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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 It welcomes original, scholarly unpublished papers from the researchers, faculty members, students and the diverse aspirants writing in English.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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Dr K. Reshmi

Assistant Professor of English
Pondicherry University, Puducherry

**Black is Beautiful: Assertion and Resistance
in the Poetry of Langston Hughes**

Harlem Renaissance was the name given to the cultural, social and artistic explosion that took place in Harlem between the end of World War I and the middle of the 1930s. During this period Harlem was a cultural center, drawing black writers, artists, musicians, photographers, poets, and scholars. Langston Hughes (1902-1967), one of the influential poets of the Harlem Renaissance, asserted the view that black is beautiful and tried to instill pride in black people regarding their identity, culture and aesthetics. He wrote poetry to convey the condition and experiences of Negroes in America. He is often called as the “poet laureate of Harlem”. Hughes, along with his contemporaries Zora Neale Hurston, Wallace Thurman, Claude McKay, Countee Cullen, Richard Bruce Nugent, Aaron Douglas wrote to uplift the black people from their oppressed state of existence. Since the publication of the poem “The Negro Speaks of Rivers” in 1921, Hughes has succeeded as poet, fictionist, essayist, dramatist and lecturer. Many of his poems and some of his articles and stories have been translated into German, French, Spanish, Russian, Chinese, Japanese and Dutch. During the 1920s ‘Negro Literary Renaissance’ developed and Langston Hughes was the greatest poet of this new spirit. The paper analyses some of the most representative poems of Langston Hughes and points out how the poet resists the racial oppression and instills pride and racial consciousness in the black people.

In the poem “The Negro Speaks of Rivers” which is considered to be his signature poem, Langston Hughes uses the metaphor of a river to connect African Americans to the rest of the human races. He wrote it in 1920, at the age of seventeen, when he was crossing the Mississippi river by train. Though this poem is not about Harlem, it deals with themes that are related to Harlem renaissance. The speaker mentions four great rivers – Euphrates, which is considered to be the birth place of human civilization; Congo, where African kingdoms flourished; Nile and Mississippi where Africans worked as slaves. Hughes argues for the equality between the whites and the blacks as they all come from the same place and the same blood runs in their veins.

In the poem “Harlem”(Dream Deferred), Hughes gives voice to the frustration of the American blacks. The Civil Rights Act of 1875 granted legal protection to blacks, but they were suffering oppression and segregation everywhere. In this poem, the poet asks what happens when the dream for freedom or equality is deferred. When the dream is difficult to be achieved, it may fester like a sore in the mind, stink like rotten meat, sags like a heavy load or it tends to explode suddenly. The “raisin in the sun” is a powerful metaphor that highlights the Black experience in America. The play *A Raisin in the Sun* by Lorraine Hansberry takes its title from this poem.

In the poem “I, Too” the poet expresses his resentment at being marginalized as the “darker brother” and asserts his belief that a day will come when this oppression will come to an end. He says:

Tomorrow
I'll be at the table
When company comes
Nobody'll dare
Say to me,
'Eat in the kitchen'
Then. (8-14)

He instills pride and competence in blacks by saying "Besides / They'll see how beautiful I am / And be ashamed"(15-17).

In the poem "Let America Be America Again" Hughes expresses his agony that in the "homeland of the free", the blacks are devoid of rights and freedom. The poet says that his country has failed to attain the 'American Dream', "America never was America to me". There should be equality, equal opportunity and freedom to all. The poet is able to go beyond the racial issue and assess his plight as part of a greater domination and oppression. He points out that not only the negro, but also poor whites, native red men, poor farmers and workers are marginalized there:

I am the poor white, fooled and pushed apart,
I am the Negro bearing slavery's scars.
I am the red man driven from the land,
I am the immigrant clutching the hope I see
And finding only the same old stupid plan
Of dog eat dog, of mighty crush the weak. (19-24)

In the poem "My People" the poet celebrates the view that Black is Beautiful. As he puts it,

The night is beautiful,
So the faces of my people.
The stars are beautiful,
So the eyes of my people.
Beautiful, also, is the sun.
Beautiful, also, are the souls of my people. (1-6)

In the poem "As I Grew Older" the poet expresses his strong wish to shatter the restrictions imposed on him by the white society. This poem also expresses his dream of destroying the darkness engulfing him and enjoying rights and freedom:

My hands!
My dark hands!
Break through the wall!
Find my dream!
Help me to shatter this darkness,
To smash this night,
To break this shadow
Into a thousand lights of sun

Into a thousand whirling dreams
Of sun! (20-29)

In "I Dream a World" Langston Hughes expresses his dream of a happy and free world in which one man will not scorn another, where love and peace will prevail, where greed, avarice, wretchedness will not exist, where the black and the white people will share the bounties of the earth equally. The poem "Democracy" also reveals his longing for freedom: "Freedom / Is a strong seed / Planted / In a great need. I live here, too / I want freedom / Just as you" (15-21).

The poem "The Negro Mother" is about the bitter experiences of a slave woman who is ripped away from her husband and children:

Look at my face - dark as the night -
Yet shining like the sun with love's true light.
I am the dark girl who crossed the red sea
Carrying in my body the seed of the free.
I am the woman who worked in the field
Bringing the cotton and the corn to yield.
I am the one who labored as a slave,
Beaten and mistreated for the work that I gave –
Children sold away from me, I'm husband sold, too.
No safety, no love, no respect was I due. (5-14)

The Negro mother has been treated brutally, yet loves in her heart makes her face shine. She is a strong woman who asks her children to fight against oppression. God has put a dream in her mind and a song in her lips, just as Hebrew people found hope in God, though they were bound by Egyptians. This dream is "like steel", it is powerful and cannot be corroded with time. She exhorts her children to transform those years of her slavery into a "torch of tomorrow", that is, to fight for rights and equality.

The poem "Mulatto" is about a white man's biracial son fighting against his father's atrocious behavior of being indifferent to him and his mother. Mulatto is an archaic, derogatory term that comes from 'mule,' which is the offspring of a horse and a donkey. The boy protests against using his mother just as an object by the white man:

What's a body but a toy?
Juicy bodies
Of nigger wenches
Blue black
Against black fences. (11-15)

The lines "I am your son, white man / A little yellow / Bastard Boy" (40-42), addressed by the boy to his white father are very powerful.

In the poem "Colored Child at a Carnival" Hughes expresses his frustration that a black child is denied to play in a Merry-Go-Round, used by the white children.

Blacks are given only secondary status everywhere in a racist society and Hughes asks whether there is a black horse for the black child to play.

Hughes considered himself to be a spokesman for his community, as he says, "I'm a racial writer in the folk tradition though some of my verse is in surprisingly good English" (Royster 41). He believed that an artist should not only delight, but also instruct. In his own words, "I wanted to write seriously and as well as I knew how about the negro people, and make that kind of writing earn for me a living" (Royster 49). Through his poetry, Hughes tried to express his dark skinned self without fear or shame.

In his essay "The Negro Artist and the Racial Mountain" (1926), Hughes exhorts the black writers to assert their independent identity. They must not look forward to the whites as if that is their goal. A good number of Negro writers aim to write like white writers, they want to be as little Negro and as much American as possible. Hughes says that a Negro artist has to take up the challenge of climbing the racial mountain in order to discover himself and his people. A Negro artist has innumerable themes at hand, if he chooses to touch on the relations between blacks and whites in his country. To these themes, the Negro artist can give his racial individuality, his heritage of rhythm and warmth, and his humour which is an ironic laughter mixed with tears.

Thus Langston Hughes, through his poetry, tries to develop pride in the minds of blacks and instills in them a sense of identity. He vehemently opposes racial oppression and strives for a free world where racial equality will be accomplished.

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Harsha Viswanath

Assistant Professor of English
MSM College, Kayamkulam

Narration: Empowering the Marginalized in Kathryn Stockett's *The Help*

*Narration was a fiction-writing technique adopted by the narrator to voice out their oppressions, marginalization and traumatic sufferings. One such marginalized group was the Black Americans who attempted to address the issues of racism and create a new sense of Black Nationalism through their writings. Slavery had denied black women the right to be mothers and housewives of their own houses instead they were forced to be mammies, servants or slaves in their master's house. Kathryn Stockett's novel *The Help* is about such a community of 1960s Mississippi from the point of view of the black domestic helpers. It is through the agency of a white woman, that the black maids get an opportunity to tell their stories. The novel records the effort of the women who face several incidents each of which acquaints them with ignominies and humiliations, and motivate them to rise above their stamp of identity by taking a strong step to emerge out of their cocooned self into the openness of assertion.*

Narration was a fiction-writing technique adopted by the narrator to communicate directly to the reader. It encompasses not only *who* tells the story, but also *how* the story unfolds. The Subalterns and other marginalized groups adopted narration as a powerful technique to voice out their oppressions, marginalization and traumatic sufferings. One such marginalized group was the Black Americans. The Black authors attempted to address the issues of racism and create a new sense of Black Nationalism through their writings.

Literature by African-American women is noted for its aesthetic qualities, and it illuminated the social issues confronted by the authors. Slavery had denied black women the right to be mothers and housewives of their own houses instead they were forced to be mammies, servants or slaves in their master's house. As a consequence, many rebellious Black women writers began to free themselves from the roles assigned to them in the writings of their male counterparts, where they were depicted as queens and princesses, or as earth mothers and idealize Black mammas of super human wisdom and strength. After the Civil Rights Movement and the Women's Movement of the 1960s, the rich body of creative work produced by the Black women found wider audiences in the late 20th and early 21st centuries.

Feminism entailed the advocacy of women's rights on the grounds of sexual inequality. Women are united with a common notion that male domination is oppressive and that there was a need for liberation from all forms of oppression. Radical feminists see patriarchy as the political imperative for structural domination over women. The pervasiveness of male domination is reflective in the labour force and career market, which was attained by occupying positions of power in the labour force enabling them to dominate in decision making processes. Hence controlling the labour force gave them power over women. Millet portrays this type of control: "[society] is patriarchal. The fact is evident at once if one recalls that military, industry, technology, universities, science, political offices, finances- in short, every avenue of power within the society, including the coercive force of police, is entirely in male hands" (25).

The legacy of struggle, the search for voice, the interdependence of thought and action, and the significance of empowerment in everyday life are the core themes in Black feminism. The legacy of struggle against racism and sexism is a common thread binding Afro-American women regardless of their historical era, age, social class or sexual orientations. The struggle against racism and its resulting humanistic vision differentiates Black feminism from historical expressions of white feminism in the United States. Black Feminist's central concern has been the transformation of societal relations based on race, class and gender.

Black feminism cannot challenge the oppressions of race, gender and class without empowering black women to become pro-active. Black feministic thought viewed black women's oppression and their resistance to oppression as inextricably linked up to this kind of thought, "black" was merely equated with black men and "women" was equated with white women. As a result, black women became invisible groups whose existence and needs were ignored. The Feminist movements were only concerned about the problems faced by white women.

The growth of the Woman's Movement, and its impact on the consciousness of African-American women in particular, helped to fuel a "black women's literary renaissance" in the 1970s, beginning with the publication of *The Bluest Eye* by Toni Morrison. The success of writers like Morrison, Maya Angelou and Alice Walker helped to inspire a generation of younger black women novelists, including Toni Cade Bambara and Gloria Naylor. Later African-American writers include the novelists Paule Marshall, Octavia E. Butler, poet Rita Dove etc. In addition to the black women writers, even writers from the white community portrayed the black women's experiences and sufferings. One such writer is Kathryn Stockett and her novel *The Help* is about such a community of 1960s Mississippi from the point of view of the black domestic helpers.

Kathryn Stockett is a writer and editor of American origin, Born in 1969 in Jackson, Mississippi. The inspiration for the novel is Stockett's own childhood. *The Help* highlights the relationship dynamics between whites and their African-American domestic help in South. The novel describes about the domestic injustices faced by black maids through the viewpoint of a white protagonist, Skeeter Phelan who is reflective of the author, Kathryn Stockett. It is through the agency of a white woman, that the black maids get an opportunity to tell their stories. Through Skeeter Phelan, the novel discusses the discrimination and boundaries placed on white women of that time. While Skeeter Phelan discusses her problems as a white woman, Aibileen and Minny narrate their experiences as representatives of a mass suffering both racism and sexism. It is important that as a black woman, Aibileen could tell the stories of other black women and the book would be received under the label of "African-American Literature" or "Black Writing", marginalized by its topic. It is the interpretation of the white, or the fascination of seeing privileged person engaged in marginalized people's affairs that have helped to voice the issue widely.

The "help" was the black community who spend their lives bringing up the children of upper class white families. With their own children being looked after by someone else, the "help" spend their days feeding, dressing and playing with the children they are employed to look after, only to see them grow up and turn out like the rest of the

white community, discriminating against the people who have helped them in growing. However, the novel provides a framework for how individuals can fight racism, or at least refuse to participate in its perpetuation, by establishing channels of honest and empathetic communication across colour lines. After witnessing the disrespect with which her white friends treat their maids, Miss Skeeter risks arousing the anger of her community by helping the maids in search for an identity as well as freedom. Skeeter tries to see the world through the eyes of the maids, and makes the rather obvious realization that they too are valuable humans with the same capacity for emotion and intelligence as her white peers.

Skeeter gets inspired by the book agent Elaine Stein, whose high-powered career provides a model for Skeeter of an alternative life style beyond the prescribed path of becoming a southern wife, mother, and home maker. Ultimately Skeeter gets rid of the sexist convention that dictate that her place is restricted in the concept of 'home'; that is, instead of participating in domestic life as a wife and mother, she writes a book that exposes the racial injustices in the Southern home. Skeeter's sense of being oppressed by gender norms might make her more sensitive to the even more powerful forms of racial oppression, inspiring her determination to address the racism faced by the black domestic workers. This personal rebellion against sexist and racist attitudes in Jackson empowers her, giving her the inner confidence to reject her community and its expectations of her.

Skeeter tries to encourage black women for their upliftment. She encourages Aibileen to share her story as a maid. Skeeter intends her upliftment too while helping or offering a hand to the subaltern women with which their whole life will take a new turn. Skeeter models a true form of "help", however by risking her own life and reputation to give the maids a platform to tell their stories. The maids have never received a help from a white person before, so at first they are suspicious that whether Skeeter is a hypocrite. As the maids realise her desire to help as a form of genuine concern for the plight of the African- American community, they agreed to join hands with her.

Aibileen informs Minny about Skeeter's idea to publish a book that tells the truth about black maid's lives. Aibileen pretends to Minny as she is not going to tell her story because of the "mess" that will be followed. But it could be understood that Aibileen is actually planning on working with Skeeter in the project. Both Minny and Aibileen describe about a motivational force inside them with the symbols of "heat" and "bitter seed" respectively. Skeeter provides an internal motivation for both Aibileen and Minny for participating in the project. The book's main plot is about women telling their stories in a society that has long refused to hear their voices. Whether or not the novel is flawed or the author can properly speak for African-American maids, the idea of women speaking their truth gave a path to a wider social enlightenment which is considered as the backbone of feminism:

Minny thinks about how much she "needs" to tell Skeeter her stories, though. But here's the thing: I like telling my stories. It feels like i'm doing something about it. When I leave, the concrete in my chest has loosened, melted down so I can breathe for a few days. And I know

there are plenty of other “colored” things I could do besides telling my stories or going to Shirley Boon’s meetings- the mass meetings in town, the marches in Birmingham, the voting rallies upstate. But truth is, I don’t care that much about voting. I don’t care about eating at a counter with white people. What I care about is, if in ten years, a white lady will call my girls dirty and accuse them of stealing the silver.(218)

The story ends on a note of hope. Both Aibileen and Minny have been empowered through the book-writing experience. Aibileen realizes that she has a talent for writing and could make her own path in life rather than work for someone else. Minny finds the strength to leave her husband’s abuse, especially because she has a way to support herself by working for Celia. She acknowledges that story telling is different from more common, more political actions that bring together the black community. Through storytelling, Minny finds the way to address everyday racism that she encounters in the home, which may seem less important but at the same time forms the foundation for many maids, because the simple accusation of stealing silver can make a maid unemployed, poor, and fundamentally stuck. As Minny’s reflection reveals, black individuals may not always have the time to work towards change in the typical sense because of their family responsibilities or struggle to earn a living. Simply sharing their experiences might be all they can do, but as *The Help* suggests, it is enough.

By writing down her own stories in her own words, Aibileen takes control over her personal narrative. At the previous meetings with Skeeter, Aibileen acts to be “invisible” and Skeeter directs the conversation, but after Aibileen starts to write, she feels herself being uplifted and directs the conversation, introducing more equality in to the relationship. Aibileen’s writing shatters Skeeter’s preconceptions about Aibileen’s decision of personal narration. Skeeter’s attempts to equalize their interactions might have contributed to the ease with which Aibileen tells her story, but it is truly Aibileen who finds a way to express her personal narrative, thereby breaking free from her social role as a maid. The novel, *The Help* portrays an empowerment of women in the 1960’s and their quest for change. The novel records the effort of the women who face several incidents each of which acquaints them with ignominies and humiliations, and motivate them to rise above their stamp of identity by taking a strong step to emerge out of their cocooned self into the openness of assertion.

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M. Sahana Fathima

Assistant Professor of English
Shri Krishnaswamy College for Women, Chennai

**Customary Practices and Beliefs of the Descendants of Pandian Dynasty:
A Historical Reading of Parathavas in Joe D’Cruz’s *Korkai***

The aim of this paper is to express the cultural significance and the life of Parathavas who lived on the coastal region of Tamilnadu during the twentieth century, especially in and around the port city Korkai. This novel artistically portrays Parathavas and their beliefs, values and customs which are followed by them from the ancient period of Pandian dynasty. Joe D’Cruz describes the cultural markers of Parathavas by highlighting certain important events such as the caste leader Pandiopathi who is resided at Pandiopathi palace; his role in playing the leader of the people and the respect given by the people to him, his responsibility in taking charge of ‘Muthusilabam’; Parathavas’ beliefs in sea gods; the rituals followed during the death of a person; their technical knowledge of ships; their talent in pearl harvest; their trade; their food; their customs in marriage and their belief of existence of ghosts. Korkai is a historical record of the way of life both in land and sea of Parathavas during the British Colonization of the twentieth century. Customary practices and beliefs of the descendants of Pandian dynasty: A historical reading of Parathavas in Joe D’Cruz’s Korkai

In Sangam literature, Tamil landscape is divided into five regions based on the nature of the landscape, flower, time, seasons, animal, plant, water resources, soil, occupation and God of the people who belong to that particular region. *Neithal* is one of the regions which refer to the coastal area where people lived their life in association with the sea. Many archeological reports and literary master pieces proved that the southern part of Tamilnadu was ruled by Pandian dynasty. The practices and beliefs of the people existed till the twentieth century. Catholicism and British colonization has changed the lives and practices of the people in the forthcoming years. *Korkai* describes the lives of Parathavar community people who lived in and around the port city Korkai, *Neithal* region of Tamil landscape during the twentieth century British rule in India.

The novel starts with the description of the landscape of the city Korkai which has Podhigai hills, Porunai river, palm trees, thick forests, port, salt lands, Pandian island, silk sarees, pearl bangles, conch which are associated with the lives of Parathavas. The most important cultural marker is the Pandiopathi palace and the rule of Pandiopathi over centuries in the region. The flag of Pandiopathi has the symbol of fish which is hoisted at the top of the palace. The emblem of Pandiopathi consists of two lions on each side and the symbols of conch, fish at the centre. Pandiopathi palace is a symbol of Pandiopathi’s throne, his busy court, loud voice of the guards, dance girls, ministers, poets’ society and ambassadors from various countries, palanquin and entourage. Pandiopathi is not only a ruler but also the caste leader of Parathavas (18). The last and the twenty first caste leader of Parathavas was Manuel Louis D’Cruz Anastasius Motha Korera (18).

Joe D’Cruz artistically describes the majestic look and attire of Pandiopathi Gunathasius when he comes by a palanquin, to initiate *Muthucilapam*. He was

wearing a dhoti weaved with silk, brown colorless coat, silken strip at the shoulder, golden chain with traditional cruz and the crown on the head. Parathavas follow certain rituals during the death ceremony of the caste leader ThonMichael Parathavarma Pandiyan. The Corpse has to be covered with a cloth bought by the relatives, Maravars of Aappa Naadu. This ritual is called wearing *Kacca* cloth to the dead person by the close relatives to establish kinship. The corpse is placed in ark made of sandal and it is covered with traditional cloth with crown. The body was covered with jasmine flowers and the flag of Pandiopathi with the symbol of fish weaved in silk which was bought by the relatives. The White flag was embedded with two golden fish symbols in which one's head is looking up and other's head is looking down. The body is finally covered with silk cloth which consists of twenty one physiognomy of Pandiopathi kingdom such as Elephant, Ox, Cock, Vaanaram, Lion, Yauli, Garuda, Boar, Sael, Capricorn, Tiger, Aravam, Kanagam, Conch, Ship, Oyster, Parrot, Swan, Drum and Peacock. The body was finally placed in a traditional Cart.

The unshakeable believes of Parathavas are highlighted by Joe D'Cruz in *Korkai*. Parathavas believed that there should be a devil called "Peyalasu"(26) in Pandiopathi palace across centuries. It may be used as a messenger for Pandiopathi to transfer information to Colombo. Once upon a time, Brahmins from Thiruchendur never allowed Parathavas to enter into the premises of temple during the procession of *Soorasamharam*. At that time caste leader of Parathavas has done a magic with the help of this devil which made Brahmins to apologize and they allowed Parathavas to enter into temple. They believed that they are protected by Sea Gods *Santhana Maari* and *Komari Aatha* when they sail into the sea. One God specifically portrayed is *Santhana Maari* whose temple is facing towards the sea. Here is a reference to *Neithal thinai* where the people of the region will worship Sea God.

Aandaamani had a dream where he seen *Triruvottu Saami* that was *Santhana Maari*. At the very next moment he went to the temple and prayed the God. The statue of this God is excavated from the soil under a tamarind tree by Santhana Siddha many years ago. The statue is wearing a sandal bracelet and pearl chain when it is excavated. The temple was constructed at the sea shore and later years the level of the sea had moved backward from the shore. When British dig the ground opposite to the temple to lay the foundation for Ginning factory, they find conches and shells. It is the only temple which has its own castle in the entire Korkai city. This Sea God acts as the Custodian for Parathavas. One corner of the temple is considered as *kanni* where the idol of *Kanni Vinayagar* is placed. Another corner is considered as *Vaayu* where the idol of *Amirtha Vinayagar* is placed. Other corner of the temple is considered as *Eesaana* where the idol of *Bairavar* is placed. The tamarind tree is called as *Thala virutsam* because it is existed there in the temple for five hundred years. It is believed that the soul of *Thiruvottu Saami* existed in this tree.

Parathavas have a deep knowledge of how to locate medicinal plants and the medicinal usage of the plants. Devamani nadar was driver for the carriage of Selvisior for many years. Once Selvisior was suffered from excretion problem for three days, Devamani nadar plucked the un-ripened fruits of *Ponnaavari plant* on the roadside and made Selvisior to eat. He also plucked some leaves from the plant, prepared a *kacayam* and given it to Selvisior. Selvisior was cured from the problem and exported

those leaves to do research in ancient Tamil medicine. Parathavas will follow a cultural system in their Marriages. They were not allowed to marry outside their caste. Marriages arranged by two families within their particular caste people will be accepted by the elders of the particular caste. A British woman who is a daughter of chief officer of harbour has loved a boy who is a Barnandhumar. The boy has committed suicide because his family is against for his marriage with the British woman. The lady has shaved her head and she is in fasting until she dies. After that, the officer moved to England out of depression of his own daughter's death.

Thasnevis talks about the importance of 'Conch' as a cultural marker. They can eat the cooked flesh of the conch which is very tasty. That flesh can also be dried up in sunlight and they fry the chips of the flesh. Before the growth of the flesh, there should be a dried liquid called *sannam* in conch. This thing is used for fragrance in perfumes. There should be a variety of conch called *paal* which was heavy and used for making bangles, ring, ear rings and strings. He also says that Lord Krishna is holding a conch in his hand. When they are carrying a dead body in last ritual they will blow the conch before the dead body. They will tie the conch on the forehead of cows and buffaloes. From the ancient days, mothers will feed the milk to children in conch only. In temple water is given in conch as a *theertham* to the devotees. If a man is going out for a good purpose he will walk on the conch which is embedded in the stairs outside the house to be successful. Every man who is taking this conch from the sea has a dream to get a conch called *valampuri*. This kind of conch is precious, expensive more than gold and also called as King of the conches, surrounded by various conches in the sea bed. So, it is difficult to identify among the other conches. One *valampuri* conch is preserved with gold in *Ramanathaswami* temple at Rameswaram. The timing of taking this *valampuri* will decide the destiny of the person. In this attempt, they are risking their lives and have lot of chances to face death.

The talent of Parathavas can be expressed by their unique skill in pearl harvesting. They know what kind of oyster will grow in which type of region in the sea, how the oysters will undergo displacement and where it will happen for a particular time. They also know how to locate and reach the spot where oysters will gather in the deep sea. They have a map to locate the exact places and this map is preserved at Pandiopathi palace trustfully. The process of taking the oysters from the deep sea is dangerous. The sea divers will pray the sea God *Santhana Maari* before they dive into the sea (188). The diver will hold a stone which is tied in a boat and dive reversely. When the stone hits the bottom of the sea he will leave the stone. The divers will not breathe for certain time. Others who are there in the boat have to pay attention carefully and they have to cry loudly in which the sound should reach the diver's ears. When the divers come back because of suffocation they must be recovered immediately. Sometimes the divers will lose their conscious and they will be very weak. Others will hit at the back head of the divers to bring back their consciousness.

Muthucilapam headed by Pandiopathi is most important event before the oysters move to market for sale. Each diver has to show the amount of oysters taken by him in front of Pandiopathi. They have to give the share for Pandiopathi. After Pandiopathi leaves the market with his share, the auction will start at the market. In

this way, the income for rulers comes from pearl trade. The chief goods which they export are cotton, rubber and salt. Their main income comes from pearl trade and conch trade. They can measure the conch with the help of *Raakai*. In this way, *korkai* historically describes the lives of Parathavas during the twentieth century colonial rule in India.

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Dr S. Chelliah

Professor of English
Madurai Kamaraj University, Madurai

**Projection of Gandhian Ideology in the Fictional World of
Raja Rao: An Appraisal**

This research paper is the modest contribution that sheds light on the prospect of Gandhian doctrines widespread in the fictional realm of Raja Rao. Mohandas Karamchand Gandhi is reckoned as the pillar and stalwart mastermind of India's political freedom and his orthodoxy ideologies fore fronted the struggle for Independence and it is quite inevitable that Gandhian doctrines become the focal point of interest for large number of Indo-Anglian novelists. Raja Rao, the Indian novelist deals with Gandhian doctrines in his novels. He is the one captivated most by the Gandhian ideologies. This research paper primarily focuses on the truth, ahimsa, peace, fearlessness and rejection of caste and creed which are all vital orthodox ideologies incarnated in his fictional world. Thus, this research paper attests the fact that Raja Rao, being a pious devotee of Gandhiji encircles Gandhian doctrines in his novels which served as a fruitful inspiration for him.

Mohandas Karamchand Gandhi's position is unique in modern Indian history. He was not only a political leader, but a thinker and writer as well. He exercised a lot of influence on Indian writers, especially the novelists. Among the Indo-Anglian novelists, there are quite a few who try to deal with Gandhi, the man as well as Gandhian ideology. Considering the fact that Gandhi was and is regarded as the architect of India's political freedom and the ideological spearhead of the struggle for independence, it is natural that Gandhian ideology becomes the centre of interest for a large number of Indo-Anglian novelists. The names of Mulk Raj Anand, R.K. Narayan and Raja Rao may be mentioned as examples of Indian novelists who deal with Gandhian ideology in their novels.

Of the trio, Raja Rao is incontestably regarded in critical circles as India's most significant novelist writing in English. Among the Indian – English novelists, he is the one to be most influenced by the Gandhian principle of truth and non-violence. As Suresh Nath has put it, "Raja Rao witnessed in his youth a new national upsurge under the leadership of Gandhi in the midst of widespread orthodoxy, ignorance, slavery, class-distinction and deep rooted customs" (P 56). The very reason why Raja Rao was influenced by Gandhi and Gandhian ideology is that M.K.Gandhi was primarily a man of God and Truth alone was his pole star and the words he spoke, the ideas he expressed are all in tune with his religion of Truth. He belonged to that race of great man who is great at many things and whose greatness beholds large areas of human experience, physically Gandhi did not have an arrestingly handsome personality, but due to his spiritual strength, he charmed millions. He was considered as one of the gentlest and sweetest sons of Adam. Winston Churchill once called him contemptuously as a 'naked fakir' but this naked fakir of India with his non-violent struggle shook the mighty British Empire to its root and freed the country from its clutches. He always identified himself. With the lowest of the low providing himself to be a friend of the poor and the underdogs. This had a tremendous impress on the mind of Raja Rao.

Raja Rao began his literary career with the novel *Kanthapura* in 1938. Nine years later he published his next work *The Cow and the Barricades* in 1947. There was a long, unusual silence of over thirteen years before the appearance of his Magnum Opus namely *The Serpent and the Rope*. His other novels namely *The Cat and Shakespeare* and *Comrade Kirillov* appeared in 1965 and 1976 respectively. He won many Awards and prizes like the much reputed Austin Award, the Academy of Indian Literature Prize and the Padma Bhusha Award of the Government of India. His *Kanthapura* has been assessed as 'poetic novel'. One could build up the biography of the artist from picking different portions from the different parts of his works. "In *The Serpent and the Rope*, I am Rama", says Raja Rao, "Now I am different person from the man described in that book because he had not yet decided what he wanted to find. My book *The Cat and Shakespeare* is the conclusion of that quest" (15). He is "often steeped in the Hindu philosophy but then he gets up on his feet to scrutinize the philosophy of history; man in the event is much more important than the event shaping in a chronicle. Raja Rao is a great artist, a great interpreter of a culture and the man who runs across the race course of life with the stamina and dash of a Derby horse. He criticizes India but not furiously like Nirad C.Choudhury but with an aplomb of a serene critic, regretting and not whipping the lacunae" (Deva 15).

Santha Rau comments on Raja Rao in the following words: "Perhaps the most brilliant and certainly the most interesting of modern India". He is greatly admired by Andre Malraux and Lawrence Durrell comments on *The Serpent and the Rope*:

Hurrah for you! you not only do India great honour, but you have honoured English literature by writing it in our language truly magnificent packed with the real magic of poetry a truly contemporary work – one by which an age can measure itself, its volumes (15).

Another critic holds:

"I know nothing in literature that confronts East and West more tenderly, more rigorously"

He is a lover of Truth like Gandhiji and he followed his principles in total, for Gandhi was a unique phenomenon in entire human and Truth was Gandhi's pole star and he was the apostle of Truth, Ahimsa and peace. New implications of Truth were revealed to him, at every stage and he wrote in his famous autobiography, *The Story of My Experiments with Truth*:

Truth is like a vast tree, which yields more and more fruit, the more you nurture it. The deeper the search in the mine of Truth, the richer the discovery of the gems buried there, in the shape of openings for an ever greater variety of service.

Gandhi firmly believed that there is no other God than Truth. The luster of Truth is million times more intense than that of the Sun. To visualize the universal and all

pervading spirit of Truth face to face, one must love the meanest of creation as oneself. Gandhiji discovered the law of Ahimsa which had been submerged under conflicts, wars, dissensions and violence and extended its scope and application to all spheres of life – political, economic, social, individual and collective. He was always in all ways possible conscious of his role as the apostle of Truth, non-violence and peace. He wrote:

“God has chosen me as his instrument for presenting non-violence to India for dealing with her ills. My faith in non-violence remains as strong as ever”.

In the words of Dr Sitaramayya, “Gandhi has perfected the science and art of Ahimsa”. His devotion to Truth drew him into politics. To him, Truth, non-violence and righteousness were the supreme manifestations of religion and he wanted this religion to govern all spheres of life including politics. He was not only a politician but also everybody’s friend and mentor. His arrival on the Indian political scene was not merely a displacement of one leader with the other but the outlook of entire country seemed to undergo an extraordinary change. He was found to be a man speaking to man. He asked not for votes but for sacrifices. He was, in every aspect, a man of God and in him was instilled the spirit of sacrifice to the whole human race, self-sacrifice, self-control and a strong desire for self-realization. As a devout Hindu, he stood for religious homogeneity of mankind. The pivot of Gandhian philosophy is nothing but the spiritual, moral and economic welfare of India and the individual. This ideology got deep rooted into the vein and blood of Raja Rao in all respects.

Gandhi came to the political scene in India with his weapons, Truth and non-violence and taught ‘abhaya’ (fearlessness). Under his able guidance, the unarmed and downtrodden masses in India rose in non-violent revolt against their oppressors. Raja Rao’s first novel, *Kanthapura* creditably documents the author’s understanding of this unique event and Gandhi’s impact on the Indian people with their rich tradition. The novel *The Serpent and the Rope* published in 1960 “marked Raja Rao’s shift from the Indian struggle under Gandhi to the concrete Gandhian philosophy of Absolute Truth” (P62). The very opening sentence, “I was born a Brahmin, that is devoted to truth and all that” (SR 5) sets forth the religious and philosophical tone. “The theme, though couched in the metaphysical language – Serpent (Illusion) and Rope (Reality) could justifiably be interpreted as Gandhian search for truth” (Rama Jha 112). Ramaswamy, who is the central character in *The Serpent and the Rope* goes to France with a scholarship to pursue a course of research in European history. He meets Madeleine a French woman and falls in love with her. They marry three years later and a child is born to them but dies within a year. Rama returns to India in 1951 as his father is seriously ill. His father dies and Rama proceeds to Banares with his step-mother and little step-brother Sridhdhara for the obsequies. Madeleine, who was a catholic later turns to Buddhism. Towards the end of the novel, Rama returns to India realizing that he wants the help of a Guru to work out his own salvation and decides to seek his Guru in Travancore. Shiva Niranjana points out that Raja Rao has admitted “The Serpent and the Rope” as a result of his spiritual fulfillment at the feet of Sri Adamananda Guru in Travancore:

An awareness now came to him to offer to the world much more than religion or political ideology; a way of life, a symbolic metaphysics unknown to the

west. The novelist is thus endowed with a mission; he must convey through the novelistic form the notion of Truth gleaned through Advaita Vedanta and show that it can enter the total consciousness of human beings, irrespective of caste, creed or religion” (Niranjan, 70).

Niranjan is of the opinion that this novel based on Sankara’s Advaita Vedanta seeks to penetrate below the surface of appearance and reach the final and ultimate truth which is hidden by the veil of avidya. Raja Rao has given an important place to truth in this novel. Starting with the very first sentence in this novel, the book contains many references and speculations on Truth. Staying at the hotel d’Angleterre, Rama is reminded of the Cathars who created the noblest communist society of the western world and feels that Darwinism may not only be a biological principle, it may well be a spiritual one too. He also feels that the Bhagavat Gita, however Gandhi might interpret it, is an affirmation not of the good but of Truth:

Truth can take no sides – it is involved in both sides. Krishna is the hero of the battle But seeming a hero greater than he is Bhishma, the great warrior. Yet Bhishma’s courage was Krishna’s gift. Krishna fought himself through himself and in himself and what remained is ever and ever himself the Truth” (The Serpent and the Rope 101).

When Savithri, the daughter of Raja Raghubir Singh asks Rama whether it is possible always to speak the truth, Rama replies that to her, truth is a question of perspective. Rama puts to Savithri the question,

“What is Truth?” and she answers
“Isness is Truth” (SR 130)

Rama had a tender heart for Cathars.
The Cathar, the saint, wants to transform
the world in his image – he the supreme
anarchist. The sage knows the world is
but perception; he is king, he, Krishna the
king of kings. The one cannot be many,
but the many can be one and the one thus
transcended to its non-dual source,
the ekam advayan, the one not two is
Truth” (SR 383).

Raja Rao also makes use of stories from the *Upanishads* and the *Puranas*, to bring home to the reader the nature of truth. Rama once recalls a very moving story of Radha and Krishna (380-383) Radha has a very possessive thought of Krishna. The Lord, with the help of Sage Durvase, cures her of this passive thought by making her realize that the world is an illusion and He himself is the Absolute. Mention is also made of the ancient king Harichandra who lost his kingdom and his wife, but found the Truth. In short, it may be said that *The Serpent and the Rope* is Ramaswamy’s quest for Truth and ultimate Reality. Though Truth is an ancient concept, no one in recent times has insisted as Gandhi did on Truth as an absolute value, the common concern of human society. Hence, *The Serpent and the Rope* with its pre-occupation with Truth can be considered to have been influenced by Gandhi’s ideal of Truth. In

fact, it may be called a fictional variant of Gandhi's factual autobiography. Rana Jha, while discussing the element of Gandhian thought in the novel, says:

But on a closer reading of the novel, its basic theme, the characterization of its protagonist and his development testify to the subtle nuances of Gandhian thought with which this novel reverberates" (P 112).

The background of *The Serpent and the Rope* may be traced back to the Hindu philosophy along with Buddhist thought. It is a brilliant artistic expression of the highest school of Indian philosophy, the *Advaita Vedanta* "of Sankara. The Central theme of the novel is the Indian idea of the Absolute, the Truth, the ultimate Reality. In *The Cat and Shakespeare* Raja Rao focuses on a particular school of the "Vedanta" philosophy called "Vishishta Advaita" which prescribes its own method of achieving the truth or ultimate reality. C.D.Narasimhaiah considers *The Cat and Shakespeare* as the most mature of Raja Rao's novels in the sense that the author has found in it the most adequate concrete equivalent of a profound vision of life which has its validity not only for the contemporary Indian situation but for our entire fragmentary civilization (168). Raja Rao confessed in his article, "Books which have influenced me" that the book that was certainly of lasting influences on his life was Gandhi's *My Experiments with Truth* which he read at the Nizam college reading room as the text appeared, week after week, in *Young India*. Hence the reference to truth in Raja Rao's novels may be traced back to the influence that Gandhi's ideals on him. Mahatma Gandhi was considered the perfect un-Darwinian enemy whose birth in this world had set history many centuries backwards. If Marx were alive, argued Kirillov, Mahatma Gandhi would have received the destiny he deserved. He says:

"Mahatma Gandhi should have been born in the middle age and he should not have bothered us with his theology in this rational age of ours".
(Comrade Kirillov 37)

He believes that the non-violence he preached was a biological lie since man was born to fight. Fighting was found to be an instrument of Darwinian evolution which made dialectics possible. Since Mahatma Gandhi was spreading an intellectual venom over the vast and ignorant humanity, he was more insidious than Hitler. Kirillov considered Gandhi a Kleptomaniac. He believed that in Soviet Russia, the freest liberty was given to all men for self-expression. If truth were universal, and had indeed the same rhythms, breadth and the same limit, it was achieved only in the communist world. *Kanthapura*, the first and the most poetic novel written by Raja Rao, may be considered as "the quintessence of Gandhian ideology" (Sharma 64). According to K.R.S. Iyengar, the theme of *Kanthapura* is:

the impact of Gandhi's name and ideas on an obscure Indian village, any one almost out of the seven lakhs of Indian villages The theme of *Kanthapura* may be summed up as 'Gandhi and our village', the style of narration makes the book more a Gandhipura than a piece of more fiction" (P 391).

In *Kanthapura*, Mahatma Gandhi is seen as a real 'avatar' or incarnation in Kaliyuga or the Age of Destruction. He is the incarnation of Sri Rama of the Ramayana and Sri Krishna of the Mahabharata, born to free 'Bharat Mata' from the Imperialist demons Ravana and Kamsa respectively. Mahatma Gandhi is introduced to the village audience as a hallowed figure of divine power. His birth was not an ordinary one but a God's descent to earth at a moment of national crisis for the eradication of evil and restoration of good in a country which has been beloved by the Supreme creator, Brahma. Raja Rao has not only given a faithful reconstruction of the village life but has breathed life into it, making it a vibrant and pulsating. One cannot but agree with C.D.Narasimhaiah that it is difficult to "cite another authentic account of village life among novels written in English language" (*Kanthapura*, vii). In the words of R.K.Dhawan, the description of *Kanthapura* is based on Raja Rao's own village Harihalli or Hariharapura (P 134). The village has twenty four houses in the Brahmin's quarter, it has a pariah quarter, potter's quarter, a weaver's quarter and a Sudra quarter. Raja Rao's intention in giving these socio-economic divisions of the village in the very beginning of the novel is to emphasize the gradual transformation it undergoes through the impact of Gandhian ideology. The villagers who are so conscious of these differences and live in complete segregation unite in response to the call of Gandhi. They rise to the occasion and thus this backward village suddenly comes to life and becomes the nucleus of activity because of the non-violent non-cooperation movement, launched by Gandhi in the twenties. The inhabitants of *Kanthapura* share the characteristic weaknesses of any village in India. They are ignorant, uneducated and superstitious. Their first reaction to Moorthy and the Gandhi's affairs of Satyagraha is far from being friendly. They cannot digest Moorthy's working for the uplift of the untouchables and going to the Sudra quarter, the potter's quarter and the weaver's quarter and moving with the 'Pariahs'. He not only distributes 'charkai' among them but even shares food and drinks, the way Mahatma Gandhi did. H.C.Harrex is right in calling *Kanthapura* as one of the best Gandhian novels in English" (P 58). The hero of the novel is Moorthy, who exemplifies in theory and practice the Gandhian ideals of Truth *Ahimsa* and *Satyagraha* and he is excommunicated from the Brahmin brotherhood for putting into practice Gandhi's policy towards the untouchables. In the Introduction to *Kanthapura*, C.D.Narasimhaiah says: "Indeed the author's own self is projected, so largely projected in the character of" Moorthy" (Raja Rao, x).

To conclude, if anybody looks at Raja Rao's novels from this angle, it may be admitted rather undoubtedly that in all his novels Raja Rao deals with the same theme the search for the Truth and the identity of the self. A deep analysis of his novels will make it a point that it is Gandhian ideology that served as an inspiration for Raja Rao.

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Dr Savithri A.

Assistant professor of Philosophy
University of Calicut, Thenjipalam

**Reliabilism as an Externalist Theory of Epistemic Justification:
Problems and Prospects**

In epistemology, almost all major philosophers from the classical period to the present have raised lots of questions about the nature, scope and limits of knowledge. Their main concern was to determine the sources of knowledge on one hand, and justificatory evidences of knowledge on the other. In recent times, philosophers have been attending on the differences of the interpretation of the knowledge as 'justified true belief'. This classical or traditional account of knowledge analysis still remains as a deep problem in epistemology. There are two types of epistemic justification, namely, internalism and externalism. In this paper I am trying to focus on how the theory of reliabilism plays one of the most important theories of externalism in the discussion of epistemic justification.

In Western epistemological tradition, the accepted definition of knowledge is composed of three essential and necessary conditions like, truth, belief and justification, i.e., knowledge is defined as *justified true belief* or JTB. Traditionally this definition is as the *tripartite* analysis of knowledge. It affirms that to know something we must not only believe *p*, but also that belief must be true and justified as well. Keith Lehrer offers the following form for this. According to him, S knows that *p* iff-

- I *p* is true;
- II S believes that *p* and;
- III S is justified in believing that *p*¹

In the beginning of the traditional view of knowledge, there are some questions like, if knowledge is justified true belief, how can there be such a thing as self-evident knowledge? And, if there is such thing as self-evident knowledge, how can any true belief be, in the relevant sense justified? Since E. Gettier's paper in *Analysis*², the traditional view was reformulated as to get immunized from the Gettier type counter-examples. In this paper, Gettier showed that the traditional analysis of knowledge is wrong and there are counter-examples to this existing form of standard analysis. The important factor is that since Gettier no epistemologist seriously and successfully defended the given traditional view.

When we take a look to the contemporary epistemological field, the theories of epistemic justification are significant and prominent in the epistemological platforms for discussion. Most of the philosophers hold that in the analysis of knowledge, the sufficient indication of truth refers to the evidence indicating that a proposition is true. Therefore, according to them, knowledge must be based on evidence or justifying reasons. It means that the type of justification which is decisive to knowledge is technically known as epistemic justification. And, the philosophers of

the twentieth century have spent a lot of time to distinguish the divergent theories of epistemic justification, and the great division among them is being divided into internalist and externalist. Now the argument is between those who would interpret epistemic justification 'internally' and those who would interpret it 'externally'.³ Though the arguments are different, both the internalists and externalists are equally concerned with the appropriate analysis of the concept of epistemic justification. According to the internalists, a theory of epistemic justification is called so, if and only if it requires that all of the factors for a person's belief are internal to his cognitive perspective, that is, a belief is to be epistemically justified for a given person, only if it is cognitively attainable to that person. On the other hand, the externalists say that the justifying factor can be external to the belief of the person's cognitive perspective beyond his knowledge. However, the epistemologists commonly used to classify the distinction between internalist and externalist theories of epistemic justification without any outspoken interpretation.

While criticizing internalism, externalists says that it is very difficult to accept because there is lack of logical connection between justification and truth in internalism. The externalists try to find the absence of logical connection between justification and truth in internalists theories. However, the fundamental doctrine of externalism is that what must be added to true belief to obtain knowledge is the appropriate connection between truth and belief. According to some externalists, the need for justification or the plausibility of a theory of justification is eliminated as a component of an analysis of knowledge. Based on such an account, one can easily admit that the inference may play some role in the natural history of true belief. But it is quite natural to hold that there are some beliefs which are non-inferential as well. The non-inferential beliefs are beliefs arising from experience without the intervention of inference. We can also see that a true belief that emerges from a proper way of experience is considered as knowledge because of the way they emerge. It is not necessary to assert that such beliefs are self justified to maintain that they convert to knowledge. We might think of such beliefs as naturalized basic beliefs. Of course, such basic beliefs serve as the premises for inferring other beliefs and such inference convert those beliefs to knowledge as well. In short, it is the history of the belief rather than some kind of justification of the belief that converts it to knowledge.

Alvin Goldman, one of the externalist philosophers, aims at preserving the thesis of externalism that upholds some relationship between the belief and what makes it true that yields knowledge, whether we have any idea of that relationship or not.⁴ There comes up yet another proposal from David Armstrong and Fred Dretske. They have argued that the relationship between belief and truth should be construed as nomological, one resulting from some law of nature connecting the belief with what makes it true. This argument of Armstrong and Dretske are closely related with the proposal of Goldman's claims that justified belief must be the result of a belief-forming process that reliably yields truth. He also contends that beliefs resulting from such a process are justified, while other externalists deny that justification is necessary for knowledge.⁶ However, all of them agree that a process of belief that is duly connected with truth can yield knowledge. According to them, a belief yields truth without the support of any other beliefs or systems of beliefs if it results from certain kind of process.

Here Goldman illustrates that one may combine externalism with the affirmation of a justification condition. If it takes account of background information in an acceptable manner, such an account will introduce a coherence factor. For example, Goldman proposes that a justified belief resulting from a reliable belief-forming process must not be undermined by other evidence the subject possesses. The condition demanding that the belief not be undermined by other evidence is a kind of negative coherence condition. This consequently suggests that the belief is not to be incoherent with the background information. The source of justification on this account is the reliability of the belief-forming process, a process that has the kind of history, habitually producing true beliefs. In brief, in order to provide a justification condition, a normative compulsion seems required.

One of the most important forms of externalism is the reliabilist theory. There are differences of opinion about the reliabilist view that has been advanced for both knowledge and justified belief. Standardly it is classified as an externalist theory of justification because of its connection to truth element, and according to the externalists truth is external to the believer. Commonly the reliabilists hold that a belief is justified only if it is produced or sustained by a reliable belief-forming process. For example, if S's believing *p* at *t* results from a reliable cognitive belief forming process ... then S's belief in *p* at *t* is justified.⁷ According to this view a belief gains some favourable epistemic stands by having some sort of reliable connection to the truth. Of course, all theories of knowledge virtually share an externalist component in requiring truth as a condition for knowing. At the same time reliabilism goes further to capture some additional conditions for knowledge by means of gnomic, counterfactual or other such external connections between belief and truth. There may arise many problems when one encounters in working out a reliabilist view in detail. For example, how does one assign a particular belief-forming process to a class or type of process? And, there arise another problem with regard to reliabilism, such as, is the reliabilism a matter of actual track record or a matter of what would happen in situations of certain kind?

With regard to the reliable process theory, it is grounded on the point that, the justificational position of a belief depends on the psychological process of the agent. In other words, the process is not simply based on the logical status of the proposition, or its evidential connection to other propositions. Accordingly a tautology can be believed unjustifiably if we arrive at that belief through inappropriate psychological processes. In the same manner, a deductive proposition might have a body of evidence supporting the hypothesis but if the agent has not actually undergone the psychological process, it is incapable to claiming knowledge.

There are some most effective counter-examples to reliabilism. The two important counter-examples among them are the demon-world and the clairvoyance examples. First of all the reliability requirement is challenged by the demon-world examples. This example maintains that, in a possible world an evil demon may create some misleading visual experience and hence the process of vision is not reliable. Nevertheless, the visually formed beliefs in this world are intuitively justified. Now, the second type, the clairvoyance example challenges the sufficiency of reliability. According to this example, even if a cognitive agent possesses a reliable clairvoyance power, there is no evidence for or against his possessing such a power. By an

immediate apprehension of the mind, his clairvoyantly formed beliefs are unjustified, but reliabilism declares them as justified.

Goldman proposes a form of reliabilism known as normal world's reliabilism. Through this form of reliabilism, Goldman gives very different answers to the range of problems externalism confronts and he addresses the problem of demon-world too in the same work. The normal world's reliabilism holds that a belief in any possible world is justified just in case its originating process has a high truth proportion in normal world. This resolves the demon-world problem too for, though the relevant truth ratio of the visual process in the normal world is different from the truth ratio in the demon world, by the law proposed by Goldman one may realize that the truth ratio in any possible world is proportionate to the truth ratio in the actual world.

Obviously, there are different forms of reliabilism, just as there are many forms of foundationalism and coherentism. Traditionally foundationalism and coherentism focused on purely evidential relations rather than psychological processes. Usually it is apt to regard that reliabilism is a rival to these theories of internalism. But, at a deeper level reliabilism might also be depicted as offering a theory of justification of a more general class. It also takes some of the principles either from foundationalism or coherentism. For instance, foundationalism says that there are 'basic' beliefs, which acquire justification without dependence on inference. Reliabilism rationalize them by indicating that the basic beliefs are formed by reliable non-inferential processes. Here, it should be reminded that coherentism emphasizes the primacy of systematicity in all doxastic decision-making. Reliabilism recognize this factor by pointing out the fact that systematicity enhances and accumulates reliability. Thus, rather than competing with foundationalism and coherentism, reliabilism in fact aims at complementing them.

An increasing number of epistemologists assert that the reliable beliefs are definite prerequisites of having epistemically rational beliefs. For instance, we have seen that Alvin Goldman upholds a view known as historical reliabilism. In this form of reliabilism Goldman proposes that, a person *S* rationally believes a proposition *p* only if a reliable cognitive process causes his belief. He adds that a proposition *p* is epistemically rational for *S*, whether or not it is believed by him, only if there is available to *S* a reliable cognitive process, which is used would result in *S*'s believing *p*. In the same manner, the reliabilist thinkers like, Marshall Swain, Ernest Sosa and William Alston claim that reliability is a prerequisite of epistemic rationality. M. Swain claims that *S* rationally believes *p* only if he has reasons for *p*, which are reliable indicators, that *p* is true. According to Ernest Sosa, *S* rationally believes *p* only if the belief is the product of an intellectual virtue, where intellectual virtues are stable dispositions to acquire truth. Yet another epistemologist, William P. Alston says that, *S* rationally believes *p* only if the belief is acquired or held in such a way that beliefs held in that way are reliable, i.e., mostly true.

Each of these epistemologists seems to propose that there is some kind of logical or conceptual bind between epistemic rationality and truth. The accurate nature of this bind depends on what it means for a cognitive process, or reason, or an intellectual virtue, to be reliable. In some way the above condition proposes that if one gathered into a set all the propositions of his doxastic system, it would be impossible for the set to contain more falsehood than truths. In short, this amounts to saying that what a

person rationally believes, or what it is rational for him to believe, must be a reliable indicator of what is true. And, any position which implies such a thesis can be regarded as a version of reliabilism.

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R. Sreedevi

Assistant Professor of Commerce
Holy Cross College, Nagercoil

Dr K. P. Sivakumar

Assistant Librarian
Noorul Islam University, Kumaracoil,

A Study on Mahatma Gandhi National Rural Employment Guarantee Scheme at Levinjipuram Panchayat

Mahatma Gandhi National Rural Employment Guarantee Act (MGNREGA) is considered as a “Silver Bullet” for eradicating rural poverty and unemployment, by way of generating demand for productive labour force in villages. Rural poverty and unemployment in India have grown in an unprecedented manner during the last few decades. Even after the 60 years of independence rural poverty and employment are the serious threat to the development of the Indian Economy. The survey highlighted that there is a highest unemployment rate for rural areas among Indian states. The survey also shows that the unemployment rate was very high among females compare to males. This study will provide an idea to the upliftment of rural people. The study will give a vast knowledge about the upliftment and the opinion of the workers about the MGNREGP. The study will help to find whether the upliftment given by the Government is enough or not a detailed and well prepared interview schedule is used for present study. For selecting respondents simple random sampling technique was used. The collected information was presented in a master table and then in simple tables. The presented data were treated with appropriate statistical techniques besides the usage of percentage method, Garrett Ranking Tables and Charts were applied to understand the analysis.

Mahatma Gandhi National Rural Employment Guarantee Act (MGNREGA) is considered as a “Silver Bullet” for eradicating rural poverty and unemployment, by way of generating demand for productive labour force in villages. Rural poverty and unemployment in India have grown in an unprecedented manner during the last few decades. There is a growing incidence of illiteracy, blind faith, hungry people, malnourished children, anemic pregnant women, former suicides, starvation deaths, migration resulting from inadequate employment, poverty and the failure of subsistence production during droughts. In order to make solution of these problems and to provide livelihood security to rural unemployed, Government of India (GOI) enacted the National Rural Employment Guarantee Act (NREGA) in 2005. It is the biggest poverty alleviation Programme in the world which is started with an initial outlay of Rs.11,300 Crore in year 2006-07 and now it is Rs. 40,000 crore. This Act is now called as Mahatma Gandhi National Rural Employment Guarantee scheme. The Act provides a legal guarantee for 100 days of employment in every financial year to adult member of any rural household will to do public work related unskilled manual work at the statutory minimum wage.

India is one of the fast developing countries in the world. But a large number of people are illiterate and poor in terms of human development indices. Wage employment programmes have been important elements of public policy in India to provide unskilled workers with short term employment on public works. They

provide income transfers to the poor households during periods when they suffer on account of absence of opportunities of employment. Rural employment programme has been adopted on different five year plan periods. Since independence, many schemes for the welfare of the weaker sections of the society have been started in India. So, India has a long history and experience in implementing wage employment programmes.

The National Rural Employment Guarantee Scheme (NREGS) is one of the flagship programmes of the United Progressive Alliance (UPA) Government has become operational throughout the country from first of April 2008. The choice of work suggested in the Act addresses causes of Chronic poverty like drought, deforestation and soil erosion, so that the Process of employment is maintained on a sustainable basis. The act was enacted with an aim of improving the purchasing power of rural people. It has been renamed as Mahatma Gandhi National Rural Employment Guarantee programme (MGNREGP) on 2nd October 2009.

The Mahatma Gandhi National Rural Employment Guarantee Act (MGNREGA) was enacted through legislation on 25th August 2005. The Scheme is basically a job oriented and provides a legal job guarantee for one hundred days to the adult members of any rural household in every financial year. The scheme provides a 'work opportunity to adult members who are willing to do unskilled manual work at a minimum wage of Rs. 120 per day. It provides a framework for improving the purchasing power of people staying in rural areas that are primarily unskilled and provide them with work so they can earn a decent livelihood.

In an era of growing globalization and rising inequality, the Mahatma Gandhi National Rural Employment Guarantee Act (MGNREGA) launched in 2006 status out as a unique attempt to provide a social safety net via a massive public works programme. However MGNREGA takes this policy to a new realm because of its massive reach, universal nature and its initiation during a period of rapid economic growth.

Objectives: To study the socio economic profile of the beneficiaries under MGNREGs. To find out the level of awareness about MGNREGs among the beneficiaries To study the performance of MGNREGs at Levinjipuram panchayat. To identify the problem of MGNREGs beneficiaries in the study area.

Methodology

This study is an empirical study in which both primary and secondary data were used to collected data. The primary data were collected from beneficiaries of MGNREGs with help of well structured interview of scheduled method. The secondary data were be collected from journals, books, reports, newspaper and the like to substantiate the study and as supportive evidence in the field of study. The Study is descriptive and analytical. It is descriptive in the sense it exist at present and it includes facts and findings. It is analytical in the sense it involves analysis of the collected data and information. The researcher has selected 75 samples respondents from village of Kuttapuli, Kannankulam, Karukulam, Levinjipuram, Jayamathapuram. The relevant data were collected through Interview schedule. The researcher used the

method of simple random sampling technique comes under the non – probability sampling method.

Analysis of data

Annual income: Income is an important indicator of their economic position. Income is an important determining factor of consumption, saving and debt of family. Income is measuring rod to identify the economic conditions of the rural household. The following table explains the annual income of the sample respondents through MGNREGP.

Table. 1
Annual income of the respondents

Sl. No.	Annual Income	No.of. Respondents	Percentage
1.	Below 30,000	2	3
2.	30,001 – 40,000	28	37
3.	40,001 – 50,000	30	40
4.	Above 50,001	15	20
	Total	75	100

Source: Primary Data

From the table ,it is clear that 40 percent respondents having the annual income between Rs.40,001 – 50,000 and 37 percent of the respondents having the annual income between Rs.30,001 – 40,000 and only 3 percent of the respondents having the annual income below Rs.30,000. So it is clear that MGNREGS plays very important role in increasing the income of the respondents.

Annual expenditure

Household expenditure is also an important component in the economic status of the beneficiaries of MGNREGS level of expenditure indicate the level of economic well being. The respondent were asked about their annual expenditure and the collected data are given in table 2

Sl. No.	Annual Expenditure	No.of. Respondents	Percentage
1.	Below 20,000	3	4
2.	20,001 – 30,000	22	29
3.	30,001 – 40,000	30	40
4.	Above 40,001	20	27
	Total	75	100

Source: Primary Data

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2.	20,001 – 30,000	22	29
3.	30,001 – 40,000	30	40
4.	Above 40,001	20	27
	Total	75	100

Source: Primary Data

From the table 2, it is clear that 40 percent of the respondents are spending amount between 30,001 – 40,000 per annum and 4 percent of the respondents are spending below Rs.20, 000. So it is evident that MGNREGS improves the purchasing power of the respondents.

Types of house

Living condition depends upon the type of house in that they are living type of house indicates the standard of living of people. Table 3 shows the type of house of the sample respondents.

Table. 3
Types of house of the respondents

Sl. No.	Types of house	No. of. Respondents	Percentage
1.	Thatched	5	7
2.	Tiled	45	60
3.	Concrete	25	33
	Total	75	100

Source: Primary data

Table 3, reveals that 60 percent of the respondents residing in tiled house, 7 percent of the respondents are residing thatched house and 33 percent of the respondents are residing in concrete house. So it is clear that there is a need for the upliftment of the rural people.

Ownership of house

It is essential to look into the ownership of house in which they are residing. The following table gives the ownership of house.

Table 4
Ownership of house of the respondents

Sl. No.	House	No.of. Respondents	Percentage
1.	Own	65	87
2.	Rented	10	13
	Total	75	100

Source: Primary Data

From the table 4 it is clear that 87 percent of the respondents have own house and 13 percent of the respondents are living in rental house. So it is clear that most of the respondents' standard of living is good.

Source of information

The respondents were asked about their sources of information about the MGNREGS and the collected data are given in table 5

Table. 5
Source of information

Sl. No.	Source of Information	No.of. Respondents	Percentage
1.	Neighbours / Relative	40	54
2.	Media	25	33
3.	Grama panchayat	10	13
	Total	75	100

Source: Primary data

The table 5 reveals that 54 percent of respondents came to know about MGNREGS through neighbours and relatives. 13 percent of respondents came to know about MGNREGS through Gramapanchayat members and 33 percent of the respondents' source of information is media.

Distance between residence and work place
Work is provided within 5 kilometers radius of the village. Generally the distance between the respondents' residence and their work place is limited to 5 kilometers. The detail of are given in table6.

Table. 6
Distance between residence and work

Sl. No.	Distance Residence	No. of. Respondents	Percentage
1.	Less than 1 km	20	27
2.	2 – 3 km	25	33
3.	4 – 5 km	25	33
4.	Above 5 km	5	7
	Total	75	100

Source: Primary data

From the table 6 it is clear that 33 percent of the respondents get work within 2 – 5 km radius from their residence. 27 percent of the respondent gets work less than 1 km radius from their residence and 7 percent of the respondents get work above 5 km radius from their residence.

Period of wage payment

Wages are to be paid as per the Government of India (GOI) notified MGNREGA wages. Payment of wages has to be done on a weekly basis and not beyond a fortnight in any case. Payment of wages is mandatorily done through the individual / joint bank / post office beneficiary accounts.

Table. 7
Period of wage payment

Sl. No.	Interval wage	No. of Respondents	Percentage
1.	Daily	7	9
2.	Weekly	60	80
3.	Monthly	8	11
	Total	75	100

Source: Primary data

The table 7 reveals that 80 percent of the respondents get their wage on weekly basis. 9 percent of the respondents get their wage on daily basis. It shows that majority of respondents mainly depend this income for their livelihood.

Acknowledge of receipt of wage

The respondents were asked about their acknowledgement of receipt of wage. While getting the wage the respondents were asked to acknowledge with signature or thump impression. It is given in table 8

Table. 8
Acknowledgement of receipt of wage

Sl. No.	Receipt of Wage	No. of Respondents	Percentage
1.	Signature	70	93
2.	Thump impression	5	7
	Total	75	100

Source: Primary Data

From the table 8 reveals that 93 percent of respondents acknowledge the receipt with signature and 7 percent of respondents acknowledge the receipt through thump impression. It reveals that the illiterate using thump impression to acknowledge the receipts.

Saving of respondents

Saving refers to the excess of income over the expenditure. Ability to save for future depends upon levels of income, intervals of disbursement of income, rate of interest and willingness to save. Table 9 shows the saving of respondents.

TABLE 9
Saving of the respondents

Sl. No.	Have Saving	No. of Respondents	Percentage
1.	Yes	68	91
2.	No	7	9
	Total	75	100

Source: Primary Data

The above table 9 indicates that 91 percent respondents save for future 9 percent of respondents have no saving. The clearly shows that majority of the respondents have the habit of saving.

Mode of saving

People saving their money in different modes one should be very careful about the selection of mode of saving. The mode of saving may be bank, post office, co – operative society, SHGs etc. The following table shows the mode of savings the sample respondents.

Table. 10
Mode of saving of the respondents

Sl. No.	Mode of saving	No.of. Respondents	Percentage
1.	Post office	10	13
2.	Bank	35	47
3.	Co-operative Society	13	18
4.	SHGs	10	13
5.	Nil	7	9
	Total	75	100

Source: Primary data

Table 10 reveals that 13 percent of the respondents are saving in the post office and SHGs and 47 percent of the respondents save in bank. 18 percent of the respondents save in Co-operative society. 9 percent of the respondents have no saving. It is clearly shows that majority of the respondents saved their money in bank.

Borrow money

Receiving something of value is exchange for an obligation to pay back something of usually great her value at a particular time in the future. The following table shows the habit of borrowing of the sample respondents.

Table. 11
Borrow money of the respondents

Sl. No.	Borrow money	No.of. Respondents	Percentage
1.	Yes	65	87
2.	No	10	13
	Total	75	100

Source: Primary data

The above table 11 shows that 87 percent of the sample respondents have borrowing habits and 13 percent of the sample respondents are not having borrowing habit.

Source of borrowing

There are various sources of borrowing such as bank, friends, relatives, co-operative bank, SHGs. The following table shows the sources of borrowing of the same respondents.

Table. 12
Sources of borrowing

Sl. No.	Sources of borrowing	No. of. Respondents	Percentage
1.	Bank	20	27
2.	Friends / Relatives	30	40
3.	Co-operative Society	10	13
4.	SHGs	5	7
5.	Nil	10	17
	Total	75	100

Source: Primary data

Table 12 status, that 40 percent of the respondents borrows money from friends / relatives. 13 percent the respondents borrow money from co-operative society. 7 percent of the respondents borrow money from SHGs and 13 percent of the respondents have no borrowings. So it is clear that some of the respondents have no saving as well as no borrowing.

MGNREGS benefit

MGNREGS designed to provide 100 days of employment in a final year. Therefore, it is expected that it is really beneficial to the respondents. The opinion of the respondents are given in table 13

Table. 13
MGNREGS benefit

Sl. No.	MENREGS Benefit	No.of. Respondents	Percentage
1.	Yes	65	87
2.	No	10	13
	Total	75	100

Among the beneficiaries of MGNREGS 87 percent of the respondents opined that the scheme was beneficial to them and the remaining 13 percent of the beneficiaries opined that the scheme did not provide any tangible benefits to them. Since, majority of the respondents opined that the scheme was useful to them. So it is concluded that the scheme is very useful.

Awareness of the respondents on the MGNREG scheme

Awareness plays an important role in each and every activity. Here, the researcher analyzed whether the respondents were aware about the MGNREG scheme or not? It is given in table14.

Table. 14
Awareness of the respondents on the MGNREG scheme

Sl. No.	Variables	Categories	No. of Respondents	Percentage
1.	Awareness about MGNRED Scheme	Known	25	33
		Unknown	50	67
		Total	75	100.00
2.	Awareness about 100 days work scheme	Known	75	100.00
		Unknown	-	-
		Total	75	100.00
3.	Equal wages for both men and women	Known	75	100.00
		Unknown	-	-
		Total	75	100.00

4.	Know about correct minimum wage / un employment allowance	Known	68	91
		Unknown	7	9
		Total	75	100.00
5.	Role of Grama Sabha in executing the MNREG Scheme	Known	60	80
		Unknown	15	20
		Total	75	100.00
6.	Field work with in 5 km radius	Known	72	96
		Unknown	3	4
		Total	75	100.00

Source: Primary data

The above table explained that 67 percent of the respondents were not aware of the scheme and 33 percent of the respondents were aware of the scheme. It expressed that most of the respondents were not aware about the scheme but at the same time they worked under such kind of scheme.

The study revealed that 100 percent of the respondents were aware about minimum of 100 days work programme. Respondent could easily understand 100 day's work programme but not MGNREG Scheme. It is found that all the respondents came to know about equal wages for both men and women in the study area. It exposed that 91 percent of the respondents known about minimum wage. 80 percent of the respondents came to know about the role of Grama Sabha in executing the MGNREG Scheme. The study shows that 96 percent of the respondents known about work should be carried out within the radius of 5 k.m rest of the respondent who did not know about the condition.

Problem faced in the MGNREGS

A problem is an abstracted impediment difficult or challenge or any situation that invites resolution. There is no work without problem. In fact it is a step stone for improvement. A big problem to one person may not one problem to another person. In working environment many of the problems are faced by the employees during their work. The following table 15 shows the problem faced by the MGNREGS.

Table. 15
Problem faced by the MGNREGS

S. No.	Factors	Mean Score	Rank
1	Low wage	50.34	V
2	Irregular employment	53.93	II
3	No work during rainy season	34.28	IX
4	No job satisfaction	45.2	VII
5	Bad working condition	56.3	I
6	No job security	51.76	IV
7	No medical allowance	50.21	VI
8	No rest room	53.33	III
9	No extra income	45.18	VIII

Source: Primary data

The above table 15 shows that the sample respondents gave first rank to “Bad Working Condition” with a mean score of 56.3, second Rank to “Irregular Employment” with a mean score of 53.93. The last rank to “No Work during Rainy Season” with a mean score of 34.28

MGNREGP is a special program to provide employment opportunities in rural people without any intermediaries and the use of machineries. This program increases the income of the poor and vulnerable people in rural areas and improves the standard of living of the people. It also reduces the inequalities of income and wealth. It arrests the activities of the middlemen and village money under who exploits the rural people. The study concluded that many of the central and state government rural transformation programs have failed. But, MGNREGA is a wonderful opportunity to transform rural India into a living heaven for ruralities and all the country men should join hands to make it successful. In reality MGNREGA plays a vital role in generating income and employment to rural people. Villages are the backbone of Indian economy. This is the statement of father of our nation, Mahatma Gandhi. But the backbone is damaged by so many factors like poverty, unemployment, lack of infrastructure etc. The MGNREGS was designed to tackle the poverty reduction and reduced the income inequalities and generating employment opportunities in the rural areas. This study pointed out that authority must give much importance to the implement the scheme and to avoid corruption and malpractices in the selection of beneficiaries, work distribution and payment of wage.

MGNREGA is providing vital employment opportunities to the rural poor and is helping to revive the local economy of the Indian villages. Mahatma Gandhi

National Rural Employment Guarantee Act (MGNREGA) with its grounding on 2nd February, 2006 has come a long way. In the eighth year of its implementation, it can be said with conviction that this program, unique in its scale and delivery architecture, has become an effective instrument of inclusive growth, women empowerment, livelihood security and regeneration of natural resource base over the years. The National Rural Employment Guarantee Act (MGNREGA) 2005 is landmark legislation in Indian history of social security legislation after independence. Finally, the achievement of MGNREGA is larger extent. It creates more employment to the rural people in Levinjipuram village panchayat of Tirunelveli District. Large portion of the rural people is benefited from the scheme.

As usual a study will end with some valuable suggestion. As such the following suggestions are offered to improve the welfare of the workers and effective implementation of MGNREGS. The number of working days should increase to 250 per year. The government should provide welfare and safety measures to the MGNREGP workers. To provide drinking water and first aid box in work site. The government officer should be supervising in the work spot. The wage rate should be increase to 300 per day. MGNREGSA employment of 100 days to one family in a year should be modified to 100 and more days of work for each worker in a year, to enable them to them to make their livelihood in a financial year that is primarily depends on the scheme as they major source of income. Some of the workers are not aware of the unemployment allowance, payment of wage, social audit etc. There should be continuous efforts towards creating adequate awareness on different provisions of MGNREGS amongst the people. It is necessary to take steps to ensure the informed participation of people in the neighborhood and ward level meetings. Creating awareness is necessary not only to motivate the people to work under the scheme but also to encourage them to participate in its planning and implementation. Gram sabha meeting should be strengthened and people have to actively participate in special Gram Sabha meeting. The Act authorizes the Gram Sabha to recommend works to be taken up under the scheme, to monitor and supervise these works, and to conduct social audits of the implementation of the scheme. The transparency safeguards mandated by the MGNREGS should be strictly implemented and to eradicate any from of corruption and malpractices in these program. There should be an orientation programme before the commencement of work. It includes project plan, budget, duration, target and workers responsible at the work site. Proper maintenance of job cards other records relating to the scheme at the block and panchayat level should be ensured.

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Jijeesh T. K.

Assistant Professor of English
Bharat College, kondotty

**Education:
A Tool to Uplift and a Tool to Debase**

Education is the process of facilitating learning, or the acquisition of knowledge, skills, values, beliefs and habits. It is a process in which and by which the knowledge, characters and behavior of the human being are shaped and molded. It distinguishes human beings from other creations. The process of education is not only self realization of the individual but it is also to bring into action the potential in man.

Man today is at the peak of civilization. It transformed itself from the Stone Age and cave man to the position of governing and observing. The phenomena in space, hyperspace and stars and in the depth of oceans and the earth. Computer revolutionized the human life and world is now just like a village which is called globalization. It is universal fact that the present century is well known for scientific discoveries, research and information technology.

So in this developing and progressive period everything is developing and increasing day by day. So, education is lifelong and dynamic process. It begins at birth and continues throughout life. Education is life and all of the life is education. Education is also a process to uplift a person and society to the level best and it also does something to make a person and a society in debase. It can be used as a tool to degrade a person or a society. That is, education has the power to inject false notions, superstitions and harmful mentalities in human brains. Our altitude towards various aspects of life is determined by the education which we got from academic and non academic way. Altitude towards science and religion, women, morality cares mainly the products of formal and informal education from various sources. Here, in this context an analysis on the following subtitles has great relevance: Macaulay minute in Indian education system, Aryan invasion theory in Indian education, Imperialist teachings in modern era, Religious teachings and its influence in society etc.

Sir Thomas James Babington Macaulay was a British historian and Whig politician. The English education act was a legislative act of the council of India in 1835 giving effect to a decision in 1835 by lord William Bentinck, the then governor – general of British India, to reallocate funds the east India company was required by the British parliament to spend on education and literature in India. Formerly, they had supported the traditional educational system of this country. Sanskrit was one of the languages of instruction. But, thereafter they decided to establish a new education system in India with English as the language of instruction. Thomas Babington Macaulay was the person entrusted for this mission. Thus he produced his famous memorandum on Indian education – it is called Macaulay minute on Indian Education – which was scathing on the inferiority of native (particularly Hindu) culture and learning. He argued that western learning was superior, and currently could only be taught through the medium of English. His aim was to create “a class of persons, Indians in blood and colour, but English in taste, in opinions, in morals and in intellect”.

Among Macaulay's recommendations were immediate stopping of the printing by east India company of Arab and Sanskrit books and that the company should not continue to support traditional education. Macaulay argues that support for the publication of books in Sanskrit and Arabic should be withdrawn, support for traditional education should be reduced to funding for the madrassa at Delhi and the Hindu college at Benares, but students should no longer be paid to study as these establishments. The following is a notable comment by Macaulay on comparison of Arabic and Sanskrit literature to English literature. "I have conversed both here and at home with men distinguished by their proficiency in the eastern tongues... I have never found one among them who could deny that a single shelf of a good European library was worth the whole native literature of India and Arabia".

Analyzing Macaulay's premises, assumptions and claims leads on to a coherent and distinct attitude he had towards life and humanity. It appears to have a firm faith in the superiority of the west over the East – aesthetically and intellectually, arising implicitly out of its geographical superiority. He is one of the main reasons behind Indians' inferiority about their cultural heritage. Still, it is clear that Indians keep a subordinate mind in front of western people and western culture. Its seeds can be found in Macaulay.

The Aryan invasion theory was first propounded when linguistic similarities between Sanskrit and the major European languages were discovered by European scholars during the colonial era. In an atmosphere of raging euro centralism, it was inevitable that any explanation of this seemingly inexplicable discovery would take on racial and ideological overtones.

British intellectuals were particularly nonplused by this apparent link between the languages of the conquerors and the conquered. In the earliest phase of British rule in India, the East India company proceeded largely unconsciously – without moral dilemmas and without overt recourse to ideological or racial superiority. But as the rule of the east India company expanded, and battles became more hard fought and the resistance to British occupation in India grew, the ideology of European racial superiority became almost essential in justifying British presence in India – not only to assuage British Conscience, but also to convince the Indian people that the British were not mere colonial conquerors but a superior race on a noble civilizational mission. British elaborations of the Aryan invasion theory became powerful and convenient ideological tools in generating legitimacy for British rule. In its most classical and colonially tinged incarnation, it portrayed the Aryans as a highly advanced and culturally superior race in the ancient world, locating their original home in Northern Europe. It then went on to suggest that some time in antiquity, the Aryans migrated from their original home in Europe and brought with them their language and their superior culture and transcendental philosophy to civilize the primitive and materially backward Dravidian people of the subcontinent. All the greatness of Indian civilization was ascribed to the Aryans, thus implying that if India were to ever achieve greatness again, a return to Aryan rule was imperative.

By much way this Aryan invasion theory can be proved as a false one, a sophisticated theory to make a nation that west is superior to East. Structural commonality of Indo-European group of languages could have been achieved without an Aryan invasion.

Harappan civilization had extensive trade and commercial ties with Babylon as well as with civilizations to the further west. There is a remarkable similarity in seals and cultural artifacts found in Harappan India, Babylon and even the early civilizations of the Mediterranean such as Crete.

Another criticism of the invasion theory lies in the interpretation of the word “Arya” to mean race, nationality or even linguistic group. Critics suggest that the word Arya as used in the Rig Veda and other texts is better translated as one who was noble in character or noble in deed-or perhaps hailing from a noble background. Hence, to use the term “Aryan” to describe the racial or national characteristics of an invading clan of clans would naturally be erroneous. Thus, if an invasion did take place, and if the invaders identified themselves as “Aryans”, it would merely reflect their claim to notable status, and would not reflect upon their national or racial origin. In the final analysis it is clear that this Aryan invasion theory was a discovery by colonial intellectuals for Eurocentric dominance. A colonialist agenda is clearly visible here in its creation. But, the most pathetic condition is, even in India students in schools and colleges are being taught this fake theory. Imperialism is an action that involves a country extending its power by the acquisition of territories. It may also include the exploitation of these territories, an action that is linked to colonialism. Imperialism has often been considered morally reprehensible, and the term is frequently employed international propaganda to denounce and discredit and opponent’s friend policy.

Imperialist teaching can be seen directly or indirectly. Even after the freedom from imperialist countries, the colonies, still, keep slave mentality towards the imperialist ideology. They consider their language inferior, their dress is inferior, food is inferior, all and all is inferior. Where do they get such a notion? It is the imperialist influence upon the minds. It creates our mindsets. It is otherwise called cultural imperialism. They dominate others cultures. The expansion of imperialism in the nineteenth century was reflected in complex, often subtle, and ways in the works of writers, artists, and composers. Those who colonized relied also on the process of accumulation, the transmission of western culture to the colonies, to create a culturally unified empire. Sometimes the cultural forces of imperialism were as effective as any military conquest.

When Napoleon invaded Egypt in 1798, he was accompanied by French scientists who produced a lengthy work called “The description of Egypt”, this work details the splendor of Egypt’s past as preparation for the appropriation of that past by European powers. The Franco – Prussian war (1870) led to an increase in French geographical societies, which linked geographical explanation to the imperial enterprise. Some armchair travelers never left their own cultures have still produced imaginative renderings of life and monuments. Later in the nineteenth century, as European expeditions become more common, many travellers to Egypt and other parts of the world recorded what they saw with great accuracy. The mapping of colonial governments, which employed scientists, linguists and other scholars to carry out the tasks of recording, collecting area preserving knowledge and artifacts. Knowledge is, most often, constructed by people. Our attitudes, approaches and mind setting are shaped many things. Imperialist countries and their intellectuals have great role in shaping the mindset. We, Indians, think Pepsi and Co-Cola are better drinks than our coconut water. Their lifestyle, their dressings, their food are better than our native

things. This mind set is the product of imperialist teaching. It may be happened either directly or indirectly.

Most of the people in the world include any of the religious faiths. Religious teachings are, mainly, interpretation of holy texts of religions. This interpretation can make blessings and dangers in the society. Due to the great influence of religious teachings on people, it can make goodness as well as dangers in a society and the whole world. These teachings can also be included in the informal system of education. One persons way of living is based on his/her life philosophy. Religious teaching can shape one's beliefs, rituals, customs doctrines and the whole philosophy. In secular usage, religious education is the teaching of a particular religion and its varies aspects: its beliefs, doctrines, rituals, customs, rites and personal roles. In western and secular culture, religious education implies type of education which is largely separate from academia and which generally regards religious beliefs as a fundamental tanet and operating modality, as well a prerequisite for attendance. Religion is a strong belief in power or powers that control human destiny. Religion and education are seemingly two different roads in present day scenario. But religion is as much a part of education as education is part of religion. Yet both are distinct from each other when it comes to modern day system of education. The fact is that religion itself is an education and education has been influenced by religion in more than one way. Religions teachings can make positive results in a person and a society. Sometimes it's some teachings can create great dangers too. If the so called religious based terrorism is true, then it should be considered as the dangerous effect of religious teachings. In the same time religion and its virtuous interpretations can promote self – awareness, respect, open mindedness, appreciation, communication, working with others and problem solving. In short, religious teachings can uplift and also debase a person.

Education has the power to uplift individuals and society. Education moulds ones attitudes and beliefs. It is the great tool for this upliftment. Education is the foundation of wary culture. It manifests itself in the cultural, economic, individual, philosophical, Specific, Social and spiritual advancement of a culture. So, Students should be motivation from great lessons and great teachers. Otherwise, the reverse will be the result. Education itself has the power to degradean Individual and a society. It is easy to be caught in web of misleading education. They may be formal or informal. Every individual and every society must be ready to realize the truth.

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Ponselv J.

Research Scholar in English
Pachaiyappa's College, Chennai

Quest for identity in Mahasweta Devi's Writings

The paper focuses on the uniqueness of the heroine's character in Mahasweta Devi novels. These women character fell under the category of subaltern. In the Subaltern literature, the study is to focus the Quest for establishing a separate identity as a special species. As per the Concise Oxford Dictionary the Quest means "In search of something" and Identity means "individuality, personality". There would be no difficulty to find out the Subaltern. But there is no yardstick to find out the identity or establishing separate identity. Therefore it is necessary to frame or to deduce a formula to fix the separate identity by eschewing terrorist or criminals or offenders of any kind. By close reading of the following books Mother of 1084, Draupadi, Breast Giver written by Mahasweta Devi. The author tried to project the Subaltern as a separate identity. The Subaltern Studies was introduced by Ranjit Guha in 1980 along with the scholars from European countries. At the time of introducing the concept of Subaltern studies was very narrow in sense. After the passage of time and the critique from the scholars connected with the studies shifted their stance from their earlier concept. According to Spivak the concept of subaltern studies is situational and flexible. The concept of Subaltern studies covers wide range of themes. The Subaltern Literature is one of the sub divisions of Subaltern Studies.

The word "subaltern" was drawn or originated from Latin means below all others. Sub means 'below', Altern means all others. The Oxford Advanced Learner's Dictionary denotes that the word Subaltern means lower in rank or inferior in rank. The term Subaltern was used by an Italian Marxist political leader Antino Gramsci in his famous book "Prison Note" has used the term Subaltern meaning inferior rank (1). Usually the term was used in the military purposes only but in the first time he used other than military purposes. He defined the term as somebody who does not have political power and therefore no voice. It also contains who has been marginalised or oppressed in the hegemony of the ruling elite class. As per definition of Julian Wolfery the term subaltern means "the group that are marginalised, oppressed and exploited on social, political and religion grounds" (2). The term subaltern used in synonyms with common, people, lower class, unprivileged, exploited minors, weak, poor, farmers, workers. Gayathri Spivak attributes the term subaltern to South Asian Society's colonised people. EP Thomson wrote an article in the Times of magazine. He used the term subaltern means from "Down below".

As per the Concise Oxford Dictionary the Quest means "In search of something" and Identity means "individuality, personality". With this in mind the paper focuses the uniqueness of the heroine's character in Mahasweta Devi novels. These women character fell under the category of subaltern. Therefore in the Subaltern literature, the study is to focus the Quest for establishing a separate identity as a special species. The main aim of this paper is to focus the subaltern identity in the writing of Mahasweta devi. Mahasweta Devi was acquainted with the tribal people of Bihar and West Bengal. She was fully aware of the feelings of dalit, feelings of suppressed or oppressed women, their customs and their local languages. In each of her novels she utilized the knowledge, information obtained or gathered from these marginalised

people in her novels. She was the torch bearer to shed the light on miseries of the people to the world to know more about them. By close reading of the following books *Mother of 1084*, *Draupadi*, *Breast Giver* written by Mahasweta Devi reveal that the author tried to project the Subaltern as a separate identity.

Mahasweta devi's herself was an eye witness to the West Bengal peasant insurgency in 1970. She wanted to document the entire sequence of this episode in her play *G.P Deshpande* in his Anthology on Indian English Drama he says:

Mahasweta Devi, very eminent writer of fiction,
Has been active with tribals of West Bengal and Bihar.
In this play she looks at the Urban Bhadrolok Bengal
In the context of the rising people's movement.
She offers us a view of politics which is both
Moving and disturbing". (3)

In the novel *Mother of 1084* Brati was the youngest son of Sujatha. Sujatha was the heroine of this play. She belonged to middle class educated family. She was very much attached to her youngest son Brati. Due to the ignorance of the world she was unaware of the Brati's activities. Brati was very sensitive and highly intellectual boy. On seeing the sufferings, torture of the peasants by the landlords, money lenders he wanted to find a suitable mechanism to redress the grievance of the farmers and therefore he joined the naxalbari movement. The naxalite were vertical against the state and fought for the cause of the poor, landless labourers, money lenders and these people were exploited by land lords, industrialist and bureaucrats. He joined Naxalbari movement along with his friend Somu and they stood always for the subordinate people or oppressed people. Therefore the authorities refused to give them the rights of the citizen and treated them as a criminal. Brati and Somu took part in the naxalite movement to free the peasant from the suppression or oppression in the hands of landlord or zamindars and money lenders. Nandini was Brati's girl friend. Sujatha was the mother of corpse 1084. The author projected her as strong woman who fought against all odds.

The entire story was revolving around Brati like gamut revolves around the sun. Brati died during the police encounter and the police had given the number for Brati's Corpse as 1084. Sujatha was called to identify the corpse 1084 at kanathapur by the police officer Saraj Paul. His body was kept in morgue. To uphold the prestige and dignity of the family her husband refused to give his car to go to kanthapur and to identify the corpse 1084 and he did not accompany her. Sujatha was shocked on seeing her husband's behaviour and other family members. Finally she went to identify the corpse along with his eldest son Jothi. Sujatha strongly believed that Brati was not a criminal he only refused to accept the "code of decadent society" (*Mother of 1084*) and latter she realised that "death is the only punishment for those who lose faith in the system" (*Mother of 1084*). Brati's father's nature could be easily accessed and gauged from his words "Bad company Bad friends the mother's influence" (*Mother of 1084*) and further Sujatha tried to justify the act of brati by saying "Brati had been like jyothi or drunkard like Nepa's husband Amit or a husband fraud like Tony or had run after the typist like his father he'd have belong to then camp" (*Mother of 1084*). When Sujatha return home, after identifying the corpse she was

treated as an outsider or alien in the family. She was considered as non entity in the house and in the society. Brati's death brought revolutionary change in the character and behaviour aspect of Sujatha's life. Before she collapsed the society and her family taught her to see that she was mature mentally and morally and accept the social order by saying Sujatha is transformed into morally austere politically enlightened and socially austere. Sujatha unable to face the death of her youngest son Brati and finally she collapsed.

The cursory reading of Mahasweta's novel *mother of 1084* we can find Subaltern's separate or unique identity. The author tried to project "insurgent" as class and treated them as a subaltern. All the rebellious act of the insurgent could not be treated as Subaltern. In this book the peasant are armed themselves joined together to voice against zamindars. The peasant or agricultural labourer or landless agriculturalist forms a separate class of people. Therefore the act of peasant insurgency becomes a Subaltern. The collective voice of the peasant is therefore Subaltern is insurgent. Further Somu and his mother are Subaltern. Nandini, Somu's mother and Sujatha are women and they themselves formed a separate class. In order to show the identity of Sujatha the author depicted her as if she raised the voice against the death of her son Brati. The author says that naxalite are "marginalised" and therefore they are Subaltern. At the same time the object of the naxalitism may be ideal or noble. The way to achieve noble cause will be treated as terrorism. Therefore they have to be punished according to law. The author creates Subaltern within a Subaltern and vies with each other to form quest for separate identity between them. Finally Sujatha wins the race inspite of her alienation in the family. Her bold decision and her actions gave her a Subaltern identity.

Draupadi was written by Mahasweta devi Dopdi was heroine of this novel who belonged to illiterate tribal women and she was a Subaltern women. She and her husband Dulna were involved in naxalite activities rebelling against the state and therefore both of them were branded as terrorist. Mahasweta depicted Dopdi not as a victim but she was equal to men who fight for her rights. She was arrested by the army and her husband was shot dead. The army chief could not get the information about the other comrades from Dopdi. He handed over to Senanayak to "make her do the needful". (*Dopdi p.195*). Throughout the night Dopdi was tortured and gang raped. In the morning she refuses to put clothes, tears her cloth with teeth. "What's the use of clothes? You can strip me, but how can you clothe me again, Are you a man?" (*devi, Draupadi p196*) By her act she defied the shame and women's modesty into the air which was ordinate by patriarchal ideologies text. She walked in the broad day light with bleeding towards Senanayak as "the object of your search" (*Dopdi p.196*). On seeing this senanyak feels absolutely powerless and totally shaken

The rape is considered as the power of manhood in the male dominated society but for a woman it is believed and accepted as an honour behind it. Brown miller asserts in her seminal work against our will: Men, Women and Rape that rape "is nothing more or less than a conscious process of intimidation by which all men keep all women in a state of fear" (*Brownmiller p.15*). Here Dopdi did not feel ashamed of her nakedness; torture and the rape any way diminish her. Dopdi emerges as by saying that "my honour does not lie in between my leg" (*devi Dopdi p109*)

The close reading of the novel *Draupadi* the heroine Dopdi was a Naxalite can't be a subaltern and further she deserved to be punished according to law. But she being a woman will fall under the category of Subaltern. Usually women are timid and feel shy and hesitate to talk to men. But the author depicted her in contrast. Even men fear to talk after arrest. The author projected her with extreme stiffness in her behaviour, spoke in the top of the voice and courageously and boldly refuse to wear the cloth after rape. She created fear in the minds of men in uniform. There is no fear in the eyes of Dopdi. The author of the novel aptly coined the words and spoke through Dopdi. The author was feminist protagonist she created the woman character as heroine and shows her unique expression. From the acts and behaviour of the Dopdi we can infer certain type of uniqueness.

Dopdi confronts the beastly behaviour of men and demonstrated through the behaviour to the whole nation about the false myth associated with rape that it is the shame on women. The physical violence, verbal abuse always put the women into shame and gain their obedience and make their under control is of no use. The women's body of her turns out to be the powerful weapon against the exploiters. The polarisation of the character would reveal a separate identity. Therefore Subaltern woman Dopdi has a separate and unique identity. The rapist deserved to be punished according to law and they can't be a Subaltern.

Breast Giver was a collection of short stories written by Mahasweta Devi. Jashoda was the heroine of this novel. Jashoda was a poor Brahmin lady. She takes up the job of feeding the child of the land lord for to feed her children and her husband who lost his both legs in the accident. She was a professional mother to feed more than 15 children. For which she was not paid in cash but in kind by way of giving her clothes, shelter and food Therefore the breast of Jashoda was the source of food shelter and clothes and for the livelihood of her family. She was further exploited by women by whom she was employed. She was treated like a commodity rather than human being. She being the wet nurse she was empowered and not dependent on her husband. By using her own ingenuity she did this work for the well being of her family. She was the sole bread winner of her family.

The concept of motherhood was more complex than considering the female as reproduction the offspring in the society. Jashoda sacrifices her life by taking up the job of mother by hire for the sake of her children and her family. The author depicted Jashoda's maternal body as "professional mother" She presents the mother hood as "her way of living and keeping alive her world of countless beings Jashoda was mother by profession"(8) professional mother". Therefore the author says that "she wants to become the earth and feed her crippled husband and helpless children with a fulsome harvest" (8). In fact Jashoda's reproductive body turns out to be source of earning for the family to live." The sores on her breast kept mocking her with a hundred mouth a hundred eyes"(9) She got the cancer in her breast The author depicted the struggle of Jashoda as "She show her bare left breast thick with running sores and said see these sores? Do you know these sores smell? What will you do with me now? Why did you come to take me?"(10) When she is no longer useful they abandon and forgot her or discarded her. The endless services fetch nothing but suffering alone in silence. Jashoda when left the world with none of her 'own' (11) was with her. The author concludes the story "One patient cancer means the patient's death and defeat of

Science” (12). The Spivak commented as “The gradual decay and the disease of Jashoda’s exploited maternal body challenges the bourgeois nationalist myth of Mother India from the stand point of Subaltern woman”(13). When she was away from home Kangli charan “took charge of cooking at home” (*Breast Giver* 834) (14) thereby she inverted the patriarchal ideology that women were born to cook. Her husband Kangalicharan equally shared the burden of housekeeping along with his wife in his house.

The close reading of this novel reveals that Jashoda was a Brahmin poor lady. She takes up the job of hire mother to save her children and her husband who lost his both legs in the accident. Finally she succumbs to cancer and died. She succumbs to the disease for the noble service to feed 15 children. To attain the motherhood means opening the door of heaven to reach the feet of Almighty. The mother hood is a symbol of deity to be worshiped by all. Jashoda was a mother of 15 children by selling her own body to these children for which she should be praised and worshiped for the tireless and selfless sacrifice for them. This kind of identity can’t be seen anywhere and it was very unique in nature. She sold her body for the noble cause for satisfying the hungry stomach of the newborn babies of others. Though Jashoda was a Brahmin and poor she fell under the category of Subaltern and she has a unique and separate identity. She asserted her identity.

After analysing pros and cons of the main characters of the above said each play had a different background and they can’t be compared with each other. Therefore each has separate conclusion. In the play of *mother of 1084* the author exemplifies the character of Sujatha. Initially Sujatha knew nothing about the society at that time she defied the society and her husband and supported her son Brati as a mother. When she was mature she understood and learns from the society before she collapse. Throughout the play the author depicted her separate identity. In *Draupadi* the author depicted Dopsi as courageous and brave women. She throws the patriarchal norms into the air. She was not timid and shy even when she was in the captivity and asserted her individuality. She was bold enough to wipe out the blemings of rape. Usually the rape was consider and associated with honour and self respect of women.

The act of rape was no way tarnishing her image in asserting unique identity. After rape the Dopsi rose as a phoenix from sea and boldly asserted her right and individuality. In the *Breast Giver* the beginning of the play the author depicted Jashoda as a humble and obedient house wife to her husband Kangali’charan’. After the accident Kangali charan lost his both legs and he became burden to the family. The situation forced Jashoda to take up the job of wet nurse for secretion of milk from her breast she had bear the continuous pregnancy.

In view of the family situation of Jashoda both masters and mistress exploited her economically. Her body became the commodity to those. She was thrown out of job when no longer it was necessary. She was treated as machine with no regard for her noble service. Her service was neither acknowledged by her family nor whom she fed at the end of her life. She was the mother of many but they were all helpless to help her. She was just like a burning candle. At the end the priceless commodity of her body was no use to anybody. The author threw the traditional norms that men alone fit to be the bread winner of the family. The holiness of motherhood was put in the

weighing machine to justify her act. The author adopted novel way method in ascertaining her uniqueness and thereby she created a new platform for Subaltern's unique identity.

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Navami S.

Research Scholar in English
Amrita School of Arts and Sciences, Kochi

**Patriarchal Power and Female Resistance: Domestic Disintegration in
Henrik Ibsen's *A Doll's House***

Henrik Ibsen was a major 19th –century Norwegian playwright, theatre director, and poet. He is often referred to as “the father of realism” and is one of the founders of Modernism in theatre. In 1862, he was exiled to Italy, where he wrote the tragedy Brand. In 1868, Ibsen moved to Germany, where he wrote one of his most famous works: the play A Doll’s House. In 1890, he wrote Hedda Gabler, creating one of theater’s most notorious characters. He is the most frequently performed dramatist in the world after Shakespeare, and A Doll’s House became the world’s most performed play by the early 20th century.

When Henrik Ibsen's *A Doll's House* was first published in 1879, it was a coming of age play that dealt with the lives and anxieties of the bourgeoisie women in Victorian Norway. Feminism is the dominant theme, as Ibsen investigated the tragedy of being born as a bourgeoisie female in a society ruled by a patriarchal law. If examined more closely, one can find traces of Marxist Ideology and other schools of thought. The feminist school of thought has brought revolutionary ideas by exposing masculine stereotypes, reevaluating women's roles in society, studying women's cultural and historical background, studying female literature, and criticizing social sexist values. Nora Helmer is the best illustration of the illusion women who lives in a society where the male oppresses the female and reduces to a mere doll or plaything. Nora Helmer is that doll living in her fake *doll house*, which reinforces the fragile idea of a stable family living under a patriarchal and traditional roof. One can argue that Nora Helmer and the other female figures portrayed in *A Doll's House* are the best models of the “second sex” or the “other” that the French revolutionary writer Simone de Beauvoir discussed in her essay, *The Second Sex*. De Beauvoir argues that throughout history, women has been viewed as a “hindrance or a prison”. Aristotle also said, “The female is a female by virtue of a certain lack of qualities. We should regard the female nature as affected with a natural defectiveness.” Women are always depicted as secondary to men. She does not exist as an entity by herself but as the “Other”.

In her husband's eyes, Nora is nothing but a silly “squirrel”, a “little skylark”, a “song bird” or a cute “scatterbrain” whose thoughts are nonsensical and typical to any other women's. Since her childhood, Nora has been regarded as the “other” by her father. Then, her father handed her to her husband who treated her like a valued possession. This is best depicted by Nora's self-realization and awakening towards the end of the play: “When I lived at home with Daddy, he fed me all his opinions, will they became my opinions. Or if they didn't, I kept quiet about it because I know he wouldn't have liked it. He used to call me his doll-child, and he played with me the way I used to play with my dolls. And when . . . Daddy handed me over to you. You arranged everything according to your taste, and I adapted my taste to yours... Now, looking back, I feel as if I've lived a beggar's life – from hand to mouth”

Ibsen's depiction of the weak and docile woman brings to mind the 18th century revolutionary writer Mary Wollstonecraft who argues in her essay. *A Vindication of the Rights of woman*, that woman is taught since their infancy to have the "softness of temper, outward obedience, scrupulous attention". Once accompanied by the gift of beauty, these attributes will ensure them the protection of man. This is echoed very loudly in Torvald's words, "Poor little frightened songbird... Rest assured; my wings are broad enough to shelter you. How lovely and secure our home, Nora, A sanctuary of you, I'll keep you here like a hunted dove I've rescued unhurt from the hawk's talons... For a man there's something intensely reassuring and pleasurable about knowing that he's forgiven his wife – and that he's forgiven her sincerely, with all his heart. It's as if she becomes somehow doubly his possession, as if he's allowed her to be reborn, both his wife and his child." Moreover, Mary Wollstonecraft stresses that man tries to secure the good conduct of a woman by reducing her to a state of innocence and childhood. She states, "Children, I grant, should be innocent; but when the epithet is applied to men, or women, it is but a civil term of weakness." This is very evident in Torvald's treating Nora as a child. He forbids her to eat macaroons; he makes her dance for him, dresses up and recites for him. On the other hand, not only Nora is treated as a spoiled child but also as a sexual objects that her husband fantasizes about. At parties, he keeps away and steals glances at her eventually pretending that they're secretly engaged. When it's time to go, he puts her shawl around her shoulders and pretends that she is his young bride. He fantasizes that they are just arriving from their wedding and are alone for the first time together. He is so possessive about her to the extent that he refuses to share Nora with female friends, like Mrs.Linde.

Thus towards the end of the play, Nora realizes that it is time that she regained her status as being the "one" after a long time of submission, which established her role as the "Other". Nora has been taught not to take but to receive. She has gained only what her husband and father has been willing to grant her. In this sense, Nora's domestic life in such a patriarchal society is just a reflection of the middle class women of her time. Nora's biggest fear is her husband hearing that she had forged her father's signature to get the loan, which she needed to travel to Italy. Her motives were absolutely selfless because that trip saved her sick husband's life. Nora knew that the revelation would have put her husband's reputation at stake, but she felt deep inside that her husband would sacrifice his reputation to defend her as soon as he came to know that she is a bad influence on her children. She even decides to isolate herself from her kids and let the nursemaid take care of them fully. We can hear her saying to herself, "Corrupt my children. Poison my home. It's not true. It could never be true." This proves to us that Nora is very pleased with her role as the "Other".

Later, Nora realizes that the *Doll House* is an illusion; her role has been nothing but the "Other". She is aware that it is she who agreed to the definition of the "One" and the "Other". It is a moment of profound awakening when Nora realizes that her husband values his reputation and jobs more than he values his love for her. Torvald's resentment and accusations after knowing about what she had done comes as blessing in disguise. Nora is willing to bring about the change. The harsh reality smacks her in the face; a wave of disillusionment wakes her up. She decides bravely to abandon her family to escape the restrictive confines of the patriarchal society she

lives in. She is resolved to go out into the world and gain real experience. She is determined to think out everything for herself and be able to make her own decisions. The women figures in *A Doll's House* are depicted as socially and psychologically dependent on men in the institution of marriage and motherhood. In addition to Nora, we have the character of Mrs.Linde who was forced to break up with her fiancé and marry another man who could support her, her mother, and two brothers. We also come across the character of the nurse who had to give up her child conceived outside the wedlock in order to keep her job.

From a different standpoint, one can argue that *A Doll's House* carries some aspects of the Marxist Ideology regarding the conflicts taking place at that time, not only regarding the male and female relationship, but also financial relations. The Helmer household belongs to the bourgeoisie class that wasn't born as aristocrats, but ascended to social and financial wellbeing through employment and education. Hence, *A Doll's House* portrays the stubborn class pride of saving face and preserving one's reputation. In the play, Torvald Helmer, who is a bank manager, confesses that one of the reasons that made him fire Krogstad, one of his employees, was that he was a former schoolmate and still insists on calling him by his first name in front of the other employees at the bank. This embarrasses Torvald and makes him uncomfortable. We also have the character of Mrs.Linde who had to marry someone she didn't love in order to escape poverty, and later, after his death, had to work non-stop workdays. She feels all alone and hollow, working for herself. Mrs.Linde is the best example of the working class person who tastes the bitterness of a materialistic life being reduced to the value of a mere commodity and a producer of labor power.

Furthermore, it can be debated that the male-female relationship in *A Doll's House* is based on a Master-Slave ideology which Friedrich Hegel, the great Enlightenment theorist, started. The relationship between Torvald and Nora evolves according to a Master-Slave relationship. Both Nora and her husband Torvald recognized their dependency on each other. First Nora acknowledges Torvald as her master and she dutifully assumes her role as the slave who is dependent on her master. After the confrontation, Nora realizes the master's dependency on her which leads her to supersede him and be free of him. *A Doll's House* is a revolutionary play that exposes the defects of the Victorian patriarchal society. It is the triumph of the woman over all hindrances whether social, masculine, or economic.

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Surabhi M. S.

Research Scholar in Theatre
School of Drama and Fine Arts, Thrissur

**The Role of Brahmin Invasion Moulding an Audience in Kerala
Performance Area**

Kerala is a southern state of India where people speak the language Malayalam. The earliest reference about Kerala is found in the rock edict of Asoka of the third B.C. In a long past the southern Indians used one language, people called it old Tamil. And the south India was under the rulers Chera, Chola and Pandya. The Kerala was under Chera ruling. There were so many texts like Chilappathikaram, Manimekhalai, jeevaka chinthamani, valaiya pathi, kundala keshi etc, written in these periods. The women and low casts also wrote poems.

In the text Purananoru there were 38 poems wrote by women. No Chaturvarnya system was there. The casts were the jobs or regions. They engaged in all cultural things alike. There was Arya invasions in south India. The Aryas had found difficulty to communicate with those people so had mixed Sanskrit words to old tamil and regional languages. *Thottams or Chants were naturally in the traditions of oral poetry and continued to influence the evolution of Malayalam even when it came into contact with tamil and, later, Sanskrit.* The literature formed with the mixture of Sanskrit and regional language is known as mani pravalam. It was very strongest in Kerala. However after AD 700 within 500 years there formed a new language with great influence of this Aryanisation that is Malayalam. These influences could see on other areas also. The land had divided as five Thinas as geographical specialities; Kurinchi (hillside), Mullai (Jungle), Marutham (field), Palai (the land without rain) and Naithal (seaside). The Gods were Muruga, Mayon, Indra, Kottave and Kadalon respectively. The kuravar of Kurinji were hunters, the Maravar of Palai were warriors, the Mullai people were cowherds, the people of Marutha were farmers and the paravar of Naithal were fisher men. In Tamil there were three forms, Iyal, Icai and natakam. Iyal is literature, Icaiare verses set to music, natakam is dramatic literature. The Chola, Chera, Pandya kings were weakened over years and their lands came under Buddha and Jaina religions for so many years.

Kerala after Chera reign

After Cheras fell down in 1102 AD, Chera Rajyam ruled by so many rulers. The land became small parts as Nadus, and it again as desas, again as Karas. From south venadu, odanadu, nantruzhai nadu, manju nadu, vemboli nadu, keezh malai nadu, kalkarai nadu, nedum purayur nadu, valluvanadu, eranadu, pola nadu, karum purayur nadu, purakizha nadu, etc were the nadus. There were rulers like nadu vazhi and desa vazhis. Wars were common and the poor working people always poor and were trained for war all the time. The venad and Calicut were the most prominent kingdoms, Cochin and Kolathu nadu always forced to accept this. When the Portugese came here in A D 1498 Kerala was under so many rulers keeping quarrelsome each other. Portugese found opportunities and had taken advantages. The land went through continuing wars. With the help of arab and muslims Samuthiri ruled with unquestioning power. Nilambur, Manjeri, Malappuram, Kottackal, thalappalli, all were under his rule. The Brahmans had had some issues with him as

Muslims supported him stubbornly. The feudal namboodiris and the nayars were the real rulers. No king can rule a namboodiri, no law can touch him. He was beyond the kingdom. Only Azhvanchery thambackal can observe and say something about namboodiris. There was big economical and cast inequality. The foreigners with the help of these feudal people ruled here so many years.

The Foreign Religions in Kerala

In AD 1st century Thomas Apposthalan came to Kerala and converted the people to Christianity. In AD 823 Maruan Sapeer Esan, a christian priest came to kollam and built a church there. In AD 849 the Venad King announced his offers to Christian and allowed them officially some rights and positions in the society. Between AD 700 AD 900 Arabs came here for trade and business. As the Buddha and Jaina spread the languages Pali and Prakrith, Arab and Hebru brought here by the new foreigners. Thus the Malayalam nourished with new sounds.

Brahmana got their power on the people

The Brahmins who entered Kerala had extreme brilliance and talent. In the earlier they kept a sophisticated approach to the natives. As the ancient people were superstitious, god fearing and prone to believe things readily around AD 8th century with the knowledge on Vedas Brahmins gradually obtained the power on the people here. Besides their 64 villages, they built to stay; they introduced their Gods to the locales. With the people's money they built temples and became its owners. Around the temple wall they had started schools for their children to study Vedas, Martial arts and art subjects. Their temples became the nerves of the society. Educational system was very strong among them. They organized educational programs; Karmi sabha madangal, sashtra sabha madangal, Sanyasi sabha madangal. There were 18 institutions of those programs. Thrissiva perur and Thirunavaya had the Karmi Sabha madas. There people used to organize an exam of Rigveda it is known as Kadavallur Anyonyam. Sashtra sabha madams were in Chovannur, Edakkalathur, Kumbalam and Udayathungeswaram. There were always wars among rulers. All men were forced to join wars except these Brahmins and they involved in relations with the others' women. So the matriarchy (marumakkathaya) system was come to exist. Brahmins never engaged with any physical works and never participated in wars. But they were the brains behind the wars and shaping the society. A cast based, economically imbalanced society was evolved slowly as the result of Brahmanic invasion. Gender inequality was a feature of Brahmins' philosophies. It is believed that the Paravur Sakkayyan was a Brahmin. As the Brahmins have a luxurious and relaxed life they got a splendid time to indulge in arts, other cultural and scientific programs.

The ancient theatre of Kerala

The knowledge about the ancient theatre here is very limited. The performance history of south India had three phases; of the first stage there is no data, tholkappiyam, the sangam texts like chilappathikaram, Akananooru etc. give some glimpses about second and third phases. The beginning of theatre might be from the forming of culture. The people after their hard works would have found something to relax body and mind. It is the history of theatre in whole world. The relaxation might be begun from the body movements. There might be no role for brilliance and talent and there might not any audience. All might be the participants. So the dance, music

and acting could not distinguish from one another. The performances might be the improvisations of those moments. Gradually people might have tried to found out their mind through body, those might be the reason for the formation of a theatre culture here.

It is natural the theatre of the ancient times became dance oriented. Kapila Vatsyan said that: "The use of a human body as a vehicle of expression and communication was not restricted to what is termed, normally, as 'dance' or movement: it was brought to the aid of the word, V`ak, whose primacy was unquestioned at all levels, particularly the village and urban levels. On the word was superimposed the melodic note: the two together provided the essential prerequisites for interpretation through movement." It is clear that there was song and dance, not in the systematic manner they were so natural and spontaneous. Dancing was a marked feature of every means of situation in their life.

In Tholkappiyam the third Kantam Porulathikaram is connected with old Dravida theatre. According to Tholkappiyam there are three elements Muthal porul, Kuru porul and Uri porul. Muthal is with the time and space, kuru porul is about the productive elements and uri porul is about the emotion. Five thina has five Uri each. For Mullai Uri is Iruthal(waiting). Kurinji's Uri is punarthal (union). For Palai Uriporul is Pirithal (seperation). Marutham involves with Oodal(quarrel) and Naithal is with Irankal (shed tears). From Tholkappiyam could understand dancing was a very basic thing among all classes of people. There were two kinds of dancing Vallikoothu and kalanilaikoothu. Vallikoothu was in honor of Valli, the war God Muruga, while Kalanilaikoothu was in honor of a young who fought with courage and got victory. When he return to home an anklet known as v`irakkalal presented to him and started dance worn it. The Vallikoothu was popular among the lower classes and the Kalanilaikoothu was of a high order. There was another dance as Atal, Velan veriyatal was very famous. Offering bali to the God Muruga was it's chief feature. During the worship one man possessed the spirit would start dancing, the crowd joining it. There was another kind of attam, it celebrated the heroic death of aking in the war. It is a custom when a king fell down, the war will stopped for moments and the other kings surrounding the dead body dancing with swords. As evidenced by Tholkappiyam there were ritual dance and war dance in which ideas expressed by different postures and gestures. Tholkappiyam told about 8 Mai ppadukal, they are very close to drama.

Nakayye azhukai ilivaral marudkai

Acham perumitham vakali uvakaiyenru

Appal ettam maippadenpa

Meaning: Nakai- hasyam, Azhukai- karunam, Elivaral- bheebatsam, Marudai- atbhutham, Acham- Bhayanakam, Perumitham- veeram, vekali- raudram, uvakai- sringaram.

As Ayyappa Panickar observes Tholkappiyam emphasize on body language and attitude. Tholkappiyam told about bhavas not rasas as in Natyasastra. But theses Bhavas are not divine states of mind only some physical gestures. Ayyappa panickar put some example from Tholkappiyam.

Kuzhai viruthal, kathonrukalaithal

Oozhanithaivaral udaipayarthuduthalodu

Kezhi iya nake irandena mozhiva (Meaning: loose the hair, take out ear rings from ears and drop it to the floor, pat the jewelrieswearing orderly, wear the cloth neatly)

Chilappathikaram, a Sangam text gives some ideas about the theatre forms of the period. Chilappathikaram talks about various koothus. They can be broadly classified into Vettiyaal and Podiviyaal ; and another one is Santhikoothu and Vinodha koothu. Vettiyaal and podiviyaal is a kind of meaning classical and popular. Santhikoothu again classified as four kinds- sokkam, meyyakooth, avinayam and natakam while Vinodha koothu subdivided into six as Kuravai, Kilinatam, Kudakkuthu, Karanan, Nokku and Torpavai. Santhikoothu are created a mood of responsible enjoyment as a means of aesthetic recreation. Vinodhakoothu had appeal to the masses, mostly of spectacular than intellectual. On the cantos 6 & 8, Kadaladu kathai and Venir Kathai, Ilankovadikal put references of different types of koothus. Kottukotti, a dance by siva and baravi(kali). Pantiranga, again a dance attributed to Siva. The Alliyam, danced performed by the dark hued Vishnu after disposing of the treacherous devices of Kamsa. Alliya dance is one among the ten dances engaged in by krisna. The Mallu dance is the victory of Krisna over Bana when Bana imprisoned Anirudha, the grandson of Krisna for carrying his daughter Usa away. The Tudi dance is in the midst of the sea, this refers to the legend of the killing of Asura Sura Patma by Subramanya. The Kudai dance is also by Subramanya lowering the Umbrella before the Asuras. The kutam dance is by Vishnu in his special manifestation as Gopala. The peti dance is by Kama, the Cupid, who changed his male form to that of a hermaphrodite. The Marakkaal dance is by Durga as mahishasuramardhini. The Pavai dance is by Lakshmi and the kadayam dance is by lady Indrani standing in the field of the northern gate of Bana's city. Besides these eleven koothus mentioned in Kadaladu kathai Ilankovadikal talks about dances in Venir Kathai also.

The Kan koothu vari performed by loving maiden, it is a kind of dancing more appropriate to a gesture. It is one of the eight varies. It is a custom for the dancing girls to take a vari as distinguished from the Kuravai in which house-wives took the leading part. It tells about the first view of heroin by the hero. (Vari is a term associated with music and of seven kinds, it may also refer to the seven strings of kural(two lines of four and three words in each))The kan vari is another dance performed at frequent and repeated intervals. Ul vari is a dance of disguise. Pura vari is a dance where the heroine coldly neglects the lover's company. In Kilar vari dancer performs offended lover or love when an intermediate tries to conciliate. Another dance Tercci Vari is a dramatic action in which a person expresses in detail all his sufferings caused by separation. The Katci vari is a dance exhibiting sorrow and distress. Ettuttu Kolvari is theatrical action of swooning in the extreme anguish in order to be lifted up.

Chilappathikaram says regional dances developed according to the geographical environment of south India also. In Vanci KantamKunrak Kuravai (the dance of hill-maiden)was portrayed. There is another kuravai performed by the women of cow-herds in honour of Visnu. Kontunilaiis a kind of song accompanied the Kuravai dance. Toriyamtantai is a dance by an aged dancing girl and was assisted with two more girls. There said about four characteristics of dance, palai, Kurinci, Marutham and sevvai. Chilappathikara mentions a person, sakkayyan adancing expert from Parayur. He performed for the king's pleasure the dance Kotticceedam. Kotticceedam

was a solo performance appeared as a classical type while the group varieties, such as Kuravai and Tunangai might be of popular type. There were two schools of dance Marga and Desi.

When consider Ayyappa panickar on Tholkkappiyam could found that the performances of that era don't rely on rasa, the audience. So they might be differing from natyasastric audience. The dancing went by different names as Attam, Koothu, kunippu etc. The chilappathikaram phase said about four kinds of Koothu, Santhi koothu, Sakkayyan koothu, Ariyan koothu and Tamil koothu. It is not clear whether these forms were different varieties or merely variations of the same type. Sakkayyan Kooth might be the kooth performed by sakkayyan, Santhi kooth said to be the dance of women before temples during festivals. Had they any distant relation with the form of Nangiar kooth also is a question can't be answered. Ariyan kooth might be dance of ariyan people with poles on ropes, acrobatic feat existed there and the final tamil kooth might be the performances of natives (Tamils) may be the for runners of the present therukkoth. Anyway from the sangam description it can be assumed that in ancient Kerala there were different types of koothus, theatre performances. They were either royal oriented or mass oriented. The royal oriented performances attained great acceptability in the high order and the royal people were the audience. Though Chilappathikaram mentions about some kind of stages and screens it is uncertain whether performances were performed in some theatre, in temple complex, or just in the open air or in the temple itself. As the majority of audiences were engaged with the desi type koothus the marga type performances like sakkayyan's kotticcedom might be performed to some intimate or private audience. Generally the nature of theatre might be open airs. It is interesting to notice that the performances which were geographical oriented gradually became cast oriented.

The Koothambalams and Koothus

J L Styan in his book *Dramatic Experience* states that "the architecture of a play-house can tell a good deal about the play, the attitude and purpose of its audience, as well as the kind of acting and performance". Kerala have a famous model for play-house that is Koothambalam. It is told that the famous koothambalams of Kerala are built as the instructions in natyasastra, resembles the Vikrista type of theatre described in natyasastra. The koothambalams are situated in the temple; stage is normally square in shape and always faces the God or sree kovil. They are temple theatres. The architectural style of koothambalams share the feature of the square and circular temples of Kerala. They are usually rectangular structure. There is no evidence of any former play-houses. So these temple theatres might be the first play – houses of Kerala. It points that the theatre existed here were of open air or any other kinds. In the introduction of *Natankusa*, K. G Paulose mentions that the temple theatres are emerged here after Kulasekhara. Kulasekhara had no temple theatres. Kapila vatsyan also supports it, she says: "However the surviving Koothambalams and Natya mandapas belong to a much later period than the reign of Kulasekhara".

The period of Kulasekhara was deducted as AD 9. So the Koothambalams starts to appear here in this formative period of AD 9 to AD11. K G Paulose indicates another thing that Kulasekhara period had two types of spectators, Prekshaka and Nanaloka. The Prekshakas had a thorough mastery over all the eighteen sasthanas. They occupied

the first positions. Nanaloka comprised of ordinary people. The presentation had to be in two ways, one to satisfy the *prekshka* and the other to please the general audience. The development of theatre in Kulasekhra was from *Sthula* to *Sukshma*. He has known as the reviver or reformer of Kerala theatre. With the help of a Brahmin, Tholan, he contributed a lot to the *kudiattam* a Sanskrit drama presentation of Kerala. They are sum up like 1. Recognition of two levels of aesthetic enjoyment as represented by *nanaloka* and *prekshka* and the corresponding acting. 2. Introducing every character with a brief narration of his antecedents- *purvasambandha*. 3. Delineation of two meanings- Thematic and physis, the former is expressive and the later is suggestive. 4. Deviation from the Script and 5th is the *vidusaka* using Malayalam.

No clarity about *kudiattom* before Kulasekhara period. It was there. As its name indicates it is a group performance that took days to complete. It might be a *desi* performance as every group performance was. Kulasekhara's contribution might have developed the *margi* nature of the *Kudiattam*. Then it went to the temple theatre. The *nanaloka* audiences were kept outside as the temple and its premises are restricted to high caste people. When it became a temple art the actors got the positions as priests. There allowed lady actors (*nangiar*s) even to bell in the *sree kovil*. The *deva dasi* system also followed. The Brahmanas after getting power modified *Sakkayyan koothu*. Kapila Vatsyan says about Brahmin invasion of Kerala theatre: "It is necessary to point out that development of forms like *Kutiyattam* are directly related as much to the rigid caste structure of the society as to the inbuilt channels of mobility and change within the seemingly hierarchial and insulative groupings".

The all developments in the theatre, the *nangiar kooth*, *cakyar kooth*, *thullal*, *ramanattam*, *krisnattam*, *kathakali* all were associated with this temple - theatre. The performances became more ritualistic naturally. In a way Malayali's all theatrical imagination is compressed to that little space. The theatre emerged through temples where actor's based. It was totally blind to all other aspects like lighting and scenography. The light source was the little flames of one lamp. The set is one or two stools sometimes. Properties are very limited to costume and accessories and some times one sword or something (*Lakshmana* has a sword to cut *soorpanaha's* nose). They have an elaborated costume and make-up. The scenographical possibilities are restricted to the abilities of actor's body. The little space was like a fourth wall theatre. The *koothambalam* demands a limited audience of scholars and high castes. Any theatre depends to an important degree upon the people for whom it was performed and their reason to go to theatre. The *kudiattom*, its stories, language and acting styles all addressed an audience of elite class. So they are stagnant, have a system of unchangeable. The lack of this flexibility is their limitation. A moving stage has a plenty of possibilities than a stagnant one. The fixed acting place and fixed audience were the result of *Koothambalam*s. The art form generated for this performing space compelled to concentrate in acting because of this audience intimacy. The acting style was so *sukshma*, subtle. The *Koothambalam* arts cannot address a big audience. *Koothambalam*s introduced a sleeping audience from the energetic part of the performing area. Govardhan Panchal wrote about *Kudiattam* audience as "No audience can be expected to sit through the whole night performance without feeling restless sometimes..."

Audiences' relationship with the performing spaces

The audience and the theatre atmosphere are not really separable. If a Theyyam or mudiyettu performance place in a region other than its native it must be a dead piece. Its life lies in historic, geographical, mythological and socio-political consciences of its land. Like, an effective and live performance of temple-arts cannot make outside of koothambalams, because it was so molded to that particular theatre and its audience. It is remarkable here the words of Goverden Panchal and Kapila Vatsyan: "Whenever I have watched a Kutiyattam performance in its natural habitat- the Koothambalam, its impact on me as on other sensitive minds, has been tremendous...I realized how wrong it was to stage kutiyattam in theatre conditions shorn of its proper environment. While it is not certain that these structures existed at the time of Kulasekhara, he certainly took the architectural style and floor pattern of the theatre into account while evolving the methodologies of presentation" aims and duties of the theatre also varied. The history of theatre is connecting with the hardships of working class. It is natural to handle and reflects current society and its problems. But as the mere aesthetic forms temple arts have limitation to connect their forms to the contemporary society. When they try it may become grotesque. They are only aesthetic experiences. Highly formalized and constructed structure, account to stage, nepathya and prekshaka gruham also.

There is nothing to surprise that the Kathakali and kudiattam, upper-caste arts of Kerala recognized by the world as the great tradition of Kerala arts and a mask of Kathakali (kathakali thala) became the icon of Kerala culture. As A. K. Nambiar comments: "If we analyse the culture history of Kerala we can see two specific streams. The first one is the art and culture of elites. The cultural taste of the people is regulated by the elites. The art form of this section caters to the entertainment of upper castes, mainly Brahmins and Kshathriyas. These art forms were nurtured at the palatial mansions and temples. Kuthu, kudiattam and kathakali were the products of this culture". Kapila Vatsyan says that "The secret of the survival of the Kudiattam lies as much in the ability of the Cakyar community to safeguard and preserve traditions." The cakyar safe guarded the art form through ages; from whom? From the common audience. A coded language and acting style demand a trained audience. Besides all these it is protected by the strong walls of temple. As the majority people of the land were alienated, the upper caste society of Kerala molded an audience for their aesthetic experience and celebrating it as the nostalgia of whole Kerala.

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Yesudas C.T.

Research Scholar in English

Sree Sankaracharya University of Sanskrit, Kalady

Commonly Mispronounced English Words in Malayalam Speakers

The paper attempts to emphasize on the correct pronunciation of English. However the focus is on the simplification of the process of correcting the mispronunciation. Most Indians are not using English as their mother tongue. English links Indians who speak various Indian languages like Hindi, Tamil, Malayalam, Bengali, Kannada etc. Most of the Indian universities use English as the medium of instruction. Most Indians are neither taught by the native speakers of English nor by the teachers taught by the native speakers. Majority of Indians who use English for oral communication are not concerned about articulating it correctly. They are not concerned with its correctness, rather the communication of information. We have great leaders and teachers who use unintelligible English to a large number of global English speakers. Since an ordinary Indian speaker of English hears Indian way of speaking English with various indigenous languages influences, they take the pronunciation for granted. As a result Indians lose global competence as far as English spoken language is concerned.

The cultural aspect of language is concerned with its oral articulation. There are people who live side by side with the indigenous culture and have not learned to speak the language of the natives. As a result they are still taken to be outsiders. If one person speaks Hindi or Punjabi in a Malayalam way, the outcome would be taking that person as an outsider. Cultural confidence is not only the feeling of strength the person who speaks another language gets, but it is also an assurance given to the other person that a nonnative speaker is a trustworthy person and not alien to their culture. The global interaction has significantly increased in the contemporary times and it becomes almost an indispensable part of life. Employing the modern communication devices, it's not hard for an interested learner to strive for perfection in speech. Every school system in India is closely associated with the teaching of English. Nevertheless, there is no significant emphasize on the teaching of proper articulation of English except in some elite pockets of metropolis, hill station schools. English teachers are to be equipped to speak correct English and to train their children to speak proper articulation. As any beginner the person who starts to speak English with proper articulation might sound artificial. Practice will bring in significant change.

Any learner of English should first learn the English phonetic alphabet. The usual way of introducing phonetic alphabet is by teaching the speech organs and mouth positions with the help of sketches. Most students at the school level are disinterested to learn it that way. School students in the Devanagari and Dravidian language backgrounds are familiar with a sort of distribution of letters of their alphabet. The vowels can be introduced in the same order of Devanagari and Dravidian languages. The vowel sounds can be divided into two groups as pure vowels and diphthongs. Pure vowels are usually introduced in the order of its position as front, centre and back vowels. Instead of such a distribution, it could be done in the order of alphabets in the Dravidian and Devanagari scripts. Based on this letters will be arranged in this way:

Pure Vowels

ʌ	ɑ:
ɪ	i:
u	u:
e	
æ	
ɒ	ɔ:
ə	ɜ:

Pure vowels are 12 in number and among them only five are long vowels. Long vowels can be easily identified for they have long marks. The letter /e/ doesn't have a long vowel as in Malayalam. The letter /æ/ is different from the long form of /e/ in Malayalam. The letters /ə/ and /ɜ:/ are also not represented with any letters in Malayalam alphabet. Similarly, diphthongs can be distributed in the order of vowels, and highlighting the nature of diphthongs as vowel-glides with examples. Introduce children with paraglide, glides in music etc. Diphthongs can be distributed in the following order:

Diphthongs

ai	au
iə	uə
ei	eə
ɔɪ	əu

These diphthongs are different from the Malayalam diphthongs. Apart from /ai/ and /au/, there are no particular letters for the English equivalent. Among 24 consonants, 16 are pronounced similar to their alphabet names. Only eight are to be learned by rote as extra letters. Those eight letters are:

θ ð ʃ tʃ ʒ dʒ j ŋ

The other letters are:

k	g	t	d
p	b	r	l
v	w	s	z
h	m	n	f

Knowledge of phonetic alphabet equips every learner, to refer to a dictionary or an authentic source, to look for the accurate pronunciation.

The second aspect of improving English pronunciation is by setting a framework for correcting the mispronunciation of ordinary words. As the patterns are introduced, one can easily drill pronouncing the words accurately. The framework given here is incomplete, and it demands each learner to discover more of such patterns, and add more to build his/her own framework.

Some common errors are given below:

1. Replacing /t/ with /d/		2. Replacing /k/ with /g/	
/ɪntəˈnæʃənəl/	/ɪndəˈnæʃənəl/	/θæŋkiŋ/	/θæŋgiŋ/
/ˈɪntənət/	/ˈɪndənət/	/ˈʌŋkəl/	/ˈʌŋgəl/
/ˈpeɪntɪŋ/	/ˈpeɪndɪŋ/	/ˈmʌŋki/	/ˈmʌŋgi/
/ˈkɒntækt/	/ˈkɒndækt/	/ɪnˈkluːd/	/ɪnˈgluːd/
/ˈsentrəl/	/ˈsendrəl/	/pɪŋk/	/pɪŋg/
Numbers 17, 19, 20-29, 70-79 and 90-99 are to be fixed with proper pronunciation of /t/.			
3. Replacing /p/ with /b/		4. Replacing /θ/ with /ð/	
/kəmˈpleɪn/	/kəmˈbleɪn/	/mʌnθ/	/mʌnð/
/dʒʌmpɪŋ/	/dʒʌmbɪŋ/	/ˈɔːθə/	/ˈɔːðə/
/ˈsɪmpəl/	/ˈsɪmbəl/	/ˈsɪmpəθi/	/ˈsɪmpəði/
/kəmˈpjuːtə/	/kəmˈbjuːtə/	/həʊmɪˈθrəθi/	/həʊmɪˈθrəði/
/ˈtʃæmpɪən/	/ˈtʃæmbɪən/	/ˈsɪnθəsis/	/ˈsɪnðəsis/
5. Replacing /tʃ/ with /dʒ/		6. Replacing /ə/ with /ʌ/	
/ˈsəntʃəri/	/ˈsəndʒəri/	/əˈnʌðə/	/ʌˈnʌðə/
/frentʃ/	/frendʒ/	/ədˈvaɪs/	/ʌdˈvaɪs/
/kwentʃ/	/kwendʒ/	/əˈnaʊns/	/ʌˈnaʊns/
/brʌntʃ/	/brʌndʒ/	/əˈmerɪkən/	/ʌˈmerɪkən/
/lʌntʃ/	/lʌndʒ/	/əˈraɪv/	/ʌˈraɪv/
7. Pronouncing the silent /h/		8. Pronouncing the silent /b/	
/ʊnə/	/ˈhʊnə/	/bʊm/	/bʊmb/
/eə/	/heə/	/læm/	/læmb/
/aʊə/	/ˈhaʊə/	/tuːm/	/tuːmb/
/ʊnɪst/	/ˈhʊnɪst/		
/viːəkl/	/ˈvehɪkl/		
9. Omission of /əʊ/		10. Inclusion of /j/ along with /k/ in words with the spelling 'ica' in the middle	
/ˈprəʊgræm/	/ˈprɔːgræm/	/ˈmædɪkəl/	/medɪkjəl/
/ˈfəʊtəʊ/	/fɔːtə/	/sɪɡˈnɪfɪkənt/	/sɪɡˈnɪfɪkjənt/
/nəʊt/	/nɔːt/	/ˈsɜːdʒɪkəl/	/ˈsɜːdʒɪkjəl/
The creation of similar patterns and adding new words to the existing patterns, will bring in significant improvement in English pronunciation.			

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Dr P.V. Christi Shanthi

Associate Professor in English
Fatima College, Madurai

A Study of Aquatic Contamination and Ecological Risk in the Poem's of Judith Wright

Judith Wright grieves about aquatic contamination which is a global problem. She highlights how aquatic contamination caused by factory effluents and discarded plastic bags not only affects individual species but also the natural biological communities; She anguishes in her poems that man's anthropogenic activities like deforestation, oil spilling and dumping e waste in the sea are the root cause of droughts, floods and loss of marine species. In the poems 'Northern River', 'Drought year', 'Flood Year', 'At cedar creek' and 'Interface' Wright grieves over the power of man to check, pollute and alter the water sources.

Wright grieves about Aquatic contamination which is a global problem. She highlights how aquatic contamination caused by factory effluents and discarded plastic bags not only affects individual species but also the natural biological communities; she anguishes in her poems that man's anthropogenic activities like deforestation, oil spilling are the root cause of droughts , floods and loss of marine species.

In the poems 'Northern River,' 'Drought Year,' 'Flood Year,' 'At Cedar Creek,' and 'Interface,' Wright grieves over the power of man to check, pollute and alter the water sources. In the poem 'Northern River' the poet thinks of the river which was once fed by mountain springs, and was a favorite sanctuary of bellbirds. The river was "lit with the rock-lilies" (CP 6). In the past the poet was comforted by the river. But at present man has felled the trees and the river is all dried up: "Where your valley grows wide in the plains / they have felled the trees, wild river / Your course they have checked, and altered" (CP 6).

Literally defined as "human centeredness," anthropocentrism as it is commonly understood refers to the view in which nonhuman nature is valued primarily for its satisfaction of human preferences or human interests. It is the root cause of environmental problems such as species extinction. Man has destroyed nature and in turn he has to suffer owing to drought. Drought affects all types of life forms in the biospheric ecosystem because both plants and animals directly depend on water. Any shortage of water supply adversely affects them. Wright says "Not the grey Kangaroo, deer-eyed, timorous, / will come to your pools at dawn" (6). The poet expresses her grief at the kangaroo populations which suffered severely during drought. According to a study released by an Australian scientist, giant-sized kangaroos measuring eight feet died due to long-term drought. Wright, in her book *The Cry for the Dead*, says,

Thirsty cattle crowded the banks of every waterhole, and men drove the camps away, for cattle were said to be frightened from the water by their presence. Kangaroos and wallabies were disappearing, all game was scarce after the fires, and even those groups which still

lived by hunting and gathering were forced by starvation and thirst to the fringes of the townships or the doubtful protection of the stations.
. (222-23)

As a conservationist, Wright mourns the dearth in 'Drought Year' as it is primarily anthropogenic. The dingoes' cries within the poem also help create a kind of song, like the howling of wolves and coyotes, or the wails of humans. In 'Drought Year,' to betoken parchedness and impending death brought down by drought, the now silent bird seeks liquid wherever it will, sucking up the last moisture even from a carcass.

That time of drought the embered air
Burned to the roots of timber and grass.

.....
The dingoes' cry was strange to hear. (CP 84)

Wright found in nature's mysteries and tragedies and in its miracle of self-repair, some readily recognizable natural templates for addressing society's ills. She offered them as warnings so that the Australians would stall the emerging consumer society's excesses. The lines, "That time of drought the embered air / Burned to the roots of timber and grass" (84) depict the drought-benighted landscape. The words "embered" and "Burned" vividly describe the hot, dry air. The word "bear" in line three can be read in at least two ways: the lime-scrub cannot bear the heat or the lime-scrub cannot bear fruit.

In the 'Flood Year,' she talks of flood which is caused because of human activity, "the year of flood, the scoured ruined land,/the herds gone down the current, the farms drowned, / the child never found" (CP 85). The flood represents a challenge to their anthropocentric belief in human supremacy over nature. Their attitude as a group is that humans should somehow be able to control such natural occurrence, that nature should somehow not be allowed to infringe upon their built, "civilized" environment.

When I was there the thick hurling water
had gone back to the river, the farms were almost drained.
Banished half-dead cattle searched the dunes; it rained;
river and sea met with a wild sound. (CP 85)

Wright decries the anthropogenic activities of modern man which have led to such natural disaster. Large scale deforestation effected by man for various purposes decreases infiltration capacity of the cutover land and consequently increases surface runoff, which helps tremendously in increasing the magnitude of flood. Wright views in her book *Born of the Conquerors*:

Trees were felled for huts, yards and cooking fires, and the banks of streams suffered erosion and collapse not only by overgrazing but denuded of tree cover. Such early changes during the first years of white management must have been considerable factors in the incidence of floods and the damage they caused. (35)

In 'At Cedar Creek,' the poet is annoyed at the materialistic ideas of the society. This is a sour reference to an aspect of Wright's own ecological position, the belief that a return to primitive culture can rescue modern humankind from alienation. She says, "The myths of primitive people / can reveal codes / we may interpret" (JW CP 379). Professor A. P. Elkin in his book *The Australian Aborigines* writes:

When an old native... asked ...why I wanted to know so much about his tribe's customs and beliefs, I answered: 'In order to understand native life and thought, and to pass my understanding on to Government men ... in the hope that they would appreciate your people and their ways' (qtd. in WCFT 5).

Wright regrets the consumer culture of the society has led to water pollution:

The Rivers are silted already
Here, and in Kyoto
I saw the sweet Kama
Choked with old plastic toys,
Tyres and multiple rubbish. (JW CP 379)

The rivers which were considered sacred have now become a sewer which receives the city's waste. Rusty tins and motor-bike tyres which ecologists look upon as the most hazardous polluters of the rivers are the integral part of industrialization and modern civilization. However, it is also noteworthy that the nuclear waste, factory waste dumped in the sea lead to recoverable damage to rivers and sea waters. Wright demonstrated an unwavering commitment to changing cultural attitudes towards the natural world. The root cause of all ecological suffering is the human superiority and domination of humanity over its environment, sacrificing both the individual's capacity for proper self-expression and his or her relationship with nature. The poem 'At Cedar Creek' delineates fundamental changes in the major structure of the society both at the political and the cultural as well as the economic level.

By the waterfalls of Cedar Creek
Where there aren't any cedars
Plastic bags, broken beer bottles
effluent from the pig-farm
blur on old radiance. (JW CP 379)

Wright is angry that the cedar creek which was bountiful with cedar fruits is now filled with 'Plastic bags,' 'broken beer bottles,' 'and effluent from the pig farm.' The birds, mammals, and reptiles can be injured or killed by the trash thrown away by thoughtless human beings. 'Plastic bags' are the root cause of many of the most serious environmental problems as it takes decades to break down. It may kill the animals and birds which swallow it. And 'broken beer bottle' thrown by some thoughtless tourist, can cut the feet of animals. The perception of anti-anthropocentrism, another ecological wisdom of Wright is conspicuously shown in her poem 'At Cedar Creek' which is a dual lament: for a lost worldview as well as for a disappearing natural world.

Wright's ecological wisdom calls for a change in the attitude of insensitive human beings who thoughtlessly destroy the natural resources. It may provide, she argues, "the new insight into our world and our condition which alone perhaps can pull us out of the rut that leads us towards world destruction" (BIWI 179). In her book *The Coral Battleground*, Wright expresses a warning:

The Great Barrier Reef is more susceptible to pollution than other environments because even the slightest changes in the environment can result in tremendous reduction of diversity. The reason for this is that all the species of the Reef are highly specialized in their requirements. The specialization results in many complex interactions of plants and animals with each other and the environment. (67)

In the poem 'Interface II,' Wright deals with the issue of whaling which poses a threat to the ecology. The poem begins with the sad picture of dead whales lying on the beach. The dead whales look like "sea smooth rocks" (JW CP 344) in the beach. A century ago, parts of the sea were teeming with whales but human intervention has changed this. But they face so many dangers other than whaling: pollution, loss of habitat, climate change, toxic substances, or ingesting plastic, are some of the dangers that kill whales:

Walking round the decaying monument
We learned other things too.
The bared bone of the eye socket
hollowed deep in. (JW CP 344)

The whale described as the "decaying monument" is dead, thus decaying and its size is a reminder of a monument. The whale, now a monument not natural or dynamic but static with its "The bared bone of the eye sockets," is a confirmation of death. Wright's power of observation is established in "eye socket" with the 'dry' withered temples, the "sad" victims who have faced death due to human action. The change of the values of the society from the eco centric to the anthropocentric view can be observed when man killed many whales and made them into lamp oil, lubricants, cosmetics, and meal. The whales not only die of killing but they may even die of climate change. "Dry harsh wind-battered beaches remind them / of an unaccepted challenge" (345). 'Interface II' closes with a sense of ambivalence; it is neither helpful to reject the challenges of evolution nor wise to sever completely the relationship with nature. Thousands of whales die each year from commercial whaling, ship strikes, and habitat disruption. Whales are facing more threats today than ever before, largely from commercial whaling. If in 'Interface II' death had solidified the small whale into a rock and bared the bones of the eye socket, now in the next stage sanitization sets in.

Afterwards, the whole air
of the coast tainted
With an enormity,
corruption total takeover. (346)

In 'Interface III,' the coastal air is "tainted" (345), polluted with the disgusting odor of dead flesh and the overwhelmingly disgusting stink spreads all around like "corruption." The use of the word "corruption" is very subtle and suggestive. It is a reminder of the modern corrupted life that encircles us; it can be felt but not touched; it being all pervading cannot be buried because of its gigantic size and its intrinsic insubstantiality. The shift from the concrete to the abstract enlarges the range of meaning. The lifeless body of the whale transforms the setting of the beach. The soiled smell of the rotting flesh makes its removal crucial. The description of the dead whales is designed to shock:

Men must come, wearing masks
against decay's contagion
chop it into small portions,
bulldoze it into trucks. (JW CP 346)

Though the poet apparently seems to be concerned about the stench of rotten flesh and death of the whale yet the real issues before her are the corruption, senseless destruction in man's world and the eternal presence of death in every sphere of human life. This implicit idea surfaces from the wreckage of decaying flesh. But no sand is deep enough to bury the large cadaver. Thus, it has to be further butchered, cut into pieces and bulldozed away by men wearing masks to guard themselves from all types of infections that come with decay, death and decomposition. The hideous drama of death, often enacted on the Australian beaches, described accurately, is the stage to do away with the disgusting "smell of death."

You cannot bury the whale
in the beach it chose
No sand's deep enough.
Some king-tide will uncover it. (JW CP 346)

Wright, a real life environmental activist, campaigned in support of the conservation of the Great Barrier Reef and Fraser Island. With some friends, she helped find one of the earliest nature conservation movements. The members of the campaign saw the Reef as being under danger from developments such as mining and oil drilling. She says in her book *The Coral Battleground*: "To talk of Reef, then, is to talk of many hundreds or thousands of reefs; yet it is also to speak of what is now being increasingly recognized as an ecological unity" (20-21). The inter-relationships between the aquatic species are fine and delicate any slight disturbance of such a system would have tremendous consequences. So it is duty of every individual to conserve the aquatic species.

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Lincy Linnette A.

Research Scholar in English
Loyola College, Chennai

A Subaltern Study on Jean Rhys' *Wide Sargasso Sea*

Wide Sargasso Sea is a story of a Creole, Antoinette Cosway, who grows up in the Caribbean. She has a disastrous arranged marriage with an English man, goes mad and ends up imprisoned in an English country house. The novel is a prequel to *Jane Eyre* by Charlotte Bronte, as it is about the life of Bertha Mason, the mysterious and marginalized character of the classic. This novel can simply be called the untold story of Bertha Mason and is divided into three parts. The first part is about the isolated childhood of Antoinette. The second part deals with the tragic effects of mixed cultural background and identity crisis of Antoinette and the third, the disastrous end of the protagonist who is imprisoned treated as a sub-human and reduced to nothing in an English country house. The main aim of this paper is to highlight the colonial and patriarchal impact on the life of Antoinette Cosway and to justify the novel as a voice of the voiceless.

Jean Rhys' *Wide Sargasso Sea* is an indispensable subaltern novel, which is a perfect reply to Charlotte Bronte's *Jane Eyre* by deconstructing the classic. Rhys adroitly plays upon the theme, characters and general plotline of *Jane Eyre*, which makes *Wide Sargasso Sea*, a flawless subaltern parody of the classic. In rewriting the main parts of *Jane Eyre*, Rhys gives voice to the deliberately silenced characters with a postcolonial attempt to unearth the "other" side of the novel.

The mad woman in the attic, Bertha Mason, Edward Rochester's first wife who is a mysterious character of Bronte, has a Creole origin and manifests to the readers as a woman with a dark and horrifying image. Hence the writer's intention of "othering" becomes Antoinette Cosway. In *Wide Sargasso Sea* the othered, repressed and silenced "mad woman's" story is retold to uncover the oriental attitude of Bronte's story towards the West Indies and Creole culture. "The author transforms the first Rochester into an individual figure whose madness is caused by imperialistic and patriarchal oppression." (Swietlik 2). Thus the novel serves as an excellent platform for several post-colonial, subaltern, inter-textual and feminist critical reading. The main aim of this paper is to highlight the colonial and patriarchal impact on the life of the protagonist, which makes her a subaltern and to justify the novel as the voice of the voiceless.

Jean Rhys (1890-1979) is a contemporary British writer born in Caribbean. Her father was a Welsh doctor and her mother, a white Creole (white West Indian). Rhys got educated in a convent school and at the age of 16 she left the island for England and lived with her aunt Clarice. She visited the island only once in 1936 as she lived in England and France for the rest of her life. It is evident through her works that she longed to belong and was in search of a comfortable environment. She had married thrice during her life time and after the first failed marriage, she survived on writing with the support of Ford Madox, an English writer.

Rhys' novels predominantly focused on female survival and a better quest for identity. Most of the major characters of her novels were marginalized females in the western patriarchal society, who were exiled both culturally and sexually. Her major works are, *The Left Bank* (1927), *Postures* (1928), *After Leaving Mr. Machenzi* (1930) and *Good Morning, Midnight* (1939). In 1966 *Wide Sargasso Sea* was published. The book won the Royal Society of Literature Awards and WH Smith Literary Award, which brought Rhys to public attention after twenty-seven years of silence. Also, the novel was considered the best and most successful one of Rhys as *Times* included it among the 100 best English novels since 1923. This created a special status for Rhys in the 20th century writings.

Wide Sargasso Sea is a story of a Creole, Antoinette Cosway, who grows up in the Caribbean, has a disastrous arranged marriage with an English man, and goes mad, imprisoned in an English country house. The author uses the classic, *Jane Eyre* by Charlotte Bronte as an imaginative starting point but changes the point of view from the first person narrative of Jane to that of Antoinette. The novel can thus be considered as a prequel to *Jane Eyre* as it is about the life of Bertha, the most marginalized character. *Wide Sargasso Sea* can be divided into three parts. The first part is about the isolated childhood of Antoinette. The second is the tragic effects of mixed culture and confused identity of Antoinette and the third, the disastrous end of Antoinette who is imprisoned in an English country house where she is reduced to nothing.

The social context plays an important role in the marginalization of the protagonist of the novel. She was born in a slave-owning family in Jamaica, in the nineteenth century. This was the time when the West Indies abolitionist movement was surging. The natives, who were treated as slaves by the colonizers began to fight for their freedom and equality. Antoinette's father dies suddenly, leaving the family on its own during this critical condition. Besides poverty and hatred, Antoinette was doomed to suffer confused self-identity. Since the white Creole of West island of Jamaica were intermediate race between the "white" colonizers and the natives. They became the veritable social class and were known as the "sandwich class". Rhys clearly describes this condition through Antoinette as she says, "They hated us. They called us white cockroaches. Let sleeping dogs lie. One day a little girl followed me singing. 'go away white cockroach, go away, go away... nobody wants you go away.'" (Rhys 16). The natives called these Creoles as "white cockroach" and "white nigger". Antoinette was constantly addressed by these terms and they acted upon her like a curse that got deeply rooted in her heart. She was convinced that nobody liked her and she profoundly lacked sense of belonging to a particular place or culture. As the social conflicts intensified, the colonizers chose to leave but the native mestizo whites from Martinique had no choice but to stay back. Antoinette was one of them. She grew up in this chaotic social setting with hostile people that led to her mixed socio-cultural condition and lack of identity. With all the above grounds, it would not be farfetched to mark *Wide Sargasso Sea* as the story of the "othered" (Antoinette who is "othered" and the "others Creole women in general).

The social depression that Antoinette and the other Creole characters suffer in this novel stems from her mixed ethnic origin which is termed as 'hybridity' by Hommi. K. Bhabha. The result of hybrid culture is the 'in-betweeness'. Bhabha in his book,

Culture's in Between accounts that, "hybrid agencies find their voice in a dialect that does not seek cultural supremacy or sovereignty... the outside of the inside, the part in the whole" (212). The Creole culture which Antoinette belongs to is no exception. A new estranged Creole way of culture is created that neither purely fits into the English society nor into the native society thus creating a hybridity which results in lack of identity. Also, Antoinette lacks enough attention and support from her family. She is found helpless and lonely during her childhood. Her mother is always found taking care of her sick brother who stands as a blockade between Antoinette and her mother. "But she pushed me away, not roughly but calmly, coldly, without a word, as if she has decided once and for all that I was useless to her... I was a little afraid of her." (Rhys 82). This vividly describes Antoinette's disturbed relationship with her mother who is also a victim of the society.

In the second part of the novel, Antoinette is married to an English man, Mr. Rochester in whom she tries to find comfort. To her, the marriage was the only hope to change her present situation, she hopes to gain her freedom, equality and reclaim her identity through marriage. She considered herself as a "white" woman and assumed that her marriage with Mr. Rochester would free her from the oppression of the Caribbean culture, society and people. She also dreams to establish a solid self-identity through her marriage. But to her dismay, the tomb of marriage resets racial and gender inequality in another level. In addition to the cultural oppression she suffers patriarchal oppression through her marriage. Once again she is reminded of her mixed identity and sense of displacement as she says,

... a white cockroach. That's me. That's what they call all of us who were here before their own people in Africa sold them to the slave traders. And I've heard English women call us white niggers. So between you I often wonder who am I and where is my country and where do I belong and why was I ever born at all. (Rhys 102).

Rhys in her attempt to give voice to the silenced portrays what was generally marginalized and othered as a crucial and dominant figure, displaying the importance of the perception in which the margins could also have the ability to become the centre. She throws light on the triple marginalized Creole women. According to Howells, "Rhys speaks from a self-consciously marginal position raising issues of gender and colonial difference in fiction of resistance which are always compromised by the conditions of female dependency" (58). It is understood that Rhys was well aware about her position as a narrator and has brought out the oppressed as the central figures to bring out their untold point of view.

The triple oppression that Antoinette undergoes is relatively much evident within the context of the novel through several relationships that she develops such as the morbid marriage to Mr. Rochester, her pathetic pursuit of relief from Christophene, and her grudging relation with Amelia, the maid. Even the social space in which Annette and her daughter were fated to live in, in search of rich white English husband is enough to identify their restricted in-between status. The patriarchal subjugation that Antoinette experiences as a woman intensifies her repression, causing her to endure double othering in the society, both as a woman and as a Creole. The triple oppression under which Antoinette tries to acknowledge her self-

identity leads her to the final place of resolution, which is nothing less than a desirable madness. The hybrid ethnicity of Antoinette can be given as the basic reason for her lack of self-identity, which is manifested as an ambiguous condition. Her female status also blurs her acknowledgement of a precise individuality. This is evident throughout the novel as she is referred by the public as the daughter of Annette, or as the wife of Mr. Rochester, or Bertha (a name and individuality totally imposed on her by her husband). Owing to the imposed ideas on her by other power holders, Antoinette cannot strike a balance with her individual self. All these identity crises arise as a result of her in-betweenness and displacement.

The triple oppression that Antoinette tries to endure in life consigns her to a kind of madness, the reality of which is disputable. All the ideas of hybridity, in-betweenness, unhomeliness, isolation, estrangement, lack of belonging, identity crisis, insecurity, distrust and all kinds of economic, racial, patriarchal, sexual, colonial and class oppression becomes the reason for Antoinette to step further towards madness. However, it would seem that the madness that she is pushed into or that she 'prefers' to be with, is an ideological reaction that Antoinette manifests against all oppressive powers in her life. Gayatri Spivak, in her famous essay "Can the Subaltern Speak?" questions the status of subaltern women, who are oppressed female postcolonial subjects. She attempts to find a new way for these double oppressed women to raise their voice against the patriarchal and postcolonial power exerts. Upon reviewing the current situation of the subaltern through the theories of post colonialists, subaltern writers and theorists, with the liking of Derrida's Deconstruction, Spivak answers the very question she directed in the beginning. She believes that, "As long as the west denies judging the subalterns or the postcolonial subjects on their own authentic values, and instead, favors a system of judgment, which is Eurocentric universal, the subaltern cannot speak." (144).

The subalterns have never been able to speak and if the world power structure and economic systems do not alter, the subaltern will most possibly not be able to raise their voice of freedom. However, there is an assured way out for the subalterns, from all the economic, racial, patriarchal, colonial oppressions and that is through their madness and dreams. Antoinette revolts against all those odd subjugating factors of her life in her recurring dreams in which she sets fire to the whole captivating British prison house, symbolizing her liberation from all her dreadful ties. The subalterns, like Antoinette should have dreams and desires to protest against all the power structures that captivates them and decreases their identity. It is time to wake up from their solicitous dreams and act out their desires of freedom, claim their self identity and voice out their voiceless state of being.

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Roshna Babu

Postgraduate Student of English
St. Joseph's College, Irinjalakuda

The Concept of New Women in Shashi Deshpande's *That Long Silence*

The dusk of nineteenth century witnessed the emergence of a new variety of female insurgence, the ideal of New Woman, which was incongruent from the concept of feminine from the prior epochs. The New Woman seemed more sovereign, autonomous, aspiring, educated, ambitious and challenging consuming force. That Long Silence is the magnum opus of Shashi Deshpande or in her words "the one closest to her personally"(Jain, 210). She is a remarkable Indian Woman writer, who portrayed her protagonists being in combat with existing social values of the present-day society.

That Long Silence is bred in the soul of every Indian woman, no matter they are married or not, or educated or illiterate. The novel points to the life of countless Indian women who promised to adjust, compromise, submission and thus lose her identity to preserve her marital life respectable. *That Long Silence* marks the rise of Indian woman after a long silence of suffering and stomaching, breaking the traditions, norms and laws of the patriarchal society. Olive Schreiner, an indomitable devotee of New Woman concept described her priorities by locating herself opposite to the theorist who believes, "Woman should seek to fields of labour in the new world of social conditions that is arising around us, as she has her function as child bearer and bears no children"(Olive, 108).

Shashi Deshpande has taken great care not to portray her protagonist women as someone who do something extraordinary, but place them as ordinary women who are double-minded, like Jaya, the protagonist of the novel *That Long Silence*. The novel is about the self-realization and discovery of a convent-educated English-speaking lady, Jaya who has a taste in literature and the conflict in her inner consciousness between her role as a dutiful wife and the aspiration of becoming a writer. This paper analyses Jaya as a New Woman.

The novel, *That Long Silence* is an expression of silence of modern Indian housewives. The silence which transformed them into non-entities. Shashi Deshpande notes down the life of Jaya without adding any soap elements but as real life experience. She says, "And then I wrote *That Long Silence* almost entirely a woman's novel nevertheless, a book about the silencing of one-half of humanity. A lifetime of introspection went into this novel, the one closest to me personally; the thinking and ideas in this are closest to my own" (Jain, 210).

In *That Long Silence*, Shashi Deshpande present the concept of 'New Woman' through the character of Jaya, the protagonist, a woman who is not confined into the cocoon of gender roles of wife and mother, but flies out to the free world like a butterfly. The novel is the transformation of Jaya from being a typical Indian woman who needs help of a man for anything and everything. She thinks, "I'm scared of cockroaches, lizards, nervous about electrical gadgets, hopeless at technical matters, lazy about accounting... almost the stereotype of a woman: nervous, incompetent, needing male help for support" (Deshpande,76).

Jaya was a submissive, tender and a meek lady who tamed herself to suffer without any complaints to serve her marriage, because she has been taught, "the importance and necessity of stable marriage and family- family as security, as a source of emotional strength" (Uma, 4). She even gave up her career as a writer for Mohan, her husband. "Looking at his stricken face, I had been convinced I have done him wrong. And I had stopped writing after that" (Deshpande, 144). The novel then acquires a new turn when Jaya ascertains that she has victimized herself and made herself weak and depended upon others just like Kamat, her neighbor and friend warned. When Jaya said, "A woman can never be angry. She can only be neurotic, hysterical, frustrated" (Deshpande, 147). But to this Kamat cautiously replies as, "Beware of this 'women are victims' theory of yours. It will drag you down into a soft squishy bog of self-pity. Take yourself seriously, woman. Don't skulk behind a false name. And work- work if you want others to take you seriously" (Deshpande, 148). The concept of New Woman according to Mary Ellen Snodgrass, as she defines in her work *Encyclopedia of Feminist Literature* is:

Replacing the submissive, apathetic female of sentimental novels was the decisive, career minded, un-chaperoned go-getter, whom the French dubbed a *nouvelle femme*. With no nostalgia for matrilineal tradition the emergent New Woman, the precursor of the liberated woman of the 1970s, educated herself, travelled, explored her sexuality, bicycled and competed in sports and choose life enhancing experience over domesticity" (Snodgrass, 393).

Thus in short a new woman is career-oriented, eager to take her own decisions, ambitions, exploring, educated and enthusiastic in finding out her own identity. When the novel begins, Jaya the protagonist is accompanying her husband Mohan to Dadar flat, burying themselves from the public as Mohan was caught in the act of malpractice of funds in his company and an enquiry is set against him. She followed her husband like Seetha of Hindu mythology, but with a difference. Seetha did it willfully while Jaya did it in compulsion. She was as if stuck with her husband. She became an introvert and goes into deep contemplation of her past and childhood.

Betty Fridan states that educated housewives are:

Two-headed schizophrenic... once she wrote a paper on the graveyard poets; now she writes notes to the milkman. Once she determined the boiling point of sulphuric acid; now she determines her boiling point with the overdue repair man... the housewife often is reduced to screams and tears... No one, it seems, is appreciative, least of all herself, of the kind of person she becomes in the process of training from poetess into shrew" (Fridan, 18).

According to her, the woman suffers from "crisis of identity... it has been called 'discontinuity' in cultural conditioning; it has been called woman's role crisis" (Fridan, 69). It occurs when a woman begins to sense "I have no personality. I'm a server of food and putter on of pants and a bed maker, somebody who can be called on when you want something else. But who am I" (Fridan, 17).

Jaya even states that laundry and ironing of clothes has become a daily routine to her. She do it now, just do that again after wearing it. The novel also depicts the plight of Indian woman in the patriarchal society who seldom has any rights, even on her

name. Her father named her Jaya, meaning victory, but after marriage, it was changed to Suhasini, because her husband found the name more suitable for being a dutiful wife as compared to the name Jaya. She tamed herself to adjust with the wishes of her mother and brothers after the death of her father, and later after marriage she lived to the conditions of Mohan's family, playing the roles of a perfect wife and mother. This situation could be directly connected to the plight of Nora in Henrik Ibsen's play *A Doll's House*, where the protagonist Nora says, "I was simply transferred from papa's hands to yours. You have arranged everything according to your own taste, and so I got the same tastes as you or else I pretended to."

Jaya was a writer by nature, but Mohan was least interested in her stories and criticized it. She left her passion for him and starts writing gossip in a newspaper column about middle-class women, which her husband wishes. A typical Indian woman who is barred from chasing her identity. The rise of new woman in Jaya begins with her relationship with Kamat, her neighbor which is against the traditional values, who guided her through the hard times. She finds his company comfortable that her womanly inhibitions wither and she opens up her problems to him. Kamat offers constructive criticism to Jaya's writing. She doesn't feel any regret in her relation with him. New Womanhood represents a shift from emphasis on maternalism and the family and promoted instead women's pursuit of individual happiness. Jaya's denial of subordination to Mohan starts right when she opens the doors of Dadar flat instead of handing the keys to him. "It is not he who relinquished his authority; it was I who no, longer conceded any authority to him" (Deshpande 9).

According to S. Prasanna Sree:

Her giving up writing for the newspaper column 'Seeta' symbolizes giving up her traditional role model of wife, now she will write what she wants to write and will not look up at Mohan's face for an answer she wants. This makes her voyage of discovery complete (Sree, 191).

Her concept of marriage "two bullocks yoked together" so that they can walk along together, because walking in separate direction makes it difficult for them. The lack of communication is the reason for silence which grows in their marital life. Mohan considered anger as un-womenly. Silence was the representation of Jaya's anger. Kamat advises her to express her anger, her real self into the stories. As Sonima K. K. Suggests:

In *That Long Silence*, Jaya has reconstructed her identity and along with that her capacity to dream. She decided to get rid of silence, which women have lived with for ages to stop speaking prakrit (Sonima, 6).

The moment she felt she was the one responsible for her own misery and victimization, her transformation from a submissive and docile role starts. She decides to stop playing the life as a role model but to live a purposeful life. The metaphor of silence does not mean an intrusion into the world of silence, but a silent communion with the oppressed self-training for articulation for a voice. When the novel begins, Jaya was a lady who lacked confidence in her writing, but as the novel progress, all she does is writing a book in which she enunciates their own life- lives of Mohan, Jaya, Rahul and Rati. She also portrays that illusion of husband as a

sheltering tree as taught by elders shatter. Her liberation is culminated when she decides to live her life with her own rules instead of advices from other people. The novel suggests hope and change for better. "We don't change overnight. It's possible that we may not change even over long periods of time. But we can always hope, without that life would be impossible" (Deshpande, 193). This suggests a new beginning to Jaya and Mohan. The novel, *That Long Silence* starts with a meek and submissive character of Jaya, the protagonist, who was, as she admits, even afraid of cockroaches and Lizards. When the novel concludes she becomes stubborn enough to say, "I am not afraid anymore. The panic has gone, I am Mohan's wife. I had thought and cut off the bits of me that had refused to be Mohan's wife. Now I know that kind of fragmentation is not possible" (Deshpande, 191). Shashi Deshpande states that, "The women in my book are people who come to realize what it is to be a woman in the process of their own lives and the situations they face, not through the books and theories. I think feminism is entirely personalized. It is when you start questioning the pre-conceived notions about your roles."

The novel, *That Long Silence* portrays the transformation of Jaya who realizes that being herself is the only way to be happy. She has hopes about her career and feels that she could convince Mohan. She decides to erase the silence in order to make others aware of her feelings and frustrations.

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Jeseera K.

Assistant Professor in English
Sir Syed College, Taliparamba

Multicultural Identity: A Study of Tahmima Anam's *A Golden Age*

Multiculturalism is an attractive and persuasive notion which is an outgrowth of the complexities of the twentieth century. Tahmima Anam's stunning debut novel A Golden Age is the first volume of a planned trilogy which covers the birth of Bangladesh. Anam, the native daughter of Bangladesh prefers to write in English because she is not comfortable writing in the language of her own country, as she herself is the daughter of different worlds. This paper is an attempt to suggest that multiculturalism is an increasingly significant psychological and cultural phenomenon. Being a person born and raised in India and married to Pakistan Rehana finds it difficult to relate herself to any one of these countries. The author traces the mental growth and psycho cultural development of the protagonist through various adverse situations. Throughout the war Rehana learns countless new things about love, loyalty, courage, resourcefulness etc. What I really enjoyed in this story is that of the growth of the female protagonist Rehana.

Tahmima Anam who comes from an illustrious literary family in Bangladesh was born in Dhaka and grew up in Paris, New York city and Bangkok. Anam's stunning debut novel *A Golden Age* which came out in 2007 was the best first book winner of the 2008 Commonwealth writer's prize and it was shortlisted for The Guardian first book award. *A Golden Age* Was the first volume of a planned trilogy which covers the birth of Bangladesh. Her second novel *The Good Muslim* was nominated for the 2011 Man Asian Literary Prize long list. The last part of this trilogy *The Bones of Grace* was published in 2016

Anam picked the Bangladesh liberation war as her first subject to write the novel. The plot of the story is inspired by the true story of the writer's grandmother during the Bangladesh liberation war. Anam was also inspired by her friends and Bengali parents who were freedom fighters during the war. *A Golden Age* is thus a war novel which deals with the Bangladesh history and at the same time it can be rightly interpreted as a multicultural fiction.

Between 1948 and 1971 Bangladesh was actually known as East Pakistan. The British attached the halves during the partition of India because they both had Muslim majorities. Unfortunately apart from their shared religion the two sides didn't share a common geography, language, culture, traditions or ethnic character. Moreover they were separated by 1000 miles of Indian territory. On top of this the West Pakistan political elite claimed descent from foreign Muslim conquerors such as Arabs and looked down on Bengali Muslims whom they regarded as converts from other religions. Along with economic exploitation and military oppression, indifference and neglect towards Bengali Muslim interests finally led to the war of independence in 1971.

Ever since 1948 the Pakistani authorities had ruled the eastern wing of the country like a colony. The Dhaka university students had been involved in the protests from the very beginning as soldiers target the university and the Hindi sections of Dhaka-

the capital. Operation search light is described as are the attacks on east Pakistani /Bangladeshi Hindus. In March of 1971, a civil war broke out between East and West Pakistan—the Bangladesh War of Independence. For nine months, West Pakistan waged war on East Pakistan, killing, maiming, raping, and destroying as much as they could. It was genocide. East Pakistan fought back with a guerrilla army called the Mukti Bahini. When India finally got involved, the Pakistan Army was cast out in December of 1971 and East Pakistan declared independence, becoming Bangladesh. *A Golden Age* tells the story of widowed Rehana separated from her children by a family rift that mirrors the geopolitical fracture that freed Bangladesh from Pakistan. This novel tells the story of a widowed mother's fight to keep her children safe during Bangladesh war for independence- functions as both a riveting tale and a lament for the atrocities the people suffered during Pakistan invasion in 1971. The protagonist of the story Rehana Haque actually embodies the divided nature of Pakistan. An Urdu speaking woman from the wealthier west. She has made the Bengali east her home. And years before the rest of the country she suffers an invasion from western Pakistan.

'Shona' is their small dwelling where this story of emotion swells into a scintillating abode of sensitive humane reality. Rehana has lost her husband Iqbal and is desolated. In 1959 her children are taken from her to her brother in law. As a young widow Rehana was declared an unfit mother in court as she doesn't have the means to provide for either her children or the lawyer. It takes Rehana more than a year to raise money to bribe the judge and bring her children home. She builds a house atop hers and rents it out.

Rehana has struggled for her children since the death of her husband Iqbal. When atlast she brings her children back in to home another force threatens to take them away. The civil war between east and west Pakistan that ultimately resulted in the formation of the nation Bangladesh. On the night of the neighbour's engagement party in March 1971 Pakistan invades after Bangladesh declares independence. Outraged by the invasion Rehana's children both Sohail and his sister Maya, both university students decided to join the rebels. They wanted freedom. They want to have their own government instead of being ruled by the Pakistanis. Rehana is torn between admiration for her children's bravery and terror for their safety. There was a part of her that wanted to allow her children anything. "Any whimsy, any zeal , any excess" while another part of her wanted them to have nothing to deal with it all to keep them safe at home. Her children are swept up in the passion of new era. But Rehana will do anything to preserve their lives and bring them back safely. She says "Ah yes I sent my children to India where it is safer." The story covers the inner conflict of Rehana. Yet the turbulence in Rehana's world is not all political; some of it is also domestic. As a mother Rehana's character is sketched out flawlessly. She pains to keep things calm around her despite her own discomforts. She struggles to keep her family knit together at all odds.

This novel has three themes that really stood out to me. More than anything this story is about motherhood. Rehana emerges from her motherly emotions to a mother of children of the nation. She gives herself into the struggles of war and refugee camps. Rehana herself is shown escaping to Calcutta, becoming a refugee in the very city where she was born. Rehana finds herself becoming an involuntary revolutionary.

She starts by sewing blankets made from her silk saris. Then she lets Sohail's rebel friends set up a base in her rental property and bury guns under her rose bushes. She also has to deal with her daughter Maya - a passionate and serious girl that Rehana has difficulty relating to. As Rehana puts more herself into the war effort she is better able to understand and sympathize with Maya. Well I think mothers have different roles in our lives at different stages. And learning to move through stages and adapt to the changes that occur as children grow up can be very difficult for a mother. *A Golden Age* presented this in an interesting and touching light.

Multiculturalism is increasingly significant psychological and cultural phenomenon. The term multiculturalism allude to a person whose essential identity is inclusive of different life patterns and who has psychologically and socially come to grips with a multiplicity of realities. The identity of a multicultural person is based not on belongingness to a particular culture but on a style of self consciousness that is capable of negotiating ever new formations of reality.

In this novel Rehana must deal with is whether or not Bangladesh could be considered her home. Born and raised in India – a nation soon seen as an enemy she must determine if she should feel more affinity to the country of her birth or to the country she was married to, raised her children and developed friendships. I liked the questions and inner conflict about this through out the story because I think it raised the question of what Rehana was personally fighting for. Did she want independence for Bangladesh? Did she want things to remain the way they were? A close attention to this question definitely demonstrated her motives and allowed a depth to the story that went beyond actions.

A multicultural person maintains indefinite boundaries of the self. Multicultural in the words of Peter Berger (1973) "is a homeless mind". He or she can never accept totally the demands of any one culture nor are they free from the conditioning of their culture. Their psycho cultural style must always be relational and is driven by psycho biological psycho philosophical and psycho social motivations. Yet the configuration of these drives is perpetually in flux and situational.

Another issue that I really enjoyed is that of the growth of Rehana. She is a widow never remarried living a quiet life in a nice home and renting out a second home to tenants. Throughout the war Rehana learns countless new things about love, loyalty, resourcefulness and courage. I traced and enjoyed her development and the people she helps along the way. Cultural identity is a functioning aspect of an individual's personality. Erik Erikson (1959) focused the greater portion of his analytic studies on identity conflicts. In psycho analytic literature, most notably in Erikson's writings, identity is an elemental form of psychic organization which develops in successive psychological phases throughout life.

The multicultural person embody sequential identities is open to the continuous cycle of birth and death as it takes place within the framework of his or her psyche. The life style of a multicultural person is a process of dissolution and reformation of identity yet implicit in such a process is growth. Suggests Kazimierz Dabrowsky (1964) "is the basis for developmental thrusts upward. The creation of new evolutionary dynamics and the movement of personality to a higher level".

Rehana the widow protagonist still mourns for her husband and holds imaginary conversations with him, But in the midst of the war the widow protagonist lets her heart out to a stranger who she almost falls in love with despite being aware of the fact that it is a futile effort. According to Robert J Lifton (1961) “a multicultural person is always recreating his or her identity. He or she moves through one experience of self to another. Incorporating here, discarding there responding dynamically and situationally. “ the multicultural person is always in a flux and life is an ongoing process of psychic death and rebirth. A multicultural person in Erikson’s terminology is a “diffused identity” where the configuration of loyalties and identifications is constantly in flux and where boundaries are never secure. A multicultural person is open to any and all kinds of stimuli.

To me this story is a solid example of excellent literature presenting a complex plot with many themes. This paper suggests that a multicultural person is not simply the one who is sensitive to many different cultures. Rather he or she is always in the process of becoming a part of a given cultural context. He or she is a formative being – changing and evolutionary. Intentionally or accidentally multicultural persons undergo shifts in their total psycho cultural posture; their religion, personality, behavior, occupation, nationality, outlook, political persuasions and values may in part or completely reformulate in the phase of new experience. A multicultural person can be defined by a psycho cultural pattern of identity that differs radically from the relatively stable forms of ‘self ‘found in the usual cultural identity pattern.

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B. Backiya Lakshmi

Research Scholar in English
St Johns Arts College, Palayamkottai

**The Savagery Condition of Black Women
in Alice Walker's *The Color Purple***

Men all through the globe have always been the dominant sex ever since the early former ages. The Afro-American womanist Alice Walker who was awarded with the Pulitzer Prize in 1983 for her epistolary work "The Color Purple (1982)", that focuses on the problems of African American women faced during the 1900's to the early 1940's by exploring the effects of male domination, the frank treatment of sexism and also explores the white racial oppression of blacks. Most of the black female characters in this novel tend to be the victims of violence and men attempt to exert their dominance over women-particularly their wives-by beating and raping them.

"Black Women" are not an inferior gender and so they wish to be a part of literature. Black women do not want to lose their status and identity. They need their basic rights in their social, political and economic life. Most commonly the black women writers want to save their status, self-realization and their sexual awareness.

Alice Walker was an active participant in the civil rights movement. Her best known novel *The Color Purple* (1982), which presents black-on-black oppression as well as bisexual and lesbian love. It also reveals about the internal disorders causing the spiritual decay of the Afro-American women. The women bear abusive male dominated relationships silently. Both the black women and Afro-American lose their rights in society and so they are considered and treated as animals. This made them in a need to ruin the handcuff of patriarchy. Alice Walker doesn't give a hopeful voice only to black women but also she tried to provide them and their liberty.

"Black Feminism" is a school of thought stating that sexism, class oppression, gender identity and racism are inextricably bound together. This term was first coined by legal scholar Kimberl Crenshaw in 1989. Black Feminism became popular in the 1960's in response to the sexism of the Civil Rights Movement and racism of the Feminist Movement. Black Feminism reached a audience widely in the 2010, because it argues that black women are positioned within structures of power in fundamentally different ways from white women.

Among the theories that evolved out of the black feminist movement are Alice Walker's womanism and historical revisionism with an increased focus on black women. During the Black Nationalist movement, Alice Walker and other African American women writers like Gayl Jones, Toni Cade Bambara, Toni Morrison etc... They describe the view of black unity and revolution without paying any attention to the relationships between black women and men but by addressing the particular issue of black woman's lives. Blacks belong to an underclass by virtue of their race and black women are considered as a separate caste by virtue of their sex. Alice Walker says that black women had the pride because of their double identity, which is

the evidence of both racism and sexism. Black women disproportionately experience violence at home, at school, on job, and in their neighbourhoods. Black women face high rates of intimate partner violence, rape and homicide. Black girls and women also experience institutionalized racism. More than four in ten Black women experience physical violence from and intimate partner during their lifetimes. White Whitman, Latinas, and Asian/ Pacific Islander women report lower rates.

Black women face a particularly high risk of being killed at the hands of a man. A 2015 Violence Policy Center study finds that Black women were two and a half times more likely to be murdered by men than their White counterparts. More than nine in ten Black female victims knew their killers. Girls and women of color are the fastest growing populations in American prisons.

In Alice Walker's novel *The Color Purple*, Celie is the protagonist, who was treated as a slave throughout the novel. Here, she appears as a fourteen year old girl, who is poor black, ugly and uneducated girl. "I'm poor, black, I might even be ugly, but dear God, I'm here". Walker's characterization is sometimes conditioned by themes. Celie builds a bond between Shug, a confident singer. The case of sexual love between Celie and Shug, conditioned by two themes that overlap in metaphor of familiar relationship. The first is natural bonding between mother, daughter and sisters. The other is sexism that men direct against women unless generate relationships among themselves and create their own community.

Sofia is the type of assertive woman, who takes an immediate revenge against a man Harpo that Celie is not and she is the moving figure in the novel for getting gender equality. In the novel, Celie gets repeatedly raped and beaten. Even, she was raped by her father and suffers by both physically and psychologically. Through this novel Walker had given a hopeful voice over gender dynamics and also says that the difference between masculinity and femininity leads to the classification of gender roles.

In *The Color Purple*, Alice has beautifully woven many themes such as estrangement, reconciliation, redemption through love, sisterhood, racism and sexism, oppression, and suppression, political and economical emancipation status of women, relation between men and women, gender discrimination etc. Thus, through *The Color Purple*, Alice Walker provides an opportunity for black female characters to defend themselves in patriarchal system and to gain their individual role. As a result, Celie is transformed from a timid non-fighter to a courageous fighter who stands up for her rights.

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Sushmitha P. A.

Assistant Professor in English

Mar Thoma College for Women, Perumbavoor

**Resurgence of Old Social Evils:
An Analysis of Paul Beatty's *The Sellout***

Paul Beatty in his Man Booker Prize Winning novel The Sellout examines the resurgence of vanishing hegemonic structures like slavery, sexism and racism. It is an attempt to analyse The Sellout which is considered as a biting satire on racism and its impact on the African-Americans. Beatty addresses the fundamental issue which is America's pervasive racism and the legacy of slavery. Race and racial inequality have powerfully shaped American history from its beginnings. Race is a social category and not a biological one and it constitutes a process of categorizing individuals on the basis of physical features like pigmentation of skin, texture of hair, stature and so on. Though race was actually a term used for categorizing people physically, it came to be used to discriminate against people. Racism is a matter not simply of individual's pathology but of patterns of cultural representations deeply ingrained within the practices, discourses and subjectivities of western societies. Racial classifications are almost always linked to forms of economic and social inequalities, domination and exclusion, and of belief and value systems that assign superior and inferior statuses and attributes to individuals and groups.

Everyone knows that most people with African ancestry living in the United States today are the descendants of the people who were the slaves of white Americans. Human beings were considered as property and they were owned in the same sense as animals were. They could be whipped and branded and in other ways physically harmed with virtually no legal restrictions. The killing of a slave by a slave master was never punished. The rape of slaves was a common practice. Slave owners were free to split up families and to sell the children of slaves. The fact that slave owners had absolute power over their slaves does not mean that all slave masters ruthlessly abused their slaves. Many slave owners accepted a paternalistic ideology in which slaves were regarded as children for whom they had moral responsibility. More importantly, slave owners were businesspeople for whom slaves were an important investment, and the value of that investment needed protection. Just as farmers have an incentive to be sure that their horses are well fed and not overworked to the point that their health and productivity are threatened, so slave owners had incentives to take care of their investments in the bodies of their slaves.

Slavery ended with the Civil War almost a century and a half ago. But its impact did not disappear simply because this form of racialized class relations had been destroyed. Slavery contributed to a particularly malicious and durable form of racist beliefs that continues to influence American culture today. Slavery posed a deep cultural problem for the United States after the American Revolution: How could a country founded on the principles of "life, liberty and the pursuit of happiness" accommodate slavery? How was it possible to reconcile the devotion to liberty and democracy with the treatment of some people as the property of others? The solution to this deeply contradictory reality was the elaboration of racial ideologies of degradation and dehumanization of blacks as intellectually and morally inferior and

thus not worthy of treatment as full persons. The attribution of intellectual inferiority meant that blacks were seen as lacking intellectual capacities for rational action. Therefore, as in the case of children, choices should be made on their behalf by responsible adults. The attribution of moral inferiority supported the view of blacks as inherently dangerous, ruled by passions, both aggressive and sexual, and thus incapable of exercising liberty. These beliefs constituted the core of the racist culture forged under slavery and although such beliefs were increasingly challenged in the last decades of the twentieth century and are no longer seen as respectable, they continue to influence race relations to the present.

Slavery was abolished after the Civil War, but this did not mean a complete dismantling of legally-enforced racial oppression. The 14th Amendment to the U.S. Constitution, approved in 1868 guaranteed equal protection of the law and full rights to all citizens, and the 15th amendment passed two years later explicitly specified these rights applied to all people regardless of race or color. If these Amendments had been taken seriously and rigorously enforced, then racial oppression could not have taken the form of second-class citizenship for the blacks. Second class citizenship refers to a situation in which some categories of citizens have fewer rights than others. This can either take the form of an official, legally defined denial of some rights or a less formal practical denial of rights.

Many people assert that racism is outdated and not a contemporary problem. But racism is a current event. Only its expression is more subtle and disguised. The institutionalization of slavery within the Americans required an intellectual justification for the mistreatment of millions of African men, women and children. Racism becomes unique in the United States largely because of the efforts to abolish slavery. These efforts intensified the efforts of slavery's supporter's to justify their peculiar institution. The current affairs of racism have led to a widening of the economic gulf between white Americans and black Americans. Although the proportions of African-Americans in the middle and upper class have increased, so too have the proportion of African-American children reared in poverty. The presence of them in the higher echelons of corporate America, government and the military is about one-tenth of what one would expect given a system of true equal opportunity. The realities of racial relations in the United States at the beginning of the 21st century are the result of a decisive transformation that occurred in the middle of the 20th century the civil rights movement, the dismantling of the apparatus of legal segregation in the 1950s and 1960s and subsequent erosion of many of the cultural and economic supports of racial domination.

Racial discrimination continues to exist both in mundane social interactions and in the major institutional contexts in which lives and opportunities are formed. These discriminatory practices harm people, they violate values of fairness, and block the further advance of racial equality. They affect all African-Americans including the wealthy and middle classes though the consequences are most damaging for the poor. While racism may harm significant segments of the racially dominant group in American society, it is above all a form of domination that harms the racially oppressed groups. These harms have been a core part of American history and not merely of distant history. It is hard to overstate this point: it is only in the recent past that the classical liberal idea of equality before law has been extended to include

racial minorities, and even today in many critical respects such equality remains more a promise than a reality. The five primary forms of racial oppression that have occurred in United States history are: genocide and geographical displacement; slavery; second-class citizenship; non-citizen labor; diffuse racial discrimination. These constitute an overlapping historical sequence, with different racially defined groups being the subjects of different forms of racism in different historical periods.

Paul Beatty became the first American author to win the prestigious 2016 Man Booker prize for fiction. Beatty tackles the Post-racial America and themes such as slavery, police violence, gangs and racial discrimination in his fourth novel, *The Sellout*. Many writers are shy away from any discussions of race, especially when they are presented with humor. Beatty is not one of them. The very first sentence of the book sets the tone:

This may be hard to believe, coming from a black man, but I've never stolen anything. Never cheated on my taxes or at cards. Never snuck into the movies or failed to give back the extra change to a drugstore cashier indifferent to the ways of mercantilism and minimum wage expectations. I've never burgled a house. Held up a liquor store. Never boarded a crowded bus or subway car, sat in a seat reserved for the elderly, pulled out my gigantic penis and masturbated to satisfaction with a perverted yet somehow crestfallen, look on my face.”(3)

Beatty presents with irony and satire the excess pervasive in American society. Paul Beatty's novel *The Sellout* is the most perverse novel about race published in Obama's America. Racism appears in different ways and takes different forms throughout the course of the novel. The novel revolves around the unnamed, black narrator who is coming before the Supreme Court on charges of slave-holding and re-instituting segregation. The narrator recounts to the Supreme Court the events that brought him to the present time. The narrator in this novel is an unidentified Me. He is addressed by different names. He is called “Bonbon” by his girlfriend, “Massa” by his slave and “Sellout” by his archrival, a frustrated intellectual named Foy Cheshire. To save Dickens, a declining agricultural city on the outskirts of Los Angeles, Beatty's narrator, a local black farmer named Me, takes to an unusual remedy: slavery. The operation of slavery in the novel functions through two of the characters who become slaves unknowingly. The first one is the narrator himself who has been a victimized object for his father's experiments from his childhood. The other character is Hominy Jenkins. Me enslaves his neighbour Hominy Jenkins, the last surviving member of the Little Rascals, at Jenkin's request.

The novel's narrator is an African-American urban farmer and pot smoker who lives in a small town on the outskirts of Los Angeles. He is brought up by a single father, a sociologist and practitioner in the field of Liberation Psychology. The narrator grows up taking part in psychological studies about race because he was the little case study in his father's quest to unlock the eyes to mental freedom. Conditioning experiments were conducted by the narrator's father on the narrator. These demonstrate the outlook on fatherhood held by the narrator's father. The narrator's father considered his son more a research subject than an actual child. This treatment of son by father depicts the resurgence of narcissism and fascism. There are several instances in the novel in which the protagonist is treated merely as an object. In the first chapter titled

“The Shit You Shovel,” the narrator describes himself as his father’s Anna Freud, his little case study and his father explored with him social science experiments without teaching him how to ride as he was a small child. The narrator had a weird childhood:

When I was seven months,” he tells us, “Pops placed objects like toy police cars, cold cans of Pabst Blue Ribbon, Richard Nixon campaign buttons, and a copy of *The Economist* in my bassinet, but instead of conditioning me with a deafening clang, I learned to be afraid of the presented stimuli because they were accompanied by him taking out the family .38 Special and firing several window-rattling rounds into the ceiling, while shouting, ‘Nigger, go back to Africa!’ loud enough to make himself heard over the quadraphonic console stereo blasting ‘Sweet Home Alabama’ in the living room. (29)

The narrator’s father tied his right hand from back with an assumption that he would grow up to be left-handed, right brained and therefore well-centered. When he was eight years old, his father wanted to test the “bystander- effect” with him. His father reproduced the infamous Kitty Genovese case where she was robbed, raped and stabbed to death in 1964 in the streets of New York. The term “bystander- effect” means that the more people around to provide help, the less likely one is to receive help. His father wanted to place the narrator for Kitty Genovese and, unlike the white community, his father hoped that the black people, being a loving race, will help one another in times of need. In order to prove the black people as loving, the narrator was made to stand in the busiest road in the neighborhood:

He made me stand on the busiest intersection in the neighborhood, dollar bills bursting from my pockets, the latest and shiniest electronic gadgetry jammed into my ear canals, a hip-hop heavy gold chain hanging from my neck, and, explicably, a set of custom made carpeted Honda Civic floor mats draped over my forearm like a waiter’s towel, and as tears streamed from my eyes, my own father mugged me. He beat me down in front of a throng of bystanders who didn’t stand by for long. The mugging wasn’t two punches to the face old when the people came, not to my aid, but to my father’s. Assisting him in my ass kicking, they happily joined in with flying elbows and television wrestling throws. (30)

His father then realized that his notion was not true and he described his experiment as “bandwagon effect.” For him it was a failure experiment and his notion about black people as loving people got wrong. His experiment does not yield results as expected. Bonbon serves as the test subject for his father’s cold-hearted experiments with various racial stimuli. Some of these experiments are meant to condition the narrator to the harsh realities of racial prejudice whereas in other experiments the narrator is used as a guinea pig to test the current behavioural theories. For example, Daddy wears a Ronald Reagan Halloween mask and gives his son electric shocks to demonstrate white authority. He is told that no creature like Batman will come and rescue him and his clan. The narrator is not given any chance to read one comic book he has ever owned named *Batman, Spectacular Secrets of the Batcave Revealed* because such characters are considered mere illusions.

In another instance the narrator's father tries to reproduce Drs. Kenneth and Mamie Clark's study of color consciousness in black children using white and black dolls. Both the psychologists have designed and conducted a series of experiments known colloquially as the "doll tests" to study the psychological effects of segregation on African- American children. Clarks have used four dolls, identical except for colour, to test children's racial perceptions. Their subjects are children between the age of three to seven and they are asked to identify both the race of the dolls and which colour doll they prefer. A majority of the children have preferred the white doll and assigned positive characteristics to it. Clarks, therefore, conclude that prejudice, discrimination and segregation have created a feeling of inferiority among African-American children and damaged their self-esteem.

Unlike Drs Kenneth and Maime Clark's experiment, Me's father's version is much more revolutionary and modern. His father has placed two decorative dollscapes in front of him and asked him "With, whom, with what social- cultural subtext are you down with, son?" (34) Dollscape I features Ken and Malibu Barbie who are dressed in bathing suits and the dollscapeII features Martin Luther King, Jr., Malcom X, Harriet Tubman and a brown- skinned, egg shaped weeble toy. The narrator is asked to choose between the two dollscapes. He scoffs, "what are these, inaction figures?" after picking up dollscape II. The narrator tells that he likes Ken and Barbie because the white people get better accessories and have good look. This observation shows that even with social conditioning it is impossible to completely bury the ways we are taught to value ourselves. This is a fact worthy of careful consideration rather than a quick joke.

Me describes the place where he was born and raised thus: "You know when you've entered the Farms, because the city sidewalks, along with your rims, car stereo, nerve and progressive voting record, will have vanished into air thick with smell of cow manure and, if the wind is blowing the right direction- good weed"(28).After his father's death at the hands of the LAPD for a minor traffic infraction, Me uses the money that has been awarded to him in a wrongful-death settlement to pull his father's farmland property in Dickens out of foreclosure. Fast-forward five years, and widespread political corruption has led to the erasure of Dickens. Dickens is a falling place, a place once dominated by strict segregation policies, which America would soon be wipe off the map rather than rehabilitate. Not even the existence of a black president can steer Dickens' forsaken denizens onto a promising path; the remnants of racial inequality remain embedded in the community. Disappearance of Dickens from the map of America is considered as the evidence of the emergence and strengthening of neo-colonialism/ neo imperialism.

Since the narrator's father sees racism all around him, he decides to home school his son rather than having him attend white run public schools. Despite his father's arguments about racism, the narrator believes that there is no real widespread racism anymore. Not taking advantage of opportunity is the only thing holding back black people. The narrator himself has experienced direct racism once. At a white- run gas station, the narrator requests to use the restroom, but he is told that he has to purchase something first. The narrator decides to purchase a Coke. He is charged the "black" price of \$ 1.50 rather than the regular price of seven cents. Instead of giving in, the narrator runs down the block to use the bathroom.

The narrator's dad takes him to the regular meetings of the Dum Dum Donut Intellectuals, held in a local doughnut shop, meetings that are a gift to an author primed to send up the pretensions of some black intellectuals. It is a collection of "star-struck, middle-class black out- of- towners and academics" (93). The narrator's father recognizes that the donut shop is the one place in Dickens where niggers know how to act because every citizen could experience common togetherness. They discuss about racial disparity. His dad never gets around writing the best-selling memoir he hopes to write, which he considers calling "I'm Ai'ight. You're Ai'ight"(51). In Dickens, the residents are left to fend for themselves. Me's father was once the beacon of the community and was described as the "nigger whisperer." He was the negotiator called in to talk the neighbors off a ledge whenever any of them "done lost they ... mind." After his death, the neighborhood looks to Me to fill in his father's shoes.

Hominy Jenkins is another character through which Beatty analyses the concept of slavery in his novel. Beatty has also brought out a TV series named "The Little Rascals" which he used to watch during his childhood days. Most of the episodes were shot in his neighborhood. In the series there is always a black male figure who is the butt of 90 percent of the jokes, but he is the only smart person and the most intriguing kind of the leader. The series is racist and Beatty comes up with the idea of making things even more racist than they actually are. For that he introduces the character Hominy Jenkins in the novel. Through Hominy different race issues are examined. For one is the tradition minstrelsy, as well all know and recognize it as racist. However it is demonstrated through Hominy that he was very serious and proud of his acting. Actors who played racist roles should not be scorn for their roles they played but should be celebrated for working in a racist industry like entertainment. *The Sellout* is driven by a quest for the banned most racist episodes of the 'Our Gang' series, the ones that have never been shown on television. When these episodes are found, they prove to be no worse than the others: "The racism is rampant as usual, but no more virulent than a day trip to the Arizona state legislature" (208).

The move to pretend that Dickens no longer exists breaks the heart of Hominy Jenkins because he is Dickens's most famous resident. With the town's dissolution, he fears that he will no longer get any visits from fans. This thought makes him suicidal distraught. He ends up begging the narrator to keep him as a slave. Hominy involuntarily becomes Bonbon's slave. Bonbon is always trying to free him, but Hominy refuses freedom for most part of the novel. Hominy is a kind of inspiration for him in the community because he is also broken hearted by the loss of the City of Dickens. Hominy, the sole surviving member of the "Little Rascals", has decided that he wants to become the slave of the narrator. The narrator agrees to take Hominy as a slave because he cannot shake Hominy's determination. He is the only famous person in the community and hence the people actually occasionally come to Dickens looking for Hominy. He is despondent on and beaten down by a lifetime of humiliating roles in Hollywood- Stable Boy, Paper Boy, Shoeshine Boy, Errand Boy. He yearns "to fell relevant" again. Even though the narrator frees Hominy Jenkins, he is not ready to get away from the narrator:

Hominy, you're not a slave and I'm definitely not your master."
"Massa," he said, the smile evaporating from his face, and shaking his head

in that pitiable way people who you think you're better than do when they catch you thinking that you're better than them, "sometimes we just have to accept who we are and act accordingly. I'm a slave. That's who I am. It's the role I was born to play. A slave who just also happens to be an actor. But being Black ain't method acting. Lee Strasberg could teach you how to be a tree, but he couldn't teach you how to be a nigger. This is the ultimate nexus between craft and purpose, and we don't be discussing this again. I'm your nigger for life and that's it (77).

Hominy proceeds to address Me as "Massa", demands to be slashed by whips, and begins "donning a shiny pair of emerald green and pink silks, holding a gas lamp at arm's length, and posing in my front yard as a life-size lawn jockey" (81). Jenkins constantly asks Me to beat him and he even says that it is only through this act he can be made happy. He demands Me that: "Then beat me. Beat me to within an inch of my worthless black life. Beat me, but don't kill me, massa. Beat me just enough so that I can feel what I'm missing" (78). The narrator in turn asks Hominy whether there is something that would make him happy and he replies to this as "Bring back Dickens." (78)

The two starts a movement to bring Dickens back, erecting renegade road signs, putting up segregation signs all over the place and an ad-hoc painted border around the town. They institute segregation in the community. The most pervasive form of discrimination occurs in the context of ordinary, daily interactions on the street, in work, in stores, in classrooms. This is often very difficult for an outside observer to detect, but it can be acutely felt by a person subjected to the discrimination. More than half a century after the end of legal segregation, the schools in many American cities remain sharply segregated, largely as a by-product of extreme residential segregation. This is particularly an issue in large American cities where the confluence of race and poverty means that inner city schools typically have very high concentrations of poor minority students compared to suburban schools. It is not just slavery Me and Hominy reintroduce to Dickens, it is also segregation. It appears fragmentary, first on a city bus, and then at the local middle school. He segregates the school, which is kind of all black and all Latino. He weeds the schools called Chaff Elementary. He does some fairly ingenious ways of racially segregating an already segregated community, and the school systems and all other things. He calls it localized apartheid. Me grows more ambitious, posting "priority seating for whites" signs on the towns public buses, "no whites allowed" or "coloured only" signs in storefront windows, a "white and non-talkers only" sign on the floor level of a movie theatre and in the balcony, "black, latinos and the hearing impaired." These segregation policies are to be discussed in detail to analyze the segregation as a main weapon for eradicating racism.

Beatty's characters do more than acknowledge their racism or our racism. They revel in it. Racism becomes a path to honesty and even self-knowledge. It is an improvement on the current status quo, at least better than the denial of racism that pervades our culture and our institutions. *The Sellout* tries to make sense of a time in which acts of racism are not as taboo as the acknowledgement that no Americans are actually colorblind. A strange and terrible thing happens to both Hominy and Me when they re-enact slavery. They start to feel free. *The Sellout* is a comic masterpiece

and is one of the honest reflections on race and racial identity in America written by an author who truly understands what it means to talk about the history of the country. Beatty, like his narrator, manages to discriminate against every race at the same time. Each ethnic and identity group is held up to ridicule, the stereotypes are taken to absurdist extremes.

The Sellout succeeds in presenting a vivid alternative to this type of collective dithering about America's institutional racism. Bonbon is like the curator of a museum of racist stereotypes who goes crazy, tosses all his exhibits out on the sidewalk and offers guided tours of the broken pieces. In Beatty's California town, every era of racism in American history lives on. Beatty's prose is deranged, though never fully able to suppress an undertow of profound pain. "I've whispered 'Racism' in a post-racial world," (262) says Me. He is punished for it; he is dragged to the nation's capital to defend himself before the nation's highest court. But he does not regret anything. By mocking his own powerlessness, Me empowers himself. He saves Dickens, his homeland and thereby restores his pride.

The Sellout is a comic masterpiece, but it is much more than that. It is one of the smartest and most honest reflections on race and racial identity in America for a very long time. It is written by an author who truly understands what it means to talk about the history of the country: "That's the problem with history, we like to think it's a book that we can turn the page and move...on," the narrator muses. But history isn't the paper it's printed on. Its memory and memory is time, emotions, and song. History is the things that stay with you" (115).

The novel nudges us to understand and then conveniently forget that while black Americans have always been watched, imitated and disciplined, we have rarely been loved or cared for or fairly treated by those watching. Our communication, like the communication between black characters in *The Sellout*, will always be incredibly nuanced, comically basic and ultimately private precisely because we have always been under surveillance by a nation obsessed with watching and listening but wholly unable to see or really hear us. The novel firmly situates itself between thick anti-blackness and communal black innovation.

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