self practicing the words of confession, repentance, anger, defiance that she tells her mother she's living with a man.

After all is said and done, all that she needs is, her mother to understand her, or at least get the drift of what she says. Though she had all the possible ways of hiding every bit of her priorities about her relationships, she chose to be true to her mother that she discloses about her wonderful man and her wishes to get married to him. "She had the lawyer over yesterday to change her will. What did you do, Missybaba, that was so bad?" (AM 65) It was the last information, the news that she disowned for choosing her own life partner that she got over phone from the maid. She only hears, "Who are you talking to, Ayah? What? How can it be my daughter? How can I have a daughter" (Am 65) She messes up everything with her classes & with Rex that she feels so disconnected from the rest of her life, except crying to her mother over phone which was never answered or crying for her mother. "It was never me, was it? Never love. It was always you and her, her and you." (Am 70)

In spite of being a freethinker and having given an exceptional privilege of choosing what she aspires & likes to do, which most of the Indian Women of her age could never dream of, especially the women of Calcutta, the protagonist is absolutely depressed that she goes to the extent of choosing between life and death. What drives her to such a state of emotional instability? When Indian Women are looking for something or the other, say, either financial independence or identity of social respect or emotional attachment with their spouses or self respect or empathy, the protagonist's head pounds with fear and guilt all the time.

“The Disappearance” is an yet another beautiful story of an young Indian wife who gives up on her marriage, choosing to disappear from her usual married life, leaving everyone clueless, about where she has gone away. In the entire story, there was just a hint that she had purposefully disappeared. Her vexation of spirit, cold comfort and displeasure on her life that she has been leading after marriage is brilliantly delineated then and there as, “. . . she'd been out for her evening walk, she took one everyday after he got back from the office. Yes, Yes, always alone, she said that was her time for herself.” (AM 170)

Radically speaking, he was one of all those Indian husbands who expect his wife not to speak back or give her opinions against his thoughts. He even expressed how his wife should be, to his mother as, “If you can find me a quiet, pretty girl, he wrote, not brash, like Calcutta girls are now a days, not with too many western ideas. Someone who would be relieved to have her husband make the major decisions. But she had to be smart, at least a year of college, someone he could introduce to his friends with pride.” (AM 171)

He puts his foot down on her interests to get a job or go back to school or buy American clothes. He even prided himself that he always softened his No's or never did he hurt her, “Not even a little slap, not like some of the men he'd known growing up, or even some of his friends now.” (AM 173)

He felt that she had never spent hours chattering on the phone like the other Indian wives. She was not given freedom even to share her feelings with anyone else she wishes to. She felt cloaked inside the golden cage, where she could never be herself. Thus, all the physical comforts she was provided, the sweet words shed to forbid her desires, the words of pride to praise her obedience are of no little importance when it comes to gratifying her simple desires. Hence, she disappeared from her role of a submissive loving Indian wife.

In nutshell, Mrs. Divakaruni's heroines with their all-too-imperfect lives depict the truth that the women of today's world are not appreciating just the physical comforts or the colorful American life but to be treated like precious

gems, held dear, considered worthy of being praised of what they actually are. It is not merely the financial independence turns women's life blissful, as Men think, but their freedom are expected to be relatively equivalent to men. Woman desires to be seen as a subject like man, and not merely an object.

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## **Swadeshi: An Inquiry into Gandhian Intelligentsia**

Abstract: Mahatma Gandhi played a vital role in humanizing the condition of economic planning in India during the early twentieth century. His principles of Ahimsa, Satyagraha, Swadeshi, Bread Labour have received great attention from academic and non-academic circles. According to Gandhi Swadeshi means of one's own country. It can be defined as 'that spirit within us which restricts us to use and Service of our immediate surroundings to the exclusion of the more remote.' Swadeshi does not advocate the rejection of foreign trade. In fact it advocates a healthy and non-exploitive form of foreign trade. Thus its trade is according to a universal law based on the twin principles of love and humanity. It can be practiced from the national to the international. A true votary of Swadeshi will not harbor ill-will towards a foreigner and not be actuated by antagonism towards anybody on the earth.

The environmental problems in India are more connected with the economic and social development. It has a far reaching effect on universe. The increasing economic development and a rapidly growing population have something to tell us. India is considered as twelfth mega bio-diversity in the world and the second largest country with its population. So the largest wealth of our country is its man power. Many great thinkers predict India will become developed nation and super power in near future. Thoughtless exploitation of the country's natural resources and human resources will result in environmental degradation. The present defect in our country is due to the import factor. If any developed or developing countries in the world prefer more import than export it will severely result in economic crisis. So India also suffers economic crisis due to various factors related to man and nature. Some of the evil effects of the developed countries are rapid industrialization, industrial pollution, urbanization, mechanization etc. So only if we adopt a radical shift in thinking process we can achieve both academic enlightenment and economic stability. Otherwise it results in various economic consequences like poverty and unemployment.

Mahatma Gandhi played a vital role in humanizing the condition of economic planning in India during the early twentieth century. His principles of ahimsa, satyagraha, swadeshi, bread labour have received great attention from academic and non-academic circles. According to Gandhi, Swadeshi means 'of one's own country'. It can be defined as 'that spirit within us which restricts us to use and Service of our immediate surroundings to the exclusion of the more remote.' Swadeshi does not advocate the rejection of foreign trade. In fact it advocates a healthy and non-exploitive form of foreign trade.

Thus its trade is according to a universal law based on the twin principles of love and humanity. It can be practiced from the national to the international. Gandhian economics is not based entirely on handicrafts, small scale industries, cottage industries etc. He also realized the importance of ship-building, electricity etc even though his existing side was with village and cottage industries. There are two types of technique involved in economic planning; they are the labour intensive technique and the capital intensive technique. The country like India it is better to adopt the labour intensive technique rather than capital intensive technique because of its population rate. It means production by masses but not mass production. It ensures localization of production and equalization of distribution. Such a meaningful and practical model can bring lasting progress and happiness.

It is a notion structured by Gandhi to obstruct British colonialism and imperialism, Preference to soft technology, technology with human face, and the labour intensive technique, Preference to domestic goods, Decentralized economy with greater economic stability, Prevents economic crisis even in global melting, Swadeshi principle work as a social equalizer in all respect of life, Poverty and unemployment can be prevented by swadeshi and bread labour principle, Patriotism.

Another evil in the videshi movement is urbanizing various industries for foreign goods. As a result several handicraftsman, tanneries, and other laborers in India doing this mode of work. Their subject matter is outside the scope of this article. This urbanization can do little good to the Harijans, much less to the villages. It is a process of double drain from villages. Urbanization in India is slow but sure death for her villages and villagers. Urbanization can never support ninety per cent of India's population, which is living in her 7,00,000 villages during Gandhi's period. To remove from these villages tanning and such other industries is to remove what little opportunity there still is for making skilled use of the hand and the head. And when the village handicrafts disappear, the villagers working only with their cattle on the field, with idleness for six or four months in the year, must, in the words of Madhusudan Das, be reduced to the level of the beast and be without proper nourishment, either of the mind or the body, and, therefore, without joy and without hope.

Here is work for the cent per cent Swadeshi lover and scope for the harnessing of technical skill to the solution of a great problem. The work fells three apples with one throw. It serves the Harijans, it serves the villagers, and it means honourable employment for the middle class intelligentsia who are in search of employment. Add to this the fact that intelligentsia have a proper opportunity of coming in direct touch with the villagers.



The study of economics is too narrow and too fragmentary to lead to valid insights, unless complemented and completed by a study of meta-economics. So Gandhi revises the narrow and fragmentary approach of British economic policy and re-establishes a view suitable for India. It is based on the principle of Swadeshi and Bread Labour. This paper attempt to lay emphasis on teaching Swadeshi principle and Gandhi strongly pleaded for decentralization of economic and political power through organization of village panchayats. Gandhi was of the definite view that panchayat system in India, if worked on scientific lines, could not only build up the the social and economic strength of the countryside but also strengthen the forces of national defence against the risk of foreign invasion. A true votary of swadeshi will not harbor ill-will towards a foreigner and not be actuated by antagonism towards anybody on the earth. Swadeshi is not a cult of hatred. It is a doctrine of selfless service that has its roots in the purest Ahimsa,i.e.,love. To sum up I am using Gandhi's word "If village perish India will also perish" because soul of India lies in her village.

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## **A Revamp of Identity: A Study of Bapsi Sidwa's *An American Brat***

Abstract: Bapsi Sidwa is a Pakistani novelist striving to bring women's issues of the Indian subcontinent into public discussion. All her novels explore women's condition in particular settings and chart the development of South Asian women from passivity to the path of action. Her novel *An American Brat* focuses on the life of a young Pakistani Parsi girl, Feroza in U.S.A, who challenges the patriarchal and religious norms related to women's issues. This paper tries to unwrap the underlying meaning of self identity. Whether the term self identity has different dimensions? Is it a static one or it undergoes changes as to different life situations and new culture confrontation? If a change of identity brings a new face to life it would readily be accepted by every individual.

Bapsi Sidhwa is a prominent writer of Pakistan Diaspora. Her major works reflect her personal experience of the Partition of Indian subcontinent, abuse against women, immigration to the US, membership in the Parsi or Zoroastrian community, and other such related issues and concerns. She has also been trying to bring them into public discussion on a global platform. The term "Diaspora" is used to refer either to singular person or ethnic population forced or induced to leave their traditional ethnic homelands being dispersed throughout other parts of the world, and the ensuing developments in their dispersal and culture. Basically Diaspora is an experience of dislocation and physical displacement from the motherland and it raises socio-cultural and psychosomatic identity questions which have led to a hybrid culture and a new process of cultural assimilation. A mixed cultural milieu opens up new vistas of communication and dialogue in this cosmopolitan world. The uprooting of the individuals or migration from their native lands and subsequently, their efforts to settle in a country with alien socio-cultural ways and their yearning for the roots has become a prominent theme of post-colonial writing. Peculiar experiences caused by migration and native communities, rootlessness become a major issue of the post-colonial society and a prime concern of the post-colonial writers; and hence, it is also regarded as an identity crisis as well as search for identity.

The novel, *An American Brat* unveils the experiences of Feroza, a Pakistani girl, belonging to the Parsee community, shifted to the United States and the cultural crisis that she confronts during the process of her migration to America. Feroza's parents – Zareen and Cyrus Ginwalla are bewildered to see her conservative attitude, a result of Pakistani fundamentalist attitude. Sharing her shock, Zareen informs her husband, "She objected to my sleeveless saree-

blouse! Really, this narrow-minded attitude touted by General Zia is infecting her, too. I told her: ‘Look, we’re Parsee, everybody knows we dress differently.’ “When I was of her age, I wore frocks and cycled to Kinnaird College. And that was in ’59 and ’60 – fifteen years after partition! Can she wear frocks? No. Women mustn’t show their legs, women shouldn’t act like that. Girls mustn’t play hockey or sign or dance! If everything corrupts their pious little minds so easily, then the mullahs should wear burqas and stay within the four walls of their houses!” (American Brat 10)

The narrow-mindedness of Feroza becomes a problem for her parents – Zareen and Cyrus. She becomes more orthodox than her mother Zareen, though there is a big generation gap. They decide to send her to USA for a holiday. They are of the opinion that travelling will broaden her outlook and she will be in a position to get rid of her Puritanism. When Zareen’s mother, Khutlibai comes to know that Zareen and Cyrus are sending Feroza to America, she gets angry. Zareen convinces her saying that she is going only for 3 to 4 months. She adds: You’ve no idea how difficult Feroza’s been.... All this talk about Islam, and how women should dress, and how women should behave, is turning her quite strange (American Brat 30). Finally, she is sent to America to her maternal uncle, Manek, who is a student there. Throughout her journey, Feroza behaves as instructed by the elders back in Pakistan but as soon as she reaches America she begins to change.

The moment she lands on to the Kennedy Airport, she feels the freedom. She is amazed to see the orderly traffic, bright lights and audacity of glass and steel. However, the experience with the passport officer becomes a shocking one for her. She did never expect a series of questions like that. For the first time she realizes that it was a country of strangers. She also passes through some good experiences. When she encounters a moving staircase, an American couple helps her use the down escalator. She finds stark difference between her people and the Americans. She finds them unselfconscious who are always engulfed in their own issues and concerns. For her, the experience is no less than that of a prisoner getting free after an imprisonment for about 16 years. She is happy with the taste of freedom which she never had, “She knew no one, and no one knew her! It was a heady feeling to be suddenly so free – for the moment, at least – of the thousand constraints that governed her life.” (American Brat 58) The author clearly depicts the culture clash here. A conservative, a person with backwardness in her thoughts is set free in a country so free and open.

Manek’s initial struggles to cope with the US culture help him to guide his niece, Feroza to face with ease the problems which he faced. He considers his experiences as lessons to teach Feroza about the US. Manek takes Feroza on a tour of New York to indoctrinate her with western history and culture, and improve her mind on Western aspect of modernity. She beholds with awe

the glitzy and dazzling socio-cultural and historical aspect of the town. They ride to the Statue of Liberty, World Trade Towers, Wall Street, Lexington Avenue, Manhattan Skyline, Fifth Avenue and Madison, YMCA Cafeteria, and several other places of historical importance. Manek also shows her the gloomy side of the western city by drawing her attention to male prostitutes, the pimps and miniskirt prostitutes. However, she finds it hard to accept the poverty and stench of filth in USA. Feroza had been accustomed to the odour of filth, the reek of poverty sweat, urine, open drains and the other debris. These sights and smells in Pakistan had developed a tolerance for them.

Gradually Feroza succumbs to America's charms and decides to stay on as a student. Manek wants her to join a junior college in Twin Falls, Idaho, a small town, which he thought would ease her assimilation into the American way of life. Manek teaches her things – small and big. She learns and experiences things right from rubbing the deodorant stick to using the elevators. Manek prepares a list of what Feroza should know and experience; he teaches her to be more alert and less trusting; whenever she wrestles with a jar or juice bottle, he says: "Remember this: If you have to struggle to open something in America, you're doing it wrong. They've made everything easy" (American Brat 140). Equipped with worldly wisdom, Feroza goes to college. Before leaving her, Manek says: ". . . You're lucky you've not been palmed off with some Japanese or Egyptian roommate. Jo's a real American; she'll teach you more than I can. Just remember everything I've told you. Don't become 'ethnic' and eat with your fingers in the dorm. And don't butt in when someone's talking" (American Brat 148).

Now Feroza's American roommate, Jo takes charge of her life as a guide. She teaches her American English, and makes her give up Pakistani clothes and earrings. Feroza now wears jeans, T shirts, sweaters, and blouses. They rent a two-bedroom apartment. Initially Feroza is thrilled at the thought of living with just Jo, but soon discovers a fresh aspect of her roommate's social life. Jo is fond of boys. She picks them up from various places like restaurant, theatre, construction site, stores and also brings them home. She also makes Feroza learn to flirt with boys. But not having much experience of socializing with boys, Feroza feels awkward.

Jo initiates her into smoking and drinking wine. Eventually Feroza also starts enjoying the company of boys. Sometimes she has a guilty feeling of what her family will think about her conduct, but she accepts it as her assimilation into the American lifestyle: As the pressure of constraints, so deeply embedded in her psyche, slightly loosened their grip under Jo's influence, Feroza felt she was growing the wings Father Fibs had talked about, which, even at this incipient stage, would have been ruthlessly clipped in Pakistan. Feroza was curious to discover how they might grow, the shape and the reach of their span. This was her secret, this sense of growth and

discovery, and she did not want to divulge any part of it, even to Manek. (American Brat 164)

Under the influence of Jo, Feroza completely adapts an American lifestyle. She acts, talks and dresses like an American girl. The shy and conservative Feroza turns into a confident and self-assertive girl. To put Feroza on the track of modernization, Sidhwa has shown her sharing room with different types of mates—the American girl Jo. Rhonda and Gwen, and the lesbians Laura and Shirley; thus, through the interaction with people of various cultures, she experiences different shades of life.

Feroza thinks of buying a secondhand car. In her search for a decent second hand car, she makes an appointment with David Press, a tall blue-eyed handsome guy of around twenty two. She buys the car but loses herself. Feroza later moves to a vacant bedroom in David's house. Living in the same house leads to their more intimate relations. It becomes a kind of living together. But, gradually, Feroza becomes conscious of her guilt. She thinks whether she is the same Feroza living in Lahore and studied in Convent of the Sacred Heart. She decides to have permission from her family to marry David. She writes a letter and also sends a photograph of David.

It proves to be a bomb-blast in her family. Finally, it is decided that Zareen should go to USA and prevent Feroza from marrying David, a Jew. She is armed with all necessary instructions to face different sorts of situations. Zareen tries to explain Feroza that by marrying David, a non-Parsee she would cut herself off from her family and religion; She would never be allowed to enter the Parsi places of worship and never be allowed to attend the funeral rites of her grandmother or even the parents. But Feroza, who had once placed emphasis on religion and culture, can now think only about David and wishes to marry him. Feroza feels David is everything for her and their love cannot be changed forever.

Zareen decides to protect her daughter from him. To avoid further conflicts and to act wise, she gives her consent for their marriage but wants it to be an arranged marriage. She, patronizingly, explains Parsi wedding rituals and customs to David. By doing so, she wants to make David aware of how different their cultures are. When Zareen performs a ritual to cast out the spell of the evil eye that she feels afflicted on Feroza, David recoils in horror. Now he clearly understands that their cultures are quite different and he cannot adjust. His love for Feroza fades away and his feelings change. Her exoticism that once attracted him to her now frightens him. He wants to go out of her life. Fortunately, he gets another job in California and leaves Denver.

Initially Feroza feels depressed over her break-up with David, but she determines to stay in America, instead of returning to Pakistan. She has

experienced freedom in America and cannot live without it now. Feroza refuses to go back to her old conservative life of her Parsi community and Pakistan, for there the increasing fundamentalism and other constraints would crush her freedom that had become the centre of her happiness. She wants to lead her life without any interference or chains, and it is possible only remaining away from her family: “And privacy, she had come to realize, was one of the prime luxuries the opulence of the First World could provide, as well as the sheer physical space the vast country allowed each individual, each child, almost as a birthright” (American Brat 312). Feroza has learnt that, in future, she will not allow anyone to interfere in her personal matters, and she would marry a man whom she comes to love without noticing if he is a Parsi or not.

Randhir Pratap Singh writes, “Feroza has tasted freedom and she now cannot give it up. She decides to manage her life to suit her heart and pursue happiness in her own sweet way. She will marry a man whom she comes to like and love without bothering herself whether he is Parsi or of different faith. She has learnt her lesson and in future she will not allow anyone to meddle in her personal affairs. As for her religion, she is Parsi and she will continue to be Parsi. If the priests in Lahore and Karachi do not let her enter the fire temple, she will go to one in Bombay where there are so many Parsis that no one will know whether she is married to a Parsi or to a non – Parsi.” (Bapsi Sidhwa, 83 – 84)

Feroza has become a confident and self-assertive girl. Her journey was from a historically traditional girl to a modern brat. An innocent conservative girl of the Parsi heritage, after expatriation, gets a modern look leaving past the cultural inhibition. She has dug out her self-identity through her immigrant experience. Though migration possesses a sense of loss, Bapsi Sidhwa, here portrays a positive picture for it. The immigrant experience of Feroza provides self actualization through cultural assimilation. Feroza undergoes the transitional dilemma and are constantly engaged in a search for identity or roots in a new land till she forgot her past roots and get assimilated to the culture of the adopted land. Feroza, thus assimilates the independence of mind and spirit and self-confidence offered by the new world.

This novel, even though appears to be the story of a simple Parsi girl trying to learn and live in a different culture from the one she was brought up in, is more significantly about the ways in which ethnicity creates, regulates and eventually decides our identity. The collective identity of the community to which the individual belongs shapes the interaction with the environment and the interaction in turn structures the identity of the community and the individual. Ethnic identity is more enduring than other identities; it is an individual’s primary identity and is most often ascribed at birth. This identity strengthens as the individual grows up by feeding on the energy provided by

‘we’ and the ‘other’. But the individual when subjected to experiences and freedom of a new world leads to self realization and attain a new identity.

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### **Crypted Cuisines: The Uncanny in *Like Water for Chocolate***

Abstract: The savoury and deliciously patterned novel *Like Water for Chocolate* by Laura Esquivel is one which explores the secrets of love and life through a traversal along the nooks and corners, aromas and fragrances of and from the kitchen. This paper is an attempt to study the possibility of rationalizing the meaning in this food narrative *Like Water for Chocolate*. Structured in the form of a recipe book, with one for each month, and infused with magic realistic dimensions and proportions, the novel diligently fuses the familiar and the unfamiliar; the ordinary and the extraordinary; the natural and the unnatural. The novel's locus is the kitchen which creates a discourse based on recipes into which the narrative is embedded. Esquivel deconstructs the commonly held notion of kitchen space as an insignificant one and foregrounds it, there by rendering it a shift from its relegated position to the real centre and heart of the house-a source of energy, exuberance, enrichment and enlightenment.

The novel zooms in on 'kitchen space', the gendered space within the home with its own internal culture, language, rules and rituals-a tradition-enforced exclusive domain of the female self which holds within its perimeter all her repressed emotions and cravings. Much as the novel invites us to a mouth-watering world of sardines, sausages, chocolate, oregano and mulatto and lot many other savouries, it ploughs our conscience too. One can read into the novel, the implications of Freudian and Derridean concepts of 'unheimliche' and 'crypt' respectively. For Sigmund Freud, uncanny is something repressed which recurs, and for Derrida, a crypt is something that hides as it holds (carrying the meaning of hidden for crypted); the invisible in the visible. By contrasting the German adjective unheimliche with its base word heimliche (concealed, hidden, in secret). Freud proposes that social taboo often yields an aura not only of pious reverence but even more so of horror and disgust, as the taboo state of an item gives rise to the commonplace assumption that which is hidden from public eye must be a dangerous threat and even an abomination. Basically the uncanny is what unconsciously reminds us of us our own id, our forbidden and hence repressed impulses. Such uncanny elements are perceived as threatening by our super-ego, which is ridden with guilt and fears punishment for deviating from societal norms. Thus the items and individuals that we project our own repressed impulses upon, become the uncanny threats. For Tita, the protagonist of the novel and youngest of the three daughters in De La Garza family, who traded "the peace of ethereal existence in Mama Elena's belly for life as her daughter in order to enter the De La Garza family and share their delicious meals and wonderful



sausage”(Esquivel 13).Life was but an unending deluge of tears as she was doomed to forsake all her personal desires and longings for her mother, including the love of her life Pedro, whom she loses to her own older sister Rosaura owing to the vindictive decision of her own mother who imposes the tradition of the youngest daughter standing single till the mother dies.

Tita in fact made her entrance into this world, prematurely, right there on the kitchen table amid the smells of simmering noodle soup, thyme, bay leaves and coriander, steamed milk, garlic and of course onion....Thanks to her unusual birth Tita felt a deep love for the kitchen where she spent most of her life from the day she was born. (9-10) From her birth till her last breath, kitchen remains her recluse of refuge-her space of comfort, her laboratory; her creative deck. She possessed a sixth sense regarding all that concerns food. Her culinary skills are further honed by the presence of Nacha-the home cook.Tita’s recipes are quite ordinary, very natural and interestingly enough, the family lives in a ranch where almost everything consumed is home –grown and hence homely. Yet in spite of the transparency in ingredients the dishes prepared by Tita,remained unique and unequalled.Esquivel writes, that after the death of Nacha,Tita was “the best qualified of all the women in the house to fill the vacant post in the kitchen”.(45) and Tita’s in fact “was the last link in the chain of cooks who had been passing secrets from generation to generation since ancient times and she was considered the finest exponents of the marvellous art of cooking”(46).And this therefore becomes the site for further deliberations. The question is ‘Is there anything uncanny about Tita’s dishes?

From the familiarity of Tita’s recipes we move into the element of unfamiliarly-the invisible complements the visible ingredients in her dishes.Tita’s cuisines are encrypted with certain secret/hidden ingredients which prod us on to investigate upon their nature. There are several occasions in the novel where Tita comes up with a few of her exemplary dishes. She prepares the cake for Rosaura’s and Pedro’s wedding, but with a lot of repressed sorrow. Her tears accidentally fall into the cake batter as she was preparing it, causing an infectious endemic of deep longing in everyone who partakes of it. There is mass vomiting at the wedding hall, which ruins the entire party. A year later, after Roberto was born to Rosaura and Pedro, strangely enough, it was Tita alone who could secretly nurse him with her own breast milk. Herself not a mother though, yet like Ceres, the goddess of plenty, she fed the child and made him happy, pacifying him and herself.

Yet again, unwilling to throw away the bouquet of red roses which Pedro gifted once, quail in red Rose Petal Sauce, holding within her lot of love, desire and passionate longing for him. Gertrudiz,her second sister, is affected by it, starts burning with passion after eating off the dish, that she runs out to take a shower but unable to quench her burning desire(so much so that even

the water drops which fell onto her body became fumes) she runs out all naked ending up in the hands of a revolutionary and further in a brothel. It is a consummation of the same fires which they carry within them, which is seen at the end when Tita and Pedro roll voluptuously on Gertrudiz' bed in Mama Elena's room after the latter's death.

What make Tita's dishes uncanny probably are her repressed feelings and emotions. Her cuisines are a kind of crypt, a secret vault where she preserves the unrepresentable. She harbours many sentiments and longings which are a taboo for her in the De La Garza family, so long as her mother is alive. Yet somewhere along as she prepares the dishes, the emotion in her, the repressed desire percolates into it unknowingly rendering them the 'uncanny' tinge. Tita's dishes could therefore be a mode of self-expression; a mode of communication, that are otherwise denied to her. The effect is so much that Tita even achieves the consummation of her love with Pedro through these dishes, when she hears the latter raving about the cooking and lauding openly. Tita's cuisines become crypted as they hold her secret love, joy, sadness, rage, bitterness and so much more which is secretly hers.

However to stretch the deliberation further, Freudian heimliche has two sides to it. In the positive sense, it takes the inside-perspective of the intimacy of the home-the familiar. In the negative sense, by contrast, the walls of the house shield the interior and in the eyes of the outsider, the secludedness of the inner circle is associated with secrecy and conspiracy. The uncanny therefore is familiar and strange, comfortable and dangerous, intimate and obscure, known and inaccessible to knowledge. When Mama Elena, was bed-ridden after the fall she survived, there was nobody but Tita to prepare food and serve her. However even on bed Mama Elena remained staunchly, same sharp-tongued bitter woman who suspected Tita and her motives and doubted her dishes to be emetic, capable of poisoning her. And it is this self-inflicted fear of Tita's 'uncanny' dishes, which kill her finally, making her no different from her daughter Rosaura, Tita's eldest sister who too was suspicious and failed to recognize the redeeming and liberating quality of Tita's dishes, and hence dies of flatulence and obesity. In sharp contrast would be Gertrudiz, Pedro and others who partake of them and experience the elixir-nature of the dishes.

The uncanny is not anything new or foreign but something familiar and old, established in the mind that has been estranged only by the process of repression-which ought to have been kept concealed but has nevertheless come to light. And as Miller reads, The Derridean concept of 'fors' may also mean none or less the same-this simultaneous exteriority and interiority, a distant echo of Lacan's rendition of Freud's concept of unheimliche-extimite.

The Uncanniness is stretched and complicated further through the presence of the ghosts in the novel-that of the Nacha's and Mama Elena's. The former's is a pleasant, nurturing presence which persists in the form of guidance for Tita in her culinary adventures. The latter's on the other hand is a ruining retrograde presence which Tita dreads. Mama Elena comes back to 'haunt' Tita, even after her death. The true deliberation for Tita comes only when she eradicates this 'ghost' from her own psyche-when she shuns the fear of her oppressor, from her mind. This process completes itself only when the true image of the once-alive murderess ghost, Mama Elena is laid bare and exposed-the image of an 'unclean woman' who harboured expressed desires and secrets of her own.

By prodding us to think of the questions as to what is real and what is unreal; what is familiar and what is unfamiliar; what is natural and what is unnatural; what is edible and what is non-edible; what is toxic and what is non-toxic; the novel takes us to the terrains of human psyche leaving us with cues to rationalise the 'uncanny' besides myriad other possibilities.

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## **Poetry as a Counter Portrayal: The Gay Factors in Jayan Cherian's Poems**

**Abstract:** Around a dozen or more poems, in Malayalam, by noted film maker Jayan K Cherian, authored in early 1990's, have substantial and vivid indications of queer elements with regard to same gender affection and homosexuality, the vigorous imprints of which is rare in the arena of popular literature in India. As the author narrates notions on machismos with non-subtle scores on the male-male desire and intimacy, besides bodily depiction of masculine arousal and sanctified affection between men, they serve as the pulling wheels of rainbow representations like never before in contemporary Indian literature. It is also notable that his characters in the poems are not only limited to engage their physical intimacy within domestic spaces, but also they depart from the heterosexual injunction of privacy that abases them through isolation.

The representations of gender and sexuality identities, in the literature often could confront heteronormativity, the proceeding in which not only the deep rooted homophobia is questioned but also the practice of racism is queried. As queer activists and the LGBTQ human rights movement moil for acceptance the poetic metaphors, be at their miniscule mark can serve as substantial slabs as writers place their imagery with regards to conclusive images of gender and sexuality elements, an archetype of which is the queer representations in Jayan Cherian's poems, documentaries and feature films. On the grounds of available writings of the distinguished and internationally honored poet and film maker, the abound narratives, on gender, body, sex, love making, homosexuality etcetera, in the author's poems are deliberately inspected in this study. The manner in which the poet stitches homo-erotica in his series of poems over a few collectives named 'Like it is', 'Polymorphism', 'Axis of Combat', 'Journey on the Orbit of Verse', etcetera, wins over the debate that gay eroticism versus gay acceptance, based on the portrayal of homosexuality in popular media. A meticulous search on how the poems have incorporated comprehensive components on gender roles, body and sex, sexuality and queerness are also done as a part of this paper with reference to the visual elements the poet did hyphen in his successful attempt in the field of documentaries and movies. Being a very strong ally of the queer community, Jayan Cherian's writings are definitely top notch not only for their pertinent details of same gender desire but also for the queer interpretations of human knowledge with respect to sexuality as well as the relations between the elements of faith, traditions and culture.

### Poetry as self representation

In contrast with prose, poetry can offer queer representations at the imagery level or the disguised as the latter treats the readers with multiple possibilities of readings, specifically when it comes to anti-oppressive notations of sensitive topics like sexuality. Over the history of literature the notion that sexual orientation can precisely define who a person is has been profoundly challenged by the onset of queer politics and various literary works stood ahead for their vivid markings on LGBT lives though they faced stringent criticism from arenas of queer activism and queer theory. Ginsberg's writings and poems puts forth a bridge from the poststructuralist critique of imperative gender and sexuality ideals to the need for societal solidarity, addressing concerns of the sexuality minority, who find performativity theories of identity impractical or damaging. The debatable claim by many critiques that the representations marked by poets and writers throughout their extra ordinary writings are either disguised or validating announcement of the poet's sexuality identity, with references to the destabilized genders and sexualities that peek from the superficial and core of their writings, together with the stigma attached to disobeying the punishing imperatives of normativity, had always challenged the literary compositions with queer notes from being widely recognized.

While certain poets like Allen Ginsberg, in his poem 'Howling Masculinity' did attempt to 'let the gay masculinities avoid the essentialist concept of repressed but previously existing subjects and demonstrate a useful opportunity for converging queer and gay work', Adrienne Rich's writings has one focus 'to democratize and pluralize sexual representations, as the minority subjects continue to be invisible or marginalized'. As gender particularity got overlooked in many postmodern and queer theorizations, self-representations by queer individuals emerged and evolved in arena of literature too, Allen Ginsberg, Edward Albee, Jeff Baron, Alan Bowne, James Broughton etcetera being a few among the pioneer poets who were gay.

Even though initial embodiments of queer lives in poems have earned sparse but favorable reviews, with the enduring portrayal of struggles of homosexual beings within and against ideological establishments through intimate and acuminate acts of self-representations the queer movement gained a novel fortitude in the literature sphere. If James Broughton's lines in his work 'Sunshine'- 'I am for sexualizing everything: education, politics, institutions, religion and In fact, I would love to see sexual love implicit in all acts of human interchange'-was a vision ahead of time for the ever surging need to include the other sexuality identity in the spectrum of normal heterosexuality, Jeff Baron's play writings encompassed the pains of religious customs and social norms that alienates the 'other' category of sexuality. As these poets and the clan of known and less known ones from French, Greek

and Urdu literature came up with significant narrations in a rigorously esthetic manner with elegant elements of same gender affinity the readers' voyage via the words capes presented them a better glimpse of homosexual lives besides leaving less traces of embodied sexuality consciousness. In the new age, where gay men in parts of the globe where homosexuality is a taboo or under illegal category, lives in the edge of anxiety and being dislocated from heterosexual social/sexual norms, literary representations can characterize their particular and collective voices- a visible significance of which is a close step towards fundamental equality and eventual integration. Following the stringent reviews that sexual practices and their representations had to have little need of secrecy, many writers had subtle representations of queer lines with too much concealment, many other poets had profoundly examined and questioned hegemonic orthodoxies regarding sexuality within urban/rural, heterosexist plot and celebrated eroticism and love through descriptions of sexual acts and fantasy that might remain distinctly uncomfortable for many heterosexual readers. An apparent social drift was a major highlight of Allen Ginsberg's queer themed poems, which catalyzed the American gay pride movement in the second half of 20<sup>th</sup> century. 'Howl and other poems' by Ginsberg, which saw light in the 1950s, had elements on the author same gender desire and the urge for equal rights.

A line from the Howl poem- 'Bursting from walls, screaming on their knees in subways, balling in parks, Waving genitals on roofs, and finding pleasure in the nightmare of psychiatric wards'- which is analyzed by major critiques as words of subjective disobedience, catered ripples of rebellion and liberation while almost avoiding the postmodern destabilization of the subject. Howl, is considered as a confession/coming out attempt, of the author, throughout which the sexuality identity as a soul element had been scribed. Adding to the importance of self representation, Ginsberg' preference for non-fluid representation of gay identity offered effective counterargument (Duggan, L-1994) between gay activists and queer theorists, who contend the fluid nature of sexuality; while his portraits of gender and sexuality brought disappointment to the academicians who stick to the simplistic biological definitions of gender and sexuality so frequent in popular media. The poet' rigorous chirography paved way to later 'visibility' factors and as Congressman Barney Frank (Sheff, 2011) for example, featured recent political progress for gays and lesbians on exposure: that "people are out. Allen Ginsberg's work, through honest appreciation and his own constant advocacy, was taken to speak for a generation and decades later the poets' life was brought to silver screen as the Hollywood hit 'Kill the darlings' portrayed the poet' frankness towards the area of inquiry.

### The dislocated homosexuality consciousness- Portrayals in Indian perspective

Since the diversity in gender and sexuality have been a perplexing yet curious query, for the ones in the land who often stay proud over the verse Unity in Diversity, queer writing in Indian literature is not any beyond the initial stage. Though many historians have obstructed the view and argue that the Indian archive has several visible examples of discourses around queer sexuality, the arguments are often centered on representations of only homosexuality of situational gender bending attributes in the epics, than gay and lesbian identities. The Indian identity remained further dubious because of its tradition versus modernity impasse coupled with religious tension. If Twentieth century India still frames same sex desires as an import from the West. Structured by this myth, ‘most twentieth century texts that represent same sex desire, strive to reinforce an imagined pure Indian-ness of manhood or womanhood’, there is almost nil queer representations in popular Indian Poetic space, a discrepancy to which is Jayan K Cherian(JKC)’ poetic masterpieces. As far as visual media is concerned the much concerned plea from the queer community that -‘the rare depictions of LGBT people tended both to cleave anyone homosexual/transgender as victim or villain and to boost humiliating stereotypes and caricatures: gay men as effeminate and lesbians as unattractive man-haters’- holds true to an great extent. Adding to defense a proper recognition and representation of homosexuality in Indian mainstream media/films would happen when the makers start characterizing the minority with extra fuzziness and promotions of alternate movies with more accepting portrayals like same gender affinity than limiting queerness as situational or influenced or confused or a choice in accordance with the three decades long queer movement in India. While on one side, Heterosexuality and homophobia organize the structures in which we are immersed, so pervasive that parallel sexualities become almost invisible; the attempts from “real” gay or lesbian individuals having own stories, narratives tend almost and always to rein scribe gayness as innate deserves further popularity at all levels of societal influence. Marginalized identities are not just oppressed by power; they are also, as Foucault points out, constructed by those very same power relations. Thus, there is no doubt that these new representations of queer characters and of heterosexuality will give birth to new meanings and new omens linked to queer sexuality.

### The outstanding elements on male body in the poetic collectives

Rather than dubious beings the homosexual individuality deserve and has been seeking tracks of representations, the same way heterosexuality had been found as the one and only attractive form of desire , love and sex. Irrespective of theoretical paradigms and criticisms from scholars Jayan’s poems stand well advanced in the literature politics in India, for most of his literary works adamantly oppose the constraint to observe norms of all kinds (sexual, social, cultural, etc.). The poet’ perception on buffed, hyper toned, sexualized and exercised body not only breaks all stereotypes of gay men

being gimpy, flamboyant, sissy body in performance; but also presents how they to perform alternatives to stigma management in everyday life. The author's work 'Polymorphism'(pages 13-15 of JKC poems), written 4-5 decades after the subject of writing, the Stone Wall riot, is a mesmerizing reading for it places the American LGBTQ movement in time frame post the issue. If Ginsberg could foresee the movement in America through his poems, Jayan represent the polymorphic acumen, with respect to the gospel of Mathew, which is another alluring point as Christianity has always contradicted gay rights in name of faith. As he draws the presence of Jesus in the last supper night among his twelve disciples, a homo-social space of the Divine' son is been narrated and the provocative words of Jesus kissing the legs of a dozen men is found to be fetish - powerful counter-narrative to the Catholic Church's homophobic dogma, and turns gay culture's idolizing of popular male figures into a cynical act. Polymorphism also throws light into the concealed fact that Jesus' interference, in form of kiss, to bring the dead Lazar back to life as a same gender affinity. Four instances of kissing mentioned in the poem, one of Jesus kissing the disciples legs, another of him placing lips on dead Lazar, yet another of Jude spying the Christ and the kiss of bullet hitting gay men in the Stone Wall gay bar bisect the homosexual history all the way from the stint of Christ till the riots, there by enlightening the readers with the actuality that certain form of affection brings harm to the ones involved in the act.

In another brilliant piece of writing 'Schizophrenia', the inclusive narrations like the candle inserted in the butt of a prisoner, the non- delineating mystery of genetic blue prints, the howl of God for his sense of nudity and the flaccid penis of God are rare in global literature an unheard in Indian poetic perspective. A matter of disappointment is that JKC' poems might not be quite crowd-pleasing in the Indian Academic arena. The flaccid male organ of God at times heavily reminds the 'Being Single Male' nature of the creator, the discharge of the aggressive male power and the much debated philosophy of whether gender lies in the brain or between the legs besides intruding the most known 'Size' based masculinity(Angus McLoren, Page4) of the erected male organ. The only form of male sexual act, with regard to patriarchal brains, the penetration been not linked in these lines of the poem questions the dominant nature of manliness and uplifts the hardly questioned gender and sexuality of the Almighty. In 'The liabilities of the Buddha' mentions on the foreskin and testis are yet another not so common footnotes of male private parts and very interestingly and co-incidentally JKC' latest feature film has a phallus as the title logo. When scholars and critiques examine phallic imagery in terms of eroticism, pornography and sexual orientation, considering the apostrophic uses of the phallus as a prime component of a broader study of sexuality, a unique insight on the artistic examples of a phallus endowed with magical and protective properties is given in JKC' works and gives perfect example that how beautifully phallus can be in terms of artistic imagery and adorns walls of



gay spaces. The use of phallic symbol in Greek and Egyptian myths, as per research studies denotes path to heaven to protection from the evil and which contradicts with Christian faith for the latter hardly holds information on sexuality as an identity, can be seen as a stringent objection of the poet towards religion's confrontation on the rights of the homosexuals. A point that was found missing in JKC's poems was any mention on the 'Siva Lingam', the widely worshipped form of phallus, in India, which is hardly considered as homo-erotic.

By entrapping male and female body parts in poems, poets usually communicate in a linear manner, regarding the active thoughts on idealized and non-idealized images of body and its organs and as far as queer topic is considered authors incorporate sex organs to express their extended concern to address homophobia, gender stereotyping and discrimination of then gender and sexuality minorities. JKC is no different from the above said clan as he literally pen body, as such as an individual system with all senses including sexual needs, than an objectified compound of flesh and blood. The poet uses nipples, buttocks, chest, cleavage, anal and oral orifices, fingers, lips etcetera there by defending the much celebrated norms and normality of hyper heterosexuality in every possible way one could besides enough synecdoche on feels of touch, kiss, penetration and related sexual acts, though few might read them as hyperbolic representations. The lines "*How mutilated, see, is Mahomet; In front of me doth Ali weeping go, Cleft in the face, from forelock unto chin*" – from JKC's poem on Buddha (pages 21-23-JKC Poems) would be found outrageous for the religious, better still, is a scarce notation of the same gender friend of the prophet weeping for the latter. In a different poem 'Solid, Liquid and God' (pages 24-26, Poems of JKC), the ejaculation of silence from God's lips, the drop of lust in God's eyes, you will be online with god etcetera are spelled out, which are firm interpretations on the importance of the sexual complexes, though one must not, of course, exaggerate it to the religious and faith exclusion. To interrogate the unnecessary interventions of Indian censor boards for films with explicit contents his very short poem 'Censor board' (page 36, JKC's poems) deploys the nudity of a mother, of whom one necessarily does not find element of pornography.

There can't be a sensational line than "*The gigolo from the Dominical Republic stands in grace with ass cheeks spread*" as read in the poem 'the Great Great New York, which obviously is the extreme diagram of homosexuality among the public, which the gay community hates to be outlined as for such layouts adds to the existing misconceptions of the general Indian public that being gay is all linked with being sexually starved and submissive. The same poem besides having the challenging question on the doubtful deeds of nuns in name of charity – as the lines 'the charity club for the nun to whore' say, also points out the possibilities of religious congruencies where priests dwell in the social nest of same gender beings and

where pedophilic acts occurs the most, which are yet an unsolvable criticism the Catholic Church faces at the global level. The phrase '*The police raped the brown Nigar, who starved to death, his circumcised penis was kept for lament*' is way too a best example of how the White and Elite Classy Americans treats the Black, a case which is not distinguishable in other parts of the world too as the high class folk ill treat the less privileged sub castes. No wonder why queer movement goes on hand with human rights campaigns of the oppressed caste minorities in India, which is briefly discussed in another chapter in this paper. The dreadful truth of few cases of Oedipus Syndrome also is handled in the section two of the poem, though not in any queer tint, yet needs mention as the father could not tolerate his son' lustful desire for the kids gorgeous mother. Adding to the heap of homosexual markings in the poems, comes the line '*I don't bend in Brooklyn as Iosif Brodsky*' soul still haunts in the city' in the last section of the poem on New York.

To a further and utmost level the poem 'How to know a Man' elaborates the process of knowing a man, from his behind- a solid marking on anal sex, which is often indigestible for the hetero-dominants, who fear lack of the submissive gender while performing Male-Male sex or the lack Man' presence in female-female sex. This poem for its vivid narration of Men making love has this simile of erected penis and an asteroid, which in matches the gay slang of masturbation and 'Breaking the barriers of the firmament and gaze the nudity of planets' is a definite idea to explore the body. Yet another short poem 'The gender of Tree' is a clear cut pursuit to signify the gender neutrality of living beings in the planet earth. An unavoidable gaze is in the poem 'being Neutral'(Pages 68- JKC poems) can be deciphered in multiple manners, for the poem has the curious and repeated enquiry 'Are You Gay' from the side of a doubtful wife to his Artists husband after realizing his works are mostly homo-tinted and his lack of interest in her body. The artist who doesn't plainly states his sexual orientation can either be gay or an ally who employs his artistic talent in support of gay lives. JKC' poems of 'Free Verse' style lack the traditional internal rhymes but substantial paradoxes of homosexuality, male body, gay desire and the related oppression faced

#### Faith versus sexuality

Embodiments of same sex desire, which are antithetical to social manifestos which in turn are molded upon faith based moralities, are often prohibited to take routes of new forms of expression. Jayan Cherian's avant-garde writings can be tagged as 'poetic of authorship' for their unconventional mode of challenging faith and sin. Jesus kissing dead Lazar, who comes back to earthly life, is a threatening case of skepticism for the believers, with link to un-negligible possibility of same gender affection of Christ. Christianity, per se, confide on the Male identification of Almighty while Hinduism has depictions of gender inclusiveness on the Divine bodies of worship. Setting aside the authorities of contemporary Malayalam literature, which rarely touch

the topic of homosexuality, Jayan's anomalous attempts admits the reader to contemplate themselves on how 'faith versus sexuality-as a sin' challenges human daily lives. No delineating readings are popular in Malayalam literature that specifically handles the worry and woe of homosexual individuality, which finds conflict between same gender love and theological edicts which are mostly framed by medieval Christianity. The Catholic Church neither, which recently announced sympathy towards gay minority and stay mum to the agreement that those who forbid civil union of same sex partners are false teachers who propagate hostility towards homosexuals, was also linked in popular literature from Kerala in terms of gay identity. JKC poems, which have few mentions on God's body and ejaculation, both which are unconceivable words for the faith based groups, factually recites the undeniable truth that sexuality is part of one's core identity and same sex orientation is certainly a characteristic neither a distortion nor a sin. The much alluring nature of sexuality, which negates with the celibacy vow of the priests and nuns and threatens the Church and most often, finds representations as the erotic choice of homosexual priests than maintaining and not maintaining chastity between carnal and spiritual love, is also ferociously handled in JKC poems.

#### Homosexuality versus homo-erotica

Civilian consciousness can camouflage the sexuality identity of people, residing in mother lands, for whom often readings and representations from the West serve as modes of absolute afflatus. JKC's poems, though in Malayalam have influence of the West in terms of homosexual indications and which bisects the concern of eroticism over sexual intimacy. While the ideals deployed in the poems, I as a reader perceive as residues of homosexuality, for many they may stick as homoerotic for their unusual pattern of narration in relation to sex between men. 'The Burning Love on hips' as mentioned in the poem 'Polymorphism' is a scarce inscribe in literature, pertaining to homosexuality. It also reminds how curves stay as figures of attraction to gays too. 'Cleft in the face from forelock unto chin' is one other attractive element of male figure. For many readers, whose sole perception of beauty is limited to symmetric features of female body, the above mentioned narrations may be matter of obscenity. If one cannot find clarity between homoeroticism and homosexuality from JKC poems, they need not be explained as homoeroticism in the author works only binds on to how same-sex desire and love can be shown in arts, and as in this case, literature.

For a reader who is not used to queer literature readings it would be harder to decipher the erotic elements. Since the homoerotic theme is so tangible the references to self realization about sexuality could make the men so afraid and secretive, which always happen in least tolerant societies like Kerala (as far as homosexual lives are concerned). Where as elements like 'the incisor of Galileo, Deep fried Bruno, The foreskin of a Jew, the blood stained

cotton wire of Vasco Di Gama' seems neutral for homosexual readings yet stay curious with its notes on parts of male body. The poem 'Censor Board', though merely questions the moral minds of leads of censor boards, which are a frequent sight in Indian filmdom, when it comes to heated topics of recent social concern; relates well with the hurdle gay visuals need to pass through to get mainstream representation, for such visuals are misread as only homo-sex-erotic statuettes. Jayan uses homoeroticism as a tool to open a new possibility for questioning heteronormativity through his poems, counterbalancing homoerotic tensions and homosexual desires, giving better insight on understanding of homosexuality. The author is also able to vacillate between ends of a hostile society to an intolerant, with separate voices on expressions of same gender desire.

Of particular interest to this paper, is the archive of depictions on homosexuality, per se, with regard to the prominent facet of manliness. In particular the narrations on male body parts and involvement in intimacy with same gender rather than taking the submissive role, the object of desire finds an equal space that heterosexual markings do have in literature over periods. The plausibility of urban and cityscapes from the United States could be verified along with the gay identity, as evolution of being gay as a modern identity and the contribution of America towards the human rights of the LGBTQ community. To be clearer, his work does not actually portray characters struggling with their sexual orientation or encountering problems, rather intends to catalogue the act of men loving each other and engaging in sex. Nevertheless, in an era where most attempts of juxtaposing the increasing visibility of homosexual folk emerges as bifurcated responses of unstable characters in mainstream media, Jayan's poems depolarizes the hegemonic heterosexual masculinity. Jayan's poems, which invert all notions on masculine composure and revoke its transcendences, do not leave readers as message hunters.

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**Assertion of Identity in the Selected Poems of Kamala Das**

Abstract: The understanding of the self is a significant aspect in our lives. Society plays a pivotal role in molding one's persona. The present paper intends to study about the assertion of identity in the selected poems of Kamala Das, the most celebrated Indo-Anglican poet of post war period. The influence she exerted on her contemporary writers and readers was tremendous. Her poems have a genuine beauty and innocence. In fact, she waged a literary war with her critics. Her major poems *An Introduction*, *The Looking Glass*, *The Sunshine Cat*, *The Old Playhouse*, *The Freaks*, *The Prisoner*, *The Dance of the Eunuchs* and *My Grand Mother's House* are taken into consideration for the analysis.

Search for identity is a constant practice of understanding oneself and the environs. It is the result of looking at one's actual complications rather than self deliberately trying to discover identity as an end in itself without concerning for the issues that one faces. In fact, quest for identity is one of the major themes in Indo-Anglican Literature and one of the major apprehensions for women in every age is it ancient or modern. The theme of identity is often expressed in Indian English literature so that the readers can intrigue themselves and relate to the characters and their emotions. It enables the readers to understand that a person's state of mind is full of grueling thoughts about who he/she is and what he/she wants to be. People can try to transform their identity as much as they want but that can never change. The Indian women are caught in the whirlpool of a soulless world of fading individuality.

Kamala Das has always been true to herself in expressing her thoughts and feelings. The courage she exhibited in framing poems with autobiographical elements was immense. Female writers of her time were reluctant to talk about their inner feelings and women were denied of equality with men in the society. Jaydipsinh Dodiya observes: "Kamala Das has craved out a place for herself; she is assertive, bold and frank. She tears apart the hollowness of the Indian society where hypocrisy and paradox co-exist"(8). She was so determined that she could divulge the mental agony, anguish and yearnings of traditional Indian women of her time through her poems. She raised her voice against the patriarchal society with her powerful language. She wanted to make the ordinary Indian women from the iron grips of

patriarchal society. She says: “A poet’s raw material is not stone or clay; it is her personality” (88).

*An Introduction*, an autobiographical poem that appeared in her anthology *Summer in Calcutta* in 1965, talks about the plight of an ordinary Indian woman who strives to assert her identity. It deals with the social and gender prejudice, dominance and male superiority. As a teenage girl she struggled hard to establish her identity. The narrator of the poem tries to wage a literary war with the male chauvinists. The subjective stance of the poem makes it much more assertive. The repetitive use of *I* in her poems signify her unique language to assert her identity. She attacks the male dominated society for their supremacy over women. She says:

I don't know politics but I know the names  
Of those in power, and can repeat them like  
Days of week, or names of months, beginning with Nehru.  
I am Indian, very brown, born in Malabar,  
I speak three languages, write in  
Two, dream in one.(119)

Das searches not only her identity but also the uniqueness of her writing as divorced from predetermined concepts. She was innocent; and she knew that she grew up only because to the others, her size had grown. However, the emotional frame of mind was essentially the same. Married at the early age of sixteen, her husband confined her to a single room. She was ashamed of her femininity that came before time and brought her to this predicament. That is the reason she was crushed by the weight of her breast and womb. She tries to overcome it by changing her appearance- cuts her hair short and wears boyish clothes. People criticize her and tell her to 'conform' to the various womanly roles. They accuse her of being schizophrenic. They confuse her want of love and attention for insatiable sexual craving.

Das also describes her encounter with a man. She qualifies him with not a proper noun but a common noun-“every man” to reflect his universality. He defined himself by the “I”, the supreme male ego. He is tightly compartmentalized as “the sword in its sheath” thereby exhibiting the power politics of the patriarchal society in which we all thrive. It is this “I” that stays long away without any restrictions, is free to laugh at his own will, succumbs to a woman only out of lust and later feels ashamed of his own weakness that lets himself lose to a woman. Towards the end of the poem, a role-reversal occurs as this “I” gradually transitions to the poetess herself. She pronounces how this “I” is also sinner and saint, beloved and betrayed. As the role-reversal occurs, the woman too becomes the "I" reaching the apex of self-assertion.

Majority of Kamala Das's poems depict rebellion against the regulations of society. She was labelled as a literary rebel who strived to eradicate the social injustices against women. She tried to balance the rhythm of life by accepting different faces imposed by the society but reacted against the strict norms advocated by the patriarchy related to her writing style. She was the true representative of the female group who needed liberty and equality in the post independent India. Women during her time had their own needs and ambitions which they tried to acquire by standing inside the circle drawn by the male sect. She employed the confessional mode to transport her thoughts and perceptions about the female liberty. Her treatment of varied themes enabled her to portray the destiny of typical Indian female society. She struggled hard to adapt with her mental agony and express her *self* through her works very overtly. She undertook the task of writing as a solace to express her distress.

*Decendants* (1967) is a collection of poems. *The Looking Glass* is a thought provoking lyric which opens up the theme of love but tries to show forth the underlying meaning in the existence of women and her reliance on her partner. Women have surrendered her femininity and gifted him everything to show that she is a woman. The poet strives to express her identity as a woman through her powerful lyric. She says:

Gift him all,  
 Gift him what makes you woman, the scent of  
 Long hair, the musk of sweat between the breasts,  
 The warm shock of menstrual blood, and all your  
 Endless female hungers. (13)

The poem *The Sunshine Cat* she unfolds the dejection she feels through out her life due to the physical relationship with her husband and her male lovers. In "The Sunshine Cat" Kamala Das speaks of the injustice meted out women where again the dominant motif is suffering. She believes that the society is hostile to women and that they are humiliated in all possible ways (299).

She craves for the eternal love and affection from her family and society. *The cat* in the poem signifies her feminine existence on this earth. She longs for love from her husband which he fails to impart to her. She calls him "selfish" and "coward" and attempts to be his true sexual partner by assenting her womanhood. But her husband is a mere watcher of her sexual encounter with other lovers. She says:

They did this to her, the men who know her, the man  
 She loved, who loved her not enough, being selfish

And a coward, the husband who neither loved nor  
Used her, but was a ruthless watcher, ... (42)

Kamala Das' experience of love and marriage becomes traumatic and further intensifies the identity crisis in her feminine self. The poem, *The Sunshine Cat*, invokes a vision of this self:

Noticed that the cat of sunshine was only a  
Line, a half-thin line, and in the evening when  
He returned to take her out, she was a cold and  
Half dead woman, now of no use at all to men.(121)

The poem describes the feminity of a woman as defined by sentimentality and as opposed to masculinity which is devoid of emotions. In this poem, the poetess fumes over the disappointment in her love life. The ones who took advantage of her emotional instability are termed as 'men' in general who inevitably included her husband too. He turned out to be a mere objective observer without any emotional attachment. Being selfish, he did not exhibit the slightest display of love. And, being cowardly he did not dare to give in sexually to her as it would mark the demotion of his ego-his perspective of masculinity. He was a persistent onlooker to the extent of being insensitive for he watched her encounters with other men like a carnival affair. This is why Kamala Das employs the word 'band'. She "clinged" on to this band of "cynics." The word "cling" is very significant because one clings only out of desperation. Thus, her life revolved around the egocentric people. Nevertheless, she "burrows" herself in the chest of these men suggesting a temporary refuge for the poetess to render herself secure as long as it lasted. The hair on their chests was like "great-winged moths" that came like parasites between them. The lovers were younger than the poetess and told her that they could not love her but could be 'kind' to her- an unbecoming attitude on part of these superior lovers as signified by the word 'kind'. In this poem, the husband jails her in a room full of books. However, what Kamala Das longs for is not intellectual company but emotional camaraderie. Her only ray of hope is the streak of sunlight beneath the door: the sunny impulse in her. Nevertheless, as her life approached its winter, her husband notices one day while locking her that this streak had reduced to a thin line. The evening made him realize that she had mellowed down, to some extent, due to age and partially because of her despondency. The spark in her had died away. Hence, she was of no use to any man indicating that the sole purpose of the woman in a man's life was sexual gratification.

Indian society during Kamala Das' time was conservative in its thoughts and deeds. Her undisguised expressions shuddered the ordinary readers of India. She dared enough to talk about her private life and emotions. *The Old Playhouse and Other Poems* appeared in 1973. The title- piece, "The Old



Playhouse,” tells us that love is perhaps no more than a way of learning about one’s self or the completion of one’s own personality. (14) The poem *The Old Playhouse* pictured the authority of man and the subjugation of women. She says:

You planned to tame a swallow, to hold her  
 In the long summer of your love so that she would forget  
 Not the raw seasons alone, and the homes left behind, but  
 Also her nature, the urge to fly, and the endless  
 Pathways of the sky. It was not to gather knowledge  
 Of yet another man that I came to you but to learn  
 What I was, and by learning, to learn to grow, but every  
 Lesson you gave was about yourself. (1)

The male dominated society never paid attention to the longings of women. She analyses the situation from a subjective point of view and voices her disappointing nuptial relationship with her better half. She measures herself as a *swallow* and her partner is a *captor* who tries to domesticate and control her. She strains herself to exhibit her womanliness with the help of her powerful language. She came to her husband’s home to frame her personality and identity. But he wants her to forget about her own persona and the freedom she enjoyed before marriage.

Kamala Das’ open and frank treatment of female sexuality is without any sense of guilt and imparts special power to her writings. Love and sex in her poetry symbolize the fractured realities that she encounters in her actual life. She speaks for a woman who is in search of love. Kamala Das feels that a woman’s role as a daughter, a wife or a lover echoes the victimization in relationships. Therefore, she rebels against a deliberately formed concept of relationship. According to her, women are not at all promiscuous. The prevalent notion of male supremacy is brutally shaken by her who challenges the usual ideological discourse of sexism and love. She reveals her own victimization to the carnal desires of a young man. Her poem *The Freaks* liberates the woman from the caged construct set for her by man and depicts a picture of love that is full of dirt and filth as the man ensconced in sexual intercourse turned his sun-stained:

Cheek to me, his mouth, a dark  
 Cavern, where stalactites of Uneven teeth gleam, his right  
 Hand on my knee, while our minds  
 Are willed to race towards love;  
 But, they only wander, tripping Idly over puddles of  
 Desire. ... (136)

‘Puddles of desire’ indicates her unfulfilled sexual desire as her heart remains ‘an empty cistern’ which is incapable of holding love. The cistern is rather filled with coiling snakes of silence that creep up on their very being. The snakes are symbolic of poison and their coiling represents a maze from which the poetess has no escape. The teeth hanging from the roof of his mouth appear as uneven as stalactites depicting the lack of warmth in her relationship. As they endeavoured to pursue the goal of love, they trip over puddles of desire for if the person wanted to really love her, he would have succeeded and lethargy would not have obstructed their love making.

The poem is highly subjective and expresses the strong desire to be one with her partner. But she finds him very passive in evoking sexual passion in her. She realizes the failure she has encountered in her life after getting married to him. She depicts the unhappiness and failure in her nuptial relationship. She is full of energy and “flamboyant lust.” She says:

... Who can  
 Help us who has live so long  
 And have failed in love? The heart,  
 An empty cistern, waiting  
 Through long hours, fills itself  
 With coiling snakes of silence ...  
 I am freak. It’s only  
 To save my face, I flaunt, at  
 Times, a grand, flamboyant lust.(11)

She uses words with much precision to create a new style and excellence in poetry. Her female figures try to break the chains imposed by the patriarchy. The speaker of the poem is a lady who yearns for true love. She hesitates to follow the path paved by the male sect. She yearns for a liberated society and culture.

Kamala Das stunningly depicts the despair and desires of fellow women in her verses. She complains against their suppression and wants to release them from the pigeonholes of their colonized status. She depicts the female experiences, be it the pain of an unfortunate marriage or the desire less submission in sex or repulsive treatment at the hands of the male. The pursuit for love and individuality is a recurring theme of her poems. She believes that women are not just sexual objects but as human as men and have their own feelings and aspirations. Consequently, she labels her women characters in such a manner that they assume the special power and significant status. She presents them as true lovers, mothers, sisters and saints. She always tries to search the true identity and dignity of women. Her most significant poem *The Prisoner* reveals her quest for essential woman:

As the convict studies  
 His prison's geography  
 I study the trappings  
 Of your body, dear love  
 For I must some day find  
 An escape from its snare.(38)

She draws a comparison between the prisoner and a woman. They are involved in erotic activity. While the former wants to escape from the limits of prison and the latter desires to learn the "trappings" of her lover's body.

*The Dance of the Eunuchs* tunes the downgraded to a spiritual pulse, dancing in abundance to affirm that they neither belong to this world nor that. The poem exposes the emptiness of Das' loveless life and is symbolic of the spiritual aridity of her being. She utilizes the imagery of the eunuchs- the very emblem of sterility. The poem, far from being an aesthetic extravaganza, is rather a spectacle that is looked down upon. Das starts the poem by exclaiming that: "It was hot, so hot, before the eunuchs came." Climate change is not a matter of concern for them, as they are always subjected to the cold air and frigid responses. The anklets just jingle and jingle without any rhythm to it. They are indeed a spectacle with their 'flashing eyes' beneath the fiery gulmohar. The gulmohar is a beautiful tree that is juxtaposed against something deemed unpleasant. She sings:

To dance, wide skirts going round and round, cymbals  
 Richly clashing, and anklets jingling, jingling... (81).

They have to carve tattoos on their face, as the face of the eunuchs will be the only place that will be explored, that too, by disinterested eyes. Some were dark and some were fair. The songs were harsh due to their coarse voices; they sing of 'lovers dying' and 'unborn children' and it is a fact that for them, both lovers and children are remote possibilities. While some beat their drums, some beat their 'sorry breasts'. The breasts are 'sorry' either because they are very small or because they out of place according to gender. They wail and 'writhe' in vacant ecstasy. The elation is vacant reflecting the vacuum in their life and the hollowness of their existence.

Were thin in limbs and dry; like half-burnt logs from  
 Funeral pyres, a drought and a rottenness  
 Were in each of them (86).

Far from being shapely, their limbs were lean devoid of life like half-burnt logs from the funeral pyre-aptly symbolic of the death of Death. Not only were they overcome with drought, they were also rotten, as if in a state of

decomposition. A thing tends to decompose due to lack of utility. They have no utility, no function to perform in society, hence they rot. Crows as though foreboding some natural disaster stood still and kids watched 'wide-eyed' in shock and not in awe. The eunuchs are termed 'poor creatures' in condescension. Their dance, far from being rhythmic, is like going into convulsions, an inexplicable hysteria that scares the spectator.

Das's *My Grand Mother's House* conveys the sweet memories of Das's ancestral house that was filled with the all-pervading presence of her grandmother. It was here that the poetess received unconditional and selfless love. With the death of her Grandmother, the house ceased to be inhabited. It now became an isolated and remote entity as is reflected by the phrase 'far away'. Das asserts that with the death of her grandmother, silence began to sink in the house. The poetess, at that point in time, was too small to read books but emotional enough to realize the true feeling of love. With the death of the Grandmother, her life that was earlier filled only with emotions becomes numb. Her veins become cold rather than warm. It is as cold as the moon, the moon being an emblem of love. She sings:

There is a house now far away where once  
I received love..... That woman died,  
The house withdrew into silence, snakes moved  
Among books, I was then too young  
To read, and my blood turned cold like the moon (131)

The worms on the books seem like snakes at that moment, in comparison to the size of the little girl and in keeping with the eccentricity of the situation. The poetess now longs to 'peer' at a house that was once her own. She has to peek through the 'blind eyes' of the windows as the windows are permanently closed. The air is frozen now, in contrast to when the grandmother was alive—the surroundings were filled with the warmth of empathy.

Das claims that in her search for real love, she had now become wayward. She tells her husband that she who is now desirous of genuine love, received at one point in her life, absolute love in the form of her grandmother. It is quite ironic that she addresses her husband as "Darling", and talks of the lack of love in her life in the same breath and tone. Her pursuit of love has driven her to the doors of strangers to receive love at least in the form of 'a tip'. Previously she was 'proud', as she did not have to compromise on her self-respect. Now she has to move in the maze of chauvinistic union and beg for love in the form of change.

Kamala Das presents a realistic portrayal of her own hopes, aspirations, frustrations and ratings in her poems. Her open and candid treatment to the female sexuality without any sense of guilt or shame makes her a bold and

daring poetess. She makes no attempt to conceal the sensuality of the human form; her works celebrate their joyous potential while acknowledging the concurrent dangers. She urges the women to give their men 'what makes you a woman'. She leaves no stone unturned to expose the subjugation suffered by all women in patriarchal society and also reveals that it is not only she who is in quest for true love but every Indian woman has the same fate. Her negative and dismissive image of a man in her mind as an instrument of corruption, a symbol of corrosion and the demolisher of the female chastity, is not hers alone but holds true for every Indian Woman. The overt treatment of the theme of sexual relationship between the poet and her lover presents beauty and vitality to her poems. The lady who is in search of unconditioned love in her poems exhibit a powerful identity. She is capable of imparting love and affection to her lovers not forcefully but willingly. Her poems reflect her feminine sensibility and expression of identity. She depicts the longings and exasperations of women through her poems. Her male characters are the symbol of domination and brutality. She exhorts women around the world to express their own self to battle against the patriarchal society.

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## **Search for the Riddle Named Ivan in Dostoevsky's *The Brothers Karamazov***

Abstract: The quest for man has been a perennial theme in literature and writers all over the world have always raised questions concerning it. Studying and trying to answer such questions are the task set before philosophers, thinkers and writers. Fyodor Dostoevsky, the famous Russian writer has also taken part in the said search and has contributed through his writings but, of course, with his scope and limitations. Since, Man is a phenomenon that can be studied from different perspectives; there are no ready-made answers available. One has to fathom the vast theme with some tools from the entire ocean of enormous possibilities. People are found in the world as well as in literature as if they are following some principles of their own. Most of them are unaware of such principles. Some people by their lifestyle appear to be intellectuals. They seem to follow some unknown drives to satisfy their psychical needs. A close analysis of Dostoevsky's one such riddle character - Ivan - of the novel *The Brothers Karamazov* is the topic of this paper.

The concept of man has been a recurrent theme of quest undertaken by philosophers, theologians, sages, intellectuals and writers throughout the centuries, all over the world. In ancient Greece, holding a lamp at noon in the market place, philosopher Diogenes said, "I am searching for man". This picture, though strange, stands as an eternal sign of the above-mentioned quest *of man for man*. The Holy Scriptures and the great Masters have always paid attention to the importance of the study of man. The core advice of Socrates is: 'Know thyself'. The Upanishads also declares: 'Know thyself' (*atmanam viddhi*). The Holy Bible depicts man as 'the image and likeness of God'. Confucius in China teaches that all thoughts and theories of human activities should be based upon a proper understanding of man. Pope says that the noblest study of mankind is man himself. Bertrand Russell in the introduction to his *History of Western Philosophy* asks some crucial questions: "Is man what he seems to the astronomer, a tiny lump of impure carbon and water impotently crawling on a small and unimportant planet? Or is he what he appears to Hamlet? Is he perhaps both at once? Is there a way of living that is noble and another that is base, or are all ways of living merely futile? . . . To such questions no answer can be found in the laboratory" (13-14). Adding to it, P.T. Raju, another thinker observes, "Man is the most wonderful of creatures, offering the most obstinate problems to thinkers, because he is an integral unity of matter, life, mind, reason and spirit" (Radhakrishnan, 26). The phenomenon of man, in spite of all the efforts of the great thinkers, still remains unresolved.

The world of literature also tries to present man and his life. It records, studies, and interprets man's life. The world classics have beautifully depicted human predicaments. Great writers have focused upon man. Fyodor Dostoevsky (1821-1881), one of the giants in the World Literature, in a letter to his brother dated August 16, 1839 makes it clear that the aim of his life will be to study the meaning of life and man: "Man is an enigma, this enigma must be solved, and if you spend all your life at it, don't say you've wasted your time, I occupy myself with this enigma because I wish to be a man" (qtd. in Conradi, 8). Hence, this study is a search to find out the views of Dostoevsky concerning the concept of an intellectual man as depicted in the character of Ivan in the novel *The Brothers Karamazov*.

Just like Hamlet, Ivan is also a riddle in front of the mankind since his creation by the author. Four years of Dostoevsky's prison experience enriched him to fathom the depths of human beings. Unlike his contemporaries Pushkin, Gogol, Turgenev and Tolstoy, Dostoevsky's innovative narrative technique and a profound psychological analysis of his characters helped him bring forth to literature the hitherto hidden human peculiarities. His influence was great upon writers and thinkers like Faulkner, Kafka, Camus and Freud. Concerning the select novel here *The Brothers Karamazov* (1880), Sigmund Freud has made the following comment: "It can scarcely be owing to chance that three of the masterpieces of the literature of all time - the *Oedipus Rex* of Sophocles, Shakespeare's *Hamlet* and Dostoevsky's *The Brothers Karamazov* should all deal with the same subject: parricide. In all three, moreover, the motive for the deed, sexual rivalry for a woman, is laid bare (Wellek, 107). The basic plot of this novel can be summarized as follows: the rivalry between a father and his eldest son over a woman, the murder of the father, the trials (actual and spiritual) of his sons. Into this work, Dostoevsky has poured all of his deepest concerns for mankind. The limited scope of the present work aims to concentrate upon the character Ivan, the intellectual aspect of man as depicted in *The Brothers Karamazov*.

The most popular definition of man comes from Aristotle, 'Man is a rational animal'. Man is an animal capable of thinking. It is Ivan Karamazov who appears in the novel as a thinking man. According to Somerset Maugham the theoretician-murderer Raskolnikov, "is a less forcible version of Ivan in *The Brothers Karamazov*" (252). The introduction given to Ivan by the author is different from that which is given to Dmitri, the eldest son. The author presents Ivan thus: "The boy began very early, almost in infancy . . . to show some sort of unusual and brilliant aptitude for learning . . . having finished school, entered university . . . and did succeed in finding work . . . and even in this alone the young man demonstrated his practical and intellectual superiority . . ." (15-16). For Dmitri, "Ivan is a grave" (229) and for Alyosha, the younger brother, "Ivan is a riddle" (229). Smerdyakov's opinion about Ivan is that "it's always interesting to talk with an intelligent man" (279).

Besides these comments, the long discourses delivered by him in various occasions in the novel prove the intellectual superiority of Ivan.

According to Richard Peace, Ivan reveals himself to Alyosha, “not as an apologist of the ways of God to man, but as a religious philosopher arguing the case of man against God - Ivan is an inverted theologian . . .” (226). Presenting Ivan as the Grand Inquisitor, D. H. Lawrence says: “Ivan is the thinking mind of the human being in rebellion, thinking the whole thing out of the bitter end. As such he is, of course, identical with the Russian revolutionary of the thinking type. He is also, of course, Dostoevsky himself, in his thoughtful, as apart from his passional and inspirational self” (Wellek, 90-91).

The world of an intellectual man is totally different from that of a sensual man. When Dmitri goes after money, woman and wine, Ivan is in search of answers to solve the problems of humankind. Ivan also is presented as a man of reading and writing. He regularly contributes articles to some magazines. His essay concerning the role of the state and the church invites wide attention from the readers of various realms of the Russian society. Throughout the chapter titled 'Rebellion' (236-246), Ivan discusses the suffering of the innocent children and asks the question about the existence of a righteous God. Further in the next chapter, 'The Grand Inquisitor' (246-264), Ivan discusses the inadequacy of the Christian doctrine to solve the problems of the world. He tries to convey that Christ has placed a high value system which is inaccessible to the common people.

One of the specialties of a thinker is that s/he always tries to go against the conventional teachings and the traditional systems. His/her brain is stormed with new ideas. S/He comes forward with different interpretations for the old laws and traditions. S/He usually keeps some pet theories of his/her own. Ivan has got all these peculiarities. He questions the relevance of the traditional Christian morality. He dreams that one day the church will emerge as the state. His poem ‘The Grand Inquisitor’ is the new interpretation given to Christ’s teachings. ‘Everything is permitted’ (263) is his pet theory.

Another notable characteristic of an intellectual man is that s/he is able to persuade other people to some desired actions. S/He is able to rein the world through his/her ideas. Intellectuals direct other people to action, while they remain passive. The same problem is faced by Ivan. He wants the death of his father, but he is not ready to kill him. Passivity and non-action thus become an important trait of a rational man. It is relevant to note here that Hamlet’s rational character is one of the reasons for his procrastination. Even though temptations are so strong, Ivan is not led by passion. He is not like Dmitri or Pavlovich, his father. Ivan is tempted to kill his father, but he overcomes it and indirectly persuades Smerdyakov to do the same. 'Weighing



things up and reflecting' is strictly a rational action which an intellectual man cannot but do. This can be obviously found in the murder of Pavlovich by Smerdyakov. He finally confesses it to Ivan: ". . . in all this the chief murderer is you alone, sir, and I'm just not the real chief one, though I did kill him. It's you who are the most lawful murderer!" (627). An intellectual man is also very calculative in his/her actions. "You see . . . I'm going to Chermashnya" (279) is the key word used by him to indirectly urge the lackey Smerdyakov to murder Ivan's own father Pavlovich. Ivan's plans to save Mitya by sending him abroad with Grushenka do not come from the solely pure love of a brother. It is an indirect method of Ivan to own Katerina for ever freeing her from Dmitri.

Pride is another characteristic of a thinking man. S/He usually considers himself/herself as a superior being. Indicating this defect of Ivan, Smerdyakov remarks: "It was your pride made you think I was stupid" (633). Ivan is one who does not bow before anyone. Even elder Zosima, the renowned monk in the novel, bows before a sensualist like Dmitri. Dmitri, although a reckless character, wants to bow before Katerina. Alyosha gives a brotherly kiss to Ivan. But, Ivan is presented as a stubborn man with great will power without being submissive to anyone. More than everyone else, it is Smerdyakov who has studied well the character of Ivan. His observation on Ivan is precise and exact. Before committing suicide he tells Ivan: "You're too intelligent, sir . . . you also love respect, because you're very proud, . . . and most of all you love living in peaceful prosperity, without bowing to anyone – that you love most of all, sir" (632).

Being a rational man, Ivan is the master of his own actions. Passion has no place in his life. He is able to control himself and he shows high emotional maturity. He never acts in a rage like Dmitri. All of his deeds proceed from a well-planned mind. To be passive is the fate of a rational man. He is always in the world of ideas. Contemplation is his recreation. Ivan's love towards Katerina is not at all aflame with passion. It is a kind of intellectual love. He is free from the Karamazovian blood of passion. Hence, Fyodor Pavlovich, his father rightly disowns him, "I refuse to acknowledge Ivan. Where did he come from? He's not our kind at all" (175).

The last stage of Ivan, a mentally disturbed and feverish state, is a quiet natural one for an intellectual giant. High intellectuals going mad by the end of their life is nothing new to the history of mankind. When such people experience serious setbacks in their life, unable to comprehend them, they go mad. When such setbacks occur beyond their calculation and planning, they are unable to reconcile themselves with those happenings. It leads them to a state of delirium. The bitter disgust of Ivan towards life can be found in the following statement to Alyosha: "As I told you: I just want to drag on until

I'm thirty, and then – smash the cup on the floor!” (263). Ivan too is added to that list.

Loneliness is an important characteristic of an intellectual. Disgust can be considered as the consequence of loneliness. Ivan has the feeling of Cain in his heart. He says to Alyosha that he is not his brother's (Dmitri's) keeper. Ivan wants to withdraw himself into a cocoon. He does not believe in brotherhood and mutual support. Hence, he is not able to love anyone truly. Ivan does not like the company of friends and relatives. He is fond of isolating himself and wants to remain as an island. Solitude is his fort. He is satisfied even if he is left alone in the world. However, at times he also falls into the depths of disgust. A sensual man is limited because s/he gives importance to bodily needs. Thus, s/he easily becomes a prey to his/her own passion. A spiritual man seems to live above the earth and remains inaccessible to the masses. For some others, physical and spiritual needs are secondary. They are trapped in some world of ideas. They seem to be very passive in their behaviour whereas their brains are always active and fuming. However, it is to be noted that in spite of all the learning and readings these intellectuals are unable to answer the simplest questions concerning mankind. Ivan becomes helpless before the problem of evil and the cause of innocent suffering. Usually they entertain some of their pet theories and at times are haunted by ghosts of ideas. They are able to influence others to actions. Ivan belongs to this group. Ivan is left as a riddle till the end of the novel. He is a flat character. By the end of the novel, one finds Ivan haunted by the Devil. He is tormented by the meaning and relevance of his existence. Intellectuals have hell always in their brains.

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**Gender Discrimination in Temsula Ao's *These Hills Called Home: Stories from a War Zone* and Easterine Kire's *A Terrible Matriarchy***

Abstract: The general presumption is that women of India's North eastern region are equal partners with their male counterparts in different spheres of lives. This belief is rooted because unlike Northern, Southern, Western and Eastern part of India, the entire North eastern region is almost free from social evils like dowry, sati and female infanticide. However, in reality traditional and customary practices discriminate the women in so many ways. Moreover in the last few decades insurgency has been the part and parcel of the life of the people of the region. The region has been witnessing the violation of human rights. Naga women writers like Temsula Ao and Easterine Kire Iralu, are trying to locate a space for expression to the repressed speech and through their literary work they have defined a new mode of expressivity of Naga women, while emphasizing a speakerly voice within the text.

Northeast India comprises of the states of Arunachal Pradesh, Assam, Manipur, Meghalaya, Mizoram, Nagaland, Tripura and Sikkim. It is one of the most ethnically and linguistically diverse regions in India. The region has a high concentration of tribal population in the hilly states of Mizoram, Nagaland, Meghalaya, Arunachal Pradesh, Sikkim and also in the hill districts of the state of Manipur, Assam and Tripura (Shimray, 2004). Each tribe has its own distinct historical identity, linguistic, cultural practices and life styles that are carried forward from generation to generation (Fernandes and Sanjay, 2002).

Women in the region when compared with their counterparts in other parts of the country, are often portrayed as enjoying greater freedom with respect to their mobility and the absence of certain practices such as dowry, obligatory wearing of burqas (covering of one's entire body from head to toe using veil or long garment). This visible gender equality which is mostly obvious in the public sphere is most often being talked about in the context of the northeast and is often envied by the women of other regions of the country (Banerjee, 2010; Xaxa, 2008). This picture of women enjoying a higher status however is an illusion created by many. Even though the discriminatory social practices seem to be absent, yet in reality there is strong discrimination against women mainly in the light of tradition and customary practices.

Gender is a constitutive element in all social relations. The term 'gender' refers to the social classification of men and women as 'masculine and feminine' (Oakley, 1972: 16) and their expected behaviour based on their assigned social roles (Basin, 2000). The different roles that are ascribed to

men and women are socially and culturally determined and influenced by traditional practices, institutions, customs and beliefs.

Most of the societies in northeast India are patriarchal society where men dominate and exercise control over most of the resources and are considered superior to women. The pattern of gender socialisation in the region has been shaped by the deeply rooted culture of patriarchy. Socialisation is defined as the 'process through which people come to know about the expectations of the society (Anderson and Howard, 2008: 66). Hence, gender socialisation is the 'process of socialisation which teaches children their gender roles' (Basin, 2000: 13). From the moment a child is born, gender socialisation and gender expectations come to influence the way boys and girls are treated. Gender socialisation thus affects the 'self-concepts of women and men, their social and political attitudes, their perceptions about other people, and their feelings about relationships with others' (Anderson and Howard, 2008: 305). considered superior to women. Most tribal traditions make a clear separation between family and society. While the management of the family and all the activities connected with it are considered to be the sole responsibility of women, men on the other hand are concerned with administration and management of the affairs of the community. There are indeed very strict gender rules and norms that define the roles, responsibilities and attributes allotted to women (Ao, 2010). Within such a framework, gender has always been a basic differentiating factor, as is reflected in the cultural norms that have assigned specific roles to men and women in society.

Women are the most vulnerable target of marginalization in all levels, where violence against them has no boundaries. Women's experience of armed conflict is multifaceted: it means separation, loss of relatives, physical and economic insecurity, an increased risk of sexual violence, wounding, detention and even death. The stories of Temsula Ao depict numerous instances of women being tortured and molested by security forces. *The Last Song, (These Hills Called Home)* which is about Apenyo's penchant for music from infancy. Even as a little girl she "hummed or made up silly songs to sing by herself." (*These Hills Called Home* p24) Her father dies when she is an infant; her mother Libeni decides not to remarry and raises the girl all by herself. While at first Libeni is irritated by the child's unusual passion for music, she soon realises that she has inherited her father's talent. When Apenyo grows up into a beautiful young woman who gets the lead position in the village church choir, Libeni's joy knows "no bounds. She was happy that all those years of loneliness and hardship were well rewarded by God through her beautiful and talented daughter." (*These Hills Called Home* p25) The rest of the gut-wrenching story is about the special occasion in the village pertaining to the dedication of the new church when an army unit attacks the village to "teach" (*These Hills Called Home* p26) the villagers a lesson for paying taxes to the underground rebels. As Apenyo continues to sing through

the gunfire, the Captain notices the beautiful woman, yanks her by her hair and pulls her to the old church building where both she, and Libeni who tries to save her, are gang raped by the soldiers. The brutal, ghastly, inhumane and yet veracious details astonishes readers to the point of depressing them. Throughout her ordeal Apenyo continues to sing. For years afterwards, we are told, on certain nights a peculiar wind blows through the village and the old story teller chides a group of youngsters that they “have forgotten how to listen to the voice of the earth and the wind”. When they concentrate, the youngsters who have only heard stories about the atrocities that took place in their village on one Sunday long before they were born, can hear “Apenyo’s last song”. (*These Hills Called Home* p32) In Ao’s stories we witness women being humiliated, harassed and physically abused during curfews and blackouts.

The vulnerability of young Naga women in an uncertain and turbulent era when they respond passionately to the affection shown by men, resulting in unwed motherhood is highlighted in *The Night*. Women's unequal role in domestic and social life is one of the aspects in this story. Temsula points out that “the vital question of women’s identity” inevitably fluctuates according to her marital status while under similar circumstances the status and identity of a male remains constant and unchanged. Imnala in *The Night* was assured marriage, but once the lust of the man who promised to marry her was satiated, he abandoned her, leaving her in a state of total hopelessness and helplessness and an unwanted and illegitimate pregnancy. This brought shame not only to Imnala but to her entire family. What is interesting is the fact despite the trauma and injustice she had to undergo, she was silenced by her own family members as she attempted to seek justice. Powerless and unaided, she could only weep at her fate. Though Imnala’s life would never be the same again; she would have to fend for herself and her two ‘illegitimate’ children as best as she could. She would have to bear the stigma associated with being an unwed mother all her life. Due to their customary laws, they aren’t allowed to share their ideas in village decision-making (Fernandes and Gita, 2009). Women are excluded from participating in all the important decision making institutions (Ao, 2010). Through her stories, Ao tries to give voice to these muted beings that are deprived of hope and assistance.

Patriarchy and its matrices can be unmasked with reference to Easterine Kire Iralu’s *A Terrible Matriarchy*, where a matriarch herself becomes the upholder of patriarchy. “My grandmother didn’t like me. I knew this when I was about four and a half. “(*A Terrible Matriarchy* ,1) - thus begins the story of Dielieno ,the little Naga girl, who was sent off to live with her stern grandmother, Vibano. Vibano chose the name ‘Dielieno’ for her granddaughter as it means “little errand girl” and stands for servitude. She takes charge of Dielieno to prune her confident and inquisitive nature into a hardworking and docile one, so that she can be a dutiful wife in future. She

believes girls don't need education - "I really do not approve of girls getting educated. It only makes them get fancy notions about themselves and they forget their place in the family." (*A Terrible Matriarchy*, 22)

*A Terrible Matriarchy* is the coming-of-age story of a young girl, Dielieno (Lieno), and her confrontation with the traditional Angami society to which she belongs to. Greatly inspired by the author's own life and mostly based on real people, the book portrays the patriarchal set-up of the society, albeit amidst many changes. Kire's book is remarkable in bringing out the lives of many women of three generations. The Angami society is essentially patriarchal and patrilineal and the same is visible in the society's approach towards girl education, inheritance of property, marriages and divorces, and their way of life. Kire, in her book, makes a deeper analysis of the real situation and presents quite a different picture from an ordinary understanding of how a patriarchal society operates. In the preface, Kire states, "while the visible structure of the novel is patriarchal and seems focused on bringing out the misuse of the patriarchal system, the less visible under-structure is matriarchy and how it abuses the patriarchal structure resulting in gender abuse within the same gender." (*A Terrible Matriarchy*, ix) This statement more or less summarizes the very base of Kire's book. Lieno is fortunate to have loving parents and brothers, but her troubles stem from the matriarch of the house, her grandmother, a strict disciplinarian and clearly one without any sympathy for a girl child. Sent at the tender age of five to live with her grandmother, Lieno not only undergoes physical hardships at her new home, but also has to abide by the impossible rules set by the matriarch who firmly believes that girls do not need education, love or affection. Kire presents a situation where some women have upper hand in their households and community and also have the ability to manipulate men into thinking that they are the decision makers whereas in reality the strings are drawn by the women in a subtle manner. Kire highlights the traditional view versus the modern one in her reflection of the Angami society's approach towards education for girls. Lieno is shown to be growing up at a time when the importance of education for Angami girls was still being debated and not prioritized. Grandmother Vibano has very clear ideas about the fact that girls do not need education as it does not help them in any way to attain their most important goal, that of becoming a good Naga wife and mother. She states, "In our day...girls did not go to school. We stayed at home and learned all the fieldwork as well. That way one never has a problem with girl-children. They will always be busy at some work or other, too busy to get into trouble." (*A Terrible Matriarchy*, 22) Lieno's parents, however, have quite modern views and are of the opinion that Lieno should receive education as much as her brothers had the rights to. For Lieno, her entire life seemed to be centered on going to school and do well in her studies. In order to not make her grandmother angry, she would wake up earlier than usual, finish all her household work, so that she would be allowed to go to school. Once permitted to go to school, she puts her heart and soul in

learning and achieving the most out of her education. She proves to be a good student, also a hardworking one and over time is able to gain the admiration of her teachers as well. Lieno is one of those few girls who completes her education and takes up a job as a teacher to support her family. Kire depicts the evolving Angami society amidst tremendous changes and that is mainly showcased by the modern ideas of parents who consider it important for their daughters to get an education and take an avid interest in the girls' careers as well. A noteworthy aspect of Kire's book is her delineation of the constant tug of war between tradition and modernity. In the evolving Angami society where modern ideas and thoughts are dawning in, it is interesting to see how a natural process such as menstruation is referred to as 'the curse'. Young girls like Lieno feel terrified of such 'grown up matters'. Kire's portrayal of how Lieno and her friend hesitate to approach shopkeepers to buy sanitary napkins conveys much idea of the society's perspective of such situations.

However, true to the genre of a Bildungsroman, Lieno too sheds her cocoon and is finally able to deal with such situations in a practical way. Almost all the customary law of the region which includes 'people's beliefs, customs, social mores, precepts, rites and usages practiced since time immemorial, are not always conducive to the interests of women' and the customary laws relating to 'property and marriage are highly oppressive to women' (Nongbri, 1998: 20). As has been mentioned above, women in the region shoulder heavy economic responsibilities viz-a viz men. Yet their customary laws deny them equal rights to property and inheritance which is one of the important factors affecting their empowerment (Agarwal, 1994). The gender divide and the rights of Angami men as opposed to women operate all throughout Kire's book. Being a patrilineal society, the Angamis practice an inheritance system where the property is passed on to the male heir of the household. It is usually seen that the "youngest son inherits the maximum amount of land and other properties and other male children are given a share in the property required for their living." (India Netzone) Grandmother Vibano, following the traditional practice, not only showers her maximum love and affection to Vini, but also reserves her property to him. Even though Lieno stays with her, does all her work and takes care of her household, she is not to get anything from the matriarch. Even after Vini's death, grandmother's share of affection and her property shift to Vini's child, but not to Lieno or Bano, who regards the old lady as her mother and had spent her entire life looking after her. Explaining this partiality in grandmother Vibano, Lieno's mother says that it sprang from a society which believed in a males-only inheritance system. It meant "...widows without sons lost all their husband's property to their male relatives", (*A Terrible Matriarchy*, 250) leaving them with no choice but to try marry men with personal property and be obsessed with bearing male children. Kire takes up this issue further in the case of Neiko, grandmother Vibano's younger sister, who is unmarried and so has lived on in her father's house. It is common knowledge that the actual owner

of the house after the father's death is Sizo, Neiko's brother. Sizo may have chosen to live in another town after his marriage and for the purpose of his job, but that is only because of his convenience. Lieno states clearly that even though Sizo lived separately, the house was his and would be passed on to him when Neiko dies. The Angami men's domination in the society is further showcased in the story through the problems women incur due to men's alcoholism and the resultant domestic violence. Lieno's brother Vini and his friends represent the Angami youth who are drawn towards alcoholism at a very tender age to overcome various existing problems peculiar to the Naga situation. Many Naga men take to drinking to suppress their helplessness and anger against their existing social conditions.

As Kire remarks in the preface to the book, this problem portrayed in the story is drawn from her real life experiences. Quoting various reasons for this social problem, she says, "After the 1950s, frustration over the political suppression of Naga rights by the Indian government led many men to abuse alcohol. Unemployment added to the frustration which many tried to deaden with drink. Alcoholism has other causes in the Naga situation, yet all are interrelated to the political climate of the state and the increasing sense of social and economic impotence. (*A Terrible Matriarchy*, viii) Kire touches upon this issue through Vini's drunken outburst against the Army and the fake encounters: "Do you want to know why I drink? Why all of us drink and brawl? It's because life here in Kohima is so meaningless....Do you know how frustrating it is to be a Naga and live with the fear of being shot all the time? Do you know what it does to your insides when you hear about the people tortured and killed by the army and you can't do anything about it?" (*A Terrible Matriarchy*, 226) The drinking houses by the side of the village road become terrifying places for young girls as well as married women who not only have to face the drunken men and their tantrums every night but also go through lots of trouble in crossing these bars while on the way to buy things from nearby shops. The Angami society is not so sympathetic towards the family left behind by a male member of the village who has died due to alcoholism. The village gossip-mongers do not spare widows like Nisano, Vini's wife, who have to go through a lot of ordeal every day. Kire also portrays frequent cases of domestic violence arising out of alcoholism for which women suffer. Nisano's married life turns into a nightmare due to Vini's drinking habit and physical abuses resulting from it. However, the author maintains a very authentic picture in depicting a society which has its positive sides too. If men like Vini exist, so do loving and caring husbands like Lieno's father and her eldest brother, Leto who are perfect husbands and caring fathers. An understanding of the married lives of Angami men and women and the practices related to marriage are required to study the literary representation of the position of women in the Angami society. Angamis, like many other Indian tribes, practiced polygamy at one point of time. However, nowadays the society is more inclined towards monogamous marriages even



though “the males are free to marry more than one woman.” (IndiaNetzone) The customary laws of the society provide mere token gestures to the rights and desires of married women. Kire’s story features three generations of women and thus, portray a vivid picture of women’s position in the society. Lieno’s mother explains to her that grandmother Vibano’s outlook towards girls and boys have been shaped due to the discrimination towards women in the society that she has seen her mother facing. Lieno’s mother’s comment on men in general is important to understand traditional position of Angami women in their families and society: “Men don’t like women who are aggressive and outspoken.

They like their wives to be good workers. You are a good worker, Lieno, but you must try to be more docile.” (*A Terrible Matriarchy*, 249) Much alike to her mother’s statement, Lieno’s grandmother’s words also portray a society which is quite difficult for the women and clearly partial to men: “In my father’s day, boys never did any work because they had to look after the village and engage enemy warriors in warfare. The household that did not have a male heir was considered barren. They were always in constant danger if there was a war. The women would have only one man to protect them. That is why we love our male children so much and we give them the best of food. And we should.” (*A Terrible Matriarchy*, 35-36) The stories of the other major women characters in the novel, Nisano, Vini’s wife, a long suffering young wife and widow; Bano, an unmarried spinster; Vimenuo’s mother, a dutiful wife and caring mother who suffers to no end after her alcoholic husband dies, represent “the Naga girls and women who rise daily at dawn to fetch water, cook, clean, and care for family; who give birth, raise the kids, and mourn the dead and serve the mourners at funerals” (Pimomo) and are yet greatly marginalized at various levels. At the same time Kire is intent on showcasing an authentic picture by portraying women like the neighbourhood gossips at the water spot, the women in the drinking houses, and the cunning daughters-in-law, Sino and Leno, who present the other side of the society. Easterine Kire’s *A Terrible Matriarchy* brings alive various features of the Angami tribal society, usually kept in the periphery, and is able to prove wrong the “assumption that literature from North-East should capture the blood, violence and terror that ravages this part of India.” (Kashyap) Kire’s book, instead, captures the traditions, culture and beliefs, and lifestyle of the people of the Naga society.

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## **Negotiation of Caste and Gender in Mulk Raj Anand's *Untouchable***

Abstract: Mulk Raj Anand to focus on the burning problems of Pre-independent Indian society. Anand's 'Untouchable' is a picture of a place of a society, a picture of a place that is also an indictment of a decadent and perverted orthodoxy. It is a sociological document that focuses attention through a sweeper boy Bakle on a number of a customs traditions, social evils, etc. of Hindu society.

Dalit literature emerged into the forefront and has a prominent place. Dalit literature, or literature about the Dalit, an oppressed Indian class under the Indian caste system, forms an important and distinct part of Indian literature. If the forth world emerges in the world map then its literature would be the Dalit literature which is not structured or entertaining like ones conforming to Bhraminical ideological theories. Contemporary mainstream literature might not fit it suitable but this literature was the realistic reflection of those oppressed class. When we peep in the history of 1940's find the great novel on life on Bhaka, the hero of "The Untouchable" by Mulk Raj Anand.

Bakha, the protagonist had his own likes and dislikes. Naturally he wanted to dress himself like the upper caste people. It was not objected to by the Muslims and the soldiers, but by the caste Hindus. One day he was slapped for having touched one of the caste Hindus. His birth in the so called lower caste always stood in the way of his progress.

Pundit Kalinath allowed outcast women enter his house and projected himself as a rationalist. One day he invited Sohini, Bakha's sister into his house; made some sexual advancement and embraced her. When Sohini resisted this attempt, the pundit cried in self-defence and pulled the attention of the public and made them believe that Sohini wanted to have sexual relationship with a holy priest.

Anand makes use of this opportunity to expose the hypocrisy of the Hindus and condemns in harsh terms the evil practice of untouchability. Indians hate the British for their divide and rule policy. But paradoxically what they practice is untouchability - a divide and rule. In this way by condemning the inhuman practices, Anand insists humanism in the novel 'Untouchable'. There are different types of humanism-Literary humanism, Renaissance humanism, Cultural humanism, Modern humanism, Secular humanism, Religious humanism and so on. Humanism is a philosophy

focused upon human means for comprehending reality. It is a philosophy of reason and science in pursuit of knowledge. Humanists reject arbitrary faith authority, revelation an altered state of consciousness. It is regarded as a philosophy of imagination, compassion etc...It is a realistic philosophy. It is the philosophy for those in love with life.

Mulk Raj Anand's humanism may be defined as, "A system of thought in which human interest, values and dignity are held dominant. It implies devotion to the concerns of mankind .It is an attitude that concentrates on the activities of man rather than on the super natural world the world of nature or the so-called animal kingdom." Historically, humanism is a Renaissance doctrine, which stresses the essential worth, dignity and the greatness of man as contrasted with an older view that man is wicked, worthless and doomed to destruction both in his life and in that to come. His humanism makes him use his art for the services of humanity. It must be frankly admitted that humanism derives its strength from both eastern and western thought. But Anand time and again has stated that he rejected all kinds of system and categories of philosophy that are the basis of western humanism.

The portrayal of the lower class people in Mulk Raj Anand's Novel *Untouchable* is one of the prime concerns of a great author is to highlight the cause of the dumb and the deserted, the lowly and the lost of an adverse society. The author also flings a harsh irony on the snobbery and hypocrisy, ostentation and fabrication of the aristocratic people who, sometimes stoop low to achieve the end. A writer, the prince of the pen, is the true voice of the million mass particularly of the untouchable and the vulnerable victimized by undeserved tyranny and injustice from the time immemorial. And this is what prompted Mulk Raj Anand to present the deplorable description of the destitute. Anand's novel *Untouchable* expresses his great advocacy of the marginalized and defenseless against their age long humiliation, persecution and oppression. Anand himself observes. "The sweeper is worse off than a slave, for the slave may change his master and his duties and may even become free, but the sweeper is bound for ever, born into a state from which he can't escape and where he is excluded from social intercourse and the consolation of his religion. Unclean himself he pollutes other when he touches them....."

As the novels opens, we see Bakha receiving so many derogatory epithets by Lakha, e.g. „son of a pig (P.15), „you illegally begotten (P.1), „scoundrel of a sweeper son etc. We also get the detail description of the uncongenial surrounding where Bakha has to live: "The absence of a drainage system had, through the rains of various season, made of the quarter a marsh which gave out the most offensive smell." (P.11).

He goes to clean the latrine of Habilder Charat Singh, the famous Hockey player of the 38th Dogras regiment. He works quickly but earnestly and as such Mr. Singh promised to give him a hockey stick and Bakha was overcome by the man's kindness. Through this episode of hockey stick the author wants to point out the inner urge of the untouchable which seems to be covered with the "dead leaves" or "the shapeless foliage" (P.B.Shelley's phrase in Ode to the West Wind). The kindness of Mr. Charat Singh unfurls the layers of dead leaves and thus "the winged seeds" which are suppressed for the ages, begin to sprout and bloom.

In the Well Incident, Anand tries to show the water problem among the untouchables. The feeling of untouchability was so powerfully engraved in the mind of the upper castes that they never permitted the untouchables to fetch water from the public well. They were not allowed to touch even the brook or pond as they would contaminate stream. They had no well of their own because it cost a lot of money. They had to wait hours beside the well had to request the upper caste to pour water in the pitchers. This piteous plight of the untouchables reminds us of the Booker Prize author, Arundhati Roy, who presents a similar attitude in her debut novel, *The God of Small Things*. Velutha, like Bakha, in this novel, is not allowed to enter the house of the upper castes. They weren't allowed to touch anything that Touchables touched. It is interesting to note that Roy's portrayal of Velutha is somewhat different from that of Bakha. The emotions full of rage and anger don't find any place in the character of Velutha. He never tries to hammer the age old norms of society and tradition.

Once Bakha inadvertently touched a caste Hindu in the market. The caste men became so furious that they began to chide him by dint of abusive language e.g. „swine dog, you brute, „dirty dog, etc. Bakha continued to listen to their insults and humiliation but he never opened his mouth. He bent down his forehead and mumbled something. But all his requests fell flat on them. The other man sitting there also began to hiss like a snake. Bakha was surrounded by the crowd of the people. He was so confused that he was dumbfounded. He felt he should run, just to shoot across the throng away from this unbearable torment. But in spite of his earnest apologies, crowd was sadistic in watching him covered with abuses and curses. Fortunately, a Muslim tongawallah rescued him from this critical juncture. What an irony! A Hindu humiliating a Hindu but a Muslim consoling him. This episode created a furrow in the gentle mind of the untouchable, Bakha, whose smoldering rage broke like a volcano eruptions: "Why are we always abused? The santry inspector that day abused my father. They always abuse us. Because we are sweepers. Because we touch dung. They hate dung. I hate it too. That is why, I came here. I was tired of working on the latrines everyday. That is why they do not touch us, the high caste." (P.58)

This brief survey aptly shows that Anand's primary business as a writer of fiction is to attack the social snobbery and prejudice, superstitions and untouchability. He seems to urge for an attitude full of love and sympathy for the millions mass living under the poverty line and leading a life worse than an animal. Anand makes use of this opportunity to expose the hypocrisy of the Hindus and condemns in harsh terms the evil practice of untouchability. Indians hate the British for their divide and rule policy. But paradoxically what they practice is untouchability - a divide and rule.

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## **Publicizing Ibusa Culture: Unveiling *The Joys of Motherhood***

Abstract: Culture is explained as a way of life of a group of people--the behaviors, beliefs, values, and symbols that they accept, generally without thinking about them, and that are passed along by communication and imitation from one generation to the next. Art and Literature reflects the cultural ambiance of the society upon which it was worked on. Literature can reflect and ponder on the social behaviors, beliefs, and values. Sometimes culture is used to describe specific practices within a subgroup of a society. Here the paper is presented in the form of a quest for unwrapping the intricate beliefs and accepted wisdom of Ibusa people on marriage and death depicted through the view point of Buche Emecheta in her novel *The Joys of Motherhood*”.

Igbuzo, also known as *Ibusa* and "Isu", is a town in Delta State, Nigeria, with an estimated population of 566,310 people in 2009. The people speak the Enuani dialect of the Igbo language family. The name of the community is more commonly and officially known and written as Ibusa. Ibusa culture represents the customs, practices and traditions of the ibusa people in Nigeria. It comprises archaic practices as well as new concepts added into the ibusa culture either by cultural evolution or by outside influence.

Beginning with ritualistic practices of Nigerian Ibusa culture, process like Adoption, marriages, naming ceremony and death were closely associated with myth and beliefs. Buchi's familiarity with such kind of practices made the book a specialized authentication of cultural heritage. The novel detect with the life of Lagos in 1934. The result of world wars and colonization had high reaching results. Colonization had far brought the end of Nigeria ethnic cultural practices and rich cultural heritage. Unique features of cultural aspects lost of individuality as soon as the advent of colonizers.

The significant system of marriage among Ibusa is they advocate polygyny. Polygyny can be explained as a system where a man can marry more than one wife at a time. Polygyny is widely accepted among different societies worldwide. According to the Ethnographic Atlas, of 1,231 societies noted, 588 had frequent polygyny, 453 had occasional polygyny, 186 were monogamous and 4 had polyandry. Within polygynous societies, having multiple wives often becomes a status symbol denoting wealth and power. Here the novel projects Agbadi the tribal leader have more than one wives. And later Nnu Ego's husband too possesses several wives at a time.

It is often true that the demise of a young husband provide a chance to his young wives to become his brother's wives. It is the responsibility of a brother to give company and shelter to the wives and children of his dead brother. Nnu Ego's husband had to marry and support his dead brothers numerous wives and children which later created a kind of troubles for the whole family structure of Nnu Ego. Second marriages are common among Ibusa people because they judged each and every marriage as a system to procreate new generation but if any marriage does not end in progeny they can easily move apart and try another. The novel proves the system vividly when Nnu Ego was separated from her first husband because of her infertility and later married another man.

A significant custom prevalent among Ibusa is when a girl proved her chastity in her marital life, her parent would be treated with twelve big kegs of bubbling palm wine to acknowledge her charity. Nnu Ego's proven chastity celebrated with immense celebration among her community. Ibusa community could not allow inter clan marriages for keeping their rigid convention more out of harm's way and untainted. Marriages were feasible only among their own community unless it destroys its pristine cultural bondage. The younger generation represented by Oshia and Adim was proven alien to their community by marrying foreign white girl and a man.

For Ibusa they practiced a system somewhat similar to the Indian dowry system. Indian dowry system offers a man an enormous amount of money for marrying a girl. But this system is some what a reversal of such a system. Nigerians will offer an amount to the girl's parents for bringing up them in a more obedient and subservient manner. The bride price is the only hope of a parent for spending money over their girl children otherwise they will not promote enough of them to live. Here the novel depicted the marginalized arrangement of girl children throughout the life where they declined formal school education.

According to Ibo culture they wouldn't attend their wives room before 25 days of their child birth. That was considered inauspicious to go near to one's wife on these days. Nnu Ego the daughter of proud Agbadi proved barren in her first marriage with Amatokwu. Generally Nigeria applauded only the fertility of women. Infertility of a woman is a case of humiliation for them. They would be treated even worse than slaves. "But now if you can't produces sons at least you can help harvest yams" (p. 33 Amatokwa to Nnu Ego) these lines explicitly suggest that the infertile woman is no more than an advantage for cultivating the land.

Another belief of Ibusa is that to marry a soldier is like a curse. Nnu Ego opposes idea of joining army only because of her cultural backgrounds but later was forced to be a wife of a soldier for leading a life. Later financial

security was achieved by Nnu Ego from her soldier husband. The Ibusa people witnessed soldiers in a disparaging manner. Soldiers are people who kill, rape and disgrace women and children all in the name of the Whiteman's money. Such kind of job was not appreciated by Ibusa people while their life is still rounded in agriculture and forest.

An added noteworthy aspect of Ibusa culture is the importance they have given to the Kola nut. Otherwise termed as *Oji* which has a unique position in the cultural life of Ibusa people. *Oji* is the first thing served to any visitor in an Igbo home to show a warm welcome. *Oji* is served before an important function begins, be it marriage ceremony, settlement of family disputes or entering into any type of agreement. *Oji* is traditionally broken into pieces by hand, and if the Kola nut breaks into 3 pieces a special celebration is arranged.

Just like ethnic Tamil culture, Ibusa people celebrated the funeral ceremony with dancing and feasting. The death of eminent personalities would cost high regarding their valuable practices. Nnu Ego was worth showing her educated successful son Oshia up. According to the status of children's education and profession mothers are provided a great burial. Nnu Ego's burial was the greatest symbol of the wealthy and dedicated sons for the whole Ibusa people. Ibusa people believed that the dead body of the wife should be buried in her husband's compound.

The death of a dignity would be accompanied by the death of her personal servant who may be young and premature. The servants are forced to the burial ground because unless the soul could not get peace in next world. Buche discloses this practice in her novel when Agunwa senior wife of Agbadi was laid in her grave; everything she will need in afterlife having been placed in her coffin, her personal slave is called. According to custom, a good slave is supposed to jump into the grave willingly to accompany her mistress but this young and beautiful slave begs for her life, much to the annoyance of the men. The hapless slave is pushed into the shallow grave but struggles out, appealing to her owner Agbadi, whose eldest son cries angrily: "So my mother does not deserve a decent burial?" So saying, he gives her a sharp blow with the head of the cutlass. Another relative gives her a final blow to the head and she falls into the grave, silenced forever. The burial is completed only after the servant was pushed into the grave alive.

It is often believed that a discontented untimely death offers a possibility of rebirth to the person who loses the life. The female young servant in the novel exploded. The slave woman turned her eyes now gazed with approaching death towards her "Thank you for this kindness. Knowledge the son of Agbadi, I shall come back to your household, but as a daughter I shall come back."(p 23) Suicide was not permissible among Ibusa people. The people do not advocate destruction of oneself whatever comes to their life. But



tolerance and struggle to live is appreciated. The novel proved this concept when Nnu ego gave birth to a baby boy, whom she later found dead. Shocked, she was on the verge of jumping into the river when a villager retrieved her back and comforted her.

There is good reason to believe that during the last several hundred years, the ethnic culture as a whole was much more homogenous than it is at present: there were not the pronounced differences in culture between different societies that we have today. The factors responsible for long period changes of culture may either be external to this society or may develop on it. External factors might include colonization i.e., spread of British Empire; internal factors include the changes in the attitude of people due to spread of education and knowledge beyond boundaries. The structural impacts of these changes are intrinsic to the package of colonization; culture is more heterogeneous in present society.

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### **A Postcolonial Reading of Mulkraj Anand's *Untouchable***

Abstract: The post-colonial direction was created as colonial countries became independent. Post-colonialism can take the colonial time as well as the time after colonialism into consideration. Post-colonialism also deals with conflicts of identity and cultural belonging. Colonial powers came to foreign states and destroyed main parts of native tradition and culture; furthermore, they continuously replaced them with their own ones. The IEL began as an interesting by-product of an eventful encounter in the late eighteenth century between a vigorous and enterprising Britain and a stagnant and chaotic India, and now is nearly two hundred years old. India became a member of the British Commonwealth after 1947.

Post-colonialism is an intellectual direction that exists since around the middle of the 20<sup>th</sup> century. It developed from and mainly refers to the time after colonialism. The post-colonial direction was created as colonial countries became independent. Nowadays, aspects of post-colonialism can be found not only in sciences concerning history, literature and politics, but also in approach to culture and identity of both the countries that were colonized and the former colonial powers. However, post-colonialism can take the colonial time as well as the time after colonialism into consideration.

The term “decolonization” seems to be of particular importance while talking about post-colonialism. In this case it means an intellectual process that persistently transfers the independence of former-colonial countries into people’s minds. The basic idea of this process is the deconstruction of old-fashioned perceptions and attitudes of power and oppression that were adopted during the time of colonialism. First attempts to put this long-term policy of “decolonizing the minds” into practice could be regarded in the Indian population after India became independent from the British Empire in 1947.

However, post-colonialism has increasingly become an object of scientific examination since 1950 when Western intellectuals began to get interested in the “Third World countries”. In the seventies, this interest led to an integration of discussions about post-colonialism in various study courses at American Universities. Nowadays it also plays a remarkable role at European Universities. A major aspect of post-colonialism is the rather violent-like, unbuffered contact or clash of cultures as an inevitable result of former colonial times.

This contradiction of two clashing cultures and the wide scale of problems resulting from it must be regarded as a major theme in post-

colonialism: For centuries the colonial suppressor often had been forcing his civilized values on the natives. But when the native population finally gained independence, the colonial relicts was still omnipresent, deeply integrated in the natives' minds and were supposed to be removed. Post-colonialism also deals with conflicts of identity and cultural belonging. Colonial powers came to foreign states and destroyed main parts of native tradition and culture; furthermore, they continuously replaced them with their own ones. This often led to conflicts when countries became independent and suddenly faced the challenge of developing a new nationwide identity and self-confidence. A history of Indian English literature- "The IEL began as an interesting by-product of an eventful encounter in the late eighteenth century between a vigorous and enterprising Britain and a stagnant and chaotic India, and now is nearly two hundred years old. It is literature written originally in English by authors Indian in birth, ancestry or nationality. It is no part of English literature any more than American literature or Australian literature can be said to be a branch of British literature. It is legitimately a part of Indian literature, since its differentia is the expression in it of an Indian ethos"

India became a member of the British Commonwealth after 1947. The Partition of India lead to huge movements and an ethnic conflict across the Indian-Pakistani border. While around 10 million Hindus and Sikhs were expelled from Pakistan, about 7 million Muslims crossed the border to from India to Pakistan. Hundreds of thousands of people died in this conflict. Ever since these incidents, there have been tensions between India and Pakistan which lead to different wars particularly in the Kashmir region. Today, apart from the significant economic progress, India is still facing its old problems: Poverty, overpopulation, environmental pollution as well as ethnic and religious conflicts between Hindus and Muslims. Additionally, the Kashmir conflict has not come to an end yet, while both Pakistan and Indian are threatening each other with their arsenals of atomic weapons.

Concerning post-colonial literature, Edward Said's book "Orientals" is regarded as the beginning of post-colonial studies. In this book the author analyses how European states initiated colonialism as a result of what they called their own racial superiority. Furthermore, there are many different approaches to the topic of intercultural exchange between the British and the Indian population. Famous post-colonial novel Uncountable deal with the ambiguous relationship between these two nations. One particularly interesting phenomenon is that authors from both sides try to write from different angles and perspectives and in that way to show empathy with their cultural counterpart. Untouchable' is the first novel by Mulk Raj Anand. A classic! A novel which imprint a character sketch in our heart and then spell out some solutions too for the poignant states of affairs...Simply excellent!!!

'Untouchable' is the story from the life of 18 year old Bakha, who lives in the pre independence era, as a Bhangi. Bakha is not weak, where he is 'strong and able-bodied'. He is all enthusiastic and has his own set of dreams. His dreams vary from to dress like a 'Tommie' in 'fashun' to play Hockey. However, his limited means and the circumstances force him to literally beg for the food and get humiliated in each turn of the road. The 'dirty' nature of their work pulls down 'bhangi's to the last of the table of casts. They were not permitted even to take water from a well and had to wait for hours for the mercy of the upper caste. The food will be given to them by throwing and if they touch anybody by accident they will be punished. Even if they are ready to pay, nobody will teach them. The upper class however doesn't find this untouchability when they molest their teen girls. It is a typical day in the life of the Bhangi, mixed with hunger, hope, small pleasures, insults and setbacks. Add to all the problems, they have no right to protest or express their emotions.

Deprived of hope and Fed up with humiliations, Bakha have a difficult day. Like in the story of Good Samaritan, 3 options are placed in front of Bakha. First, a Christian missionary, who invite him to join Christianity so that the untouchability based on the caste can be removed. The second option he considers is the idea of sacrifice from Mahatma Gandhi, who came there to preach against the discrimination to the lower caste. The third option he considers as a solution to the entire problem is a flush system. The novel simply shook our conscience. The author criticizes the social injustice with his powerful words. He rips apart the hypocrisy of the powerful. Meaninglessness of worship and its uselessness when it is not practiced is stressed. The book is also a small reminder of ignorance of strength by the lower caste and the need for moral rejuvenation. Above all, 'any social revolution should be practical' is another message the book manages to convey.

There is another strong message from the novel. Most of the problems of India were self created. The British could rule India only because the masses were not seriously disturbed by their presence. In the novel, the protagonist is not fearful of the British. This view only reiterates the conclusion that political freedom alone will not solve human misery. 'Untouchable' is a reminder for us to be aware of the unsolved questions. The message from this book, written in pre-independent era is still valid. The story is heart touching and the message is convincing.

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## **Impact of Micro Credit on the development of Women Rural Entrepreneurs through Self Help Groups in Kanyakumari District**

**Abstract:** Micro finance is one of the key players in the financial industry by creating a positive impact on individuals, business organizations, Government and other financial institutions through the different services and functions rendered by them to the society. Women Self Help Groups play an important role in the entrepreneurship development in rural areas. The women in rural areas are showing great interest in becoming entrepreneurs because of the financial assistance available to the women Self Help Groups. The present study is done in Kanyakumari District, Tamil Nadu to find out the impact of micro credit on developing women entrepreneurs who are members of Self Help Groups, their business preferences, problems faced by them and to offer suggestions to overcome those problems. The study concludes with the suggestion that if the women are given right support from all directions, they can develop into successful entrepreneurs of sustainable business enterprises.

Micro finance plays a crucial role in alleviating poverty and generation of self employment. In India about 92 percentage of the workforce is in the informal sector and micro finance is the main source of livelihood to them. Micro finance movement was started in India in 1970s and it emerged as total tool poverty alleviation. There was a major transition in 1992 when NABARD took up the pilot project on SHG Bank Linkage. The success of this project attracted the bankers to join this movement. The NABARD promoted SHG Bank Linkage Programme (SBLP) which is the largest micro finance programme in the world.

Micro finance plays a crucial role in generating different types of self employment opportunities especially for women through Self Help Groups thus helping the rural women to overcome poverty. The main idea behind micro finance initiatives is to enable the poor to access the financial services so that poor can have an asset base to initiate income generation activities. This is done by the joint efforts of Banks, Non Governmental Organizations (NGOs) and Community Based Organisations (CBOs). Micro finance is that part of formal or informal, small or large of the financial sector that provides financial assistance to the lower segments of the population especially women. Micro finance however gained much importance for generating self employment opportunities among women due to the following reasons:

Poor people especially women are excellent borrowers when provided with efficient, responsive loan services at commercial rates. Micro finance institutions can provide micro finance to poor people in an efficient and financially sustainable way. Micro finance – lending savings and other financial services to poor people is an effective way to help poor help themselves build income and assets, manage risks and work their way out of poverty. According to Nigam (1992) next to agriculture, manufacturing in household enterprises constitute the single biggest source of employment for women. The best way for women to recognize their own talents and capabilities in income generating activities and entrepreneurship skills is through Self Help Groups.

#### Statement of the Problem

Financing small and medium entrepreneurs is a very risky business for the banks as they fear prompt repayment. The rural entrepreneurs thus find it very difficult to mobilize venture capital especially for non-agricultural activities. They are mainly commodity producers, service providers, processors and traders having tremendous growth potential if supported with capital. Micro finance provided for non-agricultural activities helps in building sustainable livelihood activities thus developing rural entrepreneurship through Self Help Groups. The SHG bank linkage programme in India initiated by NABARD targeted mainly women were they get micro credit for starting income generation activities. Although a lot of developments take place all over the world, the life of women in our society still remain victims of neglect and discrimination. Women need a lot of opportunities and exposure to become entrepreneurs and participate in income generation activities, become self-reliant and expand their social network. Hence this study is conducted to find out the impact of micro credit on rural women entrepreneurship through Self Help Groups in Kanyakumari District.

#### Objectives of the Study:

- To study the socio economic background of the women self help group members.
- To establish a relationship between micro credit and women entrepreneurship development through Self Help Groups.
- To study the factors responsible for becoming women entrepreneurs and the problems encountered by the women entrepreneurs.
- To offer suggestions for strengthening women entrepreneurs.

#### Scope of the Study:

The present study is made among the Self Help Groups in Kanyakumari District with fifty respondents.

#### Methodology:

The present study is conducted in Kanyakumari District selecting fifty self help group members who are entrepreneurs. Both primary and secondary data are used to gather necessary information for the study. Primary data is collected with the help of a field survey conducted in the target area. Secondary data is collected from reports, documents, and previous studies done in the relevant topics and from other web pages. Convenience sampling is used for selection of respondents and is selected randomly for data collection. Statistical tools like tables, percentages and Garrett Ranking Method are used for analyzing the data.

#### Review of Literature:

Sathiabama (2010) identified that the members of SHGs are involved in micro entrepreneurship development that have paved the way for economic development and independence of particularly the rural women. This article primarily deals with empowerment of women through entrepreneurial development programmes especially among the women in rural areas. The study tries to bring to the attention that economic empowerment of women leads to development of family and community at large. This is reflected in the various success stories of collective micro entrepreneurship development in the state of Tamil Nadu. Women entrepreneurial networks are major sources of knowledge and skill for women entrepreneurship and they are increasingly recognised as a valuable tool for its development and promotion. This network helps in providing formal and informal education and training and imparts technical knowledge in production, processing, procurement, management and marketing among the women. This will even motivate other rural women to engage in micro entrepreneurship with the right assistance and they can strengthen their capacities besides adding to the family income and raising national productivity.

Suja (2012) found out that Association in Self Help Groups has enabled women to gain greater control over resources like material possession, intellectual resources like knowledge, information, ideas and decision making in home, community, society and nation. The SHGs crosswise states have paved attention on skill improvement, facilitating invention, gaining access to credit from financial institutions for micro enterprises / projects, inculcating of frugality: and supervision of credit for the economically destitute sections of women. Since Government is concentrating on women Self Help Group for the economic growth and poverty alleviation, this study becomes the need of the hour.

Minimol and Makesh's study of 2012 undertaken critically evaluates the nature and extent of impact of participation in SHGs on rural women. Detailed analysis was conducted on the extent of various levels of empowerment i.e. personal, entrepreneurial, social, economic and financial empowerment

achieved by the members through their participation in SHGs. It was found that SHGs act as a resource centre for empowering women members, percolating the benefits to the society in general, it can come to a point where it becomes their choice whether to remain personally, economically and socially impoverished. It helps women to organise themselves into groups and undertake community based programmes to eradicate their deprivations. Women empowerment was not the sole motive rather, the objectives are to bring prosperity to overall family, community and to ensure social as well as entrepreneurial development.

Rani (1999) evaluated the performance of the SHGs in Medak district of Andhra Pradesh and observed that the SHGs have become one of the largest and highly accepted means of effective delivery mechanism in the world. It is one of the most important factors determining empowerment and promotes collective action that paves the way for transparency and accountability. The provision of skill, financial services and products delivered to the poor through the SHGs, have contributed to rural development. The programme has a strong gender bias as more than 85 percent are women. The collective actions through the group have not only contributed to women empowerment but also increased their participation in the economic activities and decision making both at the household as well as at the society level.

Sri.V.P.Ragavan (2009)<sup>13</sup>, in his article stated that the poor women of the State have become active participants in the planning and implementation process of various anti-poverty programmes. By participating in various income generating –cum-developmental activities, the morale and confidence of women became very high. Capacity of the poor women of the State in several areas has gone up considerably. Status of women in families and community has also improved. Kudumbashree has gained national and international acclaim as an ideal and workable model of participatory development for eradicating poverty. He further stated that women empowerment is the best strategy for poverty eradication.

Mukerjee, (2006) reported that SHGs have positive impact on economic, political, household decision making and awareness level of the members with respect to social and health issues. According to Ritu Jain, 2003, the SHGs is an effective medium for inculcating saving habits among poor women flock. The SHGs improve the equality of the status of women as participants and also empower their economic, social and cultural orientation in the society. Women in SHGs have the power in translating their individual welfare in to the welfare of their families. With the strong backing of women SHGs and local government, a unique poverty alleviation programme called Kudumbashree was initiated in Kerala.



Gurumoorthy (2000) reveals that empowering women contributes to social development. Economic progress in any country whether developed or underdeveloped could be achieved through social development. Self-help group disburses micro-credit to the rural women for the purpose of making them enterprising women and encouraging them to enter into entrepreneurial activities. Credit needs of the rural women are fulfilled totally through the self-help groups. SHGs enhance equality of status of women as participants, decision makers and beneficiaries in the democratic economic, social and cultural spheres of life. SHGs also encourage women to take active part in socio-economic progress of our nation.

#### Limitations of the Study:

The study is based on the primary data collected from fifty women entrepreneurs of Self Help Groups who are recipients of micro credit. Only the impact of micro credit on entrepreneurship and the related problems faced by the women entrepreneurs are studied.

#### Relationship between micro finance and women entrepreneurship:

Yunus (1994) claims, "If we are looking for one single action which will enable the poor to overcome their poverty, I would go for credit. Money is power". Money invested as working capital in any enterprise leads to the establishment of a new one or growth of existing one. The financial institutions now believe in the fact that, even the poor self-employed repay their loans and seek saving opportunities. Over 500 million poor people around the world run profitable micro enterprises and often cite credit as the primary constraint to business growth (IFC 2002). Thus, micro credit becomes an essential aspect for poor entrepreneurs. Sustainable micro entrepreneurship always relies on the interdependency of micro finance and entrepreneurship which in turn results in poverty alleviation.

Women's income in a family is very essential and important for the upliftment. They normally spend a major portion of their earnings to the family. Formation of women self help groups helps in increasing their social participation, development of entrepreneurial talents and increase employment opportunities. But women need capital assistance as well as guidance in technical knowhow for productive employment and entrepreneurial development.

#### Entrepreneurship development through Self Help Groups:

An entrepreneur as defined by Schumpeter (1961) is a dynamic agent of change or the catalyst who transforms increasingly physical, natural and human resources into corresponding production possibilities (Vinze, 1987). Women Entrepreneur is a person who accepts challenging role to meet her personal needs and become economically independent. A strong desire to do something positive is an inbuilt quality of entrepreneurial women, who is

capable of contributing values in both family and social life. Skill, Knowledge and adaptability in business are the main reasons for women to emerge into business ventures (Dr. G. Vijaya Bharathi and S. Masthani).

The Tamil Nadu Corporation for Development of Women Ltd. (TNCDW) in its credit guidelines for the SHGs defines SHG as a small economically homogenous affinity group of rural poor, voluntarily formed to save and contribute to a common fund to be lent to its members as per group decision and for working together for social and economic uplift of their family and community. The distinguishing features of self help groups are given below. An SHG normally consists of a maximum of twenty members of similar economic outlook and social status. It promotes objectives like economic improvement and raising resources for development and freedom from exploitation. It has its own bye-laws for the proper functioning of the group as well as for the observance of certain rules by the group members and regulations concerning membership.

The form of such a group could be mostly on an informal basis (unregistered). Periodical meetings of members are held for solving their problems (economic and social) and they collect fixed savings of the members. The savings of members are kept with a bank in the name of group and authorized representative of the group operates the bank account. The deposit kept in the bank is used for giving loans to members for purposes including consumption at the rate of interest decided by the group (usually higher than what the banks charge).

Saving money is a difficult task for people living below the poverty line. Also, allotting the so done savings to business having a lot of uncertainties is beyond their thought, because there is a fear of incurring loss and investing in wrong business enterprise. The concept of SELF HELP implies that members address their financial needs themselves. However, if the members require large capital (for business, repair/construction of houses, weddings, and festivals), the group can approach a bank for a loan. Present governmental policy states that banks can forward loans to SHGs without collateral security. This implies that the entire group shares the onus of loan repayment. NGOs can act as facilitators and financial intermediaries in forwarding credit to SHGs. Firstly to SHGs formed and financed by banks, secondly to SHGs formed by NGOs and formal agencies but directly financed by banks and finally to SHGs financed by banks using NGOs/other agencies as financial intermediaries.

In Self Help Groups women undergo encouragement and counseling to evolve as successful entrepreneurs. They are also regularly monitored and assisted in ensuring sustainability of income generation activities. No specified time limit is fixed for Self Help Group women to engage in business. SHGs

receive easy loans from bank which helps the women to get the investing capital easily. But this process is to be carried out with proper analysis. Women are encouraged to study the market prior to investing in a business. Group ventures reduces the investment made by each member, increases the output and the burden is shared among all the members of the group. NGOs and Banks always encourage low capital and group business for women.

Table 1  
Age Group of Women Entrepreneurs

| Age in Years | Number of Respondents | Percentage |
|--------------|-----------------------|------------|
| 21-30        | 11                    | 22         |
| 31-40        | 23                    | 46         |
| 41-50        | 11                    | 22         |
| Above 50     | 5                     | 10         |
| Total        | 50                    | 100        |

Source: Primary Data

Inference: Most of the women entrepreneurs are in the age group of 31 to 40 years.

Table 2  
Educational Qualifications of Women Entrepreneurs

| Educational Qualifications | Number of Respondents | Percentage |
|----------------------------|-----------------------|------------|
| Illiterate                 | 9                     | 18         |
| School Level               | 27                    | 54         |
| Graduates                  | 13                    | 26         |
| Post Graduates             | 1                     | 2          |
| Total                      | 50                    | 100        |

Source: Primary Data

Inference: School level education is gained by most of the women entrepreneurs.

Table 3  
Marital Status of Women Entrepreneurs

| Marital Status     | Number of Respondents | Percentage |
|--------------------|-----------------------|------------|
| Unmarried          | 3                     | 6          |
| Married            | 36                    | 72         |
| Divorced/Separated | 6                     | 12         |
| Widow              | 5                     | 10         |
| Total              | 50                    | 100        |

Source: Primary Data

Inference: 72 percentage of the respondents are Married.

Table 4  
Annual Income of Women Entrepreneurs

| Annual Income in Rupees | Number of Respondents | Percentage |
|-------------------------|-----------------------|------------|
| Less Than 20000         | 4                     | 8          |
| 20000-50000             | 11                    | 22         |
| 50000-80000             | 19                    | 38         |
| 80000-100000            | 10                    | 20         |
| Above 100000            | 6                     | 12         |
| Total                   | 50                    | 100        |

Source: Primary Data

Inference: Annual Income of 38 percentage of the women entrepreneurs is between Rs 50000 and Rs. 80000.

Table 5  
Family Structure of Women Entrepreneurs

| Family Structure | Number of Respondents | Percentage |
|------------------|-----------------------|------------|
| Joined           | 15                    | 30         |
| Nuclear          | 35                    | 70         |
| Total            | 50                    | 100        |

Source: Primary Data

Inference: Majority of the respondents live in nuclear family structure.

Table 6  
Reasons for becoming Women Entrepreneurs

| Reasons               | Number of Respondents | Percentage |
|-----------------------|-----------------------|------------|
| Additional Income     | 13                    | 26         |
| Family Responsibility | 23                    | 46         |
| Hereditary            | 10                    | 20         |
| Pass Time             | 4                     | 8          |
| Total                 | 50                    | 100        |

Source: Primary Data

Inference: From the table it is clear that 46 percentage of the women become entrepreneurs due to family responsibilities.

Table 7  
Types of Business started by Women Entrepreneurs

| Type of Business | Number of Respondents | Percentage |
|------------------|-----------------------|------------|
| Tailoring        | 9                     | 18         |
| Petty Shop       | 10                    | 20         |
| Handicraft Items | 15                    | 30         |
| Food Products    | 10                    | 20         |
| Xerox shop       | 6                     | 12         |
| Total            | 50                    | 100        |

Source: Primary Data

Inference: Handicraft business is preferred by majority of the respondents.

Table 8  
Amount of Bank Loan Received by Women Entrepreneurs

| Amount of Loan in Rupees | Number of Respondents | Percentage |
|--------------------------|-----------------------|------------|
| Less than 20000          | 3                     | 6          |
| 20000-50000              | 22                    | 44         |
| 50000-80000              | 17                    | 34         |
| Above 80000              | 8                     | 16         |
| Total                    | 50                    | 100        |

Source: Primary Data

Inference: Most of the respondents have received loan below Rs.50000.

Table 9  
Default in Repayment of Loan

| Default | Number of Respondents | Percentage |
|---------|-----------------------|------------|
| Yes     | 13                    | 26         |
| No      | 37                    | 74         |
| Total   | 50                    | 100        |

Source: Primary Data

Inference: Most of the women entrepreneurs are prompt payers of loan amount.

Table 10  
Source of Capital

| Source of Capital    | Number of Respondents | Percentage |
|----------------------|-----------------------|------------|
| Own Capital          | Nil                   | 0          |
| Micro Finance Only   | 37                    | 74         |
| Own and Micro Credit | 13                    | 26         |
| Total                | 50                    | 100        |

Source: Primary Data

Inference: Women entrepreneurs are mostly depending on micro credit for starting business.

Table 11  
Problems faced by Women Entrepreneurs in getting Micro Credit

| Problems Faced        | Garrett Mean | Rank |
|-----------------------|--------------|------|
| Low Education         | 52.14        | I    |
| Language Barrier      | 51.39        | II   |
| High Interest Rate    | 49.75        | III  |
| High Transaction Cost | 48.95        | IV   |
| Lack of Awareness     | 47.63        | V    |
| Geographic Factors    | 46.19        | VI   |
| Loan Default          | 45.63        | VII  |

Source: Primary Data

Inference: The major problem faced by women entrepreneurs in getting micro credit is their low education background.

#### Findings:

Majority of the women entrepreneurs belong to the age group of 31 to 40 years. 54 percentage of the respondents are school level educated followed by graduates with 26 percentage. More married women are enthusiastic in becoming entrepreneurs. Majority of the women entrepreneurs are having an annual income between Rs.50000 and Rs.80000. Most of the respondents live in nuclear family structure. Majority of the women are interested in business due to their family responsibility. Sale of Handicraft Items business is preferred by 15 percentages of the respondents. Most of the women entrepreneurs have received micro credit between Rs.20000 and Rs.50000. 34 percentage of the respondents is prompt in repayment of micro credit. Majority of the respondents are depending solely on micro credit for starting their own ventures. Low education has been given the first rank while analyzing the problems faced by women entrepreneurs in getting micro credit.

#### Suggestions:

Awareness programmes should be conducted for women self help group members to sensitize them on viable business ventures. Trainings should be given on the sustainability of business ventures. Efforts should be taken to enhance the education standards of rural women to increase their self confidence and improve their overall personality standards. Common platforms like International, National and Local Seminars, Exhibitions and Trade Fairs should be organized which will help the women to facilitate interaction with other successful women entrepreneurs. Women should be provided with more loans and subsidies at easy terms to encourage more women entrepreneurs.

**Conclusion:**

The challenges and opportunities provided to the women of modern era are growing rapidly. As a result of this job seekers are now becoming job creators. This is mainly because the women entrepreneurs are having innovative thinking, education and qualification, self identity, social status and the desire to provide employment opportunities to other women. Apart from this thanks to the various schemes initiated by the Government exclusively for women. Above all these, women are now desperately need additional income. From this study it is clear that right efforts are required from all areas for the development of women entrepreneurs.

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## **Priests of *Kalameluttum Pattum* in Malabar: A Historical Perspective**

Abstract: The present paper attempts to examine the cultic nature of the priesthood of *Kalameluttum pattum* from folklore to the discipline of History and tries to historicize the social formation of priesthood of *Kalameluttu* on the basis of the hitherto unexplored data from medieval chronicles and colonial records. The Folkloristic studies located the participation of the social milieu in the *Kalameluttu* with its ethnic composition as the performers and considered them as artists. The paper attempts to make them as priests and they perform most significant religious practices in medieval Malabar. The priesthood of *Kalameluttum pattum* is viewed in this paper as having evolved out of continuous historical transformations and transactions during the medieval to the modern period of Malabar.

The extant folkloristic and anthropological studies located the participation of the social milieu in the *Kalameluttu* as the performers and considered them as artists. The paper concerned here with the nature of the social involvements in the cult of *Kalameluttu* as priesthood and devotees. The *Teyyampaṭinampiar*s, *Teyyampaṭikkuruppus*, *Kallarrakkuruppus* and so on are considered as the priests of *Kalameluttum paṭṭum* and the *Natuvali Svarupams* and other *Sthani Nayars* are the devotees of this cultic practices in Malabar.

*Kalameluttum paṭṭum* is the most prominent form of religious symbolism and cultic tradition in the pre-modern religious praxis of Kerala. It is a genre of religious ritual and a prominent art form in the present Kerala society, and this has been practiced by almost all non-Brahmanic communities in Malabar. It encapsulates in itself varied forms of myths, religious beliefs, art and symbolism and music. An essential element of *Kalameluttum paṭṭum* is the drawing of certain geometrical/symbolic and anthropomorphic figures of deities, using powders of certain specific colours. *Bhadrakali*, *Ayyappan*, *Veṭṭakkorumakan*, *Kṣetrapalan*, *Kalaratri*, etc. are prominent deities in the *Kalameluttum paṭṭum*. Charcoal powder for black colour, raw rice powder for white, the leaves of *manjaṭi*, *vaka* tree and *ittilkkanni* for green, turmeric powder for yellow and a mixture of turmeric and lime for red are generally used for the purpose of depiction of the *Kalameluttu*.

The present article tries to situate the priests of *Kalameluttum paṭṭum* in an historical perspective and attempts to reconstruct the complex process that went into the making of *Kalameluttum paṭṭum* in medieval Malabar. It argues



that there had taken place considerable transactions and transformations in the priesthood of *Kaḷameluttum paṭṭum* over the years. On the basis of medieval, and early modern texts and documents that are explored for this purpose for the first time, it goes on to argue that the world of *Kaḷameluttum paṭṭum* is not an egalitarian and timeless expression of abstractions of art and ritual of a pristine past of a people but a very much changing form of ritual. The Marxian framework or historical materialism will be used to analyze related issues of the paper.

The term like *Kaḷameluttum paṭṭum* is specifically used for the cultic tradition of the religious symbolism by the priests among *antaraḷa* castes in Kerala. Usually they perform the priesthood of cultic practices of ferocious and war deities such *Bhadraḷi*, *Ayyappan*, *Veṭṭakkorumakan*, *Kṣetrapalan*, *Urpaḷaśśi*, *Daivattar*, *Kaḷaratri* and so on. *Naṭuvali Svarupams*, *Deśavalis* and other *Sthani Nayars* in Malabar patronized *Kaḷameluttum paṭṭum* in their residential sites and *kavus* or *kottas* to please the above mentioned war deities. They are basically the land owners and local chieftains themselves.

Another tradition of religious symbolism such as *Mantravadakkaḷam* and *Kaḷampaṭṭu* among the lower castes also existed in Malabar, which was mainly practiced for healing practices and progeny. We have taken up for discussion here about the nature of the priesthood of *Kaḷameluttum paṭṭum* and its priests such as *antaraḷa* castes in medieval Malabar.

As stated above, *Teyyampaṭinampiars*, *Teyyampaṭikkuruppus* and *Kallarakkuruppus*, are the prominent priests of *Kaḷameluttum paṭṭum* in Malabar. The *Teyyampaṭinampiars* and *Teyyampaṭikkuruppus* are usually perform the priesthood of *Kaḷameluttum paṭṭum* in the locale of the Kolattunatu and the Kottayam Rajas. The *Kallarakkuruppus* generally performed the ritual in the milieu of the Zamorins.

It is said that this cultic tradition is to invoke the deities whose figures are drawn and who are praised in the songs. In case a deity is to be invoked in a house, a shed or *pantal* for the purpose is erected in front of the house and will be decorated with plantain trees, flower festoons and red cloth. The ground within the shed is cleaned and smeared with cow-dung. The *Kaḷameluttum paṭṭum* is performed at the *paṭṭupura* or *paṭṭumaṇḍapam* in the *kavus*, which is usually the outer side of a structural temple.

We discuss here the emergence of priests of *Kaḷameluttu* in medieval Malabar. *Granthavaris* refer to some priests like *Teyyampaṭis*, *Komaram*, *Atikaris* etc., who were associated with the cultic tradition of *Kaḷameluttu* in Malabar. Now we propose to examine the origin of the priesthood of *Teyyampaṭinampiars* and *Teyyampaṭikkuruppus* in Malabar. It is historically significant that *Teyyampaṭis* are associated with the priesthood of *Kaḷameluttu*

in Kuṭaḷikkavu and they are patronised by the *Sthani Nayars* of Kuṭaḷiitalattu family in medieval north Malabar.

We have seen *Teyyampaṭinampians* and *Teyyampaṭikkuruppus* are prominent priests for the performance of *Kaḷameluttum paṭṭum* in northern Malabar in contemporary period. It is significant that we have no further evidence about the emergence of these two castes of priesthood in the medieval Malabar. More references to *Teyyampaṭis* are contained in the Kuṭaḷi *Granthavari* including the account of rewards given for the priesthood of *Kaḷameluttu* as discussed above. In the *Granthavari*, they are not mentioned as ‘*Teyyampaṭinampians*’ or ‘*Teyyampaṭikkuruppus*’, but as ‘*Teyyampaṭi*’. This was documented in 16<sup>th</sup> century. They emerged into two priestly castes such as *Teyyampaṭinampians* and *Teyyampaṭikkuruppus* much later.

With the end of 18<sup>th</sup> C the *Talasseri Rekhakal* refer to these priests as two separate castes such as ‘*Teyyampaṭi*’ and ‘*Teyyampaṭikkuruppu*’ for the first time. The records give some suggestions regarding the emergence of *Teyyampaṭi* into two sub-castes of *Teyyampaṭi* and *Teyyampaṭikkuruppu* from the early 19<sup>th</sup> century onwards. This kind of transformation of castes which took place in the 19<sup>th</sup> century was already noted by Hermann Gundert. Gundert noted the meaning of the word ‘*Teyyampaṭi*’ as ‘the musician in a temple’ just like the ‘*Marar*’. The name *Teyyampaṭi* might be the primary usage of the 19<sup>th</sup>c onwards. He further says that *Teyyampaṭis* are also known as ‘*Kaḷattukkuruppu*’. The social formation of these two castes can be traced back only to the 19<sup>th</sup> century when they emerged into two professional castes in Malabar. The *Teyyampaṭis* are found mainly in north Malabar and the *Kuruppus* are found mainly in south Malabar. Gundert recorded the term *Kuruppu* as a title of different castes and a class of priests and also as painters. A similar observation was recorded by early ethnographers such as Edgar Thurston and Rangachari in the first decade of the 20<sup>th</sup> century. Such a transformation of the caste is also visible in the legend of the origin of *Teyyampaṭikkuruppus* which says that they had migrated from Calicut to the southern part of Wayanadu. It may possible that these immigrant *Kuruppus* are merged with the *Teyyampaṭis* in north Malabar and emerged a new priestly castes as *Teyyampaṭikkuruppus* in 19<sup>th</sup> century onwards.

In the case of the priesthood of *Kallarrakkuruppus* there is no reference to them in medieval documents. Gundert doesn’t give a definition for the title *Kallarrakkuruppus*. At the same time Gundert referred to *Kuruppu* as the title of a class of priests. Further, he says that they are also painters. It was much later, in 1909, that Thurston and Rangachari, for the first time, documented *Kallarrakkuruppus* as singers in *Bhagavati* temples. Iyer also recorded the term *Kurippans* as per the tradition of *Darikavadham* song of *Bhagavati* temples. As per the legend of *Kallarrakkuruppus*, it is related to the incarnation of Tirumanthamkunnu *Bhagavati* of Valluvakkonathiri in

Malappuram district. We have seen *Kallarrakkuruppus* are the prominent priests of *Kaḷameluttu* in the locale of the Zamorins. Even if the *Kallarrakkuruppus* were associated with the guardian deity of Valluvakonatiri, they turned to be loyal to the Zamorins after the Zamorin's domination over Valluvanatu. Obviously it is clear that the *Kuruppus* performed priesthood of *Kaḷameluttu* during the medieval period. Now, we examine the origin of prefix *kallar* with the priestly castes of *Kuruppu*.

The term '*Kallar*-*kkuruppus*' denotes certain kinds of *silpa* tradition. '*Kallu*' means stone; and the word '*Kuruppu*' denotes a specialized architect. Legends kept by the *Kallarrakkuruppus* speak of a figure of *Bhagavati* made out of stone, without the knowledge of the *Tantri* who worshipped the *Sivalinga*. The legend seems to have been edited recently, because the worship of *Sivalinga* is a recent practice of the temple. Sources like *Keralotpatti Granthavari* and *Kolikotan Grantahavari* suggest a cult of *Bhadrakālī* that was prevalent in Tirumanthamkunnu *Bhagavati* of Valluvakonatiri, whereas these sources do not refer to Śiva cult. Therefore, it is reasonable to assume that the worship of *Sivalinga* is of later origin. There are no references to the drawing of *Bhagavati* on the floor. But the legend speaks about the *Kuruppu* making the figure of *Bhadrakālī* instead of *Śivalingam*. The myth points to the Brahmanisation of the *kavu* with Śaiva appropriation in Tirumanthamkunnu. However, the legend noted the *Silpa* tradition of *Kuruppus*. It is significant that the priests sometimes hold the position of *silpis* (architect) in early medieval context. It is quite possible for an architectural group of *Silpa* tradition to become only a priestly caste of *Kaḷameluttu* in the pre-modern Malabar.

Another major person who associated with the priesthood of *Kaḷameluttu* is *Atikari*. *Atikaris* had played an important role in the cultic performance of *Kaḷameluttu* at Vanneri *illam*. We have practically very little data about the role of *Atikaris* as the priesthood of *Kaḷameluttu* in present Malabar. *Atikari* Ramankulangara *Kuruppu* of Niramkaiakkotta near Vallikunnu is the only available reference for their association with the cultic practices of *Kaḷameluttu* in the contemporary period. Another major interesting inference in the cultic practices outside the structural temples in medieval Malabar is the involvements of females in the priesthood of *Kaḷameluttu*. Vanneri Namputiri family is a major land owning family in the principality of Veṭṭam, who patronized the female priests in the *Nagakkaḷam*. It is very significant that the *Vanneri Granthavaris* recorded the accounts of the payments of the rice, oil, clothes and cash to the females, who seated and danced in the *Nagakkaḷam*. The involvement of females in the priesthood brings out major appendix in the cultic practices and religious history of medieval Malabar.

The foregoing examination brings together the different aspects which went into the making of the priesthood of *Kaḷameluttum paṭṭum* in medieval Malabar. The extant anthropological, folkloristic, and art-historical studies on *Kaḷameluttu* imagined and analysed the priests of this religious symbolism and cultic practices as the ethnic composition of the performers and individual artists, which ensure the perpetuation of the feudal and colonial perceptions of society. These peripheral studies have rejected the historicity of this religious symbolism and cultic tradition. The above examination suggests that the performers of *Kaḷameluttu* as major priestly castes in Malabar. The attempt here is to trace the medieval transformations of the nature of priesthood of *Kaḷameluttum paṭṭum* in Malabar for the first time.

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- The nature of religious symbolism and cultic tradition of kaḷampāṭṭu and mantravadakkaḷam, which mainly performed by major non-Brahmanic groups such as Vaṅṅāns, Kaṇiyans, Mannans, Pulayans, Malayan and so forth The cultic nature of kaḷampāṭṭu and mantravadakkaḷam is basically belongs to the healing practices, and fertility cult in Malabar. It is historically significant that kaḷampāṭṭu and mantravadakkalam usually worshipped in the residential sites and collective ritual occasions of the lower castes and outside the structural temples.

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## **Performance Appraisal as a Tool for Achieving Higher Efficiency and Productivity in an Organization**

**Abstract:** The human tendency to judge others can create serious motivational, ethical, and legal problems in the work place. Without a structured appraisal system, there is little chance of ensuring that the judgments made will be lawful, fair and accurate. The early appraisal system was called merit rating. In the early performance appraisal technique began to use for technical, managerial and professional personal. Since tremendous changes take place, in the concept, technique and philosophy of employees appraisal.

Performance appraisal is widely used technique to evaluate the people. It is the human tendency to make judgments about those one is working with, as well as about oneself. Appraisal is both inevitable and universal. Teachers evaluate their students, parents evaluate their employees. After an employee has been selected for job, has been trained to do it and has worked on it for a period of time, his performance should be evaluated. Performance Evaluation or Appraisal is the process of deciding how employees do their jobs. Performance here refers to the degree of accomplishment of the tasks that make up an individual's job. It indicates how well an individual is fulfilling the job requirements. Often the terms is confused with efforts, which means energy expended and used in wrong sense. Performance is always measured in terms of result.

Performance appraisal and merit rating are used synonymously. Strictly speaking performance appraisal is a wider term than merit rating. According to scot, Clothier and spreigal, "Performance appraisal is a process of evaluating an employee's performance of a job in terms of its requirements. According to R.Wayne Mondy "Performance evaluation is a formal system of review and evaluation of individual or team ask performance."

### **Objective of the study**

- To evaluate performance appraisal provide higher efficiency and productivity of an employee in the organization.
- To understand the amount of employee satisfaction through performance appraisal.

- To evaluate attitudes of employees towards the jobs in the organization.

#### Objectives of Performance Appraisal

- Compensation Decisions: This approach to compensation is at the heart of idea that raises should be given for merit rather than for seniority. Under merit system, employee receives raises based on performance
- Promotion Decision: When merit is the basis for reward, the person doing the best job receives the promotion. If relevant work aspects are measured properly, it helps in minimizing feeling of frustration of those who are not promoted.
- Training and Development Programmes: Performance appraisal can inform employees about their progress and tell them what skills they need to develop to become eligible for pay raises or promotion or both.
- Feedback: Performance appraisal enables the employee to know how well he is doing on the job. It tells him what he can do to improve his present performance and go up the 'organizational ladder'.
- Personal Development: Performance appraisal can help reveal the causes of good and poor employee performance. Through discussions with individual employees, a line manager can find out why they perform as they do and what steps can be initiated to improve their performance.

#### Importance of Performance Appraisal

- Development and Training need of employee: Performance appraisal is much useful in analyzing training and development needs of employees. Performance appraisal reveals people who require further training to improve their performance
- Helps to improve performance: It can be used to improve performance of employees through proper feedback, working and counseling employees
- Helps to take personnel decisions: It provides valuable information for personnel decision such as pay increases, promotion, demotion, transfer, and termination.
- Useful to rectify the effectiveness of recruitment selection etc: It helps to judge the effectiveness of recruitment, selection, placement orientation system of the organization.
- Creation of competitive spirit: A competitive spirit is created and employees are motivated to improve their performance.
- Helps to develop confidence among employees: Systematic appraisal of performance helps to develop confidence among employees. Employee's grievance can be reduced

- Aids to personnel research: Performance appraisal aids in research in the field of personnel management. Theories in personnel field are the outcome of efforts to find out the cause and relationship between personnel and performance.
- Identify strengths and weakness: Performance appraisal tries to identify the strength, and weakness of employees on the present job.
- Systematic evaluation: It helps supervisors to evaluate the performance of their subordinates systematically.
- Inspiration: It helps in inspiring employer-employee relation through mutual confidence.

## Methods of Performance Appraisal

### Traditional Method

- Ranking Method: Ranks are assigned in order of their performance. The workers differ in their performance. The best performer is ranked first and the worker is ranked last. Under this method, employees are rated on overall basis with reference to their job performance.
- Paired comparison Method: Each person is compared with other person in pairs at one time. Only one trait is considered each time of comparison. The number of times an employee is judged better than the others determines his rank.
- Grading Method: categories of abilities are excellent very good average, poor, very poor, outstanding, satisfactory etc. The actual performance is compared with these categories of abilities, and the person is allocated a grade which best describes his performance.
- Graphic rating Scales: This is the oldest and most popular method. Each scale ranged excellent to poor. For this purpose a printed form for each employee is given to rater printed form contains a list of performance criteria and personality traits such as dependability, quality of work, intelligence, leadership, industriousness etc.
- Critical Incident Appraisal: Under this method the appraiser is required to record incidents of employee's positive and negative behaviour during a given period. The rating is done on the basis of employee's positive or negative behaviour during these events. For example supervisor records the behaviour of employees when a sudden break down of machinery occurred.
- Field Review Method: The supervisor answer question regarding subordinates level of performance, his work in progress, his strength and weakness, promotional potential etc. The officer takes detailed notes of the interview.
- Field review method is useful when comparable information is needed from employees in different units.
- Confidential Report: It covers attendance, initiative, technical ability, ability of reasoning, responsibility, leadership quality, self impressions,

achievement and failure etc. It is descriptive opportunity appraisal used for promotion and transfer of employees

#### Modern Method of Performance Appraisal

- Assessment Centre: This type of appraisal technique is used when employees are considered for promotion to higher post. An assessment centre is a central location where a group of employees come together and work on an assignment for two or three days.
- Human Resource Accounting Method: human resources are considered as valuable assets of an organization. The performance is judged in terms of costs a contribution of employees. Cost of human resource includes expenditure incurred on human resource planning, recruitment, selection, orientation, and placement. Contribution is measured in terms of money value of labour productivity.
- Behavioural Anchored Rating Scales- BARS: It is sometimes called behavioural expectation scales. This method is a combination of graphic rating scales, and critical incidents method. BARS are the scales, which represent a range of descriptive statement of behavioural varying from the least to the most effective. This method overcomes some of the problems with conventional rating scales.
- Management by Objectives- (MBO): Peter F. Drucker introduced the concept of MBO through his book “The Practice of Management” . Management by objectives was defined by George S, Odiorne as “a process were by superior and subordinate managers of an organization jointly identify its common goals define each individuals major areas of responsibility in terms of results expected of him and are these measure as guides for operating the unit and assessing the contribution of each of its members

#### Limitations of Performance Appraisal

- Inconsistent Rating: Different supervisors may appraise a particular employee differently and ratings may not be consistent.
- Personal Bias of Appraiser: The raters are also influenced by his personnel bias. Sometimes the rater may evaluate an employee on the basis of religious belief, habits etc. It will definitely influence the ratings done by the rater.



- Leniency or Strictness: some raters are lenient while other are strict. So in the first instance the employee is over rated and in the second instance he is underrated. Tendency may be avoided.
- No Definite Standards: If performance standard fixed is not definite and clear, the supervisor may follow different standards for ratings.
- Lack of Reliability: Inconsistent use of measuring standards and lack of training in appraisal technique may reduce reliability.
- Incompetence: Due to lack of knowledge and skills, the raters may fail to evaluate performance accurately.
- Average Rating: When a high or low rate is given, the appraiser is required to give sufficient reasons or justification. To avoid this evaluators give average ratings to all employees. Actually it is a common error committed by the rater.
- Halo Effect: An employee may be rated high or low on the basis of general impression. That means the rater is influenced by one or more outstanding good or bad performance. Halo effect can be avoided if the rater provided a general list of characteristics and asked him evaluate on the basis of this list.

#### Suggestions

Performance appraisal evaluated by experience rater or supervisor. The rater should evaluate the employee accurate manner. After performance appraisal, if employee got low score at that time rater should motivate the employee for increasing the productivity.

Performance appraisal is a method of evaluating the behaviour of employees in the work sport, normally including both quantitative and qualitative aspect of job performance. Performance appraisal as a tool for achieving higher efficiency and productivity of employees in an organization. Performance appraisal is a process of evaluating work performance of the personnel so as to facilitate individual and organizational effectiveness.

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## **Cultural Diversities in Chetan Bhagat's *2 States – The Story of My Marriage***

Abstract: Chetan Bhagat is a famous Indian author who penned down novels that hit the market with great success. His style of writing is simple with vivid descriptions and linear narratives. He is considered a youth icon rather than as just an author. The story is narrated in a first person point of view in a humorous tone, often taking digs at both Tamil and Punjabi cultures.

This novel is a hilarious take on the complications that arise within Indian families, especially, when youngsters from diverse backgrounds fall in love and decide to tie the knot. As Bhagat aptly portrays, not only should the couple be willing to wed, but their families have to accept the union too! Bhagat leads his readers through the love story of Ananya and Krish, who belong to two culturally diverse states in India. They fall deeply in love during their time together in college, and as time goes on, they decide to get married. To be happily married ever after, though, they have an arduous task ahead. They have to persuade their parents, and for this, Krish must figure out a way to fit into a traditional south Indian household, and Ananya must try and compete with her Punjabi counterparts. The novel ends with Ananya giving birth to twin boys. They say that the babies belong to a state called 'India'. It's definitely love that triumphs against all odds.

A famous American travelogue says, "India is the cradle of the human race, the birth place of human speech, the mother of history, the grandmother of legend and great grandmother of tradition." India, the oldest secularist country, rich in its varied culture and heritage has paved way for the exchange of cultures. The main characters shed their umbilical cord to get affixed with a new cord, the marital cord; the merging of two souls is the name of love. There is a blending of two cultures, religion, languages, tradition and practices. Their maternal identity and require a new identity.

*2 States* is a love story of a Punjabi guy Krish Malhotra and a Tamil Brahmin girl Ananya Swaminathan in her own style. Many families go through this condition in India. The novel deals with a complex human relationship. It portrays how the cultural differences can create problem in the matrimonial alliances and how hard the couple has to fight against the destiny to be in the wed-lock. Krish and Ananya have to make an extra effort to turn their dream into reality. Here we find love shining admits darkness and

despire. Shakespeare once said that the path of true love never runs smooth and this very true in the case of Krish and Ananya.

In this novel Chetan Bhagat portrayed the Indian marriage scenario and the grip of the youngsters in 21<sup>st</sup> century. The entire plot of marriage between individuals from two different states and their cultural differences have been very interestingly depicted. The story starts in the college canteen. The first few pages reveal about campus life of IIM Ahmadabad where Krish sees Ananya and falls in love with her at the first sight. She is real traffic stopper but Ananya wants to be just a friend with Krish. He wonders why any boy can just be friend with any girl. He says “Why would any guy want to be only friends with a girl? It’s like agreeing to be near a chocolate cake and never eat it. It’s like sitting in a racing car but not driving it. Only wimps do that.”(P.9)

But, they have diversities in their languages (e.g. Tamil and Punjabi), customs, and rituals (e.g. description of Punjabi marriage rituals in Duke and Minti’s marriage and Tamil rituals in Krish and Ananya’s marriage). The novel is a hilarious take on the complications that arise within Indian families, especially when youngsters from diverse backgrounds fall in love and decide to tie the knot. To be happily married they have to persuade their parents for this. Krish must figure out a way to fit into a traditional south Indian household and Ananya must try and compete with her Punjabi counterparts.

In India cross cultural marriages are still looked upon critically let alone an inter-state marriage. Added to that Punjabis are markedly different from Tamilians; Punjabis are well known for their boisterousness, flamboyance and easy attitude while Tamilians for their discipline, decorum and reticence. However the couples in question are exceptions and much in love. Bhagat utilizes the common stereotypes we are all familiar with. Be it the stress in the Punjabi household for marrying a girl with a big dowry, or the importance given to education and success in a south Indian household. However, he manages to use these without hurting the sensibilities of either group.

Both the lovers with intension to getting their families familiar with decide to invite their parents for the convocation ceremony as it is very necessary in India that parents must approve your love relationship. The light friction between Ananya’s mother and Krish’s mother get started in the ceremony itself and the dream of the lovers to get married shatters. There came a twist in the tale is, they want to marry with their parent’s consent rather than choosing the easy way of eloping.

Finally the two families are reunited and Ananya and Krish get married to each-other. The marriage ceremony held in Tamil style is also full of comical elements. It is really true that the love marriages around the world are simple

but as mentioned on the back cover of the novel the scenario is totally different when it comes to India. Love marriages around the world are simple:

Boy loves girl. Girl loves boy. They get married.

In India there are few more steps:

Girl's family has to love boy. Boy's family has to love girl.

Girl's family has to love boy's family.

Boy's family has to love girl's family.

Girl and Boy still love each other.

They get married. (*2 States backcover*)

In his view that love knows no boundaries, whether it be of caste, creed, religion, states or countries. He wants his children not to belong to any particular state but the whole country. About his kids he says that they will neither be Punjabis nor Tamils but they will be only Indians: They won't be Tamil or Punjabi. They will be Indian. They will be above all this nonsense. If all young people marry outside their community, it is good for the country.

Bhagat considers literature as a provocative pill, which works as a strong stimulant to the human mind. Bhagat enthuses the youth to purge sterile dogmatism of the social system. This story closes with Krish's marriage with Ananya, where he is able to unite the two cultures of the two states together. The Punjabis and the Tamils dance around the couple and according to Krish it is the attainment of the greater purpose for which he decided to convert his love into an arranged marriage : "Only for the sake of uniting the nation" (Bhagat, *2 States* 267). It is the voice of the millions of youths who fall in love with somebody and want to marry but fail mostly due to this socio-cultural diversities.

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## **Treatment of Ethics in Ecocriticism**

Abstract: Eco criticism, broadly speaking, is the study of the representation in literature of the non-human world, largely from the perspective of anxieties around humanity's destructive impact on the planet. ". . . the study of the relationship between literature and the physical environment. Just as feminist criticism examines language and literature from a gender-conscious perspective, and Marxist criticism brings an awareness of modes of production and economic class to its reading of texts, eco criticism takes an earth-centered approach to literary studies" (*Glotfelty xviii*). Eco criticism is the study of literature and the environment from an interdisciplinary point of view, where literature scholars analyze texts that illustrate environmental concerns and examine the various ways literature treats the subject of nature.

Environmental issues and environmental literary studies have become challenging and discursive for the writers and academicians since their turn to environment and nature in the 1980s and 1990s. It is acknowledged that the roots of ecological crises are philosophical. That is why environmental ethics emerged as a discipline in philosophy to examine the moral relationship of man with nature and environment. In spite of the fact that nature was the interest of much nineteenth and twentieth century philosophy, it was not until the 1970s that contemporary environmental ethics appeared as an academic discipline. The need for an essential change of values in relation to the environment entailed the emergence of environmental ethics as a new sub-discipline of philosophy. This emergence was due to the increasing awareness of the influences of technology, industry, economic expansion and population growth on the environment in the 1960s. Such awareness is believed to be encouraged by *Rachel Carson's Silent Spring* (1962), in which she warned the reader against the serious threat of the widespread use of chemical pesticide, destroying of wildlife, and by *Paul Ehrlich's The Population Bomb* (1968), in which he cautioned the reader against the destructive impacts of the constant increase in human population on the resources of the planet.

Environmental ethics also dwells on the reductions in plant and animal biodiversity, the destruction and loss of wilderness, the worsening ecosystems and climate changes. Environmental ethics frames the moral obligations of man to such worries. It questions the environmental crises mostly in philosophical, social and financial terms. It mainly asks two essential questions: "What duties do humans have with respect to the environment?" and "why?" In other words, environmental ethics calls into question the

alleged moral superiority of humankind over other organic and inorganic beings on earth. It seeks to place intrinsic value on natural environment and its more-than-human contents. Therefore, the distinction between intrinsic value and instrumental value is of great significance in the literature on environmental ethics because the former renders moral duty on the part of human beings to respect it, protect it and avoid from damaging it. In this sense, deep ecological movement holds a considerable place in the field of environmental ethics. Deep ecology, introduced by the Norwegian mountaineer and philosopher Arne Naess in 1973, attempts to unite humankind and nature in order to overcome environmental crises, conflicts and immorality. As a holistic movement, it puts forth deep changes in the way beings live.

Deep ecological movement intends to redesign all humankind's values, methods and systems so as to conserve the ecological and cultural variety of the natural systems. Naess supported the idea that man is a part of the earth rather than apart from it. If this idea of him is fully appreciated, man will realize that doing harm to nature means hurting an integral part of him, and thus will give up injuring nature uncontrollably. In order to achieve this integration, Naess came up with the idea of ecological self, which denotes transcendence of fragmentation and duality, and indicates going towards wholeness and greatness. This ecological, or wider, self is qualified as 'self-realization', which refers to action for nature both for its own sake and for the benefit and well being of humankind. The concept of self-realization enables human beings to realize their inherent qualities and to form internal connections with all other parts of earth. The human self is completed through the identification of the human ego with nature. In other words, to appreciate and care for the natural environment allows for respect and care for the human self because nature is essentially a part of humankind with which they should identify.

Therefore, distancing one's self from nature means distancing from one's essence and identity. However, some deep ecologists are of the opinion that arguments and debates over environmental crises and ecological destruction are not sufficient to overcome environmental immorality of the humankind. Ecological awareness should also be raised through art, poetry and music. That is why deep ecologists do not establish supplementary moral principles upon environment but suggest an entirely new perspective. This environmentally-ethical sensibility of deep ecology, which is a "substantial reorientation of our whole civilization". This enrichment is maintained by Eco criticism, which is a re-examination of how man perceives and constructs the world in literary works. The term 'eco criticism' is considered to have been coined by *William Rueckert* in 1978. He defined it as "the application of ecology and ecological concepts to the study of literature"(Glotfelty, pp107). Eco criticism concerns the interconnections between culture and nature, the

human and the non-human, literature and ecology, body and mind. Eco criticism is a turn “from ego-consciousness to eco-consciousness”. (PP108). Although environmental ethics questions what kinds of thing are intrinsically valuable, good or bad, what makes an action morally right or wrong, and what duties or obligations the humans have to the natural environment and on which grounds, it does not give definite or straight answers to these questions. These questions are rather resolved in literary texts through the vivid portrayal of the environmental crises such as drought, flood, consumerism, pollution, and through the depictions of the transcorporeal effects of environmental immorality.

The short story “*The Terminal Beach*” tells the story of Traven, an ex-air force pilot who is marooned on the island which was once used as a testing ground for nuclear weapons. The island is explained to be “a state of mind” in the story. The island, which is a built environment, is depicted as follows: Despite the sand and the few anemic palms, the entire landscape of the island was synthetic, a man-made art effect with all the associations of a vast system of derelict concrete motorways. Since the moratorium on atomic tests, the island had been abandoned by the Atomic Energy Commission, and the wilderness of weapons, aisles, towers, and blockhouses ruled out any attempt to return it to its natural state. Traven’s voluntary decision to stay on the island stems from his desperation to face the death of his wife and son. Throughout the story, Traven’s memories, psyche and questioning of his inner voice are revealed with the portrayal of the island. In the same way, the physical condition of the island also affects Traven’s mind and his moral stance. Ballard does not characterize Traven with his individual qualities but with his relation to the island. The author pointed out about this story that “he first true s-f story, and one I intend to write myself if no one else will, is about a man with amnesia lying on a beach and looking at a rusty bicycle wheel, trying to work out the absolute essence of the relationship between them.

Traven’s struggle of his dreams, nightmares and the unconscious are projected onto the island and the beach which surround and imprison him. The metaphor of the beach is significant in that it serves as the place between the island and techno-civilized world as well as nature and culture, and as the place where the past, present and future are conflated. The beach allows Traven to come to realize the destructive effects of science and technology on nature and humankind. Thus, the beach becomes a border zone to achieve a synthesis of different elements for salvation. As in Gasiorek’s words, Ballard attempted to “overcome divisions between self and world, the rational and the irrational, conscious and the unconscious subletting them in a libratory synthesis”. The word “terminal”, implying limit, boundary, death or the end, is also figurative in the sense that the use of atomic bombs signifies the end of history and the rise of an age of evanescence. Increasingly, our concepts of past, present and future are being forced to revise themselves. Just as the past in

social and psychological terms, became a casualty of Hiroshima and the nuclear age, so in its turn the future is ceasing to exist, devoured by the all-voracious present. It means a sort of cognitive remapping of a world that has lost its bearings in time and space. The beach becomes a world of closed exits concealed behind endless corners.

Ballard's work is a counteraction to the scientifically and technologically improved society in the face of environmental immorality. The author created Traven as a form of corporeality who represents weakness, susceptibleness and human limitation. Traven reflects the psychopathological situation of humankind in his precarious existence. Traven can not synthesize his body and materiality with the concrete island so as to create meaning and to have signification. Ballard deconstructs the anthropocentric body through Traven's self extermination among the scientific and technological conveniences. Vivian Sobchack explained the correlation between corporeality and ethics in these words: both significant affection and a moral stance are based on the lived sense and feeling of the human body not merely as a material object one possesses and analyses among others, but as a material subject that experiences its own objectivity, that has the capacity to bleed and suffer and hurt for others because it can sense its own possibilities for suffering and pain. Traven is mentally bleeding for the loss of his family. His subjectivity is objectified among the concrete blockhouses, bunkers and plane wrecks, and this objectification reflects the loss of humanity in the face of modern science and technology. The ethical stance of Traven, as atomic body, is determined by his materiality and his capacity to suffer. The more he suffers, the more he realizes the detrimental outcomes of nuclear weapons.

Traven awakens to the failure of the technologically and scientifically facilitated humankind, desirous of the complete control of both human and non-human environments. As Buck-Morss stated, what seems to fascinate modern 'man' is the narcissistic illusion of total control. The fact that one can imagine something that is not is extrapolated in the fantasy that one can recreate the world according to plan (a degree of control impossible, for example, in the creation of a living, breathing child). It is the fairy-tale promise that wishes is granted without the fairy-tale's wisdom that the consequences can be disastrous. The former notion signifies the ethical or political responsiveness of emotional sensitivity to the sorrows of all life forms in nature while the latter notion implies the eagerness of sensory perception through a withdrawal from science and technology that intervene in human's experience of reality. The landscape of the island exhibits "a repressed premonition of [human's] death" because of his irresponsibility and lack of response-ability for nature. In the end, Traven stands up to the condition of modernity which numbs the organisms, deadens the senses and represses the memory. He strives to overcome his technologically and corporeally limited environment through a more primitive mode of existence.



Traven's desire to remain on the island despite some rescue efforts refers to the closed space as an exclusionary practice, by means of which his imaginary transcendence about his wife and son provides him for a sort of purification from the technocratic world. Traven constructs his own unique mental geography of Eniwetok though he was confronted by an open possibility of being rescued. Restrictively immersed in his unconsciousness, dreams and hallucinations, Traven chases his own utopia of rejoining with his dead wife and son. His search for his dead wife and son turns out to be his quest for identity among the bunkers and blockhouses on the abandoned island. Furthermore, Traven becomes the everyman of the post-industrial and post-war period suffering from consumerism and capitalism, who can be named as "Homohydrogenensis". Traven could also represent a toxic version of Robinson Crusoe in the nuclear jungle who struggles to be redeemed from ecological holocaust, which stands as the embodiment of the death of his wife and son. Ballard's works of fiction are imaginative geographies dealing with the ontological link between text and world, and body and nature. His imaginative geography becomes the ideological and discursive reproduction of the present social spaces. Therefore, the ethical stance of the story is handled with the parallel trialectical relation between the geographic/physical, the imaginary/mental, and the social. Ballard's environmental ethics is created with such a 'third space' which is a sort of transitional figurative space located by the dialectical relation, which turns out to be a dystopian space. In this sense, the terminal beach becomes a self-reflexive medium of Traven's life. He "among the blocks . . . find[s] the image of [himself] free of time and space. This island is an ontological Garden of Eden". The dystopian space shows the human limits and ecological dangers encountered within the technological and consumerist geographies of the capitalist order.

Ballard's story produces an imaginative geography constructed by the luminal symbolism of real geographies such as Hiroshima and Nagasaki. Therefore, historical and social events, both at the local and global levels, form the context of the story. The narrative takes place on Eniwetok, a large coral atoll in the Pacific Ocean, which was really used by the United States for nuclear testing during the years between 1948 and 1958. [27] The island is also textually situated within the nuclear landscape. In a way, Ballard re-invented the current reality to go back to the past the pre-colonial, pre-industrial and pre-war time when environmental morality was not so much corrupted. Ballard's Eniwetok in the story comes as an imaginative geography, which is rather an interwoven textual or literary space articulated by the events of the real history. His virtual environment of nuclear destruction is a criticism of "the production of a geopolitical peace through nuclear terror". The camera towers, radio-cabins, geometry of the airstrip, and systematic locations of the blockhouses all refer to the technological surveillance, which stands for a regulated and rationalized disciplinary. It indicates the taming of the

wilderness, loss of innocence of the natural environment, and thus human's lack of environmental morality.

The story depicts pessimism, repression and uncertainty of a post-war world in a post-industrial and thermonuclear age. The physical setting of the island expresses, affects and portrays Traven's psychological condition. The story is a psychic reconstruction of space, and an embodiment of techno scientific man's disillusionment and obsessions. Traven, isolated in time and space, represents modern man's displacement both in the internal and external worlds due to the destruction he has been causing in the natural environment. As an every man of the technocratic world, Traven represents haunted bodies that have lost moral responsibility for environmental problem. There are many ethical decisions that human beings make with respect to the environment. For example: Should we continue to clear cut forests for the sake of human consumption? Why should we continue to propagate our species, and life itself? Should we continue to make gasoline powered vehicles? What environmental obligations do we need to keep for future generations? Is it right for humans to knowingly cause the extinction of a species for the convenience of humanity? How should we best use and conserve the space environment to secure and expand life?

The academic field of environmental ethics grew up in response to the work of scientists such as Rachel Carson and events such as the first Earth Day in 1970, when environmentalists started urging philosophers to consider the philosophical aspects of environmental problems. Two papers published in *Science* had a crucial impact: Lynn White's "*The Historical Roots of our Ecologic Crisis*" (March 1967) and Garrett Hardin's "*The Tragedy of the Commons*" (December 1968). Also influential was Garrett Hardin's later essay called "*Exploring New Ethics for Survival*", as well as an essay by Aldo Leopold in his *A Sand County Almanac*, called "*The Land Ethic*," in which Leopold explicitly claimed that the roots of the ecological crisis were philosophical (1949).

The Christian world view sees the universe as created by God, and humankind accountable to God for the use of the resources entrusted to humankind. Ultimate values are seen in the light of being valuable to God. This applies both in breadth of scope - caring for people (Matthew 25) and environmental issues, e.g. environmental health (Deuteronomy 22.8; 23.12-14) - and dynamic motivation, the love of Christ (Corinthians 5.14f) And dealing with the underlying spiritual disease of sin, which shows itself in selfishness and thoughtlessness. In many countries this relationship of accountability is symbolized at harvest thanksgiving. (B.T. Adeney : *Global Ethics in New Dictionary of Christian Ethics and Pastoral Theology 1995 Leicester*)

Eco critical thought, as it is understood today, is weighed down by numerous apparently insoluble contradictions, and an analysis of which, it is hoped will address some fundamental issues plaguing the discipline and show why in its present form, it is destined to fail as a movement. The present impasse in eco critical thought springs as much from its inherent contradictions as from the absence of a firm ethical, philosophical underpinning. This study tries to highlight a few such paradoxes in eco criticism, especially in its western variety, and calls for a perspective shift in the form of a philosophical framework. The first paradox is that human being cannot entirely do away with the 'use' of non-human sphere, as cultural production of all sorts necessitate the use, and even some exploitation, of nature. Because the non-human realm bears the brunt of the human production processes and consumption habits, neither an exit from civilization for forest, nor maximal amount of ecological awareness can turn us away from 'using' nature completely. Hence one has the impossible task of differentiating the 'right' use of nature from the 'wrong' one. Secondly, the notion of a return to nature is ambiguous due to the sheer range of meaning that the word 'nature' carries. If the term 'nature' designates at once the pure wilderness of deserts and oceans as well as the mechanically mediated cultivations, parks and gardens, a dialogue on eco criticism is liable to terminate in a series of equivocations. Hence unless more clarity on the meaning of nature, specifically the permissible extent of human cultural intervention in the nonhuman sphere to be termed nature, is available, the call for a return to nature will remain ambiguous.

Eco criticism is not just a means of analyzing nature in literature; it implies a move toward a more bio centric world-view, an extension of ethics, a broadening of humans' conception of global community to include nonhuman life forms and the physical environment. Just as feminist and African American literary criticism call for a change in culture--that is, they attempt to move the culture toward a broader world-view by exposing an earlier narrowness of view--so too does ecological literary criticism advocate for cultural change by examining how the narrowness of our culture's assumptions about the natural world has limited our ability to envision an ecologically sustainable human society. (xiii) In the following year, Michael Cohen asserts that "by definition, ecological literary criticism must be engaged. It wants to know but also wants to do. ... Eco criticism needs to inform personal and political actions, in the same way that feminist criticism was able to do only a few decades ago." Like any recently born thing, eco criticism is experiencing tremendous growth and development in these early years of its existence. In the short time since it first appeared as a movement, some of the initial concerns that marked its inaugural moments have already been answered. Given the veritable explosion of interest in the field, Glotfelty's concern in 1996 with the traditional failure of the literary profession to address "green" issues, for instance, now seems something of a

nonissue. Glen Love, paraphrasing Glotfelty's point, argued in his contribution to *The Eco criticism Reader* that race, class, and gender are words which we see and hear everywhere at our professional meetings and in our current publications the English profession has failed to respond in any significant way to the issue of the environment. That was then, and, as Love knows, things are changing: the English profession is responding. Love has recently noted that "the study of literature and the environment and the practice of profession have failed to respond in any significant way to the issue of the environment. That was then, and, as Love knows, things are changing: the English profession is responding. Love has recently noted that "the study of literature and the environment and the practice of eco criticism have begun to assume an active place in the profession".

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## **Food and Malabar**

Abstract: Malabar is a common term to denote the people of North Kerala. Malabar is also known as the land of brotherhood, culture, and food. How it evolved through ages history tracing back important invasions and conquest of Malabar and how it changed the food culture. It focuses on famous etiquettes, hospitality and enculturation of Malabar. It is an attempt to highlight how special food items of Malabar prepared in a different manner.

Malabar is the name of North Kerala which is covered by Western Ghats and Arabian Sea. Chera Kingdom which ruled this place until 12<sup>th</sup> century following the break up with this kingdom notable chieftain's like Zamorins of Calicut, Kollatharis and Travancore formed. In the history itself we can see Arabs were the closest friend of The Zamorin that's why he did not agree the Portuguese demand not to give permission to Arabs for trade. Important Sea ports during this time were Bepore, Thundi also Known as Kadalundy, Muzaris also known as Kodungallor ,Naura is sometimes identified with Kannur and Nelcynda sometimes identified as kollam. A first century Periplus called Periplus Maris Ethrayeil a 1st-century Greco-Roman Periplus describing the navigation and trading opportunities from Roman Egyptian ports to the ports in Afro-Eurasian maritime trade route, the Historical Kingdom of Chera is mentioned under the name 'Kingdom of Cerobothra', According to this manuscript, these port cities were "of leading importance and abound in ships sent there with cargoes from Arabia". It is also mentioned that those cities "exported great quantities of fine pearls, ivory, silk cloth, spikenard from the Ganges, Malabathrum from the places in the interior, transparent stones of all kinds, diamonds and sapphires, and tortoise-shell .These port cities served as the center of trade along the route which connects Rome, Mesopotamia, Egypt and African port cities, the Arabian Peninsula, and Indian subcontinent ,because of this trade and commerce relationship from Malabar it's known for the hospitality nature cosmopolitan culture Which led to the earlier settlements of Christians known as Syrian Christians (St.Thomas Christians), Jews known as Cochin Jews, and Malabar Muslims also known as "Mappila or Mopalah". Iben Bethutha mentioned in his travelogue that in Malabar "most of their districts, the Muslim merchants have houses, and are greatly respected". Muslims were generally accepted and treated people well. Vasco Da Gama, a Portugese Explorer his voyage to Kerala, landed on Kappad (on 20<sup>th</sup> May 1498) near Calicut, the city of spices and he established a sea route from Europe to Kerala and paved the way for Britishers. The official name of Calicut is Kozhikode, in English it is known

as Calicut means a fine variety of hand woven cotton cloth calico that was exported from the port of Calicut.

The Muslim population from Malabar also known as Mappila or Moplah the word etymologically from Maham Pillai means in great honour, there is a belief that Mappila means son in law (like Tamil language) also Muslim visitors who married local women and became son in laws. The Arab traders had a good relationship with Malabar Muslims. The ruler of Calicut Zamorins was given protection to the Arab Traders for trade and commerce development. Zamorin's naval chief is Kunjali Marakkar (it's a title given to the Muslim Naval Chief of Zamorin). It shows the religious harmony existed between two communities. Important exported items during this time were wood, pepper, ginger, cloves Nutmeg, cinnamon etc. The famous food item in Malabar is the Kozhikoden Biriyani or Malabar Chicken Biriyani. Biriyani is a Mughal dish and there are different varieties like Delhi, Hyderabad, Lucknow etc. This is the major Cuisine that served during Moplah weddings or Nikahs (agreement between bride and bridegroom). In the current scenario it's served in other communities wedding also, the major difference in Malabar Biriyani from Mughal Biriyani is the rice that they use, that is Khaima Rice or Jeerakashala Rice and the flavour is different from Basmathi Rice. It's cooked in a "Dum" Process a method of cooking by sealing a hot lid and placing hot charcoal in it. It's sealed by Maida Dough. It is made in two styles in one style, the ghee rice is added to the half cooked chicken or ghee rice is added to the fully cooked chicken. The layering process of cashews, raisins, onions fried in ghee, lemon juice, Rose water and coriander leaves. The aroma we get after this Dum process is incredible. The side dishes are coconut mind chutney, and lemon pickle, in the present generation dates pickle is also used. Malayalam movie *Ustad Hotel* directed by Anjali Menon said the Biriyani served during the directors meeting of *Kerala Cafe* inspired her to make a movie like *Ustad Hotel*. Like the movie itself people here serve the dish with great hospitality and seek for their mental satisfaction. The movie itself there is "Sulaimani" it's a type of black tea originated in Arabian countries Arabian travelers brought it here. The feature of this tea is also the spices which are added in that especially cardamom, cinnamon and ginger.

Malabar is also known as known as the land of snacks. During the fasting season, Holy Month of Ramadan it's broken by a variety of Snacks, Biriyanis, Pattiris and juices. Parties like Iftar meets Iftar is an Arabic word the evening meal which is taken after the fasting. It's also a time for get together of family, friends and relatives, people from different communities are invited for this function this meets shows the brotherhood which exists in this community. The snacks which are served during this time are 'unnakaya, pazham nirachathu, chicken samosa, meat cutlet, muttamala, muttasurka, taripola, turkipathal, chattipathiri, meen pathiri, Irachi pathiri or chicken stuffed fried tortillas', Another Important item is Mussel it's a common name

used for members of several families Clams or Bivalve Molluscs also known as Kadukka or Kalummakaya in Kerala and Malabar. The Speciality of Kallumakaya is that in Malabar Area it grows only in Salianted Rivers and it will be stiked to the small rocks inside the river and this is the reason it's known as Kallumakaya. The snack prepared as Arikadukka with rice dough. The special Fish that's easily available is the Seer Fish or Aykora Fish it's known as Vajram in neighbouring states of Kerala Tamil Nadu and Andhra Pradesh because it's costly, soft and taste is that much good. The meen curry both Red colour and Coconut grinted is the best fish curries. The combination for this Curry is Malabar Parotha of North Kerala made in Maida Dough. Maida arrived in India because of Muslim traders and Mughal Rulers the feature of parotha or known as porotta is the way it's made by beating the dough an experienced chef can do this. In the movie *Ustad Hotel* faizy character played by Dulquar Salman made this parotha after several failures. Alisa snack is also another Arabian item served during this time. Unnakaya which is very important snack in Malabar it's made of plantain, coconut and egg. The smell of this snack is mesmerizing. The style of cooking of cuisines of Moplah is influenced by earlier Arab traders of Yemen. S.M.Street also known as Sweet Meat Street of Calicut or Mittai Theruva an implication of this place can be seen in S.K.Pottekad's *oru deshathintay kadha* here different Varieties of Halvas like dates halva, tender coconut halva, Banana halva, Black halva are available. The Banana chips or Calicut Chips a special type of Banana Chips.

Syrian Christians is the name given to the predecessors of St.Thomas who landed Muzaris (now Kodungallor on 52 A.D), after the landing of Portuguese they were forced to convert to Roman Catholics. So in their food habits there is are of Portuguese items like cashews, chilies, potato, and tapioca. In 1920s they were the agricultural emigrants from central Kerala to Malabar. When it comes to food so many contributions are there. Kappa ,Tapioca or (cassava) during the famine days of agriculture and non availability of rice ,during that time tapioca is used because of the starch content in that main food item .For Keralites kappa and Meen curry is one of the best dishes served at any time. Nowadays blending of kappa with different variety of dishes is highly rated among youngsters. Then, other important dish of Roman Catholics is the Meen Curry also known as Red Fish Curry the magic behind this curry is the tamarind that is used which is sour (garcina cambogia ) and commonly referred to as fish tamarind. Appam and stew is another delicacy of Syrian Christians, appam is like a rice pan cake made by rice flour, coconut and yeast .The secret behind the appam is the fermentation of yeast. Beef dry fry is another unique feature of them. Then special food items during holy week especially on Maundy Thursday and Pesaha (passing over) to commemorate the institution of the Eucharist followed by Last Supper, another fact in old testament is the supper also a pass over meal ,meal which Jews remembered for the agreement God had made with them when they released from Egypt's

Captivity. Special Food Items like unleavened or Indri appam in that they make a palm leaves cross they get from church on Palm Sunday and Coconut Milk or pal made in a different way with Jeera. These items are prepared in much respect to commemorate these two biblical events.

Malabar Cuisines which stands for its historical manner and cultural difference and adaptations is different on its own way .The enculturation from different communities. The availability of spices and fish paved the way for sea foods here. Now a days due to gulf migration the Arabian food items like mandi, kabsa, aliasa, all are easily available and changing the food habits of people. The names of the Restaurants itself different, where a blend of tradition and modern elements can be seen .The hospitality of this place and foodies who had experienced the same again leads to the popularity of this place., Social Networking Communities, Online Food Communities, blogs, T.V. programmes etc. are the reason behind this. Food Habits are different for different communities and there are some tradition and belief which is followed in each cuisine. The festivals and weddings here are also a time for get together of family, friends and relatives and different cuisines both traditional and modern are tried during this time. This bound people with unity. The hospitality mind of people and brotherhood exists here paved the way for Programmes like ‘Operation Sulaimani’ is another initiative taken by District Administration of Calicut and Kerala Hotel and Restaurants Association. It’s for food for the needy midday meal distributed among people who can’t afford and have the food with respect.Operation Sulaimani was introduced by Prasanth Nair IAS, the District Collector of Kozhikode. In his own words "Operation Sulaimani is modeled on a system existing in western countries such as Coffee-on-Wall and Food-on-the-Wall, where you pay for an extra meal or coffee".

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## **Bricolage of Female Body in Visual Media**

Abstract: Media purposefully mystify the female body as something to be explored and analyzed for quenching the curiosity. Even though the body is mediocre and pedestrian, it is mystified and uplifted for fulfilling some purposes. Derrida calls this method of constructing or imposing something that which is not, as “bricolage” Media world highly appreciate and celebrate the catabolic quality of this body. It is a multifaceted space where discourse, desire and gaze intersect. Media produce and circulate the female body for the diverse purposes such as to capture the attention of the people, to sensitize, to generate desire, gaze, discourse, to problematize etc.

In the contemporary scenario the female body is not born but it is constructed by the advanced information communication technology for the multidimensional propaganda. Simone de Beauvoir argues in her feminist classic *The Second Sex* that “anatomy is not destiny” and that “one is not born, but rather becomes, a woman”(1949:27). Media world highly appreciate and celebrate the catabolic quality of this body. It is a multifaceted space where discourse, desire and gaze intersect. Media produce and circulate the female body for the diverse purposes such as to capture the attention of the people, to sensitize, to generate desire, gaze, discourse, to problematize, to generate sin etc. Female body, therefore a phantasmagoria, is an illusion and symptom of the social unconscious especially masculine unconscious. Media effectively strategize the social unconscious by objectifying and constructing the female body in order to satisfy the semiotic perversions of phallogocentric society.

Media purposefully mystify the female body as something to be explored and analyzed for quenching the curiosity. Even though the body is mediocre and pedestrian, it is mystified and uplifted for fulfilling some purposes. Derrida calls this method of constructing or imposing something that which is not, as “bricolage” (*Structure sign and play in the discourse of the human sciences*: 1963). The person who does it is a bricoleur. This is somebody who does not care about the purity or stability of the system or of the body but tries rather to get a particular job done. The bricoleur construct or uplift the body, even though the body is flawed. In this Derridian sense female body is a bricolage. Bricolage does not worry about the coherence of the words or ideas it uses for the mystification or the construction. For instance, if one wants to construct a belief system, one refers to God because it serves as an illustration of something that a lot of people believe in, it does not matter whether God refers to an actual being. In the recent Indian scenario a number of discourses

have emerged associated with female body; as result, female sex scandals and murders have been mushroomed day by day.

Media represent female body as a myth, a myth of absolute beauty, purity and perfection. The advanced camera techniques convert the minute nuances of the female body as something desirable and mystic. For the purpose of mystification, cretin areas of female body such as eyes, lips, hair, buttocks, stomach and breasts are meticulously interpreted and explored by the camera. Thus it justifies the Foucaultian dictum that “visibility is a trap”(1977:200). Thus, visual media stimulates the desire to gaze the female body by integrating structures of media and camera techniques into the female figure.

Thus, the female body becomes an object for fetishism. It is the most semiotic of perversions, as a result the body does not want to be overlooked but to be glorified and mystified. Media mystify the body as an object to materialize both fantasy and the fantastic. It is an object to decipher and encrypt. The presence of female body produces the processes of decoding because the covered material has necessarily been paving the way for myriad interpretations. Media create the female body as social and sexual intractable points that trouble the social and sexual psyche. The mythologisation of the body causes curiosity by transforming and translating the female body into the segments of a puzzle, riddle or enigma. Visual media integrates the voyeuristic and narcissistic pleasures. Voyeuristic pleasure is produced by looking at another as our object while narcissistic pleasure can be derived from the self identification with the image. Media represent female character as passive and powerless; she is the object of the desire for the male characters. The female spectator is consumed by the image rather than consuming it.

Female body has to fulfill multifaceted roles in any social institution such as a school, market, workplace, street, home, cinema halls and so on. Female body is a social construct; it has more to do with institutions than with individuals. Public institutions such as religion, politics, judiciary, academies and media utilize the female body at its maximum to generate discourses for their own benefits and motives.

Most religious worldviews also embody an ambiguity towards female body. On the one hand female body is treated as inferior and dangerous and on the other hand they are venerated. Thus the fact that in Hinduism women are equated with animals on the one hand and on the other worshipped as goddesses, is characteristic of the religious ambiguity towards women. The practice of secluding women is prevalent in more than one religious systems of the world. Similarly many religions treat women’s bodies as impure and defiling and thus women remain excluded from several spheres of social life.

By labeling female body as a forbidden space, Christianity mystifies the body and generates curiosity, desire and epistemophilia. If the body represents the unspeakable object automatically a curiosity appears as a desire to uncover the secret of the very figuration -the object. Christianity is essentially a phallogocentric religion and female body is considered as a forbidden apple. "From a woman comes woman's wickedness... It is woman who brings shame and disgrace"(Sirach, 42:14). The word sin is a flaming term by which the master (ecclesiastic group) subordinate and dominate the slave (laity). Christianity very often highlights sins of the laity. Sin acts as the strategy of subordination and female body is indispensable for the generation of sin and guilt conscience.

The field of politics and female body is highly problematized binary oppositions. In politics very often the female body is used as a powerful weapon to destroy the public image of the opponent. There are many instances that justify the argument. Recently, in Kerala politics the Solar Case, the involvement of two female bodies has caused heated discussions and strikes. "Bill Clinton and Monica Lewinsky sex scandal which led to his impeachment trial in early 1999. It indicates that something is not true, and indeed does not exist, until it is articulated through discourse. In fact, Clinton is not the first president to engage in extramarital sexual activities in the White House, but this was the first time a president's extramarital affair had become the subject of considerable discourse"(2000:38). The involvement of female body has generated a number of discourses such as legal discourse, political and economic discourse, media discourse against the public image of Bill Clinton.

The main agenda behind the mystification of the body is nothing but to produce a problematic space which is the epitome of multiple discourses. By producing such spaces media nourishes its circulation and distribution, thus, media confirms its existence and perpetuation. In contemporary times female body is an indispensable space for the survival of any type of institutionalization such as politics, media and religion.

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