

THE SENSIBLE REPRESENTATION OF AN IDENTITY ELEVATION

IN MARGARET ATWOOD'S *CAT'S EYE*

A Project submitted to

St. Mary's College (Autonomous)

Thoothukudi

affiliated to

MANONMANIAM SUNDARANAR UNIVERSITY

in partial fulfilment of the requirements

for the award of the Degree of

BACHELOR OF ARTS IN ENGLISH

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DECLARATION

We hereby declare that the project entitled "The Sensible Representation of an Identity Elevation in Margaret Atwood's *Cat's Eye*" submitted to St. Mary's College (Autonomous), Thoothukudi, affiliated to Manonmaniam Sundaranar University for the Degree of Bachelor of Arts in English, is our genuine effort and that, it has not previously formed the basis for the award of any degree, diploma or similar.

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PREFACE

The project entitled **Sensible Representation of Character Elevation in Margaret Atwood's *Cat's Eye*** ensembles the life cycle of the ambitious character who deals with grief of an ill-mannered environment.

The first chapter **Introduction** deals with the biographical details of Margaret Atwood. It throws light on her works and establishes Margaret Atwood as the greatest novelist of Canada.

The second chapter **Plot and Character** deals with the plot and characters of the novel and all the aspects which affects Elaine's life.

The third chapter **Female Identity Construction** deals with the sufferings faced by Elaine and the quest and construction of her identity.

The fourth chapter **Survival of an Artist** depicts Margaret Atwood's rich thematic design and analysis of normalization struggles and the survival of an artist.

The fifth chapter **Summation** sums up all the important perspectives that are dealt within the preceding chapters and justifies the title.

The researcher has followed the guidelines prescribed by MLA Handbook (Seventh Edition) for the preparation of the project.

CHAPTER ONE

Introduction

Literature is an embodiment of written works of a culture, language, people or a period of time. Literature is a creative writing of artistic value. The eleventh edition of Merriam Webster's Collegiate Dictionary considers literature to be "Writings having excellence of form of expressing ideas of permanent or universal interest" (25). Its purpose is to enlighten, to protest, to challenge, to educate, inform, comfort, confront, express and even to heal in some culture. It is a tool to yield entertainment, education, commands, ideas and suggestions. Literature teaches us how to live. It is a storehouse of all knowledge and wisdom.

Canadian literature is relatively new. The word "Canada" is believed to have originated from two Spanish words "aca" and "nada", which means nothing here. This notion of absence in the name has been a haunting presence in Canada throughout its socio-cultural history. Despite such an absence, Canada has bewildering variety of literatures.

Although Canadian writing began as an imitative colonial literature, it has a steady development its own national characteristics. From colonial times onwards, European Canadians were divided into two distinct populations. French speaking and English speaking, although many people were bilingual, the unison of these two groups, coupled with large numbers of immigrants who spoke other languages proved to be divisive in any progress towards a single national literature. Canadian literature may be divided into parts, based on their separate roots and origins: the one is from the cultural and literature from France; the other from Britain. Each is written in the language of its culture. However, collectively, it has become distinctly Canadian.

Canadian literature whether written in English or French exhibits three main parts of Canadian experience. First, Canadian writers often emphasize the climatic effects on the life and

work of their people. Second limits of the settled land appear frequently in its literature. Third, Canada's position in the world impacts many Canadian writers.

In the year that followed the Second World War and in the post war of 1960s, the Canadian women began to assert their feminine sensibility and their oppositions to the patriarchal system. As pointed in *Margaret Atwood: A Jewel in Canadian writing*, "The quest for definition of a Canadian identity became a national obsession, particularly after the Second World War" (2). The woman movement in 1960s served as catalyst and brought about a great awareness and strengthened their quest for cultural identity. The second half of the 20th century witnessed swift cultural evolution and social transformation to media communication.

Some Canadian novels revolve around the theme of the search for self identity and need to justify one's existence. The most common hero of Canadian literature is an ordinary person who overcomes challenges. Another variant theme involves a conflict between urban and rural culture. It is the literature of every nation is influenced by its socio-political contexts. It took an altogether new form with the emergence of women novelists like Margaret Atwood, Mice Munro, Norman Levine who have made significant contributions to the growth and development of Canadian literature.

Margaret Eleanor Atwood is a novelist, poet, critic and pioneer of Canadian women writer. She was born in Ottawa to Carl Atwood and Margaret Dorothy Killam on November 18, 1939 at Ottawa General Hospital, Canada. In 1959, she graduated from the Leaside High School with an English award, a university - entrance scholarship, and an award for good citizens. Having won the Woodrow Wilson Fellowship, she became a graduate student at Radcliffe College, Cambridge, Massachusetts, from where she received her master degrees in Arts in 1962. She has held a variety of academic posts and has been writer-in-residence at

numerous Canadian and American universities. Since 1961, she has published 18 books of poetry, 18 novels, 11 books of non-fiction, nine collection of short fiction, eight children's books and two graphic novels, as well as a number of small press editions of both poetry and fiction. A number of her works have been adapted for film and television which increases her exposure.

In 1968, Atwood married Jim Polk, an American writer, they divorced in 1973. She formed a relationship with fellow novelist Graeme Gibson soon afterward and Eleanor Jess Atwood Gibson was born in 1976. The family returned to Toronto in 1980. Atwood and Gibson were together until September 18, 2019, when Gibson died after suffering from Dementia.

Atwood's recognition as a versatile writer becomes clear based on her fiction and non-fiction. Her novel creates strong often enigmatic, women characters and excels in telling open ended stories, while dissecting contemporary urban life and sexual politics. A close study of her novel reveals that their focus is so much on the inner world of feeling and sensibility that impacts the feminist movements. Atwood's novel moves steadily towards the discovery of the self, the landscape across which the journey takes place can neither be geographical or cultural but the interior landscape which transcends all local, regional, nationalistic, or cultural concerns. Her novels are lyrical than documentary and more psychological than sociological.

A plethora of Atwood's work seems significantly tied to Eco feminism, which is a brand of feminism that draws on the concept of gender to investigate the relationships between human world and the natural world. Atwood's childhood as the daughter of an entomologist, living deep within the backwoods of northern Quebec may also explain the imagery of nature within her poetry. In her poem *She Considers Evading Him*, Atwood compares women's identities to nature, their flexibility and malleability in a patriarchal world, where both women and nature

have to alter themselves in order to be acceptable to men. In the novel *Surfacing*, the famous lines “ I am not an animal or a tree, I am the thing in which the trees and animals move and grow, I am a place” (125) play out as the nameless protagonist’s search for her father, and also search for her inner-self, and is indicated through her gradual submersion into nature. Likewise, in most of her works, Atwood splices together the narratives of women and other elements of nature, such as flora and fauna, through the concept of the absent referent. Her characters and language reflect on violence and destruction that consumerism, unbridled abuse of technology and the avarice for profit bring about on women’s bodies, their autonomy and the environment.

She is the first woman poet to address the empire club of Canada and is also the first Canadian writer to be honored in a cultural exchange program in Soviet Union, which she later declined. In 1981, she became the chairman of the writers’ union of Canada. As a writer, Atwood made her debut at the age of nineteen with *Double Persephone* (1961) a collection of poems. Her first novel *The Edible Woman* appeared in 1969. Presently, she has written eleven novels and is the author of more than twenty five volumes of poetry. Some of her novels are *Surfacing* (1972), *Bodily Harm* (1981), *The Handmaid’s Tale* (1985), *Cat’s Eye* (1989), *The Blind Assassin* (2000) and *Oryx and Crake* (2003). Some of her poetry collections are *The Circle Game* (1964), *Expeditions* (1965), *The Animals in that country*(1968).

Margaret Atwood has received numerous awards for her writing and 14 honorary degrees. She has won the Canadian Booksellers Association Award and Toronto book award for *Cat’s Eye* (1993) Canadian Authors Association Novel of the Year and 1994 Commonwealth Writers Prize (Caribbean and Canada Region, Best Book) and Sunday Times Award for Literary Excellence for *The Robber Bride* (1997). Atwood has also received honorary decorates from several universities such as Cambridge, Oxford Toronto and Montreal. She has also been

awarded the Order of Ontario and the Norwegian Order of Literary Merit and is a member of the Royal Society of Canada.

Atwood is known for her Humanism and her insight into the landscape of the country as well as into the landscape of human mind. She focuses on feminist issues and concerns and examines these through multiple branches. Atwood's protagonists, usually female, are often a kind of every woman character, a weaker member of society. She creates situation for these protagonists who are burdened by the rules and inequalities of their societies. Her creative power is never diminishing and has not a unique talent which is astonishingly versatile and profile, exquisite timing, formidable narrative gift and lyricism enlivened by wit. She has brought Canadian writing to international attention and is widely recognized as one of the first writers working today. Atwood's style in writing is an exact, vivid, witty and often sharply discomforting both in prose and poetry. Atwood's writings are often grotesque, unsparing in gaze at pain and unfair. Atwood is also a talented photographer and watercolorist. Her paintings are very much illustrative of her prose and poetry and she did on occasion, design her own book covers. She is known as 'Octopus' and as a 'Medusa' by critics for her wit and her biting sense of humor.

One of the recurring themes in Atwood's fiction is the search for identity and survival of the self in a society where the public and personal relationship is characterized by alienation, exploration and domination. Her contributions to the theorizing of Canadian identity have garnered attention both in Canada and internationally. Her work has been of interest to feminist literary critics, despite Atwood's unwillingness at times to apply the label feminist to her works. Despite her rejection of the label at time, critics have analyzed the sexual politics, use of myth and fairytale and gendered relationships in her work through the lens of feminism. She has also

stepped her foot in science and speculative fiction. She clarifies the meaning on the difference between these two that science belongs to the things on the books, speculative fiction belongs to the things that takes place on planet Earth.

Other contemporaries are Yann Martel, Emma Donoghue, Alice Munro, Norman Levine. Yann Martel is a Spanish born Canadian author best known for the Man Booker Prize winning novel *Life of Pi*. It has sold more than 12 million copies worldwide and spent more than a year on the Bestseller lists of the New York Times and the Globe and the Mail, among many other best selling lists and won the Golden Globe Award for best original score.

Emma Donoghue is an Irish Canadian playwright literary Historian, novelist and screenwriter. Her 2010 novel *Room* was a finalist for the man booker prize and international bestseller. She always focuses on the relationship and the depth in the bond in all the extreme set of circumstances. Alice Munro is a Canadian short story writer who won the Nobel Prize in Literature in 2013. Munro's work has been described as having revolutionized the architecture of short stories, especially in its tendency to move forward and backward in time. Her stories have been said to embed more than announce, reveal more than parade. Norman Levine is a Canadian short story writer, novelist and poet. He is best remembered for his terse prose. His notable works are *One Way Ticket* (1961), *The Angled Road* (1952), *From a Seaside Town* (1970). he is the editor in Canadian Winter's Tales (1968).

Atwood enjoys a career of remarkable distinction internationally and success not only as the high prolific author of volumes of poetry, novels, literary criticism, short stories, children's book. She is an editor of anthologies as well as author of uncontrolled journalism but also major public figure. Her protagonists are, however, all female, which ties them together and must have

significance. Atwood as a female writer and her protagonists are victimized by patriarchal society. It is imperative to note that Atwood's women in these novels *Surfacing*, *The Handmaid's Tale*, *Cat's Eye* and *The Edible Woman* are able to ameliorate their situations through personal, creative expression.

Atwood's seventh novel *Cat's Eye*, published in 1989 is a fascinating and immensely detailed work that deals with the interaction between adulthood and childhood, as well as a relationship between art, artist and interpretations. As Atwood indicates in the novel,

The cat's eyes are my favorites. If I win a new one I wait I'm by myself.
Then take it out and examine it, turning it over and over in the light. The
Cat's eyes really are like eyes, but not the eyes of cats. They're the eyes of
Something that isn't known but exists anyway; like the green eye of radio;
like the eyes of aliens from a distant planet.(73)

This novel offers an alternative art history which foregrounds women's achievements as successful artists. It also adds a dimension of heroism to woman artist. Neeru Tandon and Anshul Chandra in *Margaret Atwood: A Jewels* says, "*Cat's Eye* deals with the uncomfortable subject of childhood bullying, and the psychological wounds that it inflicts on later stages of life" (160).

Cat's Eye is the story of Elaine Risley, a controversial painter who returns to Toronto, the city of her youth for a retrospective of her art. Engulfed by vivid images of the past, she reminisces about a trio of girls who initiate her into the fierce politics of childhood and its secret world of friendship, longing and betrayal. Elaine must come to terms with her own identity as a daughter, a lover, an artist and a woman but above all she must seek release from her haunting memories. Disturbing, hilarious and compassionate, *Cat's Eye* is a breath-taking novel of a

woman grappling with the tangled knot of her life. The chapter two deals the plot of the identity quest and deep analysis of the characters in the novel *Cat's Eye*.

CHAPTER TWO

Plot and Character

The plot of the novel *Cat's Eye* focuses on the life of Elaine who is trying to cope with her insecurity complexes and personal idiosyncrasies in order to fulfil her search for an independent identity. The plot is woven in such a way so that it doesn't affect the other parts of the novel. *Cat's Eye* recounts the life of Elaine Risley, a female painter, from the moment of her childhood until the present time of her adult life. The timeline of the novel is set in present time and tells the story of Elaine as a middle-aged woman, while the stories of her childhood, adolescence, and early adulthood years are told in flashbacks.

In her childhood, Elaine had settled in Toronto, Canada, with her family after spending a period of time in the wilderness and roads of Canada due to Elaine's father's job as an entomologist. In Toronto, Elaine develops a friendship with girls named Cordelia, Carol, and Grace; a friendship which later turns into bullying. Further along in her adolescence, Elaine gets into a different sort of friendship with Cordelia, although their communication shortly ends when Elaine enters her early adulthood years. Elaine meets Mr. Hrbik and Jon as a young woman; the latter becomes her first husband and also the reason she eventually leaves Toronto, as she and her husband bring their daughter and build their life together in Vancouver. The present tense setting of *Cat's Eye* is focused on Elaine as an adult when she comes back to Toronto to do a retrospective show of her paintings. The analysis begins with a plot construction of the novel which functions as a framework of the novel *Cat's Eye*.

In regard to the representation of antagonist, the character of Cordelia is set in the novel *Cat's Eye*. Atwood creates Cordelia in such a way that understanding the evil woman and the power she inspires is more important than being subjected to an archetype of a patriarchal

ideology that means to inhibit women's power. The plot also shows that recovery and reconstruction as a subject happens when one accepts one's otherness, multiplicity, and incompleteness. Such is the case that happens to Elaine. Once she has dared to look back and review her past from the point of view of an adult, she no longer sees Cordelia as a bully, but as a child. This signifies that Elaine has accepted her multiplicity.

The plot also deals with reasons of Cordelia for bullying Elaine. This shows the concept of the disorganized attachment, and ego-defenses theory. Cordelia is found as a bully and a perpetrator. Such a case happens because of Cordelia's disorganized attachment pattern which is evoked mainly by Cordelia's family and home environment. Cordelia uses her peer group as an outlet to express feelings of being maltreated; she uses ego-defenses such as displacement and the projection. The plot explores the sense of belonging in the novel. This is shown when Elaine has considered Toronto as her home or in other words as a place she belongs to. "Elaine fears detachment from home; thus, she clings to her memories tightly" (49).

The feminine differences of female characters in *Cat's Eye* are also examined in their relation to psychological struggles by using the psychoanalytic approach. Elaine Risley's character shows complexity. There are feminine differences within Elaine herself as well as between her and other female characters; these differences disrupt female stereotypes. Since gender is socially constructed, an individual has an agency by performing gender in accordance to the individual's exploration of roles instead of conforming to stereotypes. In *Cat's Eye*, Elaine does challenge the patriarchal norms by her painting, but Cordelia does not challenge the norms because she does not have an agency in performing her gender roles.

In the introduction of *Cat's Eye*, the characters and settings are introduced. Elaine Risley and her family are first shown on the roads and wilderness of Canada, after World War II. Then,

they move and settle in Toronto. Elaine Risley's childhood refers to the period of time which occurred from the time she was born until she was around ten years old. It took place from the year of 1937 to 1948. She also gets along very well with her brother. She however, then begins to engage more with a new culture as her family moves to Toronto and Elaine attends the Queen Mary Public School. Other characters are introduced which include Carol Campbell and the Campbells, Grace Smeath, Cordelia who ends up bullying her, aided by Grace and Carol, under the disguise that they only want to improve Elaine. As a result, Elaine becomes powerless. She is also anxious, conflicted, and full of fear, to the point that she becomes suicidal.

Afterwards, the rise of *Cat's Eye* consists of several rising actions, which are provoked by an exciting moment. This particular moment is the first time that Elaine gets bullied, which is when she is left on the hole in Cordelia's backyard. This moment propels a series of actions which takes shape of various acts of bullying by her three friends: Cordelia, Grace, and Carol.

The climax comes after the rise. It occurs when Elaine is bullied and left alone on the ravine by Cordelia, Grace, and Carol until she almost freezes to death. One of the traumatizing memories and also the turning point in the novel, Elaine remembered, where she was forced to obey the command of her friend Cordelia to go down to the ravine to take her blue knitted hat. Not only does this scene testify to the cruelty of Cordelia, but it also became the moment where Elaine was forced to face her fears. In addition to Cordelia's cruelty that can be seen when she heartlessly threw Elaine's hat down the ravine, as if she had all the power in the world, Elaine shattered identity and security was symbolized by the color blue that was snatched away from her. She confessed the terror and urgency of retrieving her that "I don't want to go down there. It's forbidden and dangerous; also it's dark and the hillside will be slippery, I might have trouble climbing up again. But there is my hat" (221- 222).

Further along in the novel, the falling actions occur since the ravine incident. Elaine is able to endure the bullying that she experiences at the time, and then she transitions into adolescence and early adulthood by utilizing a certain coping mechanism which is forgetting the bullying. Elaine Risley during her adolescence is a teenage girl who copes with her trauma from the past by forgetting it. She also displays less emotion, a mean streak, a new passion, indifference, a little bit of cruelty, and independence. Yet she cannot truly let go of the past, especially concerning Cordelia and the bullying. Elaine is also passionate about her own dream, being able to figure out that she wants to be a painter by the end of high school. Elaine Risley during her early adulthood is a young woman who is free-spirited and independent. It is shown from her mannerism and thought as she keeps two ongoing love affairs at the same time. Her lovers are her teacher from Life Drawing Class, Mr. Josef Hrbik, and her fellow student named Jon. Elaine paints several pictures of Mrs. Smeath which embody her hatred towards the woman. Meanwhile, problems that she has mostly with her then-husband Jon drives her to be suicidal once more; she attempts suicide by slashing her wrist by a knife, believing a voice of a little child urges her. Moments of last suspense occur when Elaine examines her own paintings in retrospect and realizes that she cannot always hold on to her past.

Finally, in the catastrophe part of *Cat's Eye*, Elaine lets go of her past of Cordelia and the bullying by going to the bridge over the ravine. Coming back to Toronto triggers all the bad memories that Elaine has with her hometown. She keeps comparing Toronto from her childhood with the present day Toronto. Afterwards, she acknowledges that all this time in her life she has always been trapped with her past, a never-ending battle with herself who is always growing older and with Cordelia who stays in her facet as a bully in Elaine's unconscious mind forever. As a result, Elaine is able to let go of her past and of Cordelia thoroughly. This act of letting go

ultimately makes her feel sad of a future that she could never have with Cordelia, because Cordelia is both her bully and her best friend. Elaine takes her daughter, Sarah, to Vancouver. She rebuilds her life there with her second husband, Ben. After that, she comes back to Vancouver to continue her life.

Atwood has created people and not characters. As Atwood is a feminist, she has written this novel with her female protagonist Elaine Risley. This novel is developed with a multiple characters which revolve around the central figure of Elaine Risley and it is written in a retrospective manner. The protagonist and narrator of the novel, Elaine has a strong curiosity about the natural world and is a talented student of biology, but ultimately decides to pursue her career as a painter. When introduced, Elaine is an older woman, about to have the first retrospective showing of her paintings; she spends a lot of time thinking about aging and reflecting on her unconventional childhood. It becomes clear that she has been permanently marked by her relationships with both her family and, all the more deeply, the female friends she had as a young girl - especially Cordelia. Elaine describes her experience of psychological torture when her friends, led by Cordelia, bully her; her desire to feel loved leads her into an experience of victimhood, and she grows deeply insecure due to her friends' incessant taunting. Only her cat's eye marble and the visions she has of the Virgin Mary help her get through these dark times. However, Atwood complicates the narrative, as Elaine forgets the bully in gas she grows older, and ends up exacting cruelty on others. Though she never reaches the level of abuse that she experienced at the hands of Cordelia, her taste for vengeance and inflicting pain complicates a victim narrative. Elaine is prone to secrecy and to quiet; she likes to keep to herself and does not make friends easily. She trails after her older brother Stephen when they are young, but they grow more distant as they grow older. She also has a hard time building relationships

with other women, which troubles her throughout her life; as a child, she says that she always wanted female friends, but that she doesn't understand girls "Most mothers worry when their daughters reach adolescence, but I was the opposite. I relaxed, I sighed with relief. Little girls are cute and small only to adults. To one another they are not cute. They are life-sized." (139) .As an adult, she feels uncomfortable and left out in larger groups of women, which leads to an overall ambivalence in her female relationships. She further hates ideology and dogma, and does not even like to be considered an artist. She is also generally very non-confrontational, preferring to avoid negative memories in favor of moving on—with the exception of her blow outfights with her ex husband Jon, most of Elaine's largest conflicts involve her walking away.

Elaine's best friend and worst enemy, Cordelia is a young girl who moves into the neighborhood while Elaine and her family are away for the summer. At first, Cordelia is seen through Elaine's young eyes as sly, manipulative, and powerful. She's the lynchpin of their friend group, and devises numerous devious plans to control Elaine. She is capricious and charismatic, Cordelia hates following rules. She also loves acting and feels insecure because of her judgmental mother and older sisters, Perdie and Mirrie, who always leave her out. As she ages, Cordelia's life slowly deteriorates; she gets held back early in high school, which puts her in the same year as Elaine. She does poorly in school, fearing dissection in biology and all owing to get pushed around and judged by Elaine. She never goes to college, instead trying and failing to pursue a career as an actor. After that, Elaine loses track of her for a few years and finds her again in a mental hospital, where her parents have had her committed. While Elaine sees her as a diminished and over-medicated version of her previous self, Cordelia manages to spring an escape. Elaine never sees her again. Much of Cordelia lies in paradox and contrast - when she first appears in the novel as a nine year old girl, she seems unambiguously evil. Only over the

course of the novel it becomes clear that she was made that way by an abusive father and by comparison to her older, more impressive sisters. She does evil things but spends the rest of the novel paying for them by losing all of her power, ultimately appearing pitiable and weak rather than manipulative and strong, "This is what I miss, Cordelia: not something that's gone, but something that will never happen. Two old women are giggling over their tea." (498).

Stephen Risley is Elaine's older brother. Rowdy, brave, and a brilliant student of math and science, he initially demonstrates an interest in biology like his father; later, he develops a passion for quantum physics that forms the basis of his career. The older he gets, the more distant he grows from his family. Elaine knows little about his later life, except that he lives in San Francisco, marries a woman named Annette, and continues to work as a quantum physicist. Stephen is also obsessive and somewhat absent minded in his later life. He is ultimately killed on an airplane that has been over taken by terrorists. In the end, none of them fully understood Stephen, though he continued to affect them even after his death.

The next character is Elaine's father, whose name is never shared. He works as an entomologist. He also does not understand either of his children, and doubts Elaine's decision to choose an impractical career as an artist. After Stephen dies, Elaine's father seems to really fade until he dies of natural causes. Elaine's mother, whose name is also never revealed, is more reserved and later in Elaine's life it becomes clear that she knew about Cordelia's bullying but never intervened at the time because she was unsure of what to do. She also does not care much about social norms. Like her husband, Elaine and Stephen's father, she does not believe in an organized religion. After her son and husband dies, she holds out a year longer before passing away from an unknown disease.

Grace Smeath a childhood friend of Elaine, whose family lives nearby. Grace is one year older than Carol and Elaine, and before Cordelia joins their friend circle she leads the group. She is pale and wears glasses. All other clothing comes from the Eaton's catalogue, which indicates that her family is not as wealthy as the other kids Elaine does not pickup on this at first, as she also comes from a low-income background. Grace does not display many independent characteristics outside of her interest in playing school, cutting out photos from magazines, and playing along with Cordelia's cruel games.

Carol Campbell is the first friend that Elaine makes when her family moves to Toronto because she is the only other girl who rides the school bus. Judgmental and delicate, Carol does not like any activities deemed too bold, like playing with insects or lizards or climbing on things. She regards Elaine as exotic at first but does not hesitate to join in tormenting her when Cordelia's games begin.

Jon is Elaine's first husband, who also aspires to be a painter and artist. Unsuccessful in his artistic career, however, he takes on a job designing props for movie sets. He dismisses Elaine's art style as conventional and illustrative. Although he and Elaine marry when she becomes pregnant with Sarah, Jon continues to have affairs. Jon represents a certain kind of young idealism that ends up quenched with the entrance into normal adult life. "What we share, Jon and I, may be a lot like a traffic accident, but we do share it. We are survivors, of each other. We have been shark to one another, but also life boat. That counts for something." (18)

Ben is Elaine's current husband and the father of her daughter Anne. Ben works as a travel agent and can get easy trips for his family. He is portrayed as simple and old fashioned - he meets Elaine at a grocery store, and courts her in an archaic manner. Nevertheless, she loves him, as she represents an attractive sense of simplicity and order. Josef Hrbik, the teacher of

Elaine's Life Drawing class, with whom she eventually has an affair. He is in his thirties at the time, and an emigrant from Hungary, where he allegedly left behind a wife and two daughters. Often referred to as Mr. Hrbik, he seems to make a habit of having relationships with his students, as he also sleeps with Susie. He is melancholic and has a romanticized view of how women should be. Although he appears to have some power over Elaine at the start of their affair, as he chooses her outfits, it is Elaine who walks away from him in the end. He appears to remain hung upon the relationship, as he creates a film about it.

Susie is another student in Elaine's Life Drawing class who also has an affair with Mr. Hrbik. She falls deeply in love with him, but he does not seem to return her affections. She ends up becoming pregnant and has an illegal abortion which nearly kills her—Elaine saves her life by taking her to the hospital. Cordelia's mother is the wife of a wealthy man. She arranges her own flowers and has a cleaning lady. She does seem to like Elaine, in contrast to Mrs. Smeath, but she partially uses her to make Cordelia feel bad in comparison. Her children call her Mummie and keep conspiracies from her, but they do not like to disappoint her.

Miss Stuart is one of the Elaine's teachers, who has a Scottish accent and makes herself tea in the afternoons which she spikes with alcohol. Although she can be strict sometimes, she is the students' favorite teacher. She encourages the students to draw, offering one of Elaine's first introductions to the world of art. Elaine eventually paints Miss Stuart as one of her three muses.

Grace Smeath's mother, a very religious and strict woman whom Elaine detests. Mrs. Smeath is extremely judgmental and narcissistic. She has big bones, and wears steel-rimmed glasses and print house dresses. She smiles, but she never laughs. She also makes it her mission to 'save' Elaine and bring her to church, but she always seems to judge her for coming from a different background and not knowing which hats to wear or whether she should say grace at

dinner. Ultimately, she becomes a symbol of Elaine's rejection of religion and religious convention when she becomes a painter, Elaine paints several portraits of Mrs. Smeath in vengeance for her cruelty and judgmental attitude in Elaine's childhood.

Mr. Banerji is a scientist who stays with Elaine's family for a period during her childhood, as he works with her father. Elaine identifies with him, because he appears anxious and persecuted to her. However, he treats her extremely nice and she later paints him as one of her three muses after he returns to India when the university refuses to hire him. Mrs. Finestein, one of the neighbors when Elaine's family moves to Toronto and the mother of Brian Finestein, whom Elaine briefly baby sits. Mrs. Finestein is a stylish lady who supports and inspires Elaine. She is also the first Jewish person Elaine meets. As one of the first adults outside of Elaine's direct family who seems to respect her and treat her kindly, Elaine loves and admires Mrs. Finestein. Although Mrs. Finestein does judge Elaine's adult fashion choices of all black, they continue to have a positive relationship and Elaine paints her as one of her three muses.

The minor Characters in this novel include Mrs. Campbell, Carol's mother, who dresses in twin sets and sleeps in a different bed from her husband. She wears rubber gloves to wash the dishes, gets her hair done at a salon, and likes it when the kids stay out of sight. Mr. Smeath, Grace Smeath's father, who does not seem to take etiquette or religion as seriously as his wife does. His only appearances in the novel involve making jokes at the dinner table that his wife does not react well. Sarah is Elaine's older daughter, whom she has with her first husband Jon. She appears to be more practical than her mother. Anne is Elaine's younger daughter, whom she has with her second husband Ben. She does not appear much in the novel but does seem to have a happier childhood than Elaine did.

The next chapter shows how the construction of female identity gradually develops in Elaine and how she doesn't restrict herself to the social and cultural factors and exposes an identity for herself.

Chapter Three

Female Identity Construction

Female identity is one of the crucial questions of feminist criticism. The greatest challenge a feminist critic faces is expunging an image of female that is promulgated by and highly dependent upon male culture, social conventions and then exploring the truest and most accurate meaning of female identity. Female identity is also an integral part of self-discovery for women, a way of exploring the constituents of the mysterious female 'mechanism'. Many feminist theories that elaborate female identity create a list of identity components, that is, race, class, ethnicity and religion.

In 1963, the American Robert Stoller first formulated a concept of gender identity, which, he refers to one's self-image of belonging to a specific sex. Stoller developed four different concepts; sex, gender, identity and gender role. Stoller's terms were quickly adapted by feminist theory and started to be widely used both in feminist social studies and in feminist criticism. A great leap was led by Simone De Beauvoir on formulating the feminist literary theory in her foundational text *The Second Sex*. This theory consists of describing and analyzing the representation of women's status within literature with the depiction of fictional female characters. Beauvoir demonstrates that the oppression and injustice a woman faces everyday constrain the process of the construction of female identity, and that this restriction is encouraged by social constructs as well as human prejudice. Beauvoir means to destroy the essentialism which claims that women are born 'Feminine', but rather define women to be the product of civilization and social structures as she stresses that womanhood is a social construction and not biologically determined. As Atwood bases her fiction on true political, historical, and

contemporary events, she not only portrays how typically her female protagonist is shaped by her environment, but also how she develops within that environment.

Margaret Atwood visualizes feminism from a different perspective, for her, "Feminism has done many good things for women writers, but surely the most important has been the permission to say the unsaid, to encourage women to claim their full humanity, which means acknowledging the shadows as well as lights" (Chakravarty, 144). Margaret Atwood's most of the novels carry the theme of construction of character identity. Many novels written about the search identity have a linear timeline. The main character seeks out to find himself in contrast to his family and society as whole. This pattern is seen in many other novels such as *A Portrait of the Artist as Young Man* by James Joyce, *Invisible Man* by Ralph Ellison, and Kurt Vonnegut's *Player Piano*. In these novels the main characters are of male gender, they set themselves apart from everyone else and move forward. In contrast, Atwood uses circular return in *Cat's Eye* to help emphasize a woman's need to be defined in relation to others. Through flashbacks in her character's past, Atwood takes us to the depths of the female mind and shows how women need to confront the past to get on with the future.

Roberta White describes in her article "Northern Light" how Atwood smartly weaves together both the elements of fiction and accurate events of her personal life. Thus, asserting that *Cat's Eye* is deemed to be one of the novels relating to her life. Even her portrayal of the protagonist as an art artist conveys in itself Atwood's passion for art. The novel unfolds the accumulation of crises, the repressed torments of childhood, the tortured lifestyle of Elaine's youth and marriage. The subordination of women is explained in *The Second Sex* not only as a social and historical phenomenon, but also from an existentialist perspective. For Elaine, self-acceptance will only come from an exhaustive examination of her often self-deceiving self.

Elaine's source of bad feelings is Cordelia. Her demands upon loyal friends are incredible. Elaine is put into a hole and buried alive under dirt or sent across a nearly frozen ravine to earn Cordelia's admiration. To cleanse herself Elaine occasionally peels off layers of skin. But, as an adult, she gets over Cordelia's taunts which have always hurt her. First, she focuses on the past, and then confronts it because Elaine identifies herself as complicit in Cordelia's games and then she carries guilt into marriage.

Elaine, the novel's protagonist and narrator, visits her home town of Toronto for her art retrospective, she is flooded with memories as she "travels backward in time" (3) to stand up to what has been stifling her identity. She views time as, "Having a shape, something you could see, like a series of liquid transparencies, one laid on top of another. You don't look back time but down through it, like water. Sometimes this comes to the surface, sometimes that, sometimes nothing. Nothing goes away" (3). This becomes apparent through Atwood's haunting flashbacks that devastate her present and witnesses Elaine's whole childhood flashing before her eyes within a time span of several days. Her focus, and the novel's is all on the past, on those images that emerge unexpectedly, repeatedly in the middle of the transformed city, images of the dead, of a lost time, and of Cordelia, her childhood friend and tormentor, her double.

Elaine grows up in a typical family who "lived in so many places it was hard to remember them" (23). During the first eight years of her childhood Elaine is depicted as a boyish girl, spending time at her father's work, the zoology building, and inspecting things through microscopes with her brother Stephen. "We look at earwax, or snot, or dirt from our toes." (41) When they finally settle down and Elaine goes to school, it is hard for her to develop friendships with other girls because she cannot seem to relate to them. Thus her first impression at school is

that of awkwardness and feelings of not belonging, she claims: "I'm not used to girls, or familiar with their customs. I feel awkward around them. I don't know what to say." (54)

Elaine is happy to integrate with her new group of friends, that of "Real girls at last, in the flesh" (54), but soon her behavior sees a complete change. For, it's vital to act apart and differently from whom she attempts to fit in. The need of approval overpowers her and she finds herself caught between society's expectations of what a girl should be and act like, and her own ways of expressing herself. She loses her voice along with her identity by imitating her friends and keeping her own views to herself.

Elaine's silence does not win their approval, the girl taunt, criticize and persecute Elaine and cause her to feel as though she "will burst inward" (168). Without eating much from her plate, Elaine deduces from her father's comment that "wild things are smarter than tame ones" (154), thus she classifies people in her life as either "tame" or "wild", without including herself in this list. She then mentions the turkey at the table exhibiting itself "for what it is, a large dead bird", and that eating its wing is "eating lost flight" (155). Atwood uses this anecdote to accentuate Elaine's situation. She is being tamed by her friends, being silenced and losing her own "flight", because of her unnecessary and "stupid" need of their friendship (154-155).

As she lost her identity in the past, Elaine is also in her present life as a middle-aged painter who must come to terms with her own identity as a daughter, a lover, an artist, and a woman, but above all she must seek release from her haunting memories. This storyline, although less developed, is where Atwood's circular timeline of events begins and ends. Elaine undergoes identity crises in her relationship with her husband as he not only represses her artistic creativity but he is also unfaithful. Thus, she divorces Jon and travels to Vancouver with her daughters Sarah, Elaine rebels against the gender-biased attitude of her husband and rejects to

adapt to the socially approved role of mother and wife. Elaine decided to live an independent life with her daughter. She completely dedicates herself to painting and joins in several women meetings and art shows. Subsequently, Elaine adopts painting as a full-time career and draws a series of painting including 'Falling woman'. Elaine displays the true character of Jon and Josef who are responsible for her victimization. Her next painting "Life Drawing" (325) draws attention to the gender politics-the sexist behavior of male painters and presents the patriarchal ideology of Josef and Jon, the male painters. Elaine's other painting entitled "Unified Field Theory" portrays one of the most disturbing events from her past which describes the winter evening when she fell through the ice into the ravine.

In Elaine's self-portrait entitled *Cat's Eye*, she states that "At a distancethree small figures, dressed in the winter clothing of the girls of forty years ago. They walk forward, their faces shadowed, against a field of snow" (481). It shows the fact that she is still haunted by Cordelia, Carol, and Grace when they abandon her in river. Furthermore, in that picture she articulates her fragmented self since in this portrait; she has painted only half of her face. Thus, *Cat's Eye* is a portrait of Elaine's inner turmoil and it symbolizes her search for identity. Her paintings make her recognize the fact that she is a fragmented self. For Elaine, painting is not only a means of escape but also to conjure people and events from her past to life throughout her paintings and by this time she perceives them differently. Once Elaine returns to Toronto for a retrospective show of her paintings she thinks about Cordelia and expects her to come to that art gallery as she wants to understand why she was tormented, "Really it's Cordelia I expect, Cordelia I want to see. There are things I need to ask her. Not what happened, back then in the time I lost, because now I know that. I need to ask her why" (485). But Cordelia does not come and Elaine is disappointed since so many questions are not answered and Elaine has to accept the

past by herself "I've been prepared for almost anything; expect absence, expect silence" (487). So distraught at not seeing Cordelia and in order to find her way, Elaine had to cross the same bridge whereas a child she had that horrible incident with her. Elaine remembers Cordelia, in a nine-year-old incarnation and realizes that she is no more afraid of Cordelia as she asserts her superiority over Cordelia and says:

I know she's looking at me, the lopsided mouth smiling a little, the face closed and defiant. There is the same shame, the sick feeling in my body, the same feeling in my body, the same knowledge of my own wrongness, awkwardness, weakness; the same wish to be loved; the same loneliness; the same fear. But these are not my own emotions any more. They are Cordelia's; as they always were... I am the older one now; I'm the stronger. (495)

At this time, Elaine comprehends that she is responsible more for her victimization than Cordelia and other girls because she permitted them to dominate her life. She declares that "whatever has happened to me is my fault, the fault of what is wrong with me" (367). Her fear of being without girl friends and her weakness indeed made her an escape goat for Cordelia. Concerning Cordelia, Elaine adopts the strategy of role reversal and becomes the stronger one so as to complete her survival. By the end of the narrative, Elaine has excluded Cordelia's memory from her mind. Thus, by accepting her past and confronting her old traumas, Elaine finds her identity which is completely different from her earlier fragmented identity. In this regard, unlike the male protagonists who separate themselves from earlier experiences, Elaine finds her identity through consciously going back to and accepting her past and the people in it, and embracing herself as she was and is. In this way, Atwood privileges the relational needs of the female protagonist; although Elaine's childhood make it difficult to her to form actual relationships with

other women, her inner concerns reflect a desire for connection rather than separation from others. Her gender identity is also constructed while having affair with her teacher as she performs feminine attributes merely to please him.

An important motif in *Cat's Eye* is the figure of the Virgin Mary. As a child, Risley first encounters the visual representation of the virgin, and the image of being a virgin enters her imagination and plays a role in her tormented childhood, her development as an artist, and her later search for release from haunting memories. As a mature artist, Risley transforms Catholic iconography and theology into a personal vision of redemption. Thus, Elaine is solaced by her personal vision of the Virgin Mary. At her absolute weakest moment, physically and psychologically, the vision provides a turning point. From this moment, Elaine has the courage to withstand the scorn of her friends. Because Elaine was not raised in a religious family, she must discover the symbolic and healing power of the Virgin Mary for herself and learn how to appreciate the value of Christianity. She finds it hard to believe in God since her father is against religion. He believes it is a form of brainwashing that has been responsible for wars, massacres, injustice, and intolerance. Elaine's mother also has a negative view of religion. Elaine becomes familiar with depictions of Virgin only when she happens to pick up a piece of paper in the street, printed by the local Catholic school and thereby she discovers the traditional catholic representation of the Virgin Mary. In that picture, the Virgin wears a dark blue robe and a crown and has a halo. Her red heart is shown outside her chest, with seven arrows piercing it. These arrows represent the seven sorrows of Mary, and in Catholic thought they refer to the trails that Mary endured in her earthly life, including Christ who was lost on the way to Jerusalem, the betrayal of Christ, the Crucifixion, and the entombment. The picture acts a seed for her artistic imagination to grow. Later, the exposed heart of the Virgin becomes a part of the inspiration

history. It takes a series of satirical paintings. Through Mrs. Smeath introduced Elaine to religion, it is negative was through the portrayal "White Gift", where it reappears as the bad heart, she rejects and betrays her only when Elaine was seeking for maternal comfort. "Mrs. Smeath has God all sewed up, she knows that things are his punishments" (214). She interprets Elaine's exclusion as an indication of "It's God's punishment" (213).

This literary depiction of an imaginary work of art uncovers the connection between past and present and it reveals more clearly the role of memory in the construction of selfhood. Thus, Elaine's retrospective allows her to re-view the past relationships that have been important to the first fifty years of her life. The three small figure identified with Elaine's childhood friends and tormentors are Cordelia, Grace Smeath and Carol. It represents a defining moment of her childhood. Only later, on her return to Toronto in middle age, does her quest become urgent. The wound she suffered in childhood still deeply affected her response to life, and she must resolve in her mind why those things happened and find a way of reconciling with Cordelia. When she returns to the bridge she imagines the woman in her purview, as Cordelia, with same lopsided mouth and defiant face. There is the "wrongness, awkwardness, weakness, the same wish to be loved, the same loneliness, the same fear" (495). At some stage, she has become the dominant one, "I am the older one now. I'm the stronger. These are not my own emotions any more. They are Cordelia's; as they always were" (495).

Ironically at the height of her vulnerability, Elaine finds the power to resist as she gains the strength to revisit Cordelia's demons. She gradually transforms from a reticent impotent girl as she relies on her own Virgin Mary for strength and solace. Finally, though, through her art, her retrospective and introspective soul searching, Elaine is able to overcome her anxieties associated with the socialization process, her friendships and the symbols of darkness, the bridge

and the ravine but most importantly she is rescued from the spiritual death of a lifetime sealed in anger and resentment. Cordelia is nothing but a hope to get some sort of relief or closure. At last, she realizes that it leads to more heartache that she could have had a normal relationship with Cordelia. In way, she exposes that gender identity not to be innate but a construction made by the patriarchal society.

The novel illustrates the complexity which encounters the female characters throughout the course of the novel in order to gain an independent identity. The protagonist of the novel *Cat's Eye* Elaine Risley underwent identity crises in her early childhood she lost her self-due to the conservative value of a male-dominated society. It is only by accepting her past memories and confronting her old childhood traumas, Elaine finds her identity. Atwood also proves here that a woman can successfully play the role of a wife, mother, and an artist. She shows that by becoming a successful artist, Elaine disrupts the stereotypical images of women through breaking up the boundaries of a traditionally patriarchal society. The next chapter pictures the survival struggle of an artist in the novel *Cat's Eye*.

Chapter Four

Survival of an Artist

Atwood's novels involve various characters who are all in search of something, whether for answers, equilibrium, freedom, revenge, understanding and fulfilment. In *Cat's Eye*, the main character is in her journey of the quest for identity through flashbacks and retrospective. The protagonist fights with a mythical norm that in America usually defined as white, thin, young, heterosexual, Christian and financially secure. Normalization pertains to a set of rules and standards that expresses the concepts of individualisation and exclusion. The majorities label under these standards for granted and the excluded ones are those who give no heed. The second group is called abnormal. These are three different reactions in society: adaptation, resistance and invention. These reactions are applied in the lives of four girls and their characters' in the novel *Cat's Eye*.

The narrator Elaine, while staying in town, and attending school, she made friends with Cordelia, Carol, and Grace. Elaine married twice and now is quite a prominent artist. All the four of them have gone through rough situations in different periods of their lives that made them respond differently. The rules of normalization are so persuasive and convincing that in a period of history, Nazism existed. Foucault, in his article, "*Space, knowledge, and power*", declares, "This was, of course, an irrationality, but an irrationality that was at the same time, after all, a certain form of rationality" (325).

The first and easiest reaction to the dominating normalization is 'adaptation'. Adaptive people seem wiser and easier to accept the norms rather than fighting back these codes. Like Carol and Grace in *Cat's Eye*. For example, Carol Campbell is the first school girl that made

friend with Elaine, got back home on foot after school. She invited Elaine to her house and there Elaine received the first codes of normality/ abnormality divisions. Taken to Carol's house for the first time, Elaine reflected, "She lets me look at her living room from the doorway, although we are not allowed to go into it. She herself can't go in except to practice the piano" (56). Carol is not allowed to go there and she does not even try it.

Carol shows her closet of clothes and other parts of the house to Elaine in attempt to demonstrate the degree of normality they obtain in their house and family. Nevertheless, when it comes to Elaine and her house and her clothes, Carol gets shocked. It seems that normalization does not impress Elaine and her family. "This is where you sleep? This is where you eat? These are your clothes?" (57). Back to school Carol torments Elaine a second time by telling everybody about their abnormality. Elaine is stigmatized and consequently excluded, as Elaine herself says, "It is as if she's reporting on the antics of some primitive tribe: true, but incredible" (52). Carol is punished physically by her piano teacher and mother and she is dominated by normalizing rules. Likewise, she torments Elaine to gain power and dominate another person. Carol takes away normal code in society for granted and has no objection. She seems to get in no trouble.

The other girl that Elaine meets through Carol is Grace Smeath. On Sundays, Elaine plays with Carol and Grace, through which she comprehends the different atmosphere and rules from those with boys. At first, she feels a bit strange and tries to copy everything, because these codes seem to be considered normality. Grace and Carol adapt the dominant normalization in society; tell lies to each other just to survive, "Carol and Grace look at each other's scrapbook pages and say, "Oh, Yours is so good. Mine's no good. Mine's awful" (62). They say this every time we play the scrapbook game. Their voices are wheedling and false; I can tell they do not mean it, each one thinks her own lady on her own page is good. But it's the thing you have to

say, so I begin to say too" (57). Nevertheless, Elaine cannot get along with such hypocrisy, a rule in society and gets tired soon. As she says, "I find this game tiring- it's the weight, the accumulation of all these objects, these possessions that would have to be taken care of, packed, stuffed into cars, and unpacked" (57). This is one of the first signs of dissimilarity between Elaine and her siblings. They do not find the game boring, tiring or even abnormal; Elaine finds it so. Regarding Carol and Grace, they did not get into a serious problem at school and the narrator does not relate any especial story about them. It sounds like that they have been content with the norms and society. It could be a profitable scheme to pursue the rules and not to ponder over the possibility of another path.

The second practice of reaction to the normalizing codes and forces in society is the mere 'resistance'. At first, they attempt to duplicate and enact the same rules and activities dominant in society. Then they try to resist the codes and endeavor to change, but misled and consequently inept to survive; such as Cordelia in *Cat's Eye*. When Elaine and her family come back from north, she sees a third girl with Grace and Carol that is Cordelia. Elaine describes her as a completely different girl from Grace and Carol, "Both Carol and Grace are stubby- shaped, but this girl is thin without being fragile, lanky, and sinewy" (82). Apart from physical dissimilarities, Cordelia's behavior is also different, "She has a smile like grown- ups, as if she's learned it and is doing it out of politeness. She holds out her hand" (82). Elaine is absolutely startled and bewildered and does not discern how to respond. She also feels shy.

On the other hand, Cordelia is measuring everything, particularly Elaine's parents and their appearances. Elaine feels the gaze that is the artifact of societal rules and codes. Cordelia lives in a two-storey house and has two older sisters. In fact, it is through Cordelia that Elaine apprehends her family is not rich. Cordelia delivers a lot of normality codes to Elaine so badly

that even during her adulthood Elaine remembers Cordelia and her sentences recurrently and interminable. As a child, Cordelia is distressed and subjugated in her house. She reflects the same codes of oppressions and she implements them on Elaine. In the scene, talking about her sisters, Cordelia says that they are gifted and when was asked about herself, "I ask Cordelia if she is gifted, but she puts her tongue in the corner of her mouth and turns away, as if she's concentrating on something else" (85).

The sisters can adapt the normal society without disappointing Mammie; nevertheless, Cordelia is less capable of this. When Mammie gets disappointed in Cordelia, father is the one that will be called in to it. Elaine just recollects the yelling of a charming father who is indeed the executor of social norms and punishments. Thus, Cordelia turns to be a tormentor and finds a target in Elaine. The worst part of it is the one that Cordelia forces Elaine to go down into the ravine.

The reflections of having resistant character is shown from the time that Cordelia starts going to high school. She is expelled from school for despising the dominant rules and codes of respect- though slightly mentioned in the novel- for drawing penis on bat. Her style of clothing is largely different and her sisters comment about it to her. She is searching for freedom, though vainly. According to Elaine, as the narrator, Cordelia commences to behave weirdly, "she loses things, such as combs and also her French homework. She laughs raucously in the halls...she takes up smoking and gets caught doing it in the girls' washroom" (244). Cordelia keeps resisting the dominant rules and codes and simultaneously failing more and more tests. She has trouble focusing on things and finally changes high school. After a while Elaine sees, "her hair is lusterless, the flesh of her face pasty. She's gained a lot of weight, bloated and watery" (302). She is wretched, pathetic, and reluctant to do anything even when Elaine requires her.

After all of these fluctuations, she runs away from home, tries pills and ends up with nuthatch as Elaine calls it. As a child, she rejected the rules and codes of normality but is not creative or artist enough to originate a comprehensive different Cordelia. Subsequently, she is stuck in the doctors' hands - the executors of codes of normality. So does the narrator and the main character in the *Cat's Eye*, Elaine Risley. An innocent girl, grown up in nature and wilderness is suddenly exposed to the society of other children. These children, grown up in culture and civilization, have social codes of behavior and cruelties. Grace, Carol, and Cordelia bully her all the time and boss over her. From the beginning, she is considered the abnormal, regarding the mode of family life that she has. Her mother teaches her and her brother at home and they attend school for a short period. However, other people have unwavering house and school. Her friends, the epitomes of society- criticize her signs of abnormality by all means: her manner of eating, taking the sandwich in hand, standing, and even walking.

Initially, Elaine is vulnerable and submissive. As she says, "Cordelia is my friend. She likes me, she wants to help me, and they all do. They are my friends, my girlfriends, my best friends, I have never had any before and I'm terrified of losing them. I want to please" (142), due to the sense of insecurity of being left alone in the rigorously normalizing world, she fancies having some companies and is apt to behave herself in order not to lose them. After a while, she tries to survive through seeing things in a different way as a child and as an adult via her paintings apparently and thus she avoids victimization. Elaine lived eight years in the woods with her only brother as a playmate. She did not have any pre-suppositions of the world of the girls and their rules of games. They played homemaker and figures of fashion with various regulations of behavior. She was a ready bait for Cordelia and two other girls, to be oppressed and brutalized for two years.

Cordelia has a very dominating role in Elaine's mind and convinces her to believe many stories; for instance, the river under the bridge that carries dead people's souls. Her behavioral reaction to these sorts of stories is that she began to tear her feet skin. She has a feeling of inadequacy. "I am not normal, I am not like other girls, Cordelia tells me so, but she will help me. Grace and Carol will help me too. It will take hard work and a long time" (140).

One winter evening Cordelia and two other girls made her go into the ravine, under the bridge, and they left her there. She slipped in the freezing water and her feet were numb. Lying emotionless, she imagines the Black Virgin that awakens her and provides her the power to survive. Hallucination becomes a means of survival. After this incident, Elaine gains the power to circumvent and snub these girls and their society of rules. After the ravine incident, Elaine goes back to school and her friends, but this time with an immense change; daring indifference to them. "I keep walking. I feel daring, light headed. They are not my best friends or even my friends. Nothing binds me to them. I am free" (207). Moreover, she keeps blue cat's eye marble as a symbol of power and self confidence; "Sometimes when I have it with me I can see the way it sees. I can see people moving like bright animated dolls, their mouths opening and closing but no real words coming out....I am alive in my eyes only." (151) thus, Elaine gains power to survive through visual understanding and imagination. She finds a way to set free from the entangling network of girl society.

As an adult, Elaine has other types of predicament to deal with. She is portrayed in two relationships; her first lover, Joseph Hrbik and her first husband, Jon. Both of these men are shown as hindrances to her artistic advancement. The first lover wanted to change her to a Pre-Raphaelite woman without knowing the young rebellious Elaine. He desired to normalize her in his own fashion. However, Elaine's experience with Cordelia has taught her to be resisting. As it

is expressed in the novel, "Would you do something for me?" he says, gazing into my eyes. I sway toward him, far away from the earth. Yes would be so easy. "No, I say. This is a surprise to me. I do not know where it has come from, this unexpected and stubborn truthfulness. It sounds rude" (360). On the other hand, her first husband, Jon is very busy with different trendy arts. Nevertheless, Elaine is entangled in the normal vicious circle of womanhood; giving birth to a child, taking care of household chores and having no time for painting. To this condition, also she resists and leaves the impeding unfaithful husband and aspires for a better and more fertile life.

In the normal and normalizing society, a girl like Elaine is forced to obey and act wisely, unless she would be considered an alien. If she wants to remain a stranger and not a diminished person, she will need power. Painting, visual arts, is a good means of retaining power that results to survival. Like the woman in *Blind Assassin*, through writing she reserved the balance of power. Therefore, Elaine Risely in *Cat's Eye* is more capable than the other characters in discovery the resources to generate artworks out of her painful memories and achieves what Atwood calls, 'Creative Non- victimhood.'

Elaine begins to exhibit her normalization and her fighting spirit to fit under the category normality. This is evident through her paintings. In the way of paintings, she speaks feminism. One of the important issues posed in second wave feminism is cynical time in *Cat's Eye*, when Elaine says, "Jon, for instance, would call this illustration. Any picture that's a picture something recognizable is illustration, as far as he's concerned. There is no spontaneous energy in this kind of work, he would say" (383). It indicates that Elaine's paintings points to cynical time. Her painting is illustration. It means that she paints usual and daily conceptions and there is no

creativity in her works. This refers to cynical time which is the characteristic of the second generation of feminism movement.

The novel *Cat's Eye* can be seen as a bildungsroman since it depicts the development and maturation of an artist. As a painter Elaine is seen pouring her energy into her paintings so that they can materialize. "whatever energy they have come out of me; I am what's left over" (482). She starts painting and emerges as a painter who paints for social values. 'Falling women' is her painting which is about men like Josef and Jon who caused women to fall. It shows the innocence of women and male's domination over them. Elaine's series about her mother 'pressure cooker' shows the suffering of women in kitchen. Elaine says that she did this painting soon after her mother died and that it was her way of wanting to bring her mother back to life. Her painting 'Life Drawing' is about the abuse of women by male painters. This painting questions and challenges the gender bias in male art history. In 'Pico Seconds' she draws her parents making lunch outdoors standing on a platform under which are gas pumps emblems.

'Three Muses' depicts the three persons who were kind to Elaine in her childhood namely, Mrs. Finesterin, the Jewish neighbors Mr. Banerji the scientist from India; Miss Stuart, the teacher from Scotland. All the three appear as presenting their gifts of love-an orange, a globe of the world, a slide with spruce budworm eggs. By painting two female muses and one male Elaine deconstructs gender power. She also paints a picture for her brother after his death named 'One Wing'. It is a triptych. It is a statement about men, and the juvenile nature of war. She also paints a series of virgin. The first painting celebrates the power of the virgin and depicts her as a lioness "fierce, alert to danger, wild" (345). The second one is called 'Our Lady of Perpetual Help' humanizes and modernizes the virgin by showing her descending to Earth. The third painting called 'Unified Field Theory' depicts the virgin of lost things. Her painting 'Cat's

Eye' shows the retrieval of the dignity of women's life. It's her 'self-portrait'. Top half is Elaine's face and behind half head, "in the center of the picture, in the empty sky, a pier glass is hanging, convex and encircled by an ornate frame" (481).

Elaine believes in her childhood believes that some objects have great hidden power. Her cat's eye marble is used as a metaphor for the survival. Atwood changes it into a positive symbol by referring to its eyes, which can be seen in darkness. She says it is a portrait of the artist as woman and a survivor. Therefore, comprehending the roles of rules and the impression they have reflected on her life can be considered as a crucial step. Then, she begins to ignore normalizing world and creates a world of herself. However, the other characters are not artists enough to pass these procedures and gain a life worthy of themselves as human beings. They are the mere victims of social normalization. They imitate, dominate and eventually evaporate. The only survivor is Elaine that recovers and reconstructs her subject. Consequently, an artist should possess valor and bravery to see beyond the restraining outlines. The only real life survivals are the human artists.

CHAPTER FIVE

Summation

Canadian literature goes from local humor through an early internationalism, historical romances, stories of provincial and settled life, realism and a new nationalism. It evolved from the Victorian era during its colonial period. Canadian literature is concerned with place and with the development of an effective identifying relationship between self and environs. Canada is a unique, diverse country and it has two home cultures; French and British. It also encountered a number of obstacles in its growth. The spirit of cultural nationalism, assisted by federal support and aid, has greatly facilitated Canadian writing.

Margaret Atwood is the first major novelist of Canada who attempts to focus on the new-woman as self-aware, independent, seeking to evolve an identity of her own. Margaret Atwood in her writing systematically thematizes the personal quest for fulfillment as inextricably involved in a communal quest for cultural identity. In her works, she examined the ways by which people invent convenient versions of them, using stereotypes and conventions of the language and belief to exclude from their consideration whatever is uncertain, unknown or threatening. She is a prominent figure in national and international cultural politics. She is a recipient of many honorary awards. All her writings are noted for its careful craftsmanship and precision of language, which gives a sense of inevitability and a resonance to her words. Among all her Atwood's novels, *Cat's Eye* has become one of the most challenging novels.

Cat's Eye focuses on the issues of women through art, for the first time in history. It exposes male prejudices against women's creativity and talent. This fiction powerfully expresses the feminist ideology of Margaret Atwood. She does not overestimate the problems of women

but holds a mirror to the actual social status of women through Elaine in the novel *Cat's Eye*. She explores complex childhood issues like the difference between boys' and girls' play and the effects of having a brother, and bullying itself.

Cat's Eye is a powerful narrative that shows how every action has a reaction, even though some reactions might not come until much later in life. Seemingly trivial incidents like bullying in school can impact someone's life and cause them emotional distress. Also, the desire to be liked can have devastating consequences for people. Atwood's novel shows that it is better to understand one-self and to make attempts at genuine connection than to posture and connect to others by superficial means, or with superficial agendas. In the case of Elaine and the novel's other characters, these superficial connections are troubling, and can indeed be life-threatening.

Margaret Atwood's *Cat's Eye* (1998) narrates the story of a young girl, Elaine, growing up in the Canadian town of Toronto. Elaine becomes the victim of bullying. Her bullies are her so called friends, Carol, Grace and most and foremost Cordelia. The latter is the one who instigates the bullying in the little group of friends by being seemingly kind, yet at the same time continuously remarking on Elaine's flaws under the pretext of wanting to help her improve. Elaine never stands up to them and by the time she realizes that her so called best friends are also her biggest tormentors and thus she is miserable and defeated. While working on her drawing skills, she enters into an affair with Josef Hrbak. Elaine has also seen her old friend Cordelia again when she finds out Cordelia is in a home for having taken pills. She marries Jon and gives birth to Sarah and returns to Vancouver. Elaine is recognized in the art world. When she finally makes it back to Toronto, she is a veritable star, given by her art.

Cat's Eye chronicles Elaine Kinsley's life from her childhood until her adulthood. Along the course of the novel it is seen that Elaine's character develops. She begins a bullied little girl

in her childhood, a mean but passionate girl in her adolescence, and an independent young woman in her early adulthood, to finally become a woman who struggles to let go of her past in her adulthood. The character development of Elaine Risley is affected by several things which include Toronto as her environment, her experiences with bullying in the hand of Cordelia, the men and women in the society around her, her own paintings, the cat's eye marble, and the Virgin Mary.

Cat's Eye presents Elaine's development in rich complexities. Elaine Risley experiences a character development which is affected by both external and internal factors. She provides various responses accordingly, making her a round character. Her ways of overcoming obstacles in her life are proven to be quite large, as her problems deal with trauma and also suicidal intention and are inspiring. Elaine's character development can serve as an example of how a person's development is susceptible to various surrounding factors.

The novel Cat's Eye characterizes two kinds of women. The first kind of women are those who force her to fit into the society's standards which include Carol Campbell, Grace Smeath, Aunt Milderd and the women at the gatherings in Vancouver. The second kind of women are those who exist alongside Elaine, allowing her to grow and develop by herself which includes Elaine mother, Susie and all the women at the gatherings in Toronto. The women in society around Elaine Risley are considered as external factors to her character development.

It is demonstrated that the perpetual construction of identity and the paradoxical relationship with the past in Cat's Eye is mirrored by Elaine's disorientation as she struggles to integrate the lost aspects of herself. This novel explores meticulously the lives of four young girls. The fact of being scrutinized creates in her a feeling of fear that develops later to ephemeral ideas of suicide. In spite of this, Elaine stays with these girls because a childhood spent with

malicious friends is better than a childhood spent alone, especially for girls. This belief may elucidate Elaine's actions as the girls torment her to the breaking point.

Atwood's depiction of the perversity of high school life is brilliant. She manages to create an ironic stance; she doesn't critique the values and norms of this society but rather projects the absurdities of high school and shows us the adolescent craziness in reaction. It is demonstrated that Atwood in her novel creates a woman character that is forced to reconstruct herself in a more self-reliant and courageous form as she seeks to establish her relationship to the world and the individuals around her. Furthermore, it is argued that in *Cat's Eye*, the images which are considered by a majority to be conventional guidelines for behavior and appearance are reconsidered by the main character to include different discourses and representations.

Atwood is noted for her skillful use of feminist themes in which the female protagonist is victimized by gender politics. The novel is rooted in Canada in the mid-20th century, and includes an exploration of many contemporary cultural elements, including feminism and various modern art movements. Atwood echoes Simone de Beauvoir whose feminism, that later came to be identified as existential feminism, made her rise as a leading figure in the history of feminism. She challenges feminist thinking about gender identities and relations between the sexes and how it affects women's concept of themselves.

This attempt is to shed light on the way Atwood treats the feminism of Elaine. Through the use of flashback technique and juxtaposition she managed to display the sufferings of a teenage girl and a young woman. The feminism Elaine encountered is alien to her, making her feel insecure, strange and threatened since our heroine admires boys and wants to be one in part. Her bias towards males may originate from her traumatic experiences of female relationships throughout her childhood years.

What can be noticeable is the difference between the then Elaine and the now Elaine. The grown Elaine seems to be a very critical, self-aware, and negative person. The tone of her narrative is full of complaints and justifications. While the child Elaine is a very curious, observant, and even a care-free girl, she is certainly not critical. This might be a clue that Elaine's past is holding her back from doing certain things.

Elaine's art had an enormous influence on the development of her personality. Since Elaine seemed to be in perpetual flight, unable to find a sense of contentment or wellbeing, it provided her with an opportunity to revisit her past and reassess her life stories. Moreover, Elaine's art represents the traumatic memories of her unhappy childhood; it helped her decipher fantasies that have perpetuated her emotions. Significantly, her paintings become important mirrors of the past and in many ways symbolize Elaine's ambivalent and often contradictory relationships.

The novel *Cat's Eye*, by Atwood is an attempt to expose male prejudice against women's creativity and talent and shows how art can be used as a weapon against tyranny in all its manifestations. The title *Cat's Eye* is an extended metaphor for survival. Just as cat's eyes glow in the dark, Elaine's art glows in her life. From childhood, the cat's eye marble has been a source of security and selfhood for her. It helps her focus on the victimization of women and then turns over and over in the light of truth through her painting and she emerges as a feminist painter. Elaine as a woman and an artist makes art the possibilities of better and healthy relationships between men and women. With the help of her paintings she advocates human rights of women and gives a clarion call for the destruction of gender-based social system.

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Scientific and Futuristic Representation of the Dystopian Society in

Aldous Huxley's *Brave New World*

A Project submitted to

St. Mary's College (Autonomous)

Thoothukudi

affiliated to

MANONMANIAM SUNDARANAR UNIVERSITY

In partial fulfillment of the requirements

for the award of the Degree of

BACHELOR OF ARTS IN ENGLISH

by

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DECLARATION

We hereby declare that the project entitled **Scientific and Futuristic Representation of the Dystopian Society in Aldous Huxley's Brave New World** submitted to St. Mary's College (Autonomous), Thoothukudi, affiliated to Manonmaniam Sundaranar University for the Degree of Bachelor of Arts, is our genuine effort and that, it has not previously formed the basis for the award of any degree, diploma or seminar.

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Preface

Aldous Huxley occupies an important position among the British novelists. He has successfully delineated contemporary religious, political and social issues through his writings.

This project entitled **Scientific and Futuristic Representation of Dystopian Society in Aldous Huxley's *Brave New World*** encompasses the lives of the people of futuristic world and focuses on the dehumanized state of dystopian society.

The first chapter deals with the biographical details of Aldous Huxley. It throws light on his works and establishes Aldous Huxley as the greatest novelist.

The second chapter focuses on the dystopian world state in the Brave New World and how the society functions.

The third chapter depicts the characters of the novel and their different kinds of psychological approach.

The fourth chapter throws light on dehumanized society in Brave New World with its lack of human traits and values.

The fifth chapter sums up the important perspectives that are dealt within the preceding chapters and justifies the title.

The researcher has followed the guidelines prescribed by MLA Handbook seventh Edition for the preparation of the project.

Chapter One

Introduction

Literature is an art that aims at producing beauty in writings and pleasure in readers. Literature teaches us about life and helps us understand our emotions and values. It goes far beyond mere entertainment. It enriches us deepening our understanding of others, of word and of ourselves. It explores others cultures and benefits. By studying literature, one can get a break from their hectic life. British literature refers to literature associated with the United Kingdom and Channel Islands. This includes literature from England, Northern Ireland, Scotland and Wales. In addition, the story of British literature involves writings in Anglo-Saxon, Anglo-Norman, Cornish, Latin, Manx, Welsh and Ulster Scots.

English literature prevails even before the Norman Conquest. But the standard English literature evolves from the fourteenth century. The literature before Norman Conquest includes the epic *Beowulf* by some Northumbrian poet, Caedmon's three scriptures of paraphrases : one dealing with the creation and the fall; the second dealing with the exodus from Egypt and the third the history of Daniel, Cynewulf's *Dream of the Rood*, *Christ*, *Elene*, *Juliana* and *The Battle of Brunanburh*. Hudson in his *History of English Literature* observes:

The English of fourteenth century grew out of the Anglo-Saxon of the fifth by a regular course of evolution and that nothing occurred at any stage to break its continuity. For this reason, the term Anglo-Saxon is now dropped and 'Old English' used instead. (13)

This is how the standard English Literature evolved. The importance of English Literature is to understand how the contemporary Western World was developed into what it is today.

Aldous Leonard Huxley, English novelist and critic was gifted with an acute and far-ranging intelligence. His works are notable for his wit and pessimistic satire. A brief account of his achievement as a novelist, philosopher, narrator, essayist, short story writer and poet is sufficient enough to establish him as a versatile genius. He produced nearly fifty books- both novels and non-fiction works as well as wide ranging essays and narrative poems.

Aldous Leonard Huxley was born on July 26, 1894, in Godalming, England, into a family of intellectuals. Huxley and his siblings were strongly encouraged to carry on the family tradition of intellectual pursuit. He attended Balliol College at Oxford University, where he completed his studies with high honours in English. While at Oxford, he was introduced to Philip Morrowell, a member of the British parliament, and his wife, Lady Ottoline. Because of his family reputation, Huxley was soon accepted into the Morrowell's circle of friends. He began spending time at Gashington, the Morrowell's country estate, where he met such influential literary figures as Virginia Woolf, T.S. Eliot, H.G. Wells and D.H. Lawrence.

Aldous Huxley pursued a career in science when he was beset with an eye affliction that left him blind for over a year. This condition made the long hours of reading and research that the scientific field required impossible. He never completely recovered, and the course of his life's work was forever changed. His eye problems disqualified him for military service in World War I, a brutal conflict in which many of his contemporaries died. After World War I, Huxley engaged in literary journalism and was the staff of the *Athenaenum*, edited by John Middleton Murray. For the greater part of 1923-1930, he lived in Italy and spent much time with D.H. and Frieda Lawrence. In 1919, he married Maria Nys and they had a child, Matthew Huxley. In 1955, Maria Huxley died of cancer. In 1956, Huxley married Laura Archera, who was also an author, violinist and psychotherapist.

Much of Huxley's later energy was devoted primarily to non-fiction, especially in essays presenting social criticism. His novel *The Perennial Philosophy* (1945), comments that Huxley considered the vital essence of the world's mystical writings. Instead, Huxley's career and personal life turned more and more towards mysticism as he aged, which is one of the points of contention his critics had with him.

During the last ten years of his life, Huxley engaged in experiments, with the hallucinogenic drugs mescaline and LSD, under the supervision of a Physician friend. In his novel *The Doors of Perception* (1954), he wrote about his experience with these drugs. This novel later became popular with members of the counter cultural movement in the United States in the 1960's. Huxley's health was never robust and took several turns for the worse in the early 1960's. He died in Los Angeles home on November 22, 1963. He was buried in Compton, Surrey, England.

In his first novel *Crome Yellow* (1921), Huxley satirises the fads and fashions of the time. It is the story of a house party at Crome, a parodic version of Garsington Manor, home of Lady Ottoline Morrell a house where authors such as Huxley and T.S. Eliot used to gather. *Point Counter Point* (1928) is Huxley's longest novel and notably more complex and serious than his earlier fiction. The title of the novel is a reference to the flow of arguments in a debate and a series of these exchanges tell the story. *The Devils of Loudun* (1952) is a non-fiction novel by Huxley. It is a historical narrative of supposed demonic possession, religious fanaticism, sexual repression and mass hysteria that occurred in 17th century France surrounding unexplained events that took place in the small town of Loudun. *Island* (1962), the final novel by Huxley gives an account of Will Farnaby, a cynical journalist who is shipwrecked on the fictional island of Pala. *Island* is Huxley's Utopian counterpart to his most famous work, the 1932 dystopian novel *Brave New World*. Huxley's other famous

novels *Antic Hay* (1923), *Those Barren Leaves* (1925), *After the Firework* (1930), *Eyeless in Gaza* (1936), *After many a summer* (1939), *Time Must Have a Stop* (1944), *Ape and the Essence* (1948) and *The Genius and the Goddess* (1955) are reveal his mastery in fusing theme and plot.

Huxley was connected to many of the leading literary figures of his time. These artists influenced his work especially D.H. Lawrence, who was a great friend and mentor in his mistrust of intellect and trust in physical instincts. In *Brave New World*, Huxley produced an enduring novel in the science fiction genre, and one of the most brilliant satires in English literature. Although other intellectuals such as H.G. Wells, E.M. Forster, Karel Capek had experimented with science fiction romances as a method of social criticism, Huxley's novel remains a seminal work and a remarkable achievement, which influenced many later writers from George Orwell to Robert Silverberg.

Brave New World is a dystopian novel. The hypothesis of the thesis is Scientific and Futuristic Representation of Dystopian Society in Aldous Huxley's *Brave New World*. Largely set in a futuristic World State, inhabited by genetically modified citizens and an intelligence based social hierarchy, the novel anticipates huge scientific advancements in reproductive technology, sleep learning, psychological manipulation and classical conditioning that are combined to make a dystopian society which is challenged by only a single individual i.e the protagonist of the novel.

The numerous concepts suggested by *Brave New World* have made the novel, a study centre piece for social scientists, teachers and technology mavens and favourite among readers for several generations. The author's lifelong preoccupation with the negative and positive impacts of science and technology on 20th century life expressed forcefully in *Brave New World*. *New York Times* Book Review contributor John Chamberlain found Huxley's

novel, a humourous attack on progressive global thought. In his review he contended that *Brave New World* satirizes “the imminent spiritual trustification of mankind, and has made rowdy and impertinent sport of the World State whose motto shall be “Community, Identity, Stability”.

Brave New World was adapted into a film in 1980 and directed by Burt Brinckerhoff. It was again adapted into a film in 1998 and was directed by Leslie Libman and Larry Williams. Huxley won James Tait Black Memorial Prize for his novel *After Many a Summer Dies the Swan* in 1939. *Brave New World* made a literary reputation with the honour of American Academy of Arts and Letters in 1959. In 1962 he was elected Companion of Literature by the Royal Society of Literature. Other contemporary writers are D.H. Lawrence, T.S. Eliot, Virginia Woolf, C.S. Lewis, Agatha Christie and Rupert Brooke. D.H. Lawrence’s collected works represent, among other things, an extended reflection upon dehumanising effects of modernity and industrialisation. Lawrence explores issues such as sexuality, emotional health, vitality, spontaneity and instinct. His novel *Sons and Lovers* (1913) tells the story of a man so emotionally connected to and influenced by his mother that he is unable to form lasting relationships when he encounters other women. *The Rainbow* (1915) is a controversial novel which tells the story of three generations of the Brangwens, a working class family trying to make sense of lives in British society. His novel *Lady Chatterley’s Lover* (1928) reflects the author’s belief that men and women must overcome the deadening restrictions of industrialized society and follow their natural instincts to passionate love. His other notable novels are *Woman in Love* (1920), *John Thomas* and *Lady Jane* (1927) etc.

T.S. Eliot was a poet, essayist, publisher, playwright and literary and social critic. Born in St. Louis, Missouri, he moved to England in 1914 and settled there. He became a British subject in 1927. His major poem “The Waste Land” (1922) illuminates the

devastating after effects of First World War and this poem is considered as Eliot's masterpiece. *Murder in the Cathedral* (1935) is a verse drama that portrays the assassination of Archbishop Thomas Becket in Canterbury Cathedral in 1170. His other famous poems are "The Love of J. Alfred Prufrock" (1915), "Four Quartets" (1943) etc.

Virginia Woolf was considered as one of the most important modernist 20th century novelists and also a pioneer in the use of stream of consciousness as a narrative device. Her novel *Mrs. Dalloway* (1925) details a day in the life of Clarissa Dalloway, a fictional high society woman in post-First World War England. Her novel *To The Lighthouse* (1927) centres on the Ramsay family and their visits to the Isle of Skye in Scotland between 1910-1920. Her *A Room of One's Own* (1929) is an essay based on two lectures Woolf delivered in 1928 at Newnham College and Girton College at the University of Cambridge. Her other major novels are *Orlando* (1928), *The Waves* (1931) etc.

Clive Staples Lewis was a British writer and lay theologian. He is best known for his fiction and non-fiction Christian apologetics. His novel *The Chronicle of Narnia* (1950-1956) is set in a fictional realm of Narnia, a fantasy world of magic, mythical beast and talking animals. It narrates the adventures of various children who play a central role in the unfolding history of the Narnian world. His novel *The Allegory of Love* (1936) is an exploration of the allegorical treatment of love in the Middle Age and the Renaissance. *The Screwtape Letters* (1942) is a satirical novel and in epistolary style and while it is fictional in format, the plot and characters are used to address Christian theological issues. His other notable novels are *Mere Christianity* (1952), *The Space Trilogy* (1938-1945).

Agatha Christie was a great detective novelist in English. She was appointed a Dame Commander of the Order of the British Empire for her contribution to literature in 1971. Her *Hercule Poirot* (1920-1975) is a fictional Belgian detective novel. Poirot is one of Christie's

most famous and long running characters. *And Then There Were None* (1939) is a mystery novel, described by her as the most difficult of her books to write. *The Mousetrap* (1952) is a murder mystery play. It opened in London's West End. The play has a twist ending, which the audience are traditionally asked not to reveal after leaving the theatre. Her other famous novels are *Miss Marple* (1932), *Murder on the Orient Express* (1934), *The Murder of Roger Ackroyd* (1926), *Death on the Nile* (1937) etc.

Rupert Chawner Brooke was an English poet known for his idealistic war sonnets written during the First World War. The Irish poet W.B. Yeats describes him as 'the handsomest young man in England'. His "The Soldier" (1915) is a sonnet in which Brooke glorifies the England during the First World War. He speaks in the guise of an English soldier as he is leaving home to go to war. The poem represents the patriotic ideals that characterized pre-war England. His "1914 & Other Poems" was published shortly after the death of Rupert Brooke. His five war sonnets caught the spirit of the time with the country yet to feel the full impact of the devastation that war would bring.

Huxley employs a blend of descriptive and narrative style in his novels. Huxley is well-known for dazzling readers with a revolving door of written language that constantly challenges, engages and teases his readers. Christopher Sykes who was an English author wrote in the magazine *Spectator*, "Mr. Huxley's writing remains as compelling and as brilliant as ever". Huxley was deeply interested in exploring unconventional paths to understanding life and the world. His works show his interest in mysticism and drug induced altered states of consciousness. Edward Crashing, the critic found Huxley's narrative technique of average strength but he admired the author's intent and the moral. Crashing in the magazine *Saturday Review of Literature* appreciates: "Mr. Huxley is eloquent in his declaration of an artist's faith in man, and it is his eloquence, bitter in attack, noble in

defense, that when one has closed his book, one remembers”. He satirises the contemporary society, conventional morality and mysticism in his novel *Brave New World*. Aldous Huxley states in *Brave New World Revisited*, “Any culture which in the interest of efficiency or in the name of some political or religious dogma, seeks to standardize the human individual, commits an outrage against man’s biological nature” (11).

The next chapter deals with the dystopian world state where the people of world state live under the control of totalitarian government.

Chapter Two

Dystopian World State

Aldous Huxley's novel *Brave New World* presents a nightmarish vision of a future society. Dystopia is opposite term for utopia which means in a utopian society where things have gone wrong. It examines a futuristic society called the World State that revolves around science and efficiency. *Brave New World* is set in London, England, six hundred years in Huxley's future, it portrays a totalitarian society where freedom, diversity, and conflict have been replaced by efficiency, progress, and harmony. The contrast between our world and that of the inhabitants of Huxley's futuristic society is made especially clear when Huxley introduces us to the Indian reservation in New Mexico, where the 'primitive' culture of the natives has been maintained. Huxley chose London as his main setting because it was his home.

A SQUAT GREY building of only thirty-four storeys. Over the main entrance the words, CENTRAL LONDON HATCHERY AND CONDITIONING CENTER, and, in a shield, the World State's motto COMMUNITY, IDENTITY, STABILITY. (1)

The novel opens in the central London hatchery and conditioning center in the year A.F.632. The Director of hatcheries and conditioning gives a group of students a tour in a factory that produces human beings and conditions them for their predestined roles in the World State. He introduces the caste system thus:

Alpha children were grey. They work much harder than we do, because they're so frightfully clever. I'm really awfully glad I'm beta, because I don't

work hard. And then we are much better than the gammas and deltas. Gammas are stupid. They all wear green, and delta children wear khaki. Oh no, I don't want to play with delta children. And epsilons are still worse. They're so stupid to be able. (22)

The students view the various techniques for producing more babies and watch as the process segregates babies into various castes. The reader is then introduced to the class system of this world, where citizens are sorted as embryos to be of a certain class. The embryos, which exist within tubes and incubators, are provided with differing amounts of chemicals and hormones in order to condition them into predetermined classes. Embryos destined for the higher classes get chemicals to perfect them both physically and mentally, whereas those of the lower classes are altered to be imperfect in those respects. The five castes are Alpha, Beta, Gamma, Delta and Epsilon. These classes, in order from highest to lowest, are Alpha, Beta, Gamma, Delta, and Epsilon. The Alphas are bred to be leaders, and the Epsilons are bred to be menial Labourers, Gamma, Delta and Epsilon undergo the Bokanovsky process. The Alpha and Beta embryos never undergo dividing process. The professor explains the Bokanovsky process to the students. The cloning process is one of the tools the old state uses to implement its guiding motto of "Community, Identity, Stability". Huxley provides a vivid picture of conditioning the children:

The swiftest crawlers were already at their goal. Small hands reached out uncertainly, touched, grasped, unpetalling the transfigured roses, crumpling the illuminated pages of the books. The director waited until all were happily busy. (16)

After the babies are decanted from their bottles, they are conditioned through Neo-Pavlovian conditioning and hypnopaedia. In Neo-Pavlovian conditioning, babies enter a room

filled with books and roses. When the babies approach the books or the roses, alarms and sirens sound, and the babies receive a small electric shock, which frightens them so that when they confront the same items for the second time, they recoil in fear. Introducing the knowledge of technology, Huxley says:

The principle of sleep-teaching, or hypnopaedia, had been discovered. These early experiments, the DHC was saying, were on the wrong track. They thought that hypnopaedia could be made an instrument of intellectual education... (20)

Hypnopaedia teaches babies and children while they are asleep by playing ethical phrases numerous times so that the phrases will become a subconscious part of each person. The artificial process, says the director, aims to make individuals accept and even like ‘their inescapable social destiny’.

The goal of the state is to ensure social stability and the conditioning creates the “community” by segregating each infant into separate classes. This promotes stability by creating a group of workers with state-controlled preferences that promote spending. The underlying principle of the regime is utilitarianism or maximizing the overall happiness of the society. Huxley stated in *Brave New World Revisited* that the only way to create a permanently stable society is for a totalitarian regime to have absolute power. George Orwell as well in his novel *1984*, presents that power is the sole to control the society. “The party seeks power entirely for its own sake. We are not interested in the good of others. We are interested solely in power. Pure power” (332). Margaret Atwood too in her dystopian novel *Handmaid’s Tale* talks about power: “Remember that forgiveness too is a power. To beg for it is a power, and to withhold or bestow it is a power, perhaps the greatest” (109). The regime must ensure that people are happy all the time, be able to control the behaviour of each

individual and ensure that independent thinkers are forbidden from disturbing the social fabric. Huxley creates a society that frowns on individual creativity and that only welcomes those who conform. The Director sums up the history of the conventional world to the students:

‘In brief,’ the Director summed up, ‘the parents were the father and the mother.’ The smut that was really science fell with a crash into the boys’ eye-avoiding silence. ‘Mother’, he repeated loudly, rubbing in the science; and, leaning, back in his chair, ‘These’, he said gravely, ‘are unpleasant facts; I know it. But, then, most historical facts are unpleasant.’ (19)

The World Controller of Western Europe, his Fordship Mustapha Mond appears and gives the students a lecture about the way things used to be. Before the Utopian World order was established, he explains that people used to be parents and have children through live birth. This existence led to dirty homes with families where emotions got in the way of happiness and stability. The first world reformers tried to change things, but the old governments ignored them. War finally ensued, culminating in the use of anthrax bombs. After the so-called Nine Years' War, the world suffered through an economic crisis. “The Nine Years War the great economic collapse. There was a choice between world controlled and destruction” (41). Exhausted by their disastrous living conditions, people finally allowed the world reformers to seize control. The reformers soon eradicated religion, monogamy, and most other individualistic traits, and they stabilized society with the introduction of the caste system and the use of soma.

Bernard Marx is introduced as a short, dark haired Alpha who is believed to have accidentally received a dose of alcohol as a fetus on the assembly line. His co-workers dislike him and talked about him in derogatory tones. Bernard has a crush on Lenina Crowne,

another Alpha, and she informs the reader that he asked her to go with him to the Savage Reservations several weeks earlier. Lenina has been dating Henry Foster for the past several months, but since long-term relationships are discouraged, Fanny is upset that Lenina is having a long relationship with only one man. She quotes “everyone belongs to everyone else” (34). “Turning, with eyes a little saddened by the recollection of Benito’s curly blackness, she saw in a corner the small thin body, the melancholy face of Bernard Marx” (49). She agrees to go with Bernard Marx to the Reservations.

Huxley represents the social necessities for perfect stability within his society. These include the role of consumption, the role of history and the redefinition of religion. The society believes that more consumption means more production of goods, which will increase the number of jobs and keep the society full employed. The interplay between the sexuality and emotions is complex. Huxley realized that monogamy, sex and family ties generate more emotions. The goal is to replace them with pure sexual desire. This combined with baby factories, destroying family life and monogamous relationships. The society believes that the past and the religions are as dangerous and corrupting. Bernard seeks permission from the Director to go to the Savage Reservation:

‘I had the same idea as you,’ the Director was saying. ‘Wanted to have a look at the savages. Got a permit for New Mexico and went there for my summer holiday. With the girl I was having at the moment. She was a Beta-Minus. (83)

Bernard goes to Tomakin, the Director, and gets the Director’s signature to enter the Reservations. The Director tells a story about how he went there twenty-five years earlier with a woman. During a storm, she became lost, and circumstances forced him to leave her there. The Director then realizes he should not have told Bernard this story and defensively begins to yell at him. Bernard leaves unruffled and goes to talk to his good friend Helmholtz

Watson about his meeting with the Director. Helmholtz Watson is an intellectually superior Alpha who has become disillusioned with the society. He is tired of his work, which consists of writing slogans and statements to inspire the people.

Helmholtz indicates that he is searching for a way of expressing something, but he still does not know what. Helmholtz tells Bernard that he has "a feeling that I've got something important to say and the power to say it - only I don't know what it is, and I can't make any use of the power" (59). While he is talking, Bernard becomes afraid that someone is listening to them at the door. He goes to check but finds no one there. Having betrayed his nervousness, Bernard breaks down and tells Helmholtz, "When people are suspicious with you, you start being suspicious with them" (60).

Both Bernard Marx and Helmholtz Watson have deep-seated suspicion of the society that they live in, though they do not know how to put such suspicions into thoughts or words. This impulse towards the rational comes from differences – physical for Bernard, mental for Helmholtz - that disrupt their ability to accept the ordered world around them. Helmholtz pities Bernard because he realizes that neither of them can completely fit into the society. Thus, Huxley makes a statement about creativity, progress, and the ability of powerful authorities to stifle such things, Huxley shows society's abhorrence of rational, independent thought in the mockery of Bernard Marx by his co-workers. Helmholtz Watson also faces the same predicament in the sense that his superiors think he is too good at what he does. This fear prevails in each and every individuality like Helmholtz that ensures the stability of the society because its absence prevents creativity. Since creativity would lead to attempts to reform the society, the World Controllers root out individual creativity whenever possible. Outside, the Director shows the boys hundreds of naked children engaged in sexual play and games like 'Centrifugal Bumble-puppy'. Mustapha Mond, one of the ten World

Controllers, introduces himself to the boys and begins to explain the history of the World State, focusing on the State's successful efforts to remove strong emotions, desires, and human relationships from society. Meanwhile, inside the hatchery, Lenina chats in the bathroom with Fanny Crowne about her relationship with Henry Foster. Fanny chides Lenina for going out with Henry almost exclusively for four months, and Lenina admits she is attracted to the strange, somewhat funny-looking Bernard Marx. In another part of the hatchery, Bernard is enraged when he overhears a conversation between Henry and the Assistant Predestinator about 'having' Lenina.

Bernard flies with Lenina to the Savage Reservations. While there he realizes he left a tap of perfume running in his room, and so he calls Helmholtz Watson to ask him to turn it off. Helmholtz tells him that the Director is about to transfer Bernard to Iceland because Bernard has been acting so antisocial lately. Bernard and Lenina enter the compound and watch the Indians performing a ritualistic dance to ensure a good harvest. A young man named John approaches them and tells them about himself. He was born to a woman named Linda who had been left on the Reservation nearly twenty-five years earlier. John is anxious to learn all about the Utopian world. Linda turns out to be the woman that the Director took to the Reservation and left there. She was unable to leave because she became pregnant with John, and since the Utopian society finds the notion of live birth disgusting, mothers and children become taboo topics.

Society has outcast the Indians for their differences, yet the Indians also make outcasts of others, as exemplified by John the Savage. He is a hybrid, a man who has partial conditioning but who has also learned Indian ways. He does not belong to either culture and can thus evaluate the relative merits of both. He is an entirely sane individual caught in an insane environment with a half-insane mother. Interestingly, although he is of the sanest

characters, his mother describes him as being mad. John also alludes to Shakespeare, whose literature plays a role in the life of John. Then, John laments ‘that damned spot’ on the ground, which is the blood of the sacrificed Indian but which refers to Shakespeare's *Macbeth*. “Out, damned spot! Out, I say!. Here’s the smell of the blood still: all the perfumes of Arabia will not sweeten this little hand” (70). This reference may symbolize the complicity of ‘civilized’ society in the destruction of Indian culture. John's modesty towards Lenina represents a central conflict between the Indian society and the civilized world. John relates all of his emotions to Shakespeare’s depiction of love, as *Romeo and Juliet* is his only point of reference. He identifies Lenina in the role of Juliet indicating his reliance on Shakespeare for his emotional education since Linda was unable to provide him with emotional lessons.

John’s character is revealed more fully in his confrontations with World State culture. His struggle to suppress his desire to touch Lenina demonstrates the moral code that he has internalized from Shakespeare and from the savages on the Reservation. A World State resident would have gone for instant gratification. John finds himself in the unenviable position of living in the World State without World State conditioning. He is attracted to Lenina, but his views on sex are so radically different from hers. The struggle between John’s intense desires and his equally intense self-control is a major facet of his character.

Bernard realizes that John and Linda could save him from a transfer to Iceland. He calls Mustapha Mond and receives approval to bring them back to London. When Bernard finally returns, he has to meet the Director in public. The Director publicly shames him and informs Bernard that he must go to Iceland. Bernard laughs at this and introduces Linda and John. At the disclosure of his past, the Director is so humiliated that he resigns. Bernard becomes an overnight celebrity due to his affiliation with John the savage, whose good looks

and mysterious past make him famous. Revelling in his sudden popularity, Bernard starts to date numerous women and becomes extremely arrogant.

Bernard eventually hosts a party with several prominent guests attending. John refuses to come and meet them, which embarrasses Bernard in front of his guests. The guests leave in a hurry while Bernard struggles to make amends. John is happier afterwards because Bernard must be his friend again. Helmholtz and John become very good friends. Helmholtz has gotten into trouble for writing a piece of poetry about being alone and then reading it to his students. John pulls out his ancient copy of the *Complete Works of Shakespeare* and starts to read. The fiery passion of the language overwhelms Helmholtz, who realizes that this is what he has been trying to write.

Lenina has developed a crush on John the Savage, and she finally decides to see him. After a few minutes, he tells her that he loves her. Lenina is very happy to hear this and strips naked in front of him in order to sleep with him. Immediately taken aback, John becomes extremely angry with her. Crying, 'Strumpet!' he hits her and chases her into the bathroom. Fortunately for Lenina, a phone call interrupts John and he rushes off.

John goes to the hospital where Linda has finally succumbed to taking too much soma. While he tries to visit her, a large group of identical twins arrives for their death conditioning. They notice Linda and comment on how ugly she is. John furiously throws them away from her. He then talks to Linda, who starts asking for Pope, an Indian, she lived with on the Reservation. John wants her to recognize him and so he starts to shake her. She opens her eyes and sees him but at that moment, she chokes and passes away. John blames himself for her death. The young twins again interrupt him, and he silently leaves the room. Huxley demonstrates the danger of soma through the death of Linda:

‘One day the respiratory centre will be paralysed. No more breathing. Finished. And a good thing too. If we could rejuvenate, of course it would be different. But we can’t’. Surprisingly, as everyone thought, John raised objections. ‘But aren’t you shortening her life by giving her so much?’ ‘In one sense yes,’ Dr. Shaw admitted. ‘but in another we’re actually lengthening it’. ‘Soma may make you lose a few years in time’. (134)

When he arrives downstairs, John sees several hundred identical twins waiting in line for their daily ration of soma. The sight of dozens of identical twins in a factory sickens John. With bitter irony, he echoes Shakespeare’s line in *The Tempest* “O brave new world that has such people in it” (97). He passionately thinks that he can change the society and tells them to give up the soma that is poisoning their minds. He grabs the soma rations and starts to throw them away. The Deltas get furious at this and start to attack him. Bernard and Helmholtz receive a phone call telling them to go to the hospital. When they arrive and find John in the middle of a mob, Helmholtz laughs and goes to join him. Bernard stays behind because he fears the consequences. All three men are taken to meet Mustapha Mond who turns out to be an intellectual. He tells Bernard and Helmholtz that they must go to an island where other social outcasts are sent. The island is for people who have become more individualistic in their views and can no longer fit in with the larger society.

John and Mustapha engage in a long debate over why the society must have its current structure. John is upset by the regulation and banning of history, religion, and science. Mustapha tells him that the society’s design maximizes each person's happiness. History, religion, and science only serve to create emotions that destabilize society and thus lead to unhappiness. Mond wants everyone to be in control along with their given freedom. Mond’s this thought coincides with the thought of Margaret Atwood in her novel *Handmaid’s Tale*:

“A rat in a maze is free to go anywhere, as long as it stays inside the maze” (129). In order to ensure perfect stability, each person receives conditioning and learns to ignore things that would lead to instability. The following lines give Huxley’s idea about happiness in the Brave New World:

‘ART, SCIENCE – You seem to have paid a fairly high price for your happiness ,’ said the savage, when they were alone.

‘Anything else?’

‘Well religion of course,’ replied the controller. (203)

John continues protesting. The climax of the novel comes when Mustapha tells John that he is claiming the right to be unhappy. Mustapha then mentions a long list of mankind’s ills and evils. John replies that he claims them all. Mustapha sends Bernard and Helmholtz away to an island, but refuses to allow John to leave. He tells John that he wants to continue the experiment a little longer. John runs away from London to an abandoned lighthouse on the outskirts of the city, where he sets up a small garden and builds bows and arrows. To alleviate his guilty conscience over Linda’s death, John makes a whip and hits himself with it. Some Deltas witness him in self-flagellation, and within three days, reporters show up to interview him. He manages to scare most of them away. However, one man catches John beating himself and films the entire event. Within a day hundreds of helicopters arrive, carrying people who want to see him beat himself. John cannot escape the mall. Lenina and Henry Foster also arrive and when John sees Lenina, he starts to beat her with the whip. The crowd soon begins to chant ‘Orgy-porgy’, a sensual hymn used to generate a feeling of oneness. John loses himself within the crowd and wakes up the next day after taking soma

and engaging in the sensual dance of the hymn. He is overwhelmed with guilt and self-hatred. That evening he is found dead in the lighthouse.

In this novel *Brave New World*, Aldous Huxley provides an imagination of genetically engineered future where life is pain free but meaningless. The government of Brave New World retains control by making its citizens happy and superficially fulfilled that they do not care about this personal freedom. *Brave New World* is also considered a novel of ideas, otherwise known as an apologue. In order to portray the absurdity of the future society's values as well as our contemporary society values, he uses satire, parody, and irony. Aldous Huxley has juxtaposed both ordinary scenes like church services and dates and incorporate behaviour like internal thoughts and dialogue that reveal the twisted and absurd values of the citizens of the future. Many of the future practices can be found in the ideas of the contemporary society practices. So Aldous Huxley led the readers to question the values of contemporary society. For example, people today are taught to value progress and efficiency. However, when taken to the absurd extreme of babies being hatched in bottles for maximum efficiency, the reader realizes that not all progress and efficiency is good. Huxley even satirizes sentimentality by having the citizens of the future sing sentimental songs about 'dear old mom', only they sing a version in which they fondly recall their 'dear old bottle', the one in which they grew as fetuses. Being sentimental about one's origin in a test tube will strike many readers as funny, as well as ironic. Huxley used humour and satire to point out the excess and shallowness of contemporary culture.

The next chapter deals with Huxley's act of characterization in the novel which gives a realistic picture of a futuristic society.

Chapter Three

Characterization

Aldous Huxley's *Brave New World* gives a realistic picture of a futuristic world. This picture is more evident by the characters that take part in the novel. Bernard Marx is the main protagonist in the beginning of the novel and he, an Alpha is a very intelligent man and a specialist in sleep-teaching. He is destined for trouble in this novel just as the Director finishes explaining the World State's successful elimination of desire and its negative effects on citizens. Huxley presents the readers with Bernard's thoughts and his dilemma of the society he lives – he personifies everything the World State has supposedly suppressed in his lovesick, jealous, and angry inner tirade against anyone who would 'have' Lenina, denying him his chance. Bernard is hardly a traditional hero figure, and so he is much valuable to the story and to Huxley. He represents negative, perhaps even self-destructive, human values in a world that is growing increasingly less human.

Bernard does not change, but his fortunes do after he visits the Reservation and discovers John, himself a powerful symbol of humanity. He takes advantage of his new status to indulge in activities he previously criticized publicly but craves personally, particularly sex. Like many critics, Bernard desperately wants to be the very things he criticizes. Huxley may be taking a dig at literary critics of his time, many of whom were characterized as frustrated writers. When John refuses to greet guests at one of Bernard's parties, Bernard's success evaporates. By continuing to criticize the World State while still an active participant in its 'pleasant vices', Bernard shows that he is a hypocrite. John and Helmholtz feel sorry for

him because they agree that the World State needs criticizing, and they seem to understand that he is trapped in a body that is 'unfit' for society. Yet, they have no respect for him because he refuses to acknowledge his own failings.

Lenina sees him merely as an odd but somewhat intriguing man who offers her a distraction from her relationship with Henry Foster. She is happy to use him for her own social ambitions. She remarks: "Bernard's an Alpha-plus. Besides, he asked me to go to one of the Savage Reservations with him. I've always wanted to see a Savage Reservation" (38). But she really cares for John alone. Once he is exiled, Bernard is of little use to the story, so he simply disappears to the island. In exiling Bernard, he is exiling a more 'socially trained' form of desire, one that can work within the confines of the World State. In the end, it is fair to assume that a great deal of John's strength really came from his relationship with Bernard, his 'guide'. However, he is discontented with the society and does not completely accept its values. He hates the casual attitude toward sex, dislikes sports, and prefers to be alone. Some people think Bernard was improperly conditioned – that the chemistry of the womb - like bottle he lived in as a fetus was somehow altered. To quote: "They say somebody made a mistake when he was still in the bottle – thought he was a Gamma and put alcohol into his blood-surrogate. That's why he's so stunted" (39). They point to the fact that Bernard is eight centimeters shorter and considerably thinner than the typical Alpha as evidence that a physical reason exists for his emotional differences. This physical inadequacy makes Bernard self-conscious, and he is particularly uncomfortable around lower-class people, since they remind him that he physically resembles his inferiors.

Bernard is a selfish person, trying to bend the rules of society for his own needs and using other people to boost his own fortune. He vacillates between boasting and self-pity, which annoys his friend Helmholtz Watson. When Bernard discovers the savage, he realizes

that by bringing him back to society, he will be able to get revenge against the Director, who has been threatening him with exile to Iceland. The Director's reputation will be ruined when it is revealed that he is a father. Bernard also realizes that the savage will be the key to his acceptance into society, a sort of plaything that everyone will want to see. Indeed, Bernard brings the savage home, and suddenly everyone wants to meet and spend time with him and the Savage. Bernard tells himself that people like him because of his discovery, unaware that behind their backs they are gossiping about him. He relishes his new popularity with women and gets angry with John for not cooperating with his attempts to show him off. He believes John ruins his chances of finally being accepted. Bernard's popularity is predictably short-lived, and in the end he is indeed exiled to Iceland, which makes him very unhappy.

John, the savage is the central character in *Brave New World* through whom Huxley compares the primitive and civilized societies of the future. He is the son of the Director and Linda, and was born and raised on an Indian reservation in New Mexico after an accident stranded Linda there. John, now twenty, tall, and handsome, was raised in the Indian culture. He has a utopian view of civilization that is based on his mother Linda's tales. He is wild and untamed. He whether in the Indian reservation or the World State, functions as the ultimate outsider.

He has a vast knowledge of Shakespeare because he has learned to read using the only book available to him: *Shakespeare's Complete Works*. Shakespeare greatly influences John, the Savage's perception of the world around him and what it means to be human. Huxley uses Shakespeare as a symbol of the world that the World State has forgotten. John's extensive knowledge of Shakespeare's works enables him to verbalize the complexity of thought he possesses, a complexity which doesn't seem to exist around him either on the Reservation or in the World State. John holds his own against Mustapha Mond, enough to

prompt Mond into conversation rather than exile. John proves too valuable to Mond and to the World State, both as an artifact and a hostage. John's 'Shakespearean' world view also blinds him to the truth, especially about Lenina, who is an endless source of shallow confusion for him. Through this quote Lenina reveals her thought about John:

He had seen, for the first time in his life, the face of a girl. Lenina was smiling at him; such a nice-looking boy, she was thinking, and a really beautiful body. The blood rushed up into young man's face; he dropped his eyes. (101)

John's rejection of the World State values, his inability to define and act on his feelings for Lenina, and even his suicide are all Shakespearean themes. John celebrates humanity and practises introspection in a world in which humanity is for sale and introspection no longer exists. John represents the idea of the Noble Savage: that a person raised in a primitive world, away from western civilization, has a purity of heart that civilized people lack. John, the savage cannot understand why civilized people think that born and raised by parents are an abomination, or why they do not feel sorrowful when confronted with death. He very much loves his mother, and cannot understand why his father rejects him.

John's phrase *Brave New World* takes on an increasingly bitter and ironic tone as he begins to understand just how his adopted home works. His participation in the final orgy and his suicide at the end of the novel could be due to the clash between his essence and the values, the World State forces him to adopt. Whatever the cause, John is far more trapped than Bernard is. After several discussions with Mustapha Mond, he quickly realizes that because his values are completely different from other people's, no place exists for him within civilization.

Mustapha Mond is the controller of world society and an intellectual who secretly indulges his own passion for knowledge, literature, and history, all of which are denied to keep people from questioning the values of the society that has been created for them. Of medium height and with black hair, a hooked nose, large red lips, and piercing dark eyes, Mustapha Mond has a name that is a play on the words 'Must staff a Mond'. He is a friendly and happy fellow, faithful to his job and his vision of a utopian society. He is the most powerful leader of the World State. Aldous Huxley appreciates: "Mustapha Mond! The resident controller for Western Europe! One of the ten world controllers" (28). He explains the history and purpose of the World State and its philosophy to John. Mond is obviously very intelligent, and he is impressed with John's ability to keep up with him. Huxley seems to believe that Mond is fully aware of the flaws in the system, but he believes they are unimportant when compared to the problems the system solves. As an administrator, he enjoys certain 'luxuries' in terms of information, and he apparently has not lost anything to the system.

He enjoys discussing Shakespeare with John the savage, and treats him like a favourite pupil. Formerly a scientist, as a young man he was given the choice of becoming a controller or an exiled dissident, so he chose the former. As the controller, he has free will, but he denies it to others. Mond understands the frustrations of Bernard Marx and Helmholtz Watson, who have trouble accepting all of the restrictions of their carefully controlled lives. For Mond, the ultimate goal for both the individual and society is stability and happiness, and emotions, relationships, and individuality get in the way. By eliminating these 'difficulties', Mond is able to oversee a world that values commerce above all else. His deep belief in the system is apparent in his conversations with John, and in his decision to exile Bernard and Helmholtz. For him, it is the best of all options. In the end, however, Mustapha Mond's

loyalty is to the society rather than to individuals, so he banishes Marx, Watson, and the savage to isolated areas where they cannot influence others.

Henry Foster is a fair-haired, blue-eyed, ruddy-complected scientist in the London Hatchery and a model citizen. He is efficient, pleasant, and cooperative, working hard at his job and spending his leisure time engaging in mindless activities, such as watching movies, playing new forms of golf, and having casual sex. Lenina Crowne has been dating him exclusively for four months, a practice that raises eyebrows because romantic commitments are frowned upon. Henry does not realize that Lenina has been faithful to him and would be upset if he knew because, as Fanny points out to Lenina, he is 'the perfect gentleman'. He expects nice girls to sleep around just as he does. Huxley uses the character of Henry Foster to explain how the Hatchery functions and how average citizens are supposed to behave.

The Director loves to hear himself talk, and, therefore, greatly enjoys giving guided tours of the Hatchery to visiting students, as he does at the beginning of the novel. Like many intelligent Alphas, the Director secretly used to wonder about life outside of the society over which he has so much control. Commenting on the Director's appearance, Huxley says: "Tall and rather thin but upright, the Director advanced into the room. He had a long chin and big, rather prominent teeth just covered, when he was not talking, by his full, floridly curved lips" (2). He once took a trip with a young woman named Linda to the New Mexico Indian reservation to see how the 'primitive' people lived. Once there, Linda who was carrying his child, disappeared. He assumed she was dead and returned without her. The Director tells this story to Bernard, but quickly realizes his revelation is unseemly for a man of his great reputation and returns to acting professionally, even gruffly, with Bernard. When Linda's baby, John the Savage, comes to London as an adult, he faces the Director and calls him father. Everyone reacts as if it were an obscene joke. The Director is horrified and humiliated

at the public revelation that he fathered a child, just like a primitive person. His reputation is irreparably ruined.

A Beta-minus Linda had worked contentedly in the Fertilizing Room until an incident that occurred twenty years earlier while on a date with the Director. They had visited the New Mexican Indian reservation, where she fell, injuring her head. When she regained consciousness, the Director was gone. Pregnant with his child, she was taken in by the Indians, but she never really fit into their world because she had been conditioned to live in civilization. For example, Linda continued to be sexually promiscuous, having sex with other women's mates, because that was the way a proper girl behaved in the Brave New World – the 'Other Place', as she called it. Linda was very embarrassed to give birth to her son, John, and tried to teach him that civilization was superior to life on the reservation. However, she could not explain why it was superior. Because she had not been conditioned to understand the reason behind the way things worked in the other place. She never lost the value she had been conditioned to accept.

When Linda meets Bernard and Lenina, she is anxious but thrilled to return to civilization, but she cannot emotionally handle the return. The embarrassment of being a mother, of being old and fat and no longer physically beautiful, is too much for her, so she chooses to drug herself with soma, eventually dying from an overdose. Describing on the appearance of Linda, Huxley says: "So fat. And all the lines in her face, the flabbiness, the wrinkles. And the sagging cheeks, with those purplish blotches. And the red veins on her nose, the blood shed eyes" (102). Her inability to handle the contrast between the primitive world and the civilized one foreshadows her son John's final decision to commit suicide.

Lenina Crowne like Linda is a beta. She is young and beautiful and has auburn hair and blue eyes; but she suffers from the immune system disorder lupus, which causes skin

lesions. Huxley describes the appearance of Lenina: “The face of a girl whose cheeks were not the colour of chocolate or dog skin, whose hair was auburn and permanently waved, and whose expression was one of benevolent interest” (101). Employed at the Embryo Room of the Hatchery, Lenina is a shallow person, completely accepting the values of her society without question. However, part of her longs to form a lasting relationship with one man, a desire that is considered ugly and dirty in a society that believes promiscuity is healthy. For this reason, while she is attracted to Henry Foster, she chooses to date Bernard Marx too. Bernard is a little unusual because he is discontented, and she finds him attractive in spite of the warnings from her friend Fanny to stay away from him. Henry Foster tells Assistant Predestinator about Lenina: “Oh, she’s a splendid girl. Wonderfully pneumatic. I’m surprised you haven’t had her” (37). When she meets John the savage, she is attracted to him, but she has been taught to look down upon love, passion, and commitment. Unable to escape her conditioning, she fears his attraction to her.

Helmholtz Watson is an Alpha-Plus, a highly intellectual writer and lecturer. He is a powerfully built, broad shouldered man with dark curly hair. Although he is a typical handsome Alpha male, he is, like his friend Bernard Marx, a little different from his peers. Watson is just a bit smarter than he is supposed to be, a fact he has only recently discovered. Watson has a distinguished career as an emotional engineer and writer, penning snappy slogans and simplistic rhymes designed to promote the values of society and pacify people. Huxley comments on the appearance of Helmholtz:

He was a powerfully built man, deep-chested, broad shouldered, massive, and yet quick in his movements, springy and agile. The round strong pillars of his neck supported a beautifully shaped head. His hair was dark and curly. By

profession he was a lecturer at the College of Emotional Engineering and in the intervals of his educational activities, a working Emotional Engineer. (57)

Helmholtz is frustrated by the limitations of his writing and believes that something more meaningful to write must exist. Because of this unconventional desire, he feels like an outsider. He befriends Bernard Marx because he sees in him a similar sense of not belonging, of dissatisfaction, but he is disturbed by Bernard's self – pitying and boastful behaviour. Watson is brilliant, but when the Savage introduces him to Shakespeare's works, he can't completely understand the plays because he is so limited by his conditioning. He accepts his exile to the isolated Falkland Island, hoping that being around other outsiders and living in uncomfortable conditions will inspire his writing.

Both Lenina and Helmholtz provide support to the main characters, but they are not as clearly drawn, and their motivations are relatively unclear. They are important enough, however, to mention due to their relation to the main characters of the novel. Lenina, a vaccinator in the central Hatchery, is a rebel and an object of sexual desire and frustration for both Bernard and John. Although he defies World State culture by 'exclusively' dating Henry Foster, she is intrigued by Bernard, then she becomes obsessed with John, whose 'wildness' reflects the way she would like to be. She serves the story by illustrating the World State's emphasis on sexual promiscuity and by being constantly bewildered by both Bernard and John's ideas.

Helmholtz functions similarly as a symbol of male attitudes in the World State. He is strong, powerful and attractive, yet he secretly loves poetry. He criticizes the World State for being unable to hold his interest, essentially, the exact opposite of Bernard's experience. Helmholtz also relates to John, but not in a positive way. While Helmholtz sees the genius in Shakespeare's poetry, he laughs at the mention of mothers, fathers, and marriage-outdated,

silly concepts in the World State. Like Lenina, Helmholtz is defined by the society that created him, and although they struggle against it, both are destined to remain where they are, unsatisfied.

Like her coworker, Lenina Crowne, Fanny is nineteen – year –old Beta. Fanny is a sensible girl. Though she shares Lenina's last name and is genetically related to her, she is just a friend. Family connections have no meaning in civilization. She is the one who continuously nags Lenina for having a single man almost for four months which is against the norm of the society.

The next chapter deals with the dehumanized society in Brave New World which is the central theme of the novel.

Chapter Four

Dehumanized Society

Dehumanization stands for the loss of one's basic humanity: individuality, emotion and free will that are an outcome of harsh social control and over indulgence in high technology. Dehumanization of society is the central theme in Aldous Huxley's *Brave New World*. The novel depicts a future world united under a single government known as the World State. Huxley creates an anti-utopian world where everybody is happy and citizens never experience pain and never get old. Controllers of the world provide them with super comfort and luxury. However, as one of the controllers of the World State Mustapha Mond declares, there is not something for nothing. The cost for extreme entertainment and leisure for the Brave New Worlders is the loss of humanity – individuality, human relationship, emotions, deep feelings and artistic creativity.

The title of the novel *Brave New World* connotes the society whose motto – “Community, Identity, Stability” – means in fact a state where everybody is identical and individualism is abolished for the sake of stability. Citizens are conditioned from birth and indoctrinated in their sleep to conform to the norms of the society. One of the worst horrors of Brave New World is that science gives controllers the means to reach into people's personalities and adjust them to conform to the categories assigned to them. All the remnants of human relationships are destroyed. Instead of families, children are born in labs and love is replaced by sex. Beautiful has become pneumatic. God has been replaced by Ford; Christianity has been substituted by Fordism, the surrogate religion of World State.

Huxley's protagonist, John the savage, who can be regarded as the last human being in the *Brave New World*, attempts to find a way out from this dilemma. However all these endeavours are vain and he commits suicide. The directionless swinging of the feet of John's corpse, compared to a compass needle, symbolizes the dehumanized society, which by abandoning of God, no longer has any outside reference by which to judge its actions.

The twentieth century has seen the appearance of distinctive literary subgenre, the dystopian or anti-utopian novel with dehumanization as a dominant theme. It has a kind of response to utopias which idealized civilization fuelled by technological and scientific progress and regarded it as a way to the better society for the future. Aldous Huxley's *Brave New World* is one of the best dystopias which challenged the concept of utopian society reordered into more harmonious whole. He felt that unreasonable use of technological and economic progress threatened man's innate freedom and independence by fostering a false concept of the common good.

The novel's title *Brave New World* originating from Miranda's speech in Shakespeare's *The Tempest* takes bitter ironic connotation as instead of referring to an idyllic island paradise. It now describes a terrible place of degrading uniformity and oppressive control. In *The Tempest*, Miranda says: "O, wonder! How many goodly creatures are there here! How beauteous mankind is! O brave new world, that has such people in't!" (97). Paradox and irony are the major tools used in the novel to highlight the negative impact of growing scientific and technological progress on man and his relationship with the natural world. However, Aldous Huxley was not against the technological development as such. In the foreword which he wrote for the novel in 1946, the author stated that his theme in *Brave New World* was the advancement of science as it affects human individual.

The novel *Brave New World* demonstrates how the progress in manufacturing technology makes the man subordinate and dehumanized. Huxley warns that one day it will be impossible for men “to redomesticate the monster they have created”. Man has been reduced to a commercial commodity in consuming society where his main purpose is being able to produce and consume manufactured goods. Many of the predictions in the novel are becoming scientific reality. Some of the critics named Huxley as ‘literary prophet’. However one should regard *Brave New World* as the description of contemporary trends of technocratic dehumanization rather than prophecy.

In the novel, the opening description of a huge building as ‘squat’ and ‘only’ thirty-four storeys in height at once pushes us into the world which is startlingly different from ours. In the World State motto – “Community, Identity, Stability”, the first and last words seem appealing but it is just the middle term which indicates the truth: this future society has achieved unity and stability by minimizing the individuality of its citizen. ‘Identity’ here refers not to the development of individual self, but to the state’s effort to make everyone identical. Accordingly, the society has turned into the unity of humans with blurred faces. The impression becomes stronger with the next description of Fertilizing Room. Huxley first gives the negative description of the room and after that he indicates its name and purpose. The room faces towards the north. The workers are wearing the gloves of ‘pale corpse coloured rubber’. The thin light glaring from the window is sought for warm bodies to make them feel cold but it can find only the glass and nickel of a laboratory which are cold even without that. Cold is the symbol for the lack of love in the new mechanized world where people have become the ghosts.

The Director proudly explains the principle of working to the students. The tour around the building evidences that human mind has weakened and the man has become

inactive due to technological progress. The phrases like ‘he desperately scribbled’, ‘the boys scribbled like mad’, ‘Furiously the students scribbled’ recur throughout the book. It makes clear that the students cannot remember or analyse anything. They put down everything the Director says and they do it furiously, without thinking. The author describes the Director briefly but points out that it is a real challenge to guess his age: “old, young? Thirty? Fifty? Fifty five?. It was hard to say. And anyhow the question didn’t arise in this year of stability, A.F.632”(2). It is the very first message that a man can have eternal youth in the new world which is the world without old age or illness. Striving to eternal youth and beauty is one of the dominant themes in Aldous Huxley’s novels. Later he emphasised on it in the novel *After Many a Summer Dies the Swan* and the essays in which he criticizes the American cult of eternal youth and beauty industry. Huxley believed that too much money was spent on fighting against the wrinkles and soon there would be no lady with grey hair.

The Director’s lecture to the students and a tour around the building provide explanation as to of how the Brave New World works. It turns out that humans are now created in test tubes rather than born naturally. They are mass produced like goods through “Bokanovsky process”. Nearly eleven thousand brothers and sisters can be produced from the same egg. Individuals are predestined for a particular role in society and their appearance is predetermined. So they are deprived of free choice and personality even as the embryos. Diversity has been abandoned in favour of imposed and strictly monitored conformity. Standardization has become the goal and the ‘norm’ of the society. A new caste system and form of servitude has been developed and individuals are decanted and brainwashed as Alphas, Betas, Gammas, Deltas and Epsilons according to the need of the society. Social conditioning reinforces the concept of consumerism and ensures total docility and uniformity. New Worlders live in a factory like society whose workers are mass produced like cars in

1920's. Huxley in his essay "Obstacle Race" states that economic necessities rapidly become moral virtues and "the first duty of the modern consumers is not to consume little, as in the preindustrial epoch, but to consume much, to go consuming more and more" (76).

Life in Brave New World is emotionally easy. Mustapha Mond explains, the interval between desire and its fulfilment has been eliminated: "Feeling lurks in that interval of time between desire and its consummation. Shorten the interval, break down all the old unnecessary barriers" (37). Huxley believed that mass production and mass consumption, rationalism and mechanization were prerequisites of dehumanization. In his essay, "The Puritan" he states that natural instincts and reason must be equally developed in man, but the mass production and rationalization suppressed all the natural instincts. Formation of consuming society has reduced man to only a consumer: "Fordism demands that we should sacrifice the animal man, not indeed to God, but to the machine" (83). Fordism, the philosophy of science and industrialism is a religion in Brave New World. By means of genetic manipulation and conditioning, the world controllers managed to produce the human species that loves servitude, thinks automatically according to the standards and has no claim against the controllers. Huxley presents his view on Fordism, the surrogate religion of the Brave New World:

Off all the aesthetic religions, Fordism is that which demands the cruellest mutilations of the human psyche—demands the cruellest mutilations and offer the smallest spiritual returns. Rigorously practiced for a few generations, this dreadful religion of the machine will end by destroying the human race. (83)

Parodying of Fordism as a surrogate religion is one of the dominant themes in Brave New World. Fordism is naturally characterized with a historical attitude. The people of World State with clones without identity do not need any personal or common past. History

is abolished as it is associated with individuality. Mustapha Mond makes students believe that the past was terrible and that is why they are not taught anything about it. He describes how the family and monogamy, along with Christianity, poverty and aging were the features of the past which led to strong personal feelings. "Try to realize what it was like to have a viviparous mother" (30). The students cannot imagine what the family or home was like.

The old values have been eradicated by developing a society based on compulsory consumption and the universal availability of sex and drugs. The world controllers have several tools for making their citizens feel happy. They are taught to feel like this in their infancy through hypnopaedia. The Director explains to his students how hypnopaedia or sleep teaching works. He shows them the room where children are conditioned in their sleep. From the earliest infancy, recordings which indoctrinate children in the values and beliefs of their society and castes are played while they sleep. There is a voice whispering to them from under the pillows. Hypnopaedia proves to be effective throughout the novel. Grow-ups speak with the phrases taught in the sleep. "Everybody is happy now", "Ending is better than mending", "Everybody belongs to everyone else", "Civilization is sterilization", but they cannot understand that these are not their own ideas. The individual's perceived reality is manipulated so that it coincides with the world controller's ideology. This lack of objective reality and creation of subjective truth by the World Controllers can be regarded as post modernist view in the novel. The world controllers seek to manipulate each individual's subjective reality in order to achieve the State's main goal of social stability. The results of hypnopaedia are that at last the child's mind is fully filled with the world controller's ideas instead of its own ideas. It is the mind of World Controllers rather than the child.

Infantilism is demonstrated in solidarity service with Bernard. One of the main reasons for strong infantilism is deterioration of language and literature, eradication of art in

general. Even centuries later, the English Language still exists in a new world but it is the almost same as modern language. David Sisk observes that history has stopped in Huxley's dystopia. Development is prohibited in the World's State where the society is stable because people's development has been stopped at childlike age of unquestioning wonder and carefree happiness. Citizens speak with slogans learned through children saying nursery rhymes. Respectively, the language does not develop. It is debased and divorced from traditional meaning. Individual words are distorted in their meaning. Love is now equated with sexual activity, pneumatic is a compliment, milk has become pasteurized external secretion and so on. Language cannot be regarded as one more post modernist element in Brave New World. In the novel, he highlights that language debased from traditional meaning can be used as a tool for supporting the dominant power group within a society.

In Brave New World, not only the language is abused, but arts have also been eradicated to deprive the man of love for romanticism, beauty and nature. They are taught not to strive for the beauty but for the books and nature. Consequently they cannot perceive these values. So it is not surprising that "pneumatic" is the only word the men use as an epithet for female beauty. It is important to notice that the same word is used to describe the chairs. Using this epithet for describing both, the woman and the furniture, Huxley focuses that sense of beauty has been eliminated in the new world. There is only sexuality reduced to commercial commodity. Both Mustapha Mond and the Director regard elimination of strong feelings and romance as the most beneficial achievements of the new world. Everyone is free of emotional stress now and if they still feel any sadness, there is soma – a kind of anti-depressant for encouraging them. Drug consumption is also taught through hypnopaedia. Together with ectogenesis and conditioning, soma is the most powerful instrument for the manipulation of humans.

As Peter Browning explains, the original soma from which Huxley took the name of this hypothetical drug was an unknown plant used by the ancient Aryan invaders of India which was one of their solemn religious rites. In Huxley's letter to George Orwell, Huxley writes that within the next generation the world rules will discover that infant conditioning and narco-hypnosis are enough to forcing the people into obedience.

In *Brave New World*, where "Everybody belongs to everyone else", monogamy or restrain from sex is regarded as anomaly. In the preface to the novel, Huxley predicts that 'one day marriage licences will be sold like dog licences' and will have validity period. Having several partners at a time will be as lawful as it is to have more than one animal now. Fanny advises Lenina to change her partner as soon as possible because it is horribly bad form to have only one for a long time. The Director objects to any long-drawn and intensive relationship. Love is forbidden as it will cause strong emotions and will endanger the social stability. Promiscuity has been encouraged by eliminating such phenomena as family. Parenthood has become evil. Children are deprived of parental love as they are not born in labour any more. And there is no love of wife or husband as monogamy is prohibited. Love is completely eradicated. The term 'mother' is now shameful. Lenina regards it as an obstacle "The spectacle of two young women giving breast to their babies made her blush and turn away her face. She had never seen anything so indecent in her life". The image of 'father' has become a 'comically smutty' joke and kind of discrediting evidence "My father! Pale, wild-eyed, the Director glared about him in an agony of bewildered humiliation. He puts his hand over his ears and rushed out of the room" (132).

Huxley believed that to be a first-rate human being, a man must be both, an animal and a thinker. In modern civilized world, there are strong barriers between these two sides of man, "for the conscious mind has taken extraordinary precautions to keep itself out of contact

with the body and its instincts” (83). In *Brave New World*, invasion of human spirit by science has almost finished. Human values are eliminated and humans with atrophied natural impulses act automatically. It becomes more vivid by the contrast between the civilized mechanical world and natural primitive world. These two worlds are polarised: one sanitized and emotionally anesthetized while the other is dirty, raw and harsh. In *Brave New World*, the price for super comfort and happiness is the lack of truth and beauty. Mass production demanded the shift of emphasis from truth and beauty to comfort and happiness. In *Brave New World* depersonalization has increased and people of the World State are confronted with dehumanization. Mustapha Mond’s arguments make it clear that happiness equals satisfaction as all the desires are fulfilled. Consuming society aims to produce a great amount of good for the greatest number of people that is utilitarian happiness. He argues that humanity must know how to be unhappy in order to create and appreciate beauty. The use of soma enables people to avoid any kind of unhappiness. Because they refuse to experience unhappiness, the drug keeps them from appreciation of beauty.

John, the savage is surprised when he finds out that the World Controller has read Shakespeare. He thought people were just ignorant of this book in civilized world. *Brave New World* becomes much more terrible for him because of intentional negation of high art. Mustapha Mond says that Shakespeare is old and modern man does not understand old things, particularly when they are beautiful and attractive. Shakespeare’s tragedy would lead to social instability in society ignorant of passion. The civilized man would never be able to understand Shakespeare’s plays as he is so conditioned that has no idea about parent, child and love. John faces many difficulties to survive in the *Brave New World*. At last he comes to know that it is really difficult for him to survive in both the worlds. So at the end of the novel, John commits suicide. John’s suicide is a logical end of the anti-utopian tragedy

deprived of humans; and the character striving to find the human and spiritual values in the world like this is doomed to failure forever.

The last chapter summarizes the ideas of the previous chapters and the researcher's findings.

Chapter 5

Summation

British English is a broad term used to distinguish the form of English language used in the United Kingdom from forms used elsewhere in the Anglophone World. Aldous Huxley was one of the major English novelists of his time. He was a humanist and pacifist. He had keen interest in philosophical mysticism and universalism. At the age of twenty, Huxley established himself as a successful writer and social satirist. In many of novels, he satirizes the contemporary society including in *Brave New World*. William Henry Hudson in his *History of English Literature* gives his view on Huxley, “In the nineteen-twenties Aldous Huxley appeared like a modern Jonathan swift, savagely satirizing his contemporaries in energetic prose” (299). Among all Huxley’s novels, *Brave New World* has become one of the most famous pieces of science fiction literature.

Huxley has concentrated on the development of mankind in a future society in *Brave New World*. He has depicted a society which is supposed to be a perfect one. Moreover, he has shown his ideas in a very obscure manner and a satirical fashion. In *Brave New World*, World State has been obsessed with happiness and will stop at nothing to get it. Modern society is also driven by happiness but sets limits. The wonder drug soma is freely distributed and its use is readily encouraged. The drug soma is a symbol of the use of instant gratification to control the World State’s populace. It is also a symbol of the powerful influence of science and technology on society. As a kind of ‘sacrament’, it also represents the use of religion to control the society. For all this happenings, he has chosen London as his main setting. Huxley has presented realistically how the Brave New World created in the beginning through the ‘Nine years war’. After the war, the reformers abolished religion, monogamy and other

individual traits and introduced caste system to maintain the stability of the society. Long term relationships have been discouraged.

Bernard Marx, the protagonist of the novel and his friend Helmholtz have deep suspicion of the society which they live in. The World Controllers have obliterated individual creativity, because creativity directs to reform the society. In *Brave New World*, there is no term called 'parents'. Bernard Marx wanted to go the Savage Reservation with Lenina, a beta. There they met John, the savage who turned out to be the son of the Director of the London Hatchery and Conditioning centre. Meanwhile, the director has planned to transfer Bernard to Iceland for his anti-social behaviour. So, Bernard has used his chance to humiliate the Director by introducing John to the World State. The Director has resigned his post because of his unbearable humiliation. In the life of John, the plays of Shakespeare have played a prominent role. John has developed feelings towards Lenina.

His struggle to control his feeling to Lenina indicates the moral code that he has got from Shakespeare's plays. His idea on sex is very much different from the ideas of the *Brave New Worlders*. John's mother, Linda had passed away by consuming so much of soma. Huxley projects the life in *Brave New World* as pain free but meaningless. The people in *Brave New World* are emotionless. In order to portray the absurdities of the values of the future and contemporary society, Huxley has used satire, parody and irony. At the end of the novel, John has committed suicide from his dilemma by both the worlds. Huxley has used humour and satire to point out the excess and shallowness of contemporary culture.

Aldous Huxley has drawn a series of sketches of how life in *Brave New World* influences his nicely crafted characters. The strong idea about the *Brave New World*, its norms, the sufferings and suspicions of the World State have been brought out well in this novel through the powerful characters who have played a major role. Through the characters

in the novel, Huxley enlivens the futuristic society. Aldous Huxley has juxtaposed the characters, events and situation carefully. Through the characterization of Bernard Marx, an alpha plus, Huxley has presented the demerits of the society. From the characterization of John the savage, the readers get to know the difference between the life in the Savage Reservation and the life in the Brave New World. John has been presented as a character who opposes the norms of the Brave New World. All the characters have been powerfully portrayed by Huxley in this novel.

Brave New world is a dystopian novel which portrays the society that loses its traits of humanity, i.e dehumanized society. The World Controllers provide people with luxury and comfort, in return they wipe out humanity: individuality, human relationships, emotions, deep feelings and artistic creativity. Individuality has been obliterated for the sake of stability. Huxley has grieved that the unreasonable use of technologies and economic progress threatened the freedom of individuals by providing a false concept of common good. The very first message the readers get to know about from the novel is that the Brave New Worlders have the eternal beauty and youth without old age or any illness, which is completely against nature. Then it has turned out that the humans are produced in test tubes rather than born naturally. Before they have been created in the labs, their roles and appearances are predetermined by the World State. Standardization has become goal and norm of the society.

Brave New World has established a new religion called Fordism which is the philosophy of science and industrialism. History is completely eradicated as it reminds of the past and individuality. Language and arts have been completely abused to prevent man from love for romanticism, beauty and nature. Love is forbidden as it will cause strong emotions and will endanger the social stability. In *Brave New World*, the people of World State have

become depersonalized and confronted with dehumanization at its deepest level. The gap between the desire and its fulfillment has been completely eliminated. So, John, the savage has argued that people must know what sufferings are in order to understand and enjoy the beauty.

Aldous Huxley's purpose for writing the novel *Brave New World* is to warn the world about science and its wrongful uses. He has a humanistic, deep and enlightened view of how society should be and what constitutes true happiness. *Brave New World* warns the dangers of giving control over the new and powerful technologies to the World State. The researcher finds that, if the life in the Brave New World becomes true, then the world will lose its moral order and emotional balance and attain the dehumanized state. Huxley satirizes the contemporary society for its values and rapid scientific development whose result is not favourable to the mankind. R.A. Scott James in his *Fifty Years of English Literature* grieves:

Brave New World was concerned with a society in which the reproduction of the human species is arranged by biochemists in laboratory. The result of course is not nice. Mr. Huxley let us know that he prefers a world where love is not regarded as a relic of savagery. (173)

The first chapter has dealt with the introduction of the author and the novel. The second chapter has depicted the dystopian society and how the society has functioned. The third chapter has thrown light on different kinds of characters who have helped for execution of the plot. The fourth chapter has brought to limelight the dehumanized society with its lack of human traits and values. The last chapter has summarized all the important ideas and brought out the findings of the researcher.

Further research on the novel *Brave new World* can be made on science fiction. In this novel babies are produced in a bottle instead of natural birth. Through many process like hypnopaedia the World State conditions the children. Other than science fiction the novel can be researched on the topic individual freedom, as individual freedom is completely eradicated in Brave New World. The mind of World State people are entirely filled with the ideas of the World Controllers instead of their own ideas. They do not even have freedom to think on their own. Also research can be made on the transformation of human relationships, as in the World State, there is no meaning for the word called parents. Relationships are only meant to be sexual in the Brave New World. Human relationships are totally transformed in the Brave New World.

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**SHATTERED DREAMS: A STUDY OF 'TRAUMA' AND 'ETHICAL DILEMMA' IN
ARUNDATI ROY'S *THE GOD OF SMALL THINGS***

A Project submitted to

St. Mary's College (Autonomous)

Thoothukudi

affiliated to

MANONMANIAM SUNDARANAR UNIVERSITY

in partial fulfilment of the requirements

for the award of the Degree of

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DECLARATION

We hereby declare that the project entitled "Shattered Dreams: A Study of 'Trauma' and 'Ethical Dilemma' in Arundati Roy's *The God of Small Things*" submitted to St. Mary's College (Autonomous), Thoothukudi, affiliated to Manonmaniam Sundaranar University for the Degree of Bachelor of Arts in English, is our genuine effort and that, it has not previously formed the basis for the award of any degree, diploma or similar.

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Preface

The project entitled **Shattered Dreams: A Study of 'Trauma' and 'Ethical Dilemma' in Arundati Roy's *The God of Small Things*** deals with the exhaustion of dreams which leads them to trauma psychologically and predicament in their ethical values.

The first chapter, **Introduction**, deals with the backdrop of Indian Literature, Arundati Roy's life, works, and her contemporaries.

The second chapter, **Witnessing Agony and Lost Dreams**, spots light on the characters dreams and its exhaustion and their misery.

The third chapter, **Broken Bond and Trauma Disorder**, deals the characters in psychological aspects which tremendously leads them to the trauma and pain.

The fourth chapter, **Language and Style**, covers the language and different kinds of style used in the novel.

The fifth chapter, **Summation**, gives an abstract of essential details dealt in the foregoing chapters and justifies the research paper.

The researcher has followed the guidelines prescribed by MLA Handbook (Seventh Edition) for the preparation of the project.

Chapter One

Introduction

Literature is generally defined as writing with artistic merit. Literature provides transferable skills that teach to deconstruct and analyze in order to provide a critical viewpoint in all areas. The quality of literature is its suggestiveness, thus it appeals to our emotions and imaginations rather than to our intellect. Many Indian writers have chosen English as their medium of expression. It expresses a shared tradition, cultural experiences and Indian heritage. Indian English Literature has a relatively recent history which is only one and a half centuries old.

Indian English Literature has attained an independent status in the realm of world literature. Wide ranges of themes are dealt in Indian English Literature. Indian writing in English has commended unstinted admiration in both home and abroad. It has carved out a new track, a new vision that is replete with an unanswered faith and hope, myths and traditions, customs and rites. The present day Indian English writers rapidly examined India's literary horizons in novels and have accomplished to produce a phenomenal quantity of work with a magnificent diversity of themes. Writings in English have managed to successfully present their disarmingly intimate and often unconventional images of India to readers beyond their nation's borders. Industrialization, urbanization, globalization, modernization, feminism and women empowerment are the changing social dynamics that constitute the major themes of the modern Indian English writers.

Indian English Literature originated with the works of Michael MadhusudanDutt followed by R.K Narayan, Mulk Raj Anand and Raja Rao in the 1930s Indian fiction. It is

also associated with the works of members of the Indian Diaspora who are of Indian descent. It is frequently referred to as Indo- Anglican Literature. This production comes in the border realm of post- colonial literature, the production from previously colonized countries such as India.

The first book written by an Indian in English was *Travels of Dean Mahomed*, a travel narrative by Sake Dean Mahomed in English in 1793. Early Indian writers used English unadulterated by Indian words to convey an experience which was essentially Indian. Bankim Chandra Chattopadhyay wrote *Rajmohan's Wife* and published it in 1864, which is the first Indian novel written in English. R.K Narayan contributed over many decades and continued to write till his death. Mulk Raj Anand was similarly gaining recognition for his writing set in rural India but his stories were harsher and engaged, sometimes brutal, with divisions of caste, class and religion. Kamala Markandaya is an early writer who has often grouped with trinity of R.K Narayan, Mulk Raj Anand and Raja Rao.

Major novelists like R.K Narayan, Raja Rao, Mulk Raj Anand were the grand trio. Women fictions of various kinds were also flourished. The works by the women writers critique the novels of modern India and are part of transition to realism. Their plots, though fundamentally highlight the dependence of women on marriage to secure social standing and economic security, bring to light the hardships faced by women. Their writings further reveal not only what was expected of men and of the careers they had to follow.

In the twentieth century, women's writing has been considered a powerful medium of modernism and feminist statements. The past decades have witnessed phenomenal

success in feminist writings of Indian English Literature. The novels of Indian English woman writers consist of the latest burning issues related to woman as well as those issues that have existed in society since long. A major development in modern Indian English writings is the growth of a feminist or woman-centered approach that seeks to project and interpret experience, from the point of a feminine consciousness and sensibility. The portrayal of the predicament of middle class educated Indian women, their quest for identity, issues pertaining to parent-child relationship, marriage and sex, and their exploitation are the hall mark of the modern Indian writings in English. Indian woman writers have been exploring feminine subjectivity and deal with themes that range from childhood to complete womanhood.

Kamala Markandaya, SashiDeshpande and Anita Desai have discussed problems and issues faced by woman in a male dominated world. Some writers describe the entire world of woman with simply stunning darkness. The novels of Anita Desai portray the complexities in a man-woman relationship. She has tried to explore psychological aspects of the lead protagonists. Women Indian Writings started with authors like Sarojini Naidu, Arundhati Roy, Kamala Das, Anita Nair and Susan Viswanathan have a special place in literature. Novelists like Kamala Markandaya and Anita Desai have captured the spirit of Indian culture and its traditional values. During the 1990s, India became a popular literary nation as number of women authors made their debut in this era. Most of the female writers are known for their bold views. Basically, these are the works of protest and may be seen as an outburst of reservations.

Roy, Suzanna Arundhati Roy was born in the north-eastern Indian state of Meghalaya and spent most of her childhood in Kerala on the tropical south-west coast. Her

father Rajib, was a Bengali Hindu tea plantation manager, while her mother Mary was Malayali Syrian Christian women's right activist and a teacher. When Roy was two, her mother divorced her father, a decision that has dramatically affected her childhood. Determined not to get trapped into this miserable marriage, Roy left her home town Ayemenem at the age of sixteen to study architecture in Delhi. Later, she moved into film and television industry, writing screenplay for two films and a television series with her second husband, filmmaker PradipKrishen and dabbled in teaching aerobics classes. She is a political essayist with left-wing learning but rather than use the scalpel of analysis, she is prone to belabour her targets with verbal weapon at her disposal.

Roy began to work on her debut novel in 1992, when she was 31 years old. It is partly autobiographical and Roy creates a number of vivid characters who are caricatures of people once close to her. Roy is gifted with an exceptionally neat turn of phrase but she emerges principally as someone who nurses fierce antagonisms and uses her writing skills to hit out. She has the capacity to use her pen to hilarious and usually vicious effect through caricaturing and sarcasm. If her targets are personal acquaintances, carefully given other names in her first novel, they become public figures in her later writing. It took her four and a half years to complete the lyrical, auto-biographical tale of twins Rahel and Estha, who got separated after going through a traumatic childhood in India and reunited in their early thirties. Six weeks after she completed her final draft, it had been sold to publishers in eighteen countries, earning Roy half a million pounds as an advance.

Major critics in the US and Canada adored *The God of Small Things*, describing it as 'dazzling' and 'magical'. But the reception in UK was less than rapturous. Carmen Callil, the founder of feminist publisher Virago Press, called the book 'execrable', while a

Guardian journalist described its inclusion in the Booker award shortlist 'profoundly depressing'. The book was heavily criticized by E.K. Narayan, then the Marxist leader in Kerala, who took umbrage with its erotic content. The author was forced to return from an American book tour to answer obscenity charges in her home state, although they were later dropped.

Roy donated the 21000 Euros she received as a result of winning the Booker Prize for *The God of Small Things* to Narmada Bachao Andolan, an environmental social movement that campaigns against dams being built across the Narmada River in Central India. Roy has been a challenge to the Indian state ever since she won the Booker prize for her debut novel, *The God of Small Things* (1997). In her subsequent career, writing anti-establishment non-fiction, she's railed against India's injustices: the inequitable distribution of wealth born of capitalist enterprise, for instance, and the enduring ills of the Hindu caste system. Roy's idealism fits snugly with her unabated dedication to the others of Indian society from tribal Maoists to Kashmiri rebels to Dalits to slum-dwellers. She writes from the crack of the Indian democracy, prying them open with unforgiving resolve in her attempt to reveal a deeply fractured nation. Over the course of the next two decades she would write dozens of non-fictional books, articles and essays on subjects including globalization, imperialism and capitalism. She has campaigned against US foreign policy, Hindu nationalism, India's development of nuclear weapons, and in favour of indigenous land rights, Maoist rebels Kashmir's independence from India.

Roy won the National Film Award for Best Screen play in 1989 for the screen play of *In Which Annie Gives It Those Ones*. In 2015, she returned the National award in protest against religious intolerance and the growing violence by right-wing groups in India. In

2002 she won the Lannan Foundation's Cultural Freedom Award. In 2003, she was awarded special recognition as a Woman of Peace at the Global Exchange Human Rights Awards in San Francisco. Then in May 2004 she was awarded the Sydney Peace Prize for her works in social campaigns and her advocacy of non-violence. In January 2006 she was awarded the SahityaAkademi Award, a national award from India's Academy of Letters, for her collection of essays on contemporary issues, *The Algebra of Infinite Justice*, but she declined to accept it in protest against the Indian Government. Roy was featured in the 2004 list of Time 100, the 100 most influential people in the world. In November 2011 she was awarded the Norman Mailer Prize for distinguished writing.

When Arundhati Roy's debut novel won the Booker Prize, she became the poster-child for an emerging power. Fifty years after India won its freedom from British rule, hers was a feel-good news story: a beautiful woman from a former colony writing in poetic English about family and loss. The novel was translated into more than 40 languages and it was a sensation. Its dazzling prose, dripping with the humidity of its setting among the jungles, house boats and pickle factories of Kerala, assured future success. Roy abandoned the success of this novel to become one of the most ambitious and divisive political essayists of her generation, charting the rise of unregulated capitalism, Hindu fundamentalism and American militarism in Iraq and Afghanistan. As politics became the subject of her language, Roy's reputation shifted from beloved literary starlet to polarizing polemicist. As she began writing against the government's policies and corporate expansion, she became a thorn in the side of 'New India', airing dirty laundry that dared to highlight the rot beyond the glittering sky scrapers and glossy Bollywood stars of the world's largest democracy. The surface beauty of *The God of Small Things* had simply

been mistaken for the blunt violence of caste that was the novel's actual subject.

The God of Small Things is a tale of agony which deals about the childhood experience of a fraternal twins and their divorced mother, whose lives were shattered by the love laws. The novel depicts the moral that how small things in life affect people lives in greater aspect. The whole story revolves around the life and disaster of a respected family in Ayemenem, Kerala.

The project entitled "Shattered Dreams: A Study of 'Trauma' and 'Ethical Dilemma' in Arundhati Roy's *The God of Small Things*" testimonies the shattered dreams of the characters, their ethical dilemma and the consequent traumatic disorders.

Chapter Two

Witnessing Agony and Lost Dreams

The setting of the novel, Ayemenem has also a tale of lost to tell. There was a time when Ayemenem was known for the people there. But when the characters in the novel started losing their dreams, Ayemenem did not stand a mute witness. It also started changing, changing for the worse to match perhaps the unscrupulousness of some of the characters in the novel. The gulf culture took its toll and lifestyle in the village changed drastically. The genuine ration buyers were tempted by "cheap soft-porn magazines about fictitious South Indian sex friends" with "glimpse of ripe, naked women lying in pools of fake blood" (Roy 13). Police officers who were expected to protect the life and property of the people had eyes which were 'sly' and 'greedy' and stared at their victim's breasts as they spoke and openly called a woman 'veshya' which means 'prostitute', which shows the mentality of the men in Ayemenem who were in superior position. A saltwater barrage had been built down river in transaction for votes from the dominant paddy-lobby. In short, Ayemenem had changed unbelievably. The river got contaminated beyond words, the bumping population, people who had lost their innocence, the chain of five star hotels all told of their lost glory. Ayemenem could never dream of going back to what it was earlier.

In this novel, it was not Ayemenem alone that had a tale to tell of its decadence. This was also true of Ayemenem house which saw the rise and fall of five generations who occupied it were known for their grandeur. There was an old car which stood a silent witness to the fall of the house that boasted of its spotless glory. Obviously, the car was no

more in use and grass grew around its flat tyres. What remained of 'The Paradise Pickles' which once added glamour to the Ayemenem house was a signboard which "rotted and fell inwards like a collapsed crown" (Roy 295).

The novel is a chronicle of lost dreams from the point of view of the characters that are destined to play their respective roles. Van O' Connor in his work *Seven Modern American Novelists* (1964) has made the following observation as regards the task that is there before a good fiction writer as, "We expect a fiction writer to know his craft, and to help us discover something about the world we did not know before or know in the same way, something we believe to be true and that has relevance to our own attitudes and conduct" (9). In fact beyond doubt Roy proves that she knows her craft, and helps us to discover the world one did not know before.

Almost all the characters in the novel have something to say about their loss. Even the minor characters are not exception to this case. Roy draws a large canvas and the novel unfolds the story of five generation beginning from Rev. E. John Ipe's father to Joseph Comrade (1965) and that has made the following observation in Joseph Conrad's Preface to *The Nigger of the Narcissus* as "My task which I am trying to achieve is, by the power of the written word, to make you hear, to make you feel-it is, before all, to make you see" (5).

The oldest member of the Ayemenem family that Roy tells us about in the novel is Rev. E. John Ipe's father. He was priest of the Mar Thomas Church, well known in the Christian community. He continued to be known as *Punnyankunjum* meaning 'Little blessed one', people came down to him to be blessed. Rev. Ipe got his shock when his daughter Baby Kochamma denied his wishes and became a Roman Catholic, which ultimately shattered his dream. Within a year of Baby Kochamma's joining in convent, he received lot

of puzzling letters in a mail so he went to Madras and withdraw her from the convent. Her insistence that she would not reconvert was his second shock. He started realizing that his daughter had developed a 'reputation' and was unlikely to find husband. She attended a course of study at the University of Rochester in America. When she returned after two years, she raised a fierce bitter garden in the Ayemenem house. His daughter's fate might have made Rev. Ipe a disappointed man. A sad end should await him thought in the portrait he "smiled his confidants- ancestor smile out across the road instead of the river" (Roy 30).

The first member of the third generation for whom life was as Shakespeare said, "a tale told by an idiot, full of sound and fury, signifying nothing". For Baby Kochamma, life was a crushing defeat. Fate was so brutal and harsh that she was made to live her life backwards. Her eventful life made the 'real beginning' in the age of eighteen when she fell in love with Father Mulligan, who was a handsome young Irish Monk. He was in Kerala for a year on deputation from his seminary in Madras. More than anything she was sexually excited and made advances to Irish monk. Her father was not intelligent enough to notice this weakness in her. At first she tried to seduce him with weekly exhibition of staged charity. Father was more than merely flattered by the emotion he aroused in the attractive young girl who stood before him "with a trembling, kissable lips and blazing coal-black eyes" (Roy 23). He was too young and sometimes the temptation was irresistible for him. She entered a convent in Madras after becoming a Roman catholic with special dispensation from the Vatican. Her hope was it would provide her the chance to be with Father Mulligan. But she grew restless and unhappy. She was brought back and sent abroad for studies and two years later she returned with a diploma. After fifty years she

abandoned the ornamental garden to fall in love with her new love, the Ayemenem house and the furniture she had inherited.

Baby Kochamma had managed to persuade herself over the years that her unconsummated love for Father Mulligan had been entirely due to her restraint and her determination to do the right thing. Her duplicity is revealed from the line of her thought. She thought that "a married daughter had no position in her parent's home" (Roy 45). A divorced daughter from an inter community love marriage was simply unbearable for her. That was why she never tolerated the presence of Ammu and her twin children in the house. She enjoyed the way Ammu get punished for her affair with Velutha, an untouchable. Baby Kochamma drew sympathy in her weaker moments when she lived in her dreamy, lost, imaginary world. There was routine thing that she used to follow. That was turning the pages of the diary and making a fresh entry 'I love you, I love you'. Every page in the diary had an identical entry. She had a case full of these identical diaries. All her entries began with the same thing "I love you" (Roy 297). She was reduced to an ordinary woman whose mind was deranged. Baby Kochamma efficiently stands out in the novel as one who lost her dreams at a very young age and of eight-three.

It is often said about impressionistic tradition that life does not narrate but makes impressions our brains. *The God of Small Things* makes impressions on our brains and even a minor character whose is not properly developed somehow does not disappear from our mind. Pappachi, who is the brother of Baby Kochamma is one such character. He is also one who suffers multiple shocks and lives a 'lost life'. He could never reconcile himself to the fact that Mammachi, his wife was seventeen years junior to him. It was a

shock to him when the realization came to him that "he was an old man when his wife was still in her prime" (Roy 47).

Pappachi was a self-conscious man who took pride in the fact that he was a high ranking ex-government official and never considered pickle making a suitable job for him. He took pleasure in beating his wife quite frequently, even mercilessly. It was Chacko, his son, who came from London put a sudden end to this. Pappachi stopped beating his wife and also stopped talking to her. He always had the feeling that Mammachi was neglecting him, which was an added reason for making his life miserable. He bought a sky blue Plymouth from an old Englishman in Munnar. The Plymouth was Pappachi's revenge and he never allowed Mammachi or anyone to use it. This dream of driving away people from his car was smashed the moment he died when it passed on to Mammachi, his wife. But even when he lived misfortune continued to chase him. The greatest setback in his life was not having had the moth he had discovered named after him. The moth which fell into his drink one day was identified as a slightly unusual race. The experts discovered that Pappachi's moth was in fact, a separate species and a genius unknown to science. By then he had retired, he had a double face. He liked the public to look at him as a moral, genuine and generous. But with his family he turned monstrous and cunning. They were beaten up, humiliated, and then made to suffer the envy of friends and relations. Pappachi too died as a disappointed man showing the world his Plymouth and never at peace with himself. He is the second member of the third generation who dreamed and dreamed and ultimately lost the love and respect of everyone including that of his wife and children.

Mammachi, the unfortunate wife of Pappachi might have dreamed of a peaceful and romantic life. But fate had made something dismantling the whole thing. To add the

misery, she was almost blind, which of course, is a second factor responsible for uprooting her tree of life. She was not kind to all the workers. When the accountant brought news about dissatisfaction among workers her reaction and response were harsh, straight forward and predictable. Mammachi often said that Chacko was easily one of the cleverest men in India. But Ammu had enough reasons to disagree with this point of view. Her conclusion was all- Indian mothers are obsessed with their sons and are therefore, poor judges of their abilities. It was only after Pappachidied, Chacko resigned his job as lecturer at the Madras Christian College and came to Ayemenem. The first thing he did was to have the pickle factory registered as a partnership with Mammachi as the 'sleeping partner'. Chacko was a proud and happy man to have a wife Margaret Kochamma. But things took a drastic turn. She divorced him. For Chacko the worst punishment was when he reminisced about Margaret as when "He spoke of her often with a peculiar pride. As though he admired her for having divorced Him... she traded me in for a better man" (Roy 249). Chacko would say to Mamamachi that he wanted to be happy and complacent. But far from being a happy man it was the absurdity of life that haunted him. He was not very kind even to his own sister who found him to be an active member of the 'wonderful male chauvinistic society. To conclude, Chacko also had a tale to tell. Blows came to him one after the other, his daughter Sophie Mol's death being the one which cause him irreparable loss.

Margaret's love for Chacko was actually tentative, timorous acceptance of herself. She was married to him and her father was interested in the marriage as he disliked Indians. Within a year Margaret realized that Chacko was the wrong person she had married. Margaret was physically most attractive and it is said as, "Pregnancy had put colour in her cheeks and brought a shine to her thick dark hair" (Roy 248). She met Joe who is a

biologist. For Margaret he was everything that Chacko was not by the time she gave birth to Sophie Mol. Margaret realized that for herself and daughter's sake, she had to leave Chacko. She asked him for a divorce. He had to leave sadly, but quietly. Even after their parting they continued to write letters and over the years the friendship matured. For Chacko, it was keeping in touch with the mother of his child.

Several things had happened to her which made her life match that of Chacko's. For her it was not just a tragedy but a chain of misfortunes. She got a divorce, Joe died and to crown it all her dear daughter Sophie Mol also had an unexpected death. The last one in the series was certainly the most unbearable one. That's why she expressed sage at Rahel and Estha, Ammu's children, who had for some reason been spared of death by drowning. But she realized that she had no right to behave the way she did. Margaret the novel have a story to tell- the story of a shattered dream.

Sophie Mol is the next member of the Ayemenem family to whom also life was more than a tragedy. She along with Estha and Rahel belonged to the fifth generation of Ayemenem house. Sophie Mol is introduced 'dead' in the opening chapter of the novel itself. She was only nine when she died. But her presence continued to be felt throughout the novel as the action progressed. She had two father, one biological (in Chacko) and the other 'unreal' (in Joe). Her biological father was compelled to leave her early in her life and the other father got killed in a car accident when she was a young child. May be she carried within her mind her great grand parents' private worries also. The biological father could never find his proper place in Sophie Mol's mind. Her life was torn between two dads, one real and the other who never hit. She was frank enough to tell the twins that there was no love between them. But even within a week of her arrival at Ayemenem she

underwent a sea change. She succeeded in confounding all the expectations of the twins she had informed Chako that even though he was her Real Father, she loved him less than Joe. But within another week Sophie Mol became a memory. It was a fisherman who saw "a wrinkled mermaid. A mer-child. A mere mer-child. With red – brown hair in the river" (Roy 258). He pulled her out of the water into his boat. She was already dead. Sophie Mol's unfulfilled dream mainly lies in the fact that hers was a friendship that never circled around into a story. She became a memory too soon "like a fruit in season" (Roy 267). She had come to Ayemenem to escape from the pain caused by the death of Joe. But fate had stored a similar destiny to her also. It was a mere coincidence that Ammu was caught red handed the same day for her illicit relations with Velutha the juxtaposition of the two events helps the novelist to make her reader 'feel' the intensity of the whole tragedy.

Ammu is the tragic heroine of the novel. She is the most representative of the fourth generation who died at a very young age of thirty-one which is described as "Not old. Not young. But a viable die-able age" (Roy 3). Her sufferings started at very young age. Pappachi, her father insisted that college education was unnecessary for a woman. He did not have enough money to raise a dowry. No proposal came for her. She dreamt of escaping from Ayemenem, from an ill-tempered father and bitter long suffering mother. Finally, her father agreed to let her spend the summer in Calcutta, with his aunt. She met her future husband at someone's wedding reception in Calcutta. She had an elaborate wedding. But very soon things began to take very bad shape. Her husband was an alcoholic, made her to smoke and lied outrageously. Twins were born to her and by the time they were two years old, drinking had driven him into alcoholic stupor. Mr. Hollick the

English Manager suggested that Ammu be sent to his bungalow to be 'looked after'. The only choice left before her was to return to her parents in Ayemenem, which she did. Somehow the well built Velutha created ripples in her. While, he had held her little daughter in his arms, she felt that he was not the only giver of gifts but had gifts to give him, too. The gift was her body and she says, "Her brownness against his blackness. Her softness against his hardness. Her nut brown breast against his smooth ebony chest" (Roy 335). VellyaPappen, Velutha's father was a mute witness and he rushed to Ayemenem house to give a full factual report. Ammu was locked in a room and meanwhile, as a coincidence Sophie Mol got drowned. Ammu was shown the door and soon we heard about her death. She died in a grimy room in Bharat Lodge, Alleppey, where she had gone for a job interview as someone's secretary. She died alone. The church refused to bury Ammu. So Chacko had to hire a van to transport the body to the electric crematorium.

Ammu's is more than a tragedy. She is made to suffer even from her very young age and continues to suffer through her life. She is humiliated at the hands of the police, her near and dear ones and also the public at large. Even at her death bed she was left to herself. In short, Ammu, without her knowledge, becomes instrumental in precipitating the tragedy which confronts two generations of Ayemenen house.

It is clearly stated in the novel as, "Estha and Rahel thought of themselves as Me and Separately, individually as we or us. As though they were a rare breed of Siamese twins, physically separate, but with joint identities" (Roy 2). Their tragedy began the moment they were born. The sense of loss is very much evident in the fact that Estha and Rahel had no surname. That was because Ammu, their mother was considering reverting to her maiden name. The self is enough to create emotional crisis in young children. They

were not privileged to learn what other children learned, "while children of their age leaned other things, Estha and Rahel learned how history negotiates its terms and collects its dues from those who break its laws" (Roy 55). Baby Kochamma had been put in charge of their education and they found it a torture. There were fond of reading backwards and showed Miss. Mitten, Baby Kochamma's Australian friend how it was possible to read both 'Malayalam' and 'Madam I'm Adam' backwards as well as forwards.

Ammu told them the story of Julius Caesar. The message that was given to them was that they "can't trust anybody. Mother, father, brother, husband, best friend. Nobody" (Roy 60). Ammu's fear was that her son would grow up to be a 'Male Chauvinist Pig like her brother Chako. The children continued to remember their parent's anger and may be that also contributed to their emotional cries in a non-trivial way. The children were weighed down by Ammu's words as "If it weren't for you I would be free. I should have dumped you in an orphanage the day you were born. You're the milestones round my neck" (Roy 292). The effect of these words could be tremendous. Perhaps these words might have echoed and re-echoed in the ears of the twins which ultimately might have contributed to their emotional cries more than even before. There was a very special relation established between the twins. They always had a feeling of oneness and there were even physical relation between them.

Estha had special problems too. The orange drink lemon drink man had taken Estha's hand hold his penis. This experience was something he could never cancel from his memory which considerably contributed to the emotional breakdown of Estha in his later life. He was more practical of the two. He was more tractable, the far-sighted, and more responsible. He was made to tell the police that Velutha had abducted them. He did not

know its significance but only knew that it was to save his mother from being taken as a prisoner. Then he had no alternative other than obeying the elders. Also it was Estha who was returned and re-returned. He returned to his father after the incident in which Sophie Mol got drowned. He re-returned twenty three years later. As a child, Rahel exists in a kind of harmony with her twin brother Estha. Rahel become preoccupied with things and cannot sit still. She exists in a version of reality that is all her own. She was always secluded for her odd and misbehaviour. She is extremely calm as she has no companion.

For them it was darkness, absolute darkness even before they were born. They lived in quietness and emptiness fighting a losing battle. They were born together with a gap of a few minutes, eighteen minutes to be exact. But they were strangers who had met in a chance encounter. Barring a few golden moments like the ones they spent with Velutha, they were failing, failing miserably to live like their fellow children. In this sense the whole novel tells about their tragedy, the tragedy of Estha and Rahel.

Life was a lost dream for some of the characters outside the Ayemenem house as well. This is true of some of the minor characters also who are just introduced in the novel. The most important character who is not a member of the family but a very strong 'member' of the family in a certain sense is Velutha. Roy develops this character to the level of a tragic hero. His was a life full of hopes and aspirations. He represented the downtrodden people who were the most underprivileged in the society. He was a self made man who was excellent in his own profession. But when tragedy struck him in the form of Ammu, everything went upside down. He was mercilessly tortured to death by the police for no legitimate reason. The twins whom he loved ardently remained mute witness to the torture. It was VellyaPaapen who ultimately became instrumental in the custody death of

his own son. He had rushed to Ayemenem house to report whatever he had seen and that ultimately led to the whole tragedy. In short, Velutha, the brave is one of the very well drawn out characters in the novel who lived to see that his dreams were smashed even before their fulfillment.

Then there is VellyaPaapen's other son Kuttappan who lay paralyzed from his chest downwards, Muraleedharan, who lost his arm which was blown off in Singapore in 1942, with free first class Railway pass for life and also his mind. Father Mulligan, the Irish Monk who could not do justice to Baby Kochamma is another character who had a tale to tell of unfulfilled dreams. Another important character is Comrade K. N. M. Pillai who believed in the theory 'work is struggle; struggle is work'. He was one who "merely slipped his ready fingers into History's waiting glove" (Roy 281). He cherished the dream of becoming a member of the legislative Assembly, one day.

The God of Small Things certainly does not come from a superficial mind because such as in depth study of human mind can never be a cup of tea of such mind. The dream world in the novel is slowly built up and readers witness the collapse of this world. As one has seen some kind of unity is established among Ayemenem, Ayemenem house and almost all the characters in the novel in the sense that the 'lost dreams' remain as a predominant motif which in turn lead to their trauma and chaos.

Chapter Three

Broken Bonds and Trauma Disorder

Arundhati Roy's debut novel, *The God of Small Things* is a modern classic that has been read and loved worldwide. It is an award-winning landmark that started for its author an esteemed career of fiction and political commentary that continues unabated. The novel shows the ghosts of domination, colonial devastation, political uprisings, and historical tragedies of India. Roy visibly presents the contradiction between the Small and the Big. The implicit contradictory ideas are the foot of psychological scandal. Discrimination shown among the human beings causes the embarrassment. The term Psychology can be broadly defined as the study of the human mind and behaviour. Mangal views Psychology as a study of human mind and behaviour and explains how it affects all facets of human experience. The term can also been taken as a systematic approach to understand people's thoughts, emotions, behavior, and other poignant issues at deeper level. The term behaviour is understood in the context of both, the physical and social conditions. Thus, it is a pattern exhibited by an individual in a normal and conditioned situation. Analysing the novel from psychological point of view can make it a fair reading. The prominent characters in this novel are affected by these two psychological factors. Firstly, a threat to physical and social needs and secondly, traumatic experiences. They suffer from certain traumatic experiences, caused that lead to sudden twist and turns in the plot. So, it would be advisable to study the novel in terms of 'Needs psychology' and 'Trauma psychology'. Need is a psychological feature that arouses an organism to act towards a goal, giving purpose and direction to behaviour. If one cannot attain his/her goal it affects their psychology seriously and it directs their action. Trauma psychology covers the affect of

traumatic experience which occurs all of a sudden in the form of a rude shock to the ego. It is rightly said that, traumatic experience is a violent emotional blow with lasting psychic effects. A person who suffers a traumatic experience generally withdraws himself or herself from reality of life. He or she then returns to the experience, in some symbolic way, again and again. The sufferer also unconsciously devices symbolic activities as a defence mechanism to overcome or at least forget the shocking experience.

Ammu, the central figure of the novel is one such character. The entire story of the novel revolves around her aspirations, her frustrations, her revolt against the society and her ultimate doom. She is the pivot of the entire plot. She suffers utter neglect all through her life. A female issue in a particular society is defined to suffer neglect and humiliation. The social insecurity combined with her unfulfilled sexual desires compounded by the family trait of insanity propel her to barge out at night to the river-side and seek satisfaction in the amorous arms of youthful Velutha. With the "reckless range of a suicide bomber" (Roy 44), she pursues her reckless course for thirteen nights. The revelation of the clandestine affair has a disastrous effect. She undergoes a series of traumatic experiences. She is locked in her bedroom like a lunatic in a medieval house. Velutha is brutally beaten to death by the police. She is humiliated with the tag of a prostitute by a police inspector. And then, she is held responsible for Sophie Mol's death, and is expelled from home by Chacko and others to earn for herself. Asthma finally eats up the prey rendered helpless by the various forces of fate. The traumas have no end and poor Ammu is shattered. Ammu dies in Bharat Lodge at Allepey all alone, with nobody attending on her. She does not get a respectable funeral even. The church denies her space for burial. She is pushed into an electrical incinerator, wrapped in dirty bed sheet.

Estha like any other child, shares the neglect, isolation and insecurity suffered by his mother. He is one of the twins produced by Ammu. He is Rahel's brother and shares almost similar fate with his sister. The twins, of course, are conceived in the same womb at the same time. They come to the world almost at the same time. But they undergo similar hardship in life and develop almost at the same time. Estha has to suffer certain traumatic experiences in her life. In early childhood itself, he witnesses the breakup between her father and mother.

Rahel too shares the insecurity along with Estha and is brought up in a state of alienation, with no sense of belonging. She is the child of a broken home, brought up by a divorcee mother, single mother, in an ancestral home. But here in this home, she belongs to nobody and nobody belongs to her. The twins, along with their mother form a group apart from the rest of the family. In *Trauma and Recovery*, Judith Lewis Herma offers a basic classification system for the symptoms of trauma, or Post-Traumatic Stress Disorder. She attributes the range of symptoms to 'three main categories' - hyper arousal, intrusion and constriction (35). After a traumatic experience, hyper arousal occurs when "the human system of self-preservation seems to go onto permanent alert, as if the danger might return at any moment" (35). This is evident in *The God of Small Things* when Estha worries that the Orange drink Lemon drink Man, who molests him at the Abhilash Talkies, will come find him at Paradise Pickles to harm him again. It is his fear of the return of danger that causes Estha to think 'Two Thoughts'. They are "anything can happen to anyone and it is best to be prepared" (Roy 194).

The attack on psyche may not reveal any external marks to visibility as seen in physical attack. Every ill treatment of an individual affects one's mind and this humiliation

is expressed through behaviour. Whether corporal attack or cerebral attack it has direct rejoinder in the person's behaviour. Therefore they are inseparable aspects of one's personality. The characters in the novel feel either alienated or marginalized due to some reason and thus they suffer from psychological problems.

The seven-year-old twins Estha and Rahel see their world shaken irrevocably by the arrival of their beautiful young cousin, Sophie. It is an event that has led to an illicit liaison, tragedies accidental and intentional exposing "big things that lurk unsaid" (Roy 173) in a country drifting dangerously towards unrest. Many different stories are fused to form a kaleidoscopic impression of events. It is a world haunted by hunters and the hunted. Their high-pitched slogan is "Caste is Class, comrades" (Roy 281). Caste-division, religious diversity, class, and patriarchal family hierarchy, and the international influences-colonialism, communism, global travel, and commerce, all reveal themselves in the cultural objects, traditions, beliefs, and the actions of the characters in the novel. Roy intensifies these forces by contrasting the small things with big things of the novel.

Roy adopts and challenges the happenings in Kerala. The query is 'is it happening only in Kerala?' This outrage is all over the country and to some extent all over the world. These paradoxical circumstances are maintained throughout the novel.

A leading female in the novel, Ammu, is mother of Estha and Rahel, a two egged twins. She married Babu but she soon became disillusioned because her husband was an alcoholic. Once he tried her into sleeping with his boss, Ammu left Babu and settled back in Ayemenem with the twins. In Ayemenem she develops an affair with an Untouchable handyman, Velutha, so she is banished from her own house. She dies at the age of thirty-

one while out of town on business. Mammachi is Estha and Rahel's blind grandmother. She is unhappily married to Pappachi, who beats her terribly until Chacko defends her. She plays the violin and generally keeps to herself, until when Ammu's and Velutha's affair is exposed. Baby Kochamma is Rahel and Estha's grandaunt. She has a degree in ornamental gardening, but in her old age she simply watches television and writes her diary. Baby Kochamma has a vindictive and manipulative personality; she accuses Velutha of raping Ammu and then pressures Estha to confirm it. The male hero of the novel, Velutha, is an untouchable Paravan who serves as a handyman for Ammu, Mammachi, and the rest of the family. He has a close relationship with Estha and Rahel, whom he treats lovingly. He is the father figure they never had. Velutha develops an affair with Ammu. After he is accused of raping Ammu and kidnapping the children, the police beat him nearly to death. These three women relate and respond to Velutha, in different ways.

The intention behind exploring the facts of one's life is to show that whatever happens in their life is due to the inner mind of the individual. This mind is all the time controlled by the external factors like social set up, caste, community, creed, and culture related to the group they belong to causes the natural disparity. The chief focus is to show how these external forces change the course of one's mind resulting in behavior causing indignity. For the purpose of brevity it takes up two leading characters in the fiction.

The marginalized characters are like tamed animals to act according to their master's orders. They are pushed and pulled throughout the novel to fulfill frustrating odd jobs for others. The worst part is that their needs never seem to have place in the light but in darkness. This imagery of darkness emerges at the start of the novel and pervades till the end, establishing an unrelenting sense of anxiety and dread. The dark tone of the novel

underscores the torment of all the characters in the novel. Dark imagery evokes strong emotion throughout the novel, combining innocence and evil, to stress the narrative's dark emotional tone, displaying evil impulses, and incite intense feelings, signaling the tinge of impending tyranny.

Detachment from one person gets attracted to the other. It is very simple, if a person is denied of his rights, then the person breaks away from the social set up. That is what exactly happens with Ammu when she is rejected by her family members, she develops an affinity with Velutha, a lower caste man. If Ammu's family were to accept her, the whole story would have been different. Amidst these rebels, Ammu never gave up her desire to achieve what she most wanted. That is what needs to be admired in this character. The struggle to rise up each time one falls makes all the difference. Ammu being a so called weak gender reveals herself to be very strong. Another interesting point to bear in mind while reading this novel is the relatively high status of women in Kerala. One can simply imagine where the women are held in high position suddenly causing decline by damaging the long held reputation due to a single person's misconduct bringing disgrace and offense to whole of its kind.

The best receives the worst treatment. Velutha is extremely gifted with his hands. As Chacko says on Velutha as "practically runs the factory" (Roy 264). It reveals that Velutha has achieved an extraordinary position in the factory, despite being a Paravan. It is hard to speak for anyone else except the most humiliated person owing to his caste. Having born a Paravan, Velutha transgresses many of the norms of a Paravan which causes dishonour to his society. Velutha crosses the forbidden line in having a relationship with a Touchable offspring. Velutha does not behave like an untouchable. Because of this, Baby

Kochamma warns that he is getting too comfortable around the children and in the company of touchable. Even Velutha's own father worries that he is stepping out of bounds. At one stage Velutha's father offers to kill Velutha because he, an untouchable himself, knows the extent to which this scandal would enrage the community and because he believes in the same un-climbable ladder of the caste system and the boundaries in which his lot is supposed to exist.

The archetypal understanding of an untouchable is to be silent, in other words a passive receiver. Ridiculous words uttered against Velutha before he leaves are: "If I find you on my property tomorrow I'll have you castrated like the pariah dog that you are! I'll have you killed!" (Roy 284) "We'll see about that," Velutha said quietly (Roy 269). More so, far worse venomous words come out of Mammachi's mouth as, "Like a dog with a bitch on heat" (Roy 257). 'Subaltern consciousness' is something that Roy dooms as utterly hopeless. The pure subaltern cannot, move upwards in the social hierarchy or make his or her voice heard. When there has been a transaction between the speaker and the listener and to her there is 'something of a not speakingness' is the very notion of subalternity'. This 'notspeakingness' is revealed through Velutha's paralyzed brother, Kuttappen who cries out all the time. They can cry as loud as they can but speaking is forbidden. Speech is the thing that differentiates humans from animals. On the other hand crying, howling, and screaming all for the animals. These are symbols of pain and agony which affects the psychology.

This scream becomes a symbol of his inability to speak; his voice becomes a scream that echoes all over but unheard. Readers can not see any standard law in the novel but a plurality of relationships and opportunistic laws. Even though Ammu pays for her

relationship at the end, Velutha is far more vulnerable and exposed. This social distance between the communities, a difference in class and position in society proves to be fatal to Velutha. All these extracts substantiates that importance is given to the external identity but none to see beyond it. The killing of feelings, emotions, wishes and mind is more cruel than the estranger. Henry David Thoreau in his work *Civil Disobedience* talks very plainly about the imprisonment of the physical body while the mind goes around freely. Here he says about the nature of man comparing with plant as, "If a plant cannot live according to its nature, it dies; and so a man" (*Civil Disobedience* 128). It is not about physical death but the feelings. Every species has the right to live and live respectively.

Each one is trapped by one or the other social set up trying to break away from them. In this process some become scapegoats for others. The struggle between Small and Big is obvious. Big refers to positive and small signify darker forces of individual passion, natural energy, and social restriction. Big lives lavishly while small dies scantily. As Rahel observes, "...only the Small Things were said. The Big Things lurked unsaid inside" (Roy 173). The tension between 'big things' and 'small things' creates the state of affairs for the novel to go on. This tension is weighed down by the Big while the small has to yield repressing all their willpower. Small is to subjugate while the big usurps things safely as they fancy.

Roy gives us a euphemistic picture of his status showing how Velutha appears in Ammu's dream, it is said "He left no footprints in sand, no ripples in water, no image in mirrors" (Roy 216). The author continues to develop a lofty sense of injustice "...the mulish, reckless streak that develops in Someone Small who has been bullied all their lives by Someone Big" (Roy 181). Velutha, 'The God of Small Things,' slips from place to

place goes undetected, enjoying life's small pleasures without paying attention to the 'Big' fact that he is an untouchable and should not be playing with the touchable twins. Velutha is a scapegoat destined to die for the sake of a Kochamma's family reputation.

A pathetic thing about Ammu is that being born in high class receives almost equal treatment as of Velutha. In punishing people they follow a standers law. She is penalized from the society for having illicit relationship with Velutha. She also dies in the novel. The most affected characters in the novel are Rahel and Estha. They are forever haunted by a tragedy resulting from their mother's affair with a lower caste man. As young children growing into adolescence and adults had to face the worst criticism owing to their mother which is more than their maturation. Roy presents several different female characters in her novel *The God of Small Things*; all are prisoners of an institution with meager degree of freedom.

The fact is that all are emotional creatures and are not acknowledged by everyone in the society. Emotional factors seem to have no place in the lives of Velutha, Ammu, Baby Kochamma, twins, Comrade Pillai and many others in the story. The taboos of the society divert the happenings to psychological scandals found in the novel.

Although the novel has no single protagonist and a definitive moral, it certainly maneuvers through implicit and explicit make up of one's life to which contemporary society tends to be frenzied or far sighted to pay heed. Roy does her best in the novel to enfranchise the 'Small Things'. *The God of Small Things* is a herald from the top of the tower of marginalized by illustrating their experiences and sufferings which have direct link with one's attitude. This repetition of the terms "Tomorrow?Tomorrow" (339) reveals

that they never hoped anything big. This word can also incorporate meanings as, if there is today there will be Tomorrow. Tomorrow gives a hope of becoming better. Tomorrow is an option open to any risk. Tomorrow is again can be taken as tomorrow never comes because anything can happen in a day. But whatever may be the case Tomorrow gives hope and be so to the readers to go on.

The God of Small Things exhibits the general characteristics of trauma, which may be defined as a response, sometimes delayed, to an overwhelming event, which takes the form of repeated, intrusive hallucinations, dreams, thoughts or behaviour stemming from the event. These characteristics of trauma are found in the content of Roy's novel but gain further force. Events, especially the most traumatic ones, are referred to over and over again.

Although trauma and abject fills Velutha's life, *The God of Small Things* is a novel of multiple traumas, which are persuaded by experiences of the abject that are stuffed upon several of the least powerful members of society. This strategy is the most apparent when the subject of trauma is a naive character such as the child Estha. The sexual abuse of Estha by OrangedrinkLemondrink Man prepares him for the upcoming trauma caused by his observation of the police attack on Velutha. It functions to make him unwillingly complicit

The character of Velutha most particularly marks the junction of the abject and trauma within the novel. His body, the body of an Untouchable becomes the site of the trauma which permeates the novel and it also represents the socially abject. The trauma faced by the characters often involves the aspects which are bound up with the betrayal and treachery.

Chapter Four

Language and Style

Style is basically an analysis of language. The style of a writer is often revealed though his/her diction or choice of words. Arundhati Roy's novel *The God of Small Things* is written in a different style. The quality of this novel is totally different from other Indian writers. The novel is not written in chronological order. The structure of the work is full of fact and reality faced by the characters. Non-sequential narrative style contains two aspects, one is dramatic or scenic presentation of thoughts one after the other without any break. The other is the quality of storytelling. Medium of storytelling reveals the entire personality of the author. An analysis of Roy's narrative style is quite complicated, for it's structure implies many levels of reading. The most significant aspect is the relation between stylistic devices and the aesthetic principle which gives the novel a kind of authenticity. The most frequent and conspicuous feature of her narrative style which is described as thus:

There was so many stains on the road.

Squashed Miss Mitten- shaped stains in the universe.

Squashed frog- shaped stains in the universe

Squashed crows that had tried to eat squashed frog stains in the universe

Squashed dogs the are the squashed crow- shaped stains in the

Universe. Feathers. Mangoes. Spit. All the way to Cochin. (Roy 82)

Roy's stylistic innovation includes use of words, phrases and even sentences from the vernacular language use of Italics and upper case letter, subject-less sentence, faulty spelling, topicalisation, derivation from normal word order, single word sentence, change of word classes, clustering of word classes, etc. Further, she also makes use of Anagrams, Macaroni, Puns, Acrostics, Palindromes, Portmanteau and the other needs of word play. In addition, Roy's language has been noted for their ingenious combination of irreverence, human and irony, which produce starting effect so that her style appears arising.

While considering the language of any literary work, the formal aspect of language, that is, both lexicon and grammar has to be dealt with. One of the fundamental devices of intensification is repetition and Roy uses repetition in perfection. The quest for meaning results in excessive semantic repetition semantics, because most of the related list of words is mostly content words. To make the novel effective, Roy uses the word 'past' that is repeated for not more than a dozen times, as Estha walks among the giant cement pickles vases in order to find a place to think as thus:

Past floating yellow Limes in brine that needed that prodding from Lime to lime.....

Past shelves of pectin and preservatives

Past trays of bitter hours, with knives and coloured finger-guards

Past gunny bags bulging with garlic and small Onions

Past mounds of fresh green pepper corns

Past a heap of banana peel on the floor

Past the label cupboard full of labels

Past the glue

Past the glue- brush

Past an iron tub of empty bottles floating in soapbubbled water

Past the lemon squash (Roy 193-194).

The language thus becomes a hypnotic incantation with repeat actions with actual, physical acoustic repetition for an echoic effect and which has a tremendous effect on the narration. Similarly, when Ammu watches Velutha as he rose from the river and sees that the world they stood in is his, "That he belonged to it. That it belonged to him. The water, the mud, the fish, the stars" (Roy 333). In the novel *The God of Small Things*, Roy uses the style of repetition in multiple occasions one such is in the description of the history house, the sentence begins with the word 'where' and is repeated. Repetition of negatives too makes an important aspect of Roy's language. For instance:

No milestone marked it's progress

No trees grow alone it

No Rolled over it

No birds circled it

No twist, No turns

Not to know

Not to know what each day held in store for her
 Not to know when? She might be, next month, next year. (Roy 224)

The recurrently used expressions like "Not old Not young. But a viable die-able age" (Roy 3), "The loss of Sophie Mol" (Roy 15), "Orange drink lemon drink Man" (Roy 101), "Small Things", "Things can change in a day" (Roy 192), "Anything can happen to anyone. It's best to be prepared" (Roy 194), "A moth with dense dorsal Tufts" (Roy 198), "History's smell. Like old coser on a breeze" (Roy 55), "A brown leaf on a black leaf" (Roy 294), "He left no ripples in the water. No footprints on the shore" (Roy 216), function like refrains in the novel.

A careful reading of the text reveals that Roy employs different style. So, when she talks about childhood experiences, the language is emotive and suffused with feelings. Even the style becomes highly experimental both at the lexical and syntactic level. Her lexical study indicates her fondness for compound words, which is an important feature in the novel, and Roy exhibits great skill in the formation of new compound words. So the colour green in the novel breaks itself up into such modulations as "dust green" (Roy 1), "wet green" (Roy 10) and "moss green" (Roy 307) when trees are covered with dust and their greenness changes. Similar words include "car breeze" (Roy 87), "day moon" (Roy 87), "sleep smile" (Roy 119), "Love-in-Tokyo" (Roy 71), "getting-outedness" (Roy 172), "dinner-plate-eye" (Roy 308) etc.

Roy also shows a propensity in coining new words. The term for coining new word is called 'neologisms'. She combines different categories of words, like in "sick sweet" (Roy 32), "dust green" (Roy 1), "fever button" (Roy 109). There are also words that

are quite new like "furry-whissing" (Roy 6), "sari flapping" (Roy 6). Some other coinages include "gnap" (Roy 184), "Locusts Stand I" (Roy 226), "Lay Ter" (Roy 147).

Clubbing of adjectives and other word classes are another favourite device of the novelist. So there are sentences like "The baby clutched his index finger while he conducted his inane, broken, envious, torchlight study" (Roy 117), "he felt the shaming churning heaving turning sickness in his stomach" (Roy 113). It is interesting to note that in the second sentence, no commas are used where the adjectives are to be separated as per norms. Likewise, in another example, the novelist has used full stop to highlight the adjectives as in "Wild. Sick. Sad" (Roy 159) and "Steady.Solvent. Thin." (Roy 248). Another technique found in the novel is the changing of the word classes. The word 'sequinned' is normally used as an adjective to convey the sense 'decorate', but she uses it as a verb in the sentence, "a- thin ribbon of thick water that lapped wearily at the mud banks on either side, sequinned with the occasional silver slant of a dead fish" (Roy 124). Similarly, in the sentence, "But alone with his wife and children he turned into monstrous, suspicious bully, with a streak of vicious cunning" (Roy 180). She uses the adjective 'cunning' as a noun. One another phenomenon noted in her lexical style is the technique where words run into each other, like in "Whatis-yourname" (Roy 12), "okaythen" (Roy 130) "bluegreyblue eyes" (Roy 147) etc. Roy also uses the device where the word is attached to the first syllable of the next word like "Locusts Stand I" (Roy 159). Similarly, when Rachel tells Comrade Pillai that she was divorced, his reaction was "Most-unfortunate" (Roy 130).

Among other important device, is the reversal of the order of letter in certain words and phrases and sentences. For example: "welcome to the spice coast of India" becomes

"emocleWotehtecipStsaoCfoaidnI" (Roy 139). To cite an example of an analogy in the words, "Big Man the Lattain and Small Man the Mombatti" (Roy 214), where Lattain stand for 'Lantern' and 'Mombatti' stands for candle. In another example, the word 'vomity' is formed analogically like 'faulty' and 'smelly'.

The verbs are all cruel. For instance, the scene of the history house is unmatched in its brilliant descriptive feat, wonderful restraint of emotion and economy of language. There is violence and evil in the fictional world of Ayemenem. The foregoing description of nature has a certain amount of violence in it because of words like "hammered" (Roy 10), "bombing" (Roy 10) and "thunder darkness" (Roy 10). The novel also contains elliptical sentence, verbless clauses, all which verbless clauses and non-infinite clauses, add new dimensions to the narration in terms of effect and novelty. Amar Nath Prasad pointed out that Roy through her unique reductive style achieves remarkable level of condensation and concreteness in her sentence structure.

Another important technique used in the novel is the subject-less sentence. Roy sometimes uses just a word in the place of a full length sentence. The syntactic patterns of English sentence are such that the subject cannot be dropped. But Roy takes liberty in her use of language. For instance, Rachel, once she left Ayemenem in her teens and never returned. "Not When Mammachi Died. Not when Chacko emigrated to Canada" (Roy 18). An important style feature in the novel is the indulgent use of graphological sentences. For example, "Not old, Not young. But a viable-die-able age" (Roy 3).

Roy experiments with the feature of language which is fore-grounded by virtue of departing, in some way, from the general norms of communication by means of the

language code. She does this by exploitation of regularities of formal patterning the schemes- Anaphora, Parallelism, Antithesis, etc or deviation from the linguistics code. Tropes are the fore grounded irregularities of content which invariably involve sectional rule violation. The novel is replete with tropes, which include Metaphors, Similes, Synecdoche, Metonymy, Paradox, Irony, Personification, Pun etc that are used for freshness and novelty of expressions. Still, sometimes they are used to reveal and to shock.

In the novel, Similes have not only thematic significance but they also play an important structural role, for they render unity to the structure of the novel and are therefore an integral part of it. Unlike the conventional use of Similes where they are often structurally dependent on either what precedes them or what follows them and which Roy gives the Similes an independent status. A few examples have been cited as follows: "Like old roses on a breeze"(Roy 55), "the loss of Sophie Mol grew so bust and alive like a fruit in season. Every season"(Roy 267), "Quietness and Emptiness fitted together like stacked spoons"(Roy 328).

Roy's linguistics innovations have given rise to a unique way of writing that includes stylistic innovation at the extra-linguistic level. As a matter of fact, she makes use of a lot of graphological markers in the novel. The entire novel is studded with an intermittent use of full stops, cryptic, incisive, italics, parenthesis, capital letters, question mark, etc. Roy evidently, makes use of graphological markers for emphasis. By using graphological style, she underlines things that are to be taken note of with telling effect.

Since the novel *The God of Small Things* deals largely with the theme of childhood, the choice of vocabulary and register of language is crucial because it is the main

characteristics of a child's speech and thought which distinguishes it from adults' speech. As the novel pervades with childhood memories, the spelling often follows the child's pronunciation and level of comprehension. Thus, it is found that the style of the novel is deeply affected by this theme. Choosing to deal with children and by placing them at the center of the plot has given the author an ample opportunity and freedom to experiment with style and technique. Roy, therefore, uses a free style while describing childhood experiences.

To sum up, the linguistics structure of the novel reveals Roy's command over the language. The sheer exuberance is due to it is being narrated by a child. Consequently, the language is quite pictorial and present picture after picture, image after image in a riot of colours, sounds, touch and smell. Further, Roy's keen sense of observation enables her to note the small things in life with great accuracy. At the same time, she also makes attempts to instill an awareness of the evils that exist in society by raising her voice on contemporary social, economic, political, religious and environmental issue. To put it briefly, Roy's unique way of using different innovative stylistic techniques and her mastery in making the language her own, clearly makes her work idiosyncratic as she is able to unite matter, manner and content into a unifying aesthetic whole.

There are several reversals in the novel which includes a chronological time. Structurally, the novel defies a chronological sequence in the narration of events. So, there are two consecutive account of forbidden relationship in reverse chronology. Each becomes an image of the other and each is as doomed as the other. Thus, the novel ends not with Estha and Rachel but with Ammu and Velutha, and with the reversal of the

conventional order of narration, it is obvious that the present can only lead to the past and that the only possible Future is a version of the past.

Roy makes frequent use of allusion and verbal collage, as a result of attempting a radical compression of time within a narrative. So there are time shifts, of endless fast-forwards and reversals that highly enhance the effect of the narration and thereby make the novel daringly postmodern. But the time sequence is not perceived effortlessly because the narrator employs different style in indication of time. Hence both the temporal and spatial movement of the novel is circular. Events emerge elliptically and out of chronological sequence. Besides, in the novel, past and present flow into another with memory bridging the events to lend them a chronological storyline. The time frame of the novel is, thus, in keeping with the complex structure and highlights Roy's skill as a creative writer.

Arundhati Roy is one of the gifted Indian novelists. In the art of writing and her novel *The God of Small Things* bears testimony to her God's gift. This is the only novel to her credit as on date and yet it is considered to be one of the most accomplished novels technically in recent years in Indian Writing in English. It is a beautiful amalgamation of fact and fiction and so it is full of something new and original embellishment and linguistics experiments.

Roy is a novelist of different taste and it is seen in the way of her writing. Her difference lies in her experimentation with the English language and her poetic attributes, frequent but speedy change of her point of view of life as and when situations warrant and in the mingling of the narration of her story. Hence, her different but original taste makes the reader feel very difficult to understand her mental makeup. Besides, her writing is full

of description and the readers are tempted to entertain the feeling that her description in order not to lose their interest in reading or to give up reading.

The most prominent aspect of Arundhati Roy's entice fiction is its structure. She has included a lot of incidents and episodes and that they are given opposite to each other or mixed together. Such eventful episodes create an impression on the minds of the readers that they are all unusual and unique in nature. Though there are many angles of narration of the story to take a concrete and final shape, the major angle is presented through the point of view of the fraternal twin Rahel and Estha.

In the process, the thematic pattern of the novel gets improved. Since the events described in the novel have not been presented in a chronological order, the reader gets confused and in their confusion, they fail to understand the deeper meaning of the narrative. Such is the way of Arundhati Roy's narration of the story and it needs a hard labour and very strong patience on the part of the readers to find the real meaning behind the layers of her subtle and sophisticated narrative pattern.

Arundhati Roy's narrative design adopted in this novel is a cross cultural conflict of a society, which has been deeply rooted to tradition from time memorial. The novel makes the readers realize the prevalent social evils such as lack of parental love for children, intolerable consequences of unconventional marriages, the betrayal of married once through extra marital relationship, violence against women and those belonging to the lower strata of society, sexual abuse all such things are narrated in the third person, through flashback and a stream consciousness technique.

Madhu Benoit explains the art of storytelling as, "she is not telling a story, but she is using a story, raising reader expectations" (85). Arundhati Roy's use of Parallelism is one of her greatest literary achievement as a novelist. She has adopted it to give emphasis to the tragic effect of love relationship among the characters. She compares Rahel and Ammu with their noticeable and remarkable similarities in their characters. She also draws a parallel in the decision of Ammu and Rahel regarding their break to love relationship. Ammu had to give up her illicit relationship with Velutha. Similarly, Rahel had to give up her above relationship with her childhood friend. Ammu had an abuse tainted childhood and she returned to Ayemenem from Calcutta after a divorce from Baba. Rahel's life is nothing better than that of her mother. Rahel had to take care of herself from her childhood, grew up to become a divorce and returned to her native place. Rahel came to her native place at the age of thirty one and at this age her mother died. Arundhati Roy brings out a lot of similarities between herself and her creation Rahel. Both of them spent their childhood only at Ayemenem. The mothers of both Arundhati Roy and her character Rahel lived in Ayemenem. They were Christian's by birth but their fathers were Hindus.

Most of the content present in the novel, is the consciousness of the character in the form of words, phrases or sentences and sometimes even as short passages. Roy's use of the stream of consciousness technique as well as the technique of interior monologue in the novel, therefore, greatly helps the reader in knowing what exactly goes in the minds of some important character. These methods of narration, thus, secure for the reader an understanding of the responses of the characters. In this context it is significant to note that except in direct speech, the characters are indicated by third person reference even when their consciousness is being fore-grounded. An analysis of the various modulation and

variations as well as mixing of consciousness evidently helps in the better understanding of the context, message and tone of the text. To sum up, it can be stated that Roy effectively utilizes the consciousness and experience of a character in the service of a grand design.

Roy uses narrative technique and point of view in such a way that it provides better insights about the characters and adds graphic vitality to the aesthetic structure of the novel.

Chapter Five

Summation

The term Indian writing in English is used in a wider sense. Indian English Literature has passed through several phases such as Indo - Anglican, Indo - English, Indian Writing in English and recently Indian English Literature. This is the body of works by the writers whose mother tongue is one of the languages of multilingual India. In spite of its diverse cultural races and religions, Indian writing in English has successfully recaptured and reflected the multi-cultural, multilingual society. As a result, it has aroused a good deal of interest at home and abroad also. The works of various writers get not only a vast category of readers, but also receive a vast critical acclaim.

Roy begins writing with *The God of Small Things* in 1992, which brought her the Booker Prize (1997). The novel tells how the small things in life built up, translate into people's behaviour and affect their lives. The story primarily takes place in Ayemenem, now part of Kottayam in Kerala, the state of India. The time span is from 1969, when Rahel and Estha the twins were seven years old, to 1993. The novel mainly captures the aspects of Keralite life such as communion, caste system and Keralite Christian way of life.

The God of Small Things narrates the five generations of Ipe family. The story revolves around the three main characters of the novel Ammu, Rahel and Estha. Ammu had an undelightful marriage life with Babu who is an alcoholic. They have fraternal twins called Rahel and Estha. Then she divorced Babu for his tortures and no apparent lies. Then she vacated to an unwelcomed home town Ayemenem. Ammu had an unsatisfied life and sex with her husband. In the course of time, she met an Untouchable, Velutha who takes

much care on her children. Ammu and Velutha fell in love and they both had an illegal relationship on the river banks of the river where Sophie Mol has drowned.

It was that incident which brought about lots of twist and turns in the novel. The drastic incident had a great impact on the life of fraternal twins. They are presented as the victims of the Post-traumatic Stress Disorder. Ammu died at the age of 31. Rahel and Estha were separated when their parents got divorced. They both had an illicit liasion. Velutha was beaten nearly to death for his relationship with a touchable woman. The novel much points out on the politics, caste and discrimination and its consequences in love laws.

The novel *The God of Small Things* has dealt about many themes. The small things of the novel's title are which make the novel appealing. Emotions, beauty of nature, use of gifts and talents are the small things that make life beautiful. But it is contrast to Ipe family, the big things such as politics, cultural norms, status, money is important, but is the small thing that leads to tragedy. Though the caste system and discrimination are seemed to be outlawed, the people, like Ipe family have issues on equal distribution. They fear of their status, their wealth, their business ownership. The loss makes up the tragedy and trauma of the characters. Love is a powerful force in any world. But in the world of Ipe family, love is to just make generation and means of confirming their wills. Love makes other excite and delight. But in this plot, Love is wrapped and turned into violence and fear. The novel basically deals with the complicated relationship between members of the Ipe family. Each members of the family has different factors on their relationship, like social obligation, familial duty and personal dislike. The tension between the internal love and social obligation makes up the conflict in the novel. Familial love is always struggling with society and duty in the novel that tries to preserve their old memories and traditions which

is perfectly symbolised through the chapter Paradise Prickles and Preserves.

The novel is a chronicle of lost dreams from the point of view of the characters from their respective roles to play. Roy helps the reader to discover the world which others do not know before through her craft knowledge. Even the minor characters of the novel have a part to say about their loss. The oldest member of the novel Rev. John Ipe who is the priest in the christain community, also known as Punyankunju is shock to know that his daughter Baby Kochamma has denied his wishes and became Roman Catholic. With his daughter convention and her way of leading life totally shattered all his dreams. Baby Kochamma life was a crushing defeat. She was made to lead her life backwards. Her real life begins at the age of eighteen when she fell in love with Father Mulligan. She was sexually excited and made advances with him. She entered convent in Madras with the hope that she can make time with Father Mulligan. Later, she was brought back and sent to abroad for studies. She changed her thought of marrying anyone as she wants to access her father's property completely.

She never tolerates when a married daughter enjoy staying in her bornplace even after marriage. That is why she gets irritated by the presence of Ammu and her children. She enjoys by torturing and punishing Ammu for her illegal relationship with Velutha. Baby Kochamma's dream shattered at a very young age and she died at the age of eighty three. Pappachi experienced life of multiple shocks and lived a 'lost life'. He could not reconcile the fact that his wife is seventeen years junior to him. It was he who gets joy on beating his wife mercilessly. But his miserable life begins when his wife started neglecting him. He died as a disappointed man as shows Plymouth to the world but he never attained peace in his life. He finally lost love and respect from his own wife and children.

Mammachi dreamt of a peaceful and romantic marriage life. But in turn the ill-fate made her as a unfortunate wife of Pappachi. She was blind and that was an additional factor to add misery to her life. At the same time she was not kind to any of her workers. Her cruelty made others think that she deserves all her tortures. Her son Chacko was proud and happy for his wife MargeretKochamma, but things take turn. His wife divorced him. He was not kind to his only own sister. His daughter Sophie Mol's death blows an irreplaceable loss in his life.

Baby Kochamma's life is not just full of tragedy but of misfortunes. She got divorced, and second husband Joe died all the above she lost her only child Sophie Mol. All these things make her life a shattered one. For Sophie Mol her life was a more than a tragedy. She died at the age of nine itself. Though she had two fathers she never experienced fulfilled guidance from any of them. As her biological father was compelled to leave her and her another father was got to killed by the car accident at her young age.

The taste of loss is clearly sensible through the characters of Rahel and Estha. For them life was darker and the darkest even from their feeble breathe. They both lead a life which is full of emptiness. The whole novel narrates their tragedy and makes the sense of agony. The most important character who is not the member of Ipe family who is also had a tale of agony and pain to narrate. Roy presents Velutha as a hero to the tragic world. He has been made as the representative to the downtrodden society and the people and their sufferings. Velutha lived to see his own life shattering without any other fulfillment in his life. Through such characterisation Roy makes the sense of agony every now and then.

Arundhati Roy in her novel *The God of Small Things*, effortlessly dealt psychological trauma and scandal. The entire story revolves around the central figure of the novel Ammu. Roy made Ammu the pivot of the entire plot as the social insecurity combined with her unfulfilled social desires. The epiphany of her fraudulent affair brings a disastrous effect. She is tagged with the phrase prostitution by the police. She is thrown from home as she was responsible for Sophie's death. The psychological traumas have no end and poor Ammu's end also came. The fatal trauma continues in her funeral too. She was denied by the church for burial.

The psychological trauma and scandal infected Ammu's children also. They undergo similar hardships in life. Estha and Rahel suffer certain traumatic experience. In early life itself they evidence the breakup of their parents. They both brought up in a state of separation. Roy made evident the miseries of Estha in *The God of Small Things* through the molestation of the Orangedrink Lemondrink Man at Abhilash Talkies.

The twins world has certainly shaken by the arrival of their beautiful young cousin, Sophie. It has lead them to have a illicit liasion. Roy intensifies the forces such as Cast-division, religious diversity, class, patriarchal family hierarchy, colonialism, communism, global travel and commerce by contrasting the small things with the big things of the novel. The intention of exploring one's life is to highlight how the inner mind of the individual plays a major role in one's life, which is controlled by certain external forces. The main focus of the chapter Broken Bond and Trauma Disorder is about how Trauma and Ethical Dilemma affect their mind and behaviour.

Though the psychological trauma and scandal hits Ammu to its fuller effort she never gives up her courage and desires to attain the place she wishes for. She admires through her struggle to rise each time when she falls. She exhibits herself to be strong and stronger. Roy dooms 'Subaltern consciousness' as utterly hopeless. The real subaltern cannot rise in social hierarchy. Roy exemplifies the urge of subalternity in the form of 'notspeaking'. Roy makes the 'notspeakingness' to speak through the paralysed brother of Velutha, Kuttappen who cries and screams in the novel. These are the symbols of agony which affects psychology.

The social distance between the communities, a difference in class and position in society proves to be fatal to Velutha. Roy proves that the killing of emotions, wishes, mind is more cruel than estranging. She makes the obvious view on the battle between Big and Small. Big represents the positive and the Small represents dark forces on the individual.

The style of a writer is usually exposed through their choice of words. Roy has incorporated many different styles in the novel *The God of Small Things* in order to make the work distinguished. She has not followed any chronological order instead she put forth the reality faced by the characters. The relation between the stylistic device and the aesthetic principle makes the novel compelling. Roy's stylistic innovations include wide range of varieties.

Roy's language is noted for its ingenious combination of irreverence, humour and irony. Roy uses repetition to its perfect score. Roy repeated the word 'past' for more than dozen times to make the language hypnotic incantation for an echoic effect which has a tremendous impact on the narration. Repetition of negative phrases and sentences also

makes important effect on Roy's language. Her language is emotive and suffused with feelings. Her style is highly experimental both at the lexical and syntactic level. Roy exposes her greater talent in effective new compound words. She parades her propensity of coining new words. She combines different varieties of words to form new and appealing words. Another technique found in the novel is the clubbing of adjectives and changing of the word classes. It is her unique technique of lexical style where words run into each other.

In Roy's hand the regular features of language undergoes a drastic and irregular change. Roy's linguistic innovation has paved way her unique style of writing which includes stylistic innovation at extra-linguistic level. She evidently makes use of graphological markers for emphasis. She evidently marks her wit in her usage of child's pronunciation and level of comprehension as the plot revolves around children. Therefore Roy adopts free style in describing childhood experience.

Structurally the novel defies the chronological sequence in the narration of events. Roy often makes use of allusion as a consequence of pursuing radical compression of time with in a narrative. Temporal and spatial movement of the novel is circular. Events emerge elliptically and out of chronological sequence. She composes a beautiful amalgamation of fact and fiction hence it makes the novel real and original embellishment with linguistic style.

The most beetling aspect of Roy's alluring fiction is its structure. Her adopted design in the novel is cross cultural conflict of a society. Her use of Parallelism makes it a greatest literary achievement. The entire plot rides on the technique of stream of

consciousness, which makes novel outstanding and unique from other. Roy effectively makes use of the consciousness and experience of a character in a service of a grand design. Roy's narrative technique of the novel adds vitality to the structure and plot.

Thus the research project has attempted to study the novel as a critique of the way social, cultural and economic structures perpetuate trauma in the lives of human beings.

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Thematic Analysis of Lois Lowry's *The Giver*

A project submitted to

St. Mary's College (Autonomous)

Thoothukudi

affiliated to

Manonmaniam Sundaranar University

in partial fulfillment of the requirements

for the award of the Degree of

Bachelor of Arts in English Literature

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DECLARATION

We hereby declare that the project entitled "**Thematic Analysis of Lois Lowry's *The Giver***" submitted to St. Mary's College (Autonomous), Thoothukudi, affiliated to Manonmaniam Sundaranar University for the award of the Degree of Bachelor of Arts in English Literature, is our original work and that it has not previously formed the basis of the award of any degree, diploma or similar title.

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PREFACE

This project entitled "**Thematic Analysis of Lois Lowry's *The Giver***" deals with Jonas, an eleven year old boy selected as the Receiver of Memory, who discovers the dark secrets that lie beneath the surface of his utopian society.

The first chapter, '**Introduction**', deals with Lois Lowry's life, works, achievements, her contemporaries, techniques, century, age, critical views of the book and the backdrop of Dystopian literature and Children's Literature.

The second chapter entitled '**Bird's Eye View**' deals with the rules and rituals of Jonas' community which leads him to undertake an incredible journey after knowing the dark secrets.

The third chapter entitled '**Thematic Analysis**' aims at the exploration of multiple thematic concepts and thematic statements which are instrumental in bringing about a wide readership.

The fourth chapter entitled '**Character Analysis**' covers the perspective character sketches of major and minor characters.

The fifth chapter entitled '**Summation**' gives an abstract of essential details dealt in the foregoing chapters and the interpretations of the ambiguous plot.

The researcher has followed the guidelines prescribed by MLA Handbook Seventh Edition for the preparation of the project.

CHAPTER 1

INTRODUCTION

Lois Lowry was an American writer. Her birth name was Lois Ann Hammersberg. She was born on March 20, 1937, in Honolulu, Hawaii, United States. Her parents were Katherine Gordon Landis and Robert E. Hammersberg. Her father was of Norwegian descent and her mother had German, English, and Scots-Irish ancestry and so Lowry's parents initially named her as 'Cena'. Her father had a career as a military officer and as an army dentist whose work moved the family all over the United States and to many parts of the world. Her siblings were Helen Hammersberg and Jon Hammersberg. She was the middle of three children. A shy and introverted child, she loved to read and decided to become a writer when she was around 8 or 9 years old.

Lowry attended kindergarten at the Berkeley Institute and high school at the Tokyo American School at Meguro, Curtis High School on Staten Island and Packer Collegiate Institute in Brooklyn Heights, New York, where she finished high school. Then she entered Pembroke College in Brown University and continued at the school for two years. She was married to Donald Grey Lowry, a U.S. Navy officer. They had four children: daughters Alix Lowry and Kristin Lowry, and sons Grey Lowry and Benjamin Lowry. She completed her degree in English literature at the University of Southern Maine in Portland. After earning her B.A., she continued at the school to pursue graduate studies.

While attending graduate school, Lowry established herself as an accomplished freelance journalist. She began writing stories and articles that appeared in publications

such as *Redbook*, *Yankee*, and *Down East*, as well as in newspapers. She also edited two text-books — *Black American Literature* (1973) and *Literature of the American Revolution* (1974), both written by J. Weston Walsh — and became a photographer, specializing in photographs of children. Her freelance work for 'Redbook' magazine generated her first book opportunity. Lowry's story for the magazine was meant for adults but written from a child's perspective. A Houghton Mifflin editor recognized her talent and suggested that she write a children's book.

Lowry agreed and wrote her first novel *A Summer to Die* which Houghton Mifflin published in 1977 when she was 40 years old. It was based on her own experience of losing her elder sister Helen at a young age. She was also going through some personal changes around this time, as she and her husband got divorced. So this year marked the true beginning of her career as a writer. She enjoyed travelling, reading memoirs and biographies and going to as many movies as possible. She loved poetry and New York Times' crossword puzzles. She was a great conversationalist, a knitter, an avid and eclectic reader and movie-goer, and besides that, she liked to play bridge and to garden. She wrote for about five hours each day, working on more than one project at a time.

The contemporary writers of Lowry are Gary Paulsen, Katherine Paterson, Louis Sachar, Laurie Halse Anderson, Kate Dicamillo, Rick Riordan, Suzanne Collins, James Dashner, S.E Hinton, John Green, Veronica Roth, R.J Palacio etc. Lowry was considered as one of the world's most beloved and versatile authors for children and young adults. She has sold millions of books worldwide. She has presented forty four books, including the popular *Anastasia Krupnik* series. She doesn't rely on awards to determine her

success as a writer but, rather, on how well she communicates with her readers about individuality, life and relationships.

As an author, Lowry was known for writing about difficult subject matter within works geared towards children. She has explored complex issues such as racism, terminal illness, murder and the holocaust, among other challenging topics. She has also explored controversial issues around the questioning of authority. Her writing on such matters has brought her both praise and criticism. Her books portray sensitive, intelligent, witty protagonists who are faced with challenges and choices in life. Although her novels cover a variety of topics and range in tone from serious to humorous, they share many of the same themes: Individuality, Freedom, and the Importance of memory.

Through her writing, Lowry communicated the message that people must be aware that everything they do affected other people, the environment, and the world. Writing about both humorous and serious issues has sustained Lowry through her own hard times. Her books varied in content and style. She has written books that reflect the realities of her own life and depict various problems about coming of age. Lowry said that her reason for writing for young people is that she liked remembering her own life as a child while writing. Another reason was that much of her early adulthood was spent taking care of and thinking about the lives of her four children.

Lowry's experiences with her children taught her the importance of "treating young people with sensitivity and compassion". Her collections of work are both large and diverse. Her works are wide-ranging, richly varied and right on target for her intended audiences. According to Lowry, her writing has one common theme, 'the importance of human connections'. Lowry has a daughter who became disabled as a

result of a disease involving the central nervous system. Her daughter's disability has reinforced Lowry's belief that people are connected despite their physical differences.

Lowry has presented several notable works. Her genres in writing consisted of children's literature and fantasy. One of America's most celebrated young adult novelists, Lois Lowry has engaged millions of readers with her careful and sensitive stories dealing with major issues like death, cancer, and the holocaust. Some of her notable works include *The Giver* (1993), *Number the Stars* (1989), etc. Her early novels showed readers her ability to write about a number of topics across numerous genres. She launched the first novel of the popular humorous 'Anastasia' series, *Anastasia Krupnik* (1979).

'Anastasia' series consists of nine books. It highlights the lighter and more comical aspects of life. Lowry's *A Summer to Die* showed the challenges and emotions associated with death. In 1980, she published *Autumn Street*, a novel that drew further inspiration from her own life. Her career reached new heights with the historical novel, *Number the Stars* published in 1989. It was a book about the past. Her autobiography, *Looking Back* (1998) explores her rich history through personal photographs, memories, and recollections of childhood friends.

Lowry's 'Gooney Bird' series consists of six books. She published the first book of the series *Gooney Bird Greene* in 2002. Her recent work was *Gooney Bird and All Her Charms* (2014). She published a novel, *Gossamer* (2006) with elements of both fantasy and realism for young adults. She also published a famous novel, *The Willoughbys* in 2008. 'The Giver Quartet' consists of four books. In 1993, she published one of her best known novels, *The Giver*. It was a book about the future. It was seen as controversial by some for its violent themes, sexual content and depiction of infanticide and euthanasia.

Lowry added to this examination of a dystopian future with *Gathering Blue* (2000), *Messenger* (2004) and *Son* (2012).

In her works, there are common themes like bravery and anger. Through her works, she gave common messages like 'changing things that aren't right', 'help others' and 'love is stronger than anything'. *The Giver* is the story of Jonas, a boy living in a dystopian society. One day, he becomes the new Receiver of Memory - a respected but lonely and difficult position which, Jonas learns, involves protecting all of society's memories. Eventually, Jonas decides he must escape the community in order to return his memories to society, and the novel's ambiguous ending leaves the question of Jonas's fate unanswered.

Lowry worked on promoting the movie adaptation of the novel. It was released in 2014. The novel has been met with a diversity of reactions from schools in America since its release in 1993. She narrates the novel in a simple and straightforward style. Her clarity of style and her minute details help portray ordinary daily life in Jonas' community. Her descriptions are clear and exact. They indicate that the community members seem content with their lives. She manipulates our perceptions and emotions by slowly and deliberately revealing that Jonas' community is not what it appears to be. Her straightforward style adds to the suspense throughout the novel.

The memories are described using a lyrical style because they are images that provoke thoughts, feelings and emotions. Some of the memories are mystical. The imageries are similar to that found in poetry. Lowry relies on rhetorical questions to reveal many of Jonas' thoughts. These questions emphasize the internal and external conflicts that Jonas experiences. She uses euphemisms to show how easily people's

thoughts can be manipulated and controlled without them even realizing it. Euphemisms are also deceptive. For example, in Jonas' community, the citizens use the word 'release' to disguise its real meaning: kill or euthanize. Using euphemisms enables the community members to distance themselves from reality.

Lowry created a community that stresses precision of language. Precise language, in this community, is not precise at all but rather is a language in which the meanings of words are intentionally unclear. For example, each family unit participates in the telling of feelings every evening. This sharing is ironic because the people don't have any feelings. They gave up their feelings when they chose Sameness. One of the reasons why precise language is so very important to the community is that it ensures that nobody ever publicly lies, although at one point Jonas finally realizes that the whole community is a lie.

The use of 'precise language' in Jonas' community has contributed to the creation of a non-human society, for the people function as robots and have no feelings. One important writing technique that Lowry uses in *The Giver* is her open-ended plot structure. It gives the readers the freedom to interpret the ending in their own way. She intentionally ends the novel ambiguously to allow each reader to create an individual ending according to that person's own beliefs, hopes, dreams, and experiences. She portrays how important language, words, freedom of speech, and choice are to the value of the individual, to every society, and to the world in which we live.

Lowry says *The Giver* was inspired by her father's memory loss. She tells that as he began to forget his past, she began to imagine a book about eliminating painful memories. She considers character, quest, complications, choices, catastrophe, conclusion

and change are the key elements when writing a book. She brilliantly weaves symbolism, imagery and allegory throughout this novel. Her books are more suitable for children and young adults because she makes use of short sentences instead of long sentences that wearies the readers. There are no complex words, except for unique ones like 'Sameness' or 'Elsewhere'. She uses an objective language to describe the dystopian society and the readers don't feel like they are being exposed to her opinions.

Lowry mostly takes advantage of rhetorical questions besides the clarity of language because it helps the readers to figure out how the utopian society turns into a dystopia by questioning. 'Utopia' (Sir Thomas More, Utopia, 1516) means an imagined place in which everything is perfect. 'Dystopia' (John Stuart Mill, 1868) is a term used to describe a utopian society in which things have gone wrong. She chose to write *The Giver* as a dystopian novel because it was the most effective means to communicate her dissatisfaction with the lack of awareness that human beings have about their interdependence with each other, their environment, and their world.

The Giver is an excellent example of a novel that falls into two different genres. They are: Dystopian Literature and science-fiction. Dystopian literature is a genre of fictional writing used to explore social and political structures in 'a dark, nightmare world'. Works of dystopian literature must walk a fine line between evoking the sensations of fear and inducing a sense of futility. It began to evolve as a separate literary genre in the 19th century as writers published anti-utopian letters attacking utopian works but did not turn decidedly dystopian until the 20th century. Although it is fictional, they serve a moralistic goal of preventing the horrors they illustrate.

Dystopian literature is often used as a literary tool to extrapolate elements of contemporary society and function as a warning against a modern trend, often the threat of oppressive regimes. The most intriguing development since the 1970s has been the proliferation of dystopian fictions exploring gender issues. The most popular definition of dystopian literature is that it is anti-utopian. It is deliberately written to frighten the readers. The genre challenges utopia's fundamental assumption of human perfectibility, arguing humanity's inherent flaws and negate the possibility of constructing perfect societies.

The novel also comes under 'Children's Literature'. It can be broadly defined as the body of written works and accompanying illustrations produced in order to entertain or instruct young people. 'Children's literature' or 'juvenile literature' includes stories, books, magazines and poems that are made for children. Modern children's literature is classified into two different ways: genre or the intended age of the reader. It can be traced to stories and songs that adults shared with children before publishing existed. The late nineteenth and early twentieth centuries are known as the 'Golden Age of Children's Literature' because many classic children's books were published then.

The Giver comes under young adult fiction in the genres of children's literature.

The value of children's literature is that it provides the young adult with the opportunity to respond to literature and develop their own opinions about the topic. It provides an avenue for the young adult to learn about their own cultural heritage and the cultures of other people. It helps the young adult develop emotional intelligence. It encourages them to think deeper about their own feelings. It fosters personality and social development. It

nurtures growth and development of the student's personality and social skills. It transmits important literature and themes to next generation.

Many writers have commented their views about *The Giver*. The novel has gained both positive and negative criticism. "*The Giver* is possibly the most alarming story of all her books – a disconcerting book... a book for young adults and adults, rather than younger children, though good and thoughtful readers of perhaps eleven up could certainly read it with understanding and appropriately mounting apprehension" (Margaret Mahy). "Despite occasional logical lapses, *The Giver*, a powerful and provocative novel, is sure to keep older children reading. And thinking." (Karen Ray, *The New York Times*, 1993).

"Personal taste aside, *The Giver* fails the Plausibility Test for me. ... Things are the way they are because The Author is Making a Point; things work out the way they do because The Author's Point Requires It" (Debra Doyle). "The Giver is a warning in narrative form. It is beautiful. But it does not bear probing, not, anyway, the kind of probing we like to call literary criticism, because -- like a soap bubble -- it is too fragile for that kind of handling. The story is an important one for young readers, and mustn't be allowed to snap, dribble, and disappear" (Natalie Babbitt, *The Washington Post*, 1993). Even though the novel contains criticism on both sides, it is designated as the fourth best children's novel of all time based on the 2012 survey.

CHAPTER 2

BIRD'S EYE VIEW

The Giver is told from Jonas' point of view and events are initially described with all the innocence and enthusiasm one would expect from an eleven year old boy. At the beginning of the novel, Jonas knows only that he has a caring family and lives in a safe, well-ordered community where feelings are respected, people know what is expected of them and the precision of language is very important. Life in the community is extremely regimented and the rules and rituals citizens follow are mandatory. People are called 'citizens' and receive orders and directives from higher authority. Families are called 'family units' and their houses are called 'dwellings'. Places other than the community are known as 'Elsewhere'.

Orders broadcasted over the loudspeakers in every dwelling and in public areas are obeyed instantly. Sharing of feelings in which the family units participates is vital. Children are identified by their age and treated as the members of a larger group. Other unusual uses of common words hint at odd aspects of the community. Jonas and Lily don't know what the word 'animal' refers to, which suggests that none exist where they live. There is also a mysterious use of the word 'release' referring to something that happens not only to older people and some babies but also to people who break the rules and have to leave the community.

People who work at night lack the 'interest or skills or insight' for the more important daytime positions. Individuals are given spouses if they are thought to have the 'essential capacity to connect to others' and the rules dictate that each family unit is

limited to one boy and one girl. The individuals in each family unit are determined by the Committee of Elders and chosen according to strict criteria. Before the Ceremony of One, new children are raised separately by Nurturers. They are identified by numbers, not by names, and are assigned to families only if they have not been released.

The Ceremony of Twelve seems to have an unsettling side. It is the last and most important of the annual rituals but there is also the implication that it marks the official end of childhood. Friendships dissolve and the focus shifts to training and work for the good of the society. There are a set of laws to reinforce the strictly regimented structure of the community. Children are not allowed to have bicycles until they are nine. Each child is assigned one specific 'comfort object' that is then taken away and officially recycled at the Ceremony of Eight. The objects, like elephants and bears, are called "soft, stuffed, imaginary creatures" (32).

The Committee of Elders has absolute authority over its citizens, carefully observing and evaluating individuals. Every individual is under constant, relentless observation. Although citizens can appeal the decisions of the Elders, the appeal process never results in actual change and appears to exist only to create illusion. Women are assigned as 'Birthmothers' to reproduce three children in three years. They never see the children they give birth to and are not rewarded for their crucial assignment. They become Labourers for the rest of their lives, eventually entering the House of the Old when they are no longer able to work.

All children are required to put in four years of volunteer services to the community once they become Eights but they are given free choice about where they will

volunteer. This approach allows children with a special interest, skill or talent to focus on that area immediately. People seem quite happy with and suited to the assignments they eventually receive. The treatment of the Old also seems to be extremely positive as they are treated with utmost tenderness and respect. It is clear that even the young volunteers have been well trained to see old age as something natural and to hold them in the highest esteem.

Buildings are described in very utilitarian ways: the Nurturing Center, the Rehabilitation Center, the Childcare Center, the Auditorium, the Annexe, House of the Old, Hall of Open Records and the Hall of Closed Records. There is no mention of parks, museums, theatres or anything that speaks of creativity. The community is relatively small because its citizens are able to go everywhere on bicycle. Sexual urges are referred as 'Stirrings'. Sex is prohibited in the community. Parents have to apply to receive their two allotted children. Family units seem to exist only for the efficient raising and training of children, and to provide the human contact and relationships necessary for healthy growth.

Everyone in the community works together for the common good and receives an equal share of the benefits of living in the community. There is little importance placed on the individuals because each one is an interchangeable entity, easily replaced. Fifty children are born each year so that the population of the community remains constant. Children dress alike, have identical hairstyles and take part in the same activity. Daily rituals are completed at the same time, in the same way, by all the family units. Books are limited in the community. Each dwelling contained a dictionary, Book of Rules and a

thick community volume which contained descriptions of every office, factory, building and committee.

The community as a whole takes part not only in the December Ceremonies but also in the Ceremony of Loss, the Murmur-of-Replacement Ceremony, Naming Ceremony and the Ceremony of Release. The Ceremony of Loss is conducted when a member of the community gets lost. In this ceremony, the citizens murmur the name of the lost person throughout an entire day. By this way, the lost person seems to fade away gradually from everyone's consciousness. The Murmur-of-Replacement Ceremony is conducted when the family unit that previously lost the child is given a new one. The replaced child is named after the lost child.

The Ceremony of Release was conducted only on two occasions: release of the elderly and release of a new child. It was also conducted when the citizens went against the rules as punishment. Every December, the community celebrates the ageing of its youngest members. In the Naming Ceremony, the newborns are given names and assigned to family units and are also given a comfort object. At the age of three, children are matured enough to start school, where the main focus is on "the acquisition of correct language" (75). They participate in the family ritual of dream-telling. Girls are given hair ribbons. At the age of four, children are given special jacket with buttons at the back which teaches them the value of interdependence.

At the age of seven, they are given a front-buttoned jacket, one of the first signs of independence. At the age of eight, they get jackets with smaller buttons and pockets, so they can keep track of their belongings. Their comfort objects are taken away. They begin

their volunteer hours. At the age of nine, they are gifted bicycles to enable them to transport themselves around the community. The bicycles are powerful symbols of the Nines' independence and distinguish them from the younger children, who still depend on their families for transportation. Hair ribbons are removed. At the age of ten, they get their hair snipped neatly: girls with loose braids and boys get a manlier haircut. At the age of eleven, new clothes are given: long trousers for boys and different undergarments for girls, who are starting to hit puberty.

At the age of twelve, children are inducted into the community as adults and receive their assignments which they will be performing for the rest of their life until they enter the House of the Old. Different rituals are followed like the Telling-of-feelings ritual, Dream-Telling ritual and Chanting of the Anthem. Telling of truth is obligatory. Apologizing and accepting apologies are mandatory. Crossing of bridge is permitted only on official business. Relief of pain through ointments, injections and pills is acceptable. Locking the doors and turning the speakers off are forbidden. It is compulsory to take pills when the first stirrings begin.

Citizens are prohibited to ride bicycles before becoming a Nine. Riding others bicycles, stealing, opening of tunics and looking at another's nakedness, except for the new children and the old, is constrained. Citizens not on official business are restricted to leave their dwellings at night. Pilots are forbidden to fly over the community. After school, all the small children must go to the Childcare Center and all the older ones must do their volunteer hours. Objects must not be removed from the recreation area. Citizens are released if they break the rules three times. Punishment for Threes and the old is smacking with a discipline wand.

In the beginning of *The Giver*, Jonas' family life is full of tranquility and comfort. He does not have a distinct career preference although he enjoys volunteering at a variety of different jobs. He is different: he has pale eyes and has unusual powers of perception. He alone in his community can perceive flashes of color, for everyone else is as devoid of color as it is of pain, hunger, and inconvenience. He feels both apprehensive and excited about his Ceremony of Twelve. He plans to talk about his uneasiness with his parents when they perform the 'Telling-of-feelings'. The sharing session is just one of the many standard and non-spontaneous conventions common to the entire community.

Greater insights about the community are gained as his parents talk to him about the changes he will encounter when he becomes Twelve. He eagerly absorbs the new bits of information. His parents try to relieve his concerns about the coming of the Ceremony of Twelve. Jonas' father talks about many of the ceremonies he has experienced, describing them only in positive terms, and triggering pleasant memories for Jonas as well. He explains to him about various assignments yet Jonas is worried contemplating about his assignment. He worries about his friend, Asher, who does not have any serious interest and might not receive a proper assignment.

Jonas' parents caution him that the Ceremony of Twelve signals a time of great change. He feels better after the talk but realizes that he still has no sense of what his own assignment will be. The next day, Jonas' father brings a new child Gabriel to their dwelling for extra nurturing because he was labeled 'Uncertain'. Babies are labeled 'Uncertain' when they lack the attributes of a normal baby. Lily gleefully points out that he has pale eyes, like Jonas'. Later, Jonas recalls the bewildered apple incident.

While using the apple in a game of catch with Asher, Jonas had seen the apple's appearance briefly change in the midair for four times which determines his capacity to see beyond. When he describes the apple, he notes that it is the same size and shape as before. He does not use the word 'color' to describe its shade. Instead, he uses 'nondescript', a word used to describe the color red. The color red comes to be closely aligned to the intense emotions Jonas begins to feel during his training with the Giver.

When the important day arrives, Jonas is shocked when his name is the only one skipped during the assignments. The Chief Elder then announces that Jonas has been carefully selected by the Committee of Elders to be the next Receiver of Memory. The present Receiver is an old man who has been in that role for most of his life. His job is to be the keeper of the community's collective memory. The community gave up its memories when it began its quest for Sameness, a plan that would enable them to achieve a more efficient, safe, and tranquil way of life. Because Jonas is now the 'Receiver of Memory', the old man changes his own title to 'The Giver'.

The role of Receiver was created so that someone would have the knowledge needed to advise the Committee of Elders, while sparing them the suffering that memories can bring. From the moment Jonas' selection is announced, his life begins to change. For the first time, he feels alone and separate. He is given a set of rules. He ventures his first day of training as the Receiver of Memory in the Annex Building where the Giver lives. The most surprising revelation to Jonas is that he has neither seen a locked door nor a loudspeaker with an off switch. This indicates that he has never worried about safety but that he also never had a moment's privacy.

The Giver admits that he has less energy than he did when he trained the previous Receiver, ten years ago, and that they have much hard work to do. The Giver admits of being imperfect and points to his failure with the previous Receiver as an example. He tells Jonas that the weight of all the accumulated memories has become a terrible burden, comparing them to snow building up on the runners of a sledge moving downhill. Jonas has no knowledge of snow or sledges, so the Giver shares a memory of an exciting ride on a sledge in winter by placing his hands on Jonas' back. Jonas is thrilled by the experience and the Giver begins passing on more and more memories.

At first, they are pleasant ones, like the sledge ride. Jonas learns about animals and colors, holidays with twinkling lights, music, candles, and fire. None of these exist in his community any longer. Through his memories, it is apparent that his community is without seasons as a result of climate control where temperatures are constant. Climate Control appears to be a part of larger transition to 'Sameness' which eliminated unpredictable weather and geographical variation and perhaps is also responsible for the conformity within Jonas' community. The citizens see their community in shades of black and white.

The Giver asserts that the original goal of Sameness was to simplify life, make work more productive and eliminate sources of conflict. The elimination of skin tones meant that citizens could no longer judge each other based on the color of their skin. No one seems to realize that although Sameness may be easy, efficient and peaceful, it requires a willingness to lead a bland, predetermined life. As Jonas continues his training, his own character and personality become increasingly complex. He experiences strong

emotions, asks questions that never occurred to him before and quietly begins to rebel against the values he has been taught to accept without question.

Jonas begins to wonder about Elsewhere and life beyond the community. Jonas now aware that he and the Giver are the only two responsible for all the memories and sufferings of the community becomes increasingly angry at the unfairness. They are responsible for the well being of the entire community. Jonas feels increasingly isolated the more he understands. Jonas, who already has reached insights far more quickly than the Giver had during his training, maybe an unusually powerful receiver. The memory of warfare is the most intense that Jonas has received. This memory almost destroys Jonas. The violence and pain of the memories are so unbearable.

Not only Jonas has learnt about war, he has also begun to understand what death really is. During his training, some days, he is sent without memories and is asked to redevelop the memories that were given to him. After transferring many painful memories, the Giver transfers his most favorite memory 'Love'. Jonas begins to hide the thoughts and actions that reflect his thinking. He seems determined to rediscover feelings and emotions of all kinds. He is demonstrating the ability to choose and make decisions on his own. The Giver encourages his newly defiant attitude and begins to express his own frustrations with the community and his role.

Jonas is quickly changing from an innocent child to a rebellious young adult. He experiences the full range of emotions and questions the rules of the community. He asks about release to the Giver. The Giver tells about Rosemary, the previous Receiver who was calm and intelligent. She was given painful memories. After five weeks of her

training, she approached the Chief Elder for Release. Once she was released, the memories came back to the community. Jonas felt betrayed when he came to know that his father's task was to kill a new born because it had the misfortune to be born a twin and weighed a few ounces less than the other. The Giver also reveals that the previous Receiver was his daughter. He wants to escape to Elsewhere with the Giver. But the Giver refused by saying that the community needs his help when the memories return.

Despite having raised Gabriel for a year, Jonas' father and mother have no qualms about him being released, with whom Jonas has secretly transferred memories to make him sleep. To save Gabriel, he risks himself. His intelligence and memories help him avoid the search planes and figure out efficient ways to travel. Even after several days of exhausting travel, he is still able to take pleasure in Gabriel's happiness. As the travelling becomes increasingly difficult, hunger and danger replace the joy. Jonas realizes that both he and Gabriel may not survive and he experiences an emotional and mental crisis. He wonders if he was right to sacrifice security and comfort for the ability to feel emotion.

Jonas realizes that the physical hunger is less destructive than emotional starvation. His fear is completely selfless which means he has reached the level of compassion and empathy. Eventually, he has no fear for searchers rather he fears of starvation. He becomes convinced that he is nearing his destination. At the top of the hill, he finds a sledge. Down below, he sees twinkling holiday lights, and he hears distant singing. He knows that in those places are families who still make memories and know what love is. Filled with joy, he climbs onto the sledge with Gabriel and slides down the hill to where he hopes the people are waiting for him with love and warmth.

CHAPTER 3

THEMATIC ANALYSIS

Themes are important because they are the central focus of the story. They are the general message or statement about a subject that all the elements of a story or a poem work together to develop. They express the intended lesson, message, conclusion or point of view of the author. They connect all the parts of the story such as characters, plot, conflict, setting and events. They keep the writer on point. Without a unifying theme, a story contains only arbitrary events and characters. They function as the understated but essential ingredient to make a story or poem meaningful. They are often explored in the internal conflicts and ideas of the characters of a story.

Themes add depth and cohesion. A good understanding of the theme is necessary for the writers to craft great stories that readers will love. It is defined as a main idea which may be stated directly or indirectly. It gives readers better understanding of the main character's conflicts, experiences, discoveries, and emotions as they are derived from them. Through themes, a writer tries to give his readers an insight into how the world works or how he or she views human life. Lowry's purpose in writing this novel is displayed through three clear and impacting themes: the Importance of Memory, Relationship between Pain and Pleasure and the Importance of an Individual.

One of the most important themes in *The Giver* is the significance of memory to human life. It is very essential because it inspired Lowry to write this novel after visiting her father who had lost most of his long-term memory. She realized that without memory, there is no pain. Memories are so vital because they oftentimes include pain which is an

individual reaction. People learn from memories and gain wisdom from remembering past experiences. Memories are a source of wisdom, but also of pain. The novel argues that memories are meant to be shared. Lowry claims that if they are not shared, they are of no use. Lowry says, "The worst part of holding the memories is not the pain. It's the loneliness of it. Memories need to be shared" (194).

Memories create connections between people. In this novel, citizens have no memories of the society's past so that they don't have to feel its burden. Instead, one citizen, the Receiver of Memory, is chosen to bear all of the memories. Without memories, the connections citizens have with one another are limited and individual life is not valued. But two citizens see the value of human connections and provide hope for the future. Lowry appears to believe that having all memories, good and bad, is better than having no memories. In *The Giver*, memory doesn't function as it does in the real world. Certain people have the power to transmit memories to others and this ability is connected to the trait of blue eyes which Jonas, The Giver and Gabriel all share.

Memory is not just a mental exercise. It is an actual experience. Lowry emphasizes memory's preciousness and its power to influence, guide and enrich life. Sometime in the past, Jonas' community decided to give up their memories in order to eliminate the pain and regret that came with them. They were trying to create a peaceful and harmonious society without conflict, war and hate by eliminating emotions entirely. The community remained perfectly stable and totally safe. People were allowed only 'one-generation memories'. Jonas realized that without memories a person cannot learn from mistakes, celebrate accomplishments, know love or happiness or grow as an

individual. The critical memories have been locked away in the mind of one person: the Receiver of Memory.

The position of Receiver was created because even the Committee of Elders realized that only with memories, there can be knowledge and wisdom and only the knowledge of history can prevent disastrous mistakes from being made again and again. Jonas, the Receiver of Memory, realized that the Elders made one miscalculation that by eliminating memories, they have also eliminated true contentment and happiness. Memories are important for preventing repetition of mistakes. The Receiver lends valuable help to the community by sharing memories of the past. Jonas' respect for human life as gained through the memories allows him to understand what he must do in order to benefit the larger community.

Lack of memories held by the rest of the community prevents them from adjusting their own destinies wisely, so they remained terrified of change and are forced to remain in a static, stagnant existence. Jonas has little true wisdom at the beginning of the novel before he was appointed as the Receiver of memory. He then learns it through his new memories and through his discussion of these memories with the Giver. Jonas learns to love through memories. Those in the community who do not have memories are unable to experience love. It is stated that when the Receiver dies or leaves the community, all the memories are released to the community.

Another noteworthy theme is the 'Relationship between Pain and Pleasure'. Related to the theme of memory is the idea that there can be no pleasure without pain and no pain without pleasure. Jonas' community cannot appreciate the joys in their lives

because they have never felt pain. Their lives are totally monotonous and devoid of emotional variation. They do not feel pain or grief because they do not appreciate the true wonder of life. When Jonas receives memories from the Giver, the memories of pain open him to the idea of love and comfort as much as the memories of pleasure do. The only type of pain that everyone in the community had experienced was minor bumps and bruises, such as skinned knees.

When the Chief Elder announces Jonas' assignment as the next Receiver of Memory, she warns, "But you will be faced, now, with pain of a magnitude that none of us here can comprehend because it is beyond our experience" (84-85). Jonas never imagined how intense not only physical pain from injury could be, but also other types of pain like hunger, grief, loneliness, rejection, and terror. This type of pain is what prompted Jonas' community to lead a life of Sameness and conformity years earlier. The people never experienced love, freedom, happiness, excitement, or peace. Jonas soon learns that trading the risk of pain for a life of monotonous stability is not worth sacrificing joy.

Once he escapes his community, he feels hunger, fear, and cold in a way that he never imagined but he also found simple moments of exquisite happiness. As Jonas receives the memories, he is better able to experience pain and pleasure. This adds richness to his life. He wants to share this richness with his community especially with his friends and family. Without memories of pain or danger, people cannot appreciate safety. Without memories of sadness, no one can feel true happiness and joy. A memory of pain gives meaning to pleasure. Pain is not felt as fully as it would be if the person experiencing it had the knowledge of pleasure.

'Importance of an Individual' comes under one of the most important themes. Lowry points out that when people are unable to experience pain, their individuality is devalued. She concentrates on the tradeoffs involved when Jonas' community chooses 'Sameness' rather than valuing individual expression. *The Giver* is about Jonas' development into an individual, maturing from a child dependent upon his community into a young man with unique dreams, abilities and desires. At the Ceremony of Twelve, the community celebrates the differences between the twelve year old children for the first time.

The novel encourages readers to celebrate differences instead of disparaging them or pretending as if they do not exist. Jonas' accomplishments show what an individual can do. He manages to not only change his life and the lives of Gabriel and the Giver but also the lives of everyone in the community by making it possible for the memories to go to the community. After becoming the new Receiver, he developed into an individual with a life separate from that of the community. He was able to make a difference in the life of everyone in the community. He learns that it is hypocrisy and that the people have voluntarily given up their individuality and freedom to live as robots.

Lowry attempts to awaken the readers to the dangers that exist when people opt for conformity over individuality. In order to achieve Sameness, individualism is discouraged. By celebrating group birthdays, allowing only one kind of clothing and haircut, assigning spouses, jobs, children and names, and eliminating sexual relations, Jonas' society stifles the things that allow for individual differences. In Sameness, no one knows true happiness and the meaning of loneliness. The reason for establishing Sameness was to eliminate competition, jealousy and discrimination.

In addition to pleasure and pain, the community sacrificed things like color. Color represents many things, both good and bad. Without color, racial tension disappears. "Our people made that choice, the choice to go to Sameness. Before my time, before the previous time, back and back and back. We relinquished color when we relinquished sunshine and did away with differences" (124).

Individuality is limited to what can be useful to the community. By seeking Sameness, Lowry seems to be saying that the community has also eliminated the potential for the richness of spirit and mind, innovation and beauty that diversity can bring. It also means that no individual can feel admired, special or unique.

Since the novel is an anti-utopian novel, 'Rules and Orders' are used to take away freedom, choices and individuality. According to the citizens, rules are a good thing. They make life easy, predictable, and manageable. Lowry explores how Jonas' community infantilizes people by requiring total obedience to rules and keeping people from thinking for themselves. The community has rules instead of laws. The rules and regulations of the community ensure that people's lives have a distinct structure that they cannot stray from. Jonas' father, the Nurturer, has relinquished his control over his own decisions and allowed the community to maintain full control over the actions of its citizens.

'Rituals' tend to surround the moments in which community members can express limited emotions such as dreams, aging and death. 'Evening telling of feelings' is a ritual in which the family unit is supposed to share their emotion they experienced that day. Other rituals like the Ceremony of Loss or the morning dream-telling erases

uncomfortable emotions. The community members even ritualize the process of apologizing. The calming effect of these rituals prevents people from fully experiencing the limited emotions they can feel within the community. Rituals function to control people's mind.

'Freedom and Burden of Choice' is one of the vital themes of *The Giver*. In Jonas' community, no one makes choices. Without choice, neither do they suffer the consequences that come from making wrong choices nor do they experience the joy that comes with making right ones. By sacrificing the freedom of choice, the community members are guaranteed a stable, painless life. The choice of the individual's job within the community is also decided upon after the Elder's careful observation of that citizen's particular skills and predispositions. The freedom of choice is restricted for the members because the Elders thought that each person's choice of clothing, job, spouse and children may result as a wrong choice.

Jonas, who has gone through his entire childhood without making a choice, begins to make choices after he starts receiving memories from the Giver. When Jonas discovers memory, he realizes that choice is essential to human happiness. He makes the first real choice in his life when he decides to escape from the community and take Gabriel with him. In making this choice, he gives a windfall of pleasure and pain to the people he leaves behind and gives the freedom of choice back to the community. Jonas' choice to leave the community seems to have extra value because it will enable the community itself to begin making choices. The freedom to choose becomes the key in saving young Gabriel's life and the soul of the entire community.

Jonas has learned to embrace the full range of human emotion and he allows his emotion and instinct to inform his actions. When he is selected as the Receiver of Memory, he immediately feels the loneliness that comes from being a special individual in a society. His memories of tragedies further alienate him from his friends. The loneliness forces him to view his community from a more critical standpoint as he begins to see the weaknesses in the system. From his isolation, he learns the value of love and the joys of solitude. He realizes that true emotion is only accessible to those who have memory or experience.

When people are forced to live under an oppressive regime that controls every person's actions, meaningful relationships between people are threatened because they involve individual feelings and thoughts. The novel argues that suffering is an integral part of the human experience. The expression 'love' is an empty ideal for the community whereas it is a real feeling for Jonas. Sexual urges are suppressed in the community members because girls are chosen at the age of twelve to become birthmothers and spend three years at the Birthing Center. These birthmothers are not supposed to raise their babies but they are given to volunteer families. So sex is considered as a purely 'mechanical affair'.

'Dangers of Stability and Predictability' play an important role in the community. The key aspect of their society's decision to establish Sameness rather than expose people to the risks of climatic variation or mistaken choices was their desire to remain safe from the pains that humanity and nature used to suffer. "They who can give up essential liberty to obtain a little temporary safety deserve neither liberty nor safety" (Benjamin Franklin, *Memoirs of the Life and Writings of Benjamin Franklin*, 1818).

Life in Jonas' community is very routine, predictable and unchanging. The community members are uncomplicated, static, simple and one dimensional character. Their development is stunted in many ways in the name of stability and predictability. Therefore Jonas' community has permanently chosen safety over liberty.

In the highly controlled society, the rules govern a strict precision of language. Utopian ideals went awry and people became controlled and manipulated through social conditioning and language. When Jonas asks his parents if they love him, they scold him for using imprecise language. "Jonas. You, of all people. Precision of language, please!" (162). Elders thought that the idea of Sameness solved many problems. By getting rid of diversity, life is simpler but it also lacks the richness that diversity gives. Without diversity, it was easier to gain control of what was left. As Jonas receives memories, he learns that it was a bad trade-off.

Jonas undergoes internal and external conflicts after becoming the Receiver of Memory. He experiences an inner conflict because he misses his old life, his childhood and his innocence but he cannot return to his former way of life because he has learnt too much about joy, colour and love. Lowry says, "But he knew he couldn't go back to the world of no feelings that he had lived in so long" (166). Jonas also experiences an external conflict between himself and the community. He is frustrated and angry because he wants his fellow citizens to change and thereby give up Sameness. He knows that the community will benefit if only they could reclaim their individuality.

The theme of the 'Coming of Age' is the most important in the lives of the community. After the age of twelve, age is not considered important. It is the age to quit

childhood and begin adulthood. Adulthood is forced upon them at a predetermined time and is associated with the ability to work instead of with the physical, mental and emotional changes of puberty or life experience. After twelve, people stop keeping track of their ages and enter into full adulthood phase and then to the old age phase. Jonas reaches maturity only when he gets experience through memory.

Old Age is treated with respect. The wisdom which the elderly have to offer is wasted. They are treated as children rather than as knowledgeable individuals and are basically taken care of until they are released. Release of the elderly was not considered as a punishment rather it was a time of celebration for a fully lived person. The 'Importance of Making Connections' is revealed in this novel. Connecting with people to share memories enriches life. As Jonas gains memories, he has an increasing need to connect with his family and friends, a need that they cannot meet because they have no memories.

Through Jonas, the 'Importance of Honesty' is exposed. Being a Receiver, he had an advantage that he can tell lies. Although he has permission to lie, he does not lie to the Giver while conversing and remained honest. Death is not tragic to them because life is not precious. It is referred as 'Release' from community and going Elsewhere. Those who make significant mistakes or break the rules are released. The punishment appears overly harsh and adds to the community's dystopian aura. So the themes of Utopia and Dystopia are obvious in which a perfect society is turned into a place where the community members live with great sufferings. Other themes such as family and home, friendship, acts of heroism as well as the value of remembering the past are evident throughout the novel.

CHAPTER 4

CHARACTER ANALYSIS

Characters are considered as the heart of the story. They serve as a driving force in a work of art. Writers use characters to perform the actions and speak dialogue, moving the story along the plot line. They can be used to help teach a lesson, to entertain, to educate and even to persuade depending on the author's goal for the story line. They can be based on real people and events or be totally unrealistic. The general purpose of characters is to extend the plot. They face conflicts internally and externally. They provide thoughts and reactions to the events of the plot. They help to understand how the events impact human beings. The main function of the characters is to make the plot readable and interesting.

Characters are classified into two types. They are major and minor characters. Protagonist and antagonist come under major characters. The protagonist is the main character around whom the whole story revolves. The character will be affected by a conflict from within or externally from another character, nature, technology, society, fates or God. The minor characters are not as important as the major characters but still play a large part in the story. Their actions help drive the story forward. They may impact the decisions made by the protagonist or antagonist, either helping or interfering in the conflict. The two main characters in *The Giver* are Jonas and the Giver.

Jonas is a smart, inquisitive and honest eleven year old boy on the verge of becoming an adult in his community. He is a dynamic character. He is a tall, handsome boy with brown hair who wears a tunic. He's contemplative, careful, pensive, mature,

compassionate and composed. He lives with his parents and sister, Lily. He has grown up with loudspeakers, rules, precise language and a family that is not connected biologically. He is depicted as a morally upright individual who listens to his conscience and obeys the community's rules. He becomes curious about what he observes but does not really question the overall structure or rules of the society where he lives in.

Jonas has accepted the way of life because he doesn't know any other type of existence. He is naive about the makeup of his community because he has not been exposed to the truth. He wants to know about Elsewhere. He claims to experience everything despite the pain it might cause him. He spends a lot of time thinking about dreams and replaying them in his head. He tries to imagine how things might be different for the whole community. He notices red color where there are no colors in the community. He enjoys with his friends, feels content within his family unit and assumes that his community is a good one. He seems more intelligent and perceptive than many of his peers. He can feel when people need help and is considerate in offering it.

Jonas is self-conscious about his pale blue eyes which sets him apart from everyone else in the community. He does not have clear, specific interests. He chooses to volunteer at a variety of different centers rather than focusing on one because he enjoys the freedom of choice that volunteer hours provide. He struggles to find the right word to describe his feelings. He feels apprehensive about the Ceremony of Twelve. He is awaiting an important milestone in December when he will find out what his future job will be and will begin preparing for the new assignment. He learns that instead of receiving an assignment, he has been selected to become the next Receiver of Memory, the most honored position in the community.

Jonas' role is to hold the society's memories and provide guidance to the Elders. He acquires four traits such as intelligence, integrity, courage and wisdom which the Receiver of Memory should possess. He possesses an additional quality known as the 'Capacity to See Beyond'. These traits are rare in the community which makes him perfect for his role as a Receiver. He realizes that he is different from others during the Ceremony of Twelve. No one has been assigned to this role for ten years but the committee feels that Jonas' qualities would make him a good choice for the most revered role in the community. He enjoys learning about new things and connecting with people.

After receiving his assignment to be the Receiver of Memory, Jonas is obliged to follow the given eight rules. He gains some perspective about life and the world around him. He takes full advantage of asking questions to the Giver. He learns from the Giver how to fulfill his role by gradually questioning about the society he lives in. He becomes aware of everything the community has sacrificed in order to avoid pain and achieve a tranquil, efficient way of life. Once he begins to take in the life experiences that he's been sheltered from, he wants to share them with others. He experiences an inner conflict because he misses his old life, his childhood and his innocence but he cannot return to his former way of life because he has learned too much about joy, colour and love.

When the Giver says of his memories, "I am so weighted with them" (103), Jonas asks him to share by saying, "If you gave some of it to me, maybe your pain would be less" (138). He is brave when he volunteers to take painful memories from the Giver to ease his burden. During his training, Jonas acquires very deep emotional feelings and learns about love. He courageously endures painful sessions from the Giver. He becomes passionate about the memories. He comes to know about Sameness. When he discovers

beauty, pain, love and death under the tutelage of the Giver, he becomes frustrated with the community's ignorance and convinces the Giver to help him change it.

No longer satisfied with the gray world of Sameness, he makes a decision to stop taking the pills he has been given to suppress his stirrings. Jonas realizes that 'release', which he thought to be just a matter of leaving the community, is a euphemism for death. After witnessing his father releasing an infant during a Release Ceremony, Jonas is determined to flee the community forever in order to unleash all the memories that have been kept from the citizens. Instead of selfishly leaving everybody behind to deal with his painful memories, Jonas rescues Gabriel and journeys to Elsewhere where people care for each other and love still exists. He is prepared to fight for their survival. Jonas' insight, bravery and empathy make him an unforgettable protagonist.

The Giver is another major character. He is a considerate, loving, humble, modest, wise and kind man. He has the 'Capacity to Hear Beyond'. He had a daughter named Rosemary, the previous Receiver and has a wife. He is patient, calm and wise and he can deal with the strong feelings of others. He is very strong emotionally, evidenced by his ability to absorb all of the community's memories and emotions and go on living. He is lonely because he can't share his work with citizens in the community and he is cynical and frustrated at times because he knows that the people gave up too much when they chose Sameness. His life is totally different from the lives of other citizens in the community.

The Giver has spent most of his life inside his comfortable quarters, eating meals and emerging occasionally to take long walks. He lives in the Annex Building which is

unlike the dwellings of other community members. He has the right to lock his door and turn off the speaker. He has luxurious fabrics on his furniture and walls lined with shelves holding thousands of books. He is the current Receiver of Memory. Once he transmits his memories to the new Receiver, he becomes the Giver. He trains Jonas to be his replacement. The Giver, one of the Elders in the community, is old beyond his years. Holding the memories of the whole world, alone, has worn him down. He says, "This job has aged me" (101).

The Giver's knowledge makes him the wisest of the Elders. He is the sole keeper of memories and so he must shoulder the tremendous pain those memories bring. He knows how much the memories hurt so he doesn't want to inflict that pain on the community. Although he lives in luxurious quarters, he does not have a very happy life. He has experienced positive and negative emotions, desires, triumphs and failures. The Giver accepted his job to bear the memories, deal with the suffering, live in isolation and be unable to change anything significant in the community. He is responsible for storing collective memories and history of the world and for advising the Committee of Elders.

The Giver advised them when important decisions have to be made that are beyond their experience, when they have questions they cannot answer or deal with problems they have never faced. He shows consideration in the memories he gives Jonas. He tries for a long time to avoid giving Jonas painful memories. When he finally realizes that it is his job and that he must lighten his burden, he feels awful. He explains Jonas the true meaning of love. The Receiver, later called 'The Giver' by Jonas, has a beard and similarly pale eyes like those of Rosemary, Jonas and of Gabriel. He is patient with Jonas

and grows to love him as he loved Rosemary. He is very caring and always makes sure Jonas is okay and wants the best for him. They share a strong bond with one another.

To Jonas, he is a strange mix of mentor, grandfather, confidant, friend and a paternal figure who provides guidance as well as wisdom. He willingly offers Jonas his most precious memories of love and his selflessness inspires Jonas to risk his own life to save Gabriel. He alone is capable of real love, an emotion he experiences with Rosemary. The Giver's anger and grief, his love for Jonas and Jonas' own youthful energy allows him to overturn his years of silence and endurance and urges him to change the community. He finally realizes that he must do something to bring about change. He works out a plan for Jonas to leave the community, thus returning all the memories back to the people.

The Giver took more years than Jonas to realize the necessity for action and change in their society. His grief and sense of hopelessness after Rosemary's death is later transformed into enthusiasm for Jonas' idea for escape. Through Jonas, he finally seeks a way to force the community to take back its memories and regain both its freedom and individuality. He is transformed from a helpless man to a rebel who will expend the last of his strength and energy to saving a world that has lost its humanity. He demonstrates total selflessness by offering to remain behind in order to help the community cope with the influx of memories which will be caused once Jonas leaves the community.

Jonas' father is a mild-mannered and tender-hearted man who works as a Nurturer in a Nurturing Center, a job that fits his personality. He enjoys his job and takes it very

seriously, constantly trying to nurture children who stay alive until the Naming Ceremony. He likes playing games with the children he nurtures. He breaks the rules such as learning their names and bringing Gabriel home to look after him. He lives the way that the community rules dictate. He likes the way the community is structured. He has an affectionate, playful relationship with Jonas and Lily. He calls his daughter Lily-billy, his son Jonas-bonus. He does not believe in love but does seem to exhibit it at times.

Jonas' father believes in giving an opportunity to sick babies to flourish. He brings Gabriel to the dwelling for extra nurturing so that the child will not be stated for release. Even if he is attached to a child, he will release it if that seems to be the best decision. He does not understand what death means, so he believes it is right to release children if they are too weak to be given to families by giving them lethal injection. He is able to euthanize the babies without the trace of sadness. His complete lack of emotion shows how the strict control can turn even a gentle man into someone who lacks in humanity. He is the vital catalyst for the change in Jonas' character.

Gabriel or Gabe is a child with the same blue eyes that Jonas and the Giver have. He gets attached to Jonas and gives him a reason for living. He becomes a lively, inquisitive toddler and Jonas discovers that he has the ability to receive memories and is capable of great emotional depth. He is placed in the 'extra care section for supplementary nurturing' because he does not grow normally like other children. He is unfit for his age and does not sleep at night so the committee has labeled him 'Inadequate'. After Jonas' father pleads, he has been labeled 'Uncertain'. He is able to sleep soundly by Jonas' bedside because Jonas gives him peaceful, serene memories to

help him sleep. His comfort object is hippopotamus. Later, he is chosen to be released from the community but Jonas saves him from being released.

Jonas' mother is an eminent official at the Department of Justice before whom offenders of rules are brought to be judged. She punishes people for breaking the strictly enforced rules of the community. She is responsible for upholding rules in the community. She is an intelligent, sympathetic and understanding person. She often shows a more practical side than her spouse in their conversations with the family. She is firm with her children, almost devoid of emotion. She is supportive of her family but her job keeps her distant. She works many hours even at home. She explains about Stirrings to Jonas and encourages him to take a pill to get rid of them.

Lily is Jonas' younger sister who is seven years old. She is a typically impatient child. To Jonas, it seems that "Lily's feelings were always straightforward, fairly simple, usually easy to resolve" (18). She talks continuously about subjects of interest to her. She takes a lively interest in discussing her surroundings. She is unconcerned about her appearance or neatness because she still has so many rules to learn. She is a vivacious girl who shows interest in taking care of babies. She wishes to become a Birthmother, a position that is considered of little honor, because of her love for babies. Her comfort object is stuffed elephant.

Rosemary is a bright, inquisitive and affectionate girl. She is the Giver's daughter. She was selected as a new Receiver ten years before Jonas. She was deeply affected by her new knowledge of pain and chose to apply for 'release' after five weeks of training only. She chose to do it herself, an act of suicide. Although her training had begun well, it

had eventually failed. She could not bear the pain and sorrow of the memories that were given to her. When she was released, the memories she had been given came back to the community because memories are forever.

Asher is Jonas' best friend. He is assigned to be the Assistant Director of Recreation. He is very funny, active and has a cheerful disposition. He often speaks too fast and scrambles words and phrases. He has trouble following the rules perfectly. He often comes late to school and makes numerous public apologies. The people in the community easily forgive Asher for his imperfections. He creates game out of everything. He loves to play with his friends. He enjoys riding his bike near the stream that runs through the community. He does not understand when Jonas tries obliquely to share his new knowledge. Their friendship erodes when Jonas is selected as the Receiver.

Fiona is one of Jonas' friends. She is a pretty girl who is sensitive, intelligent, quiet and polite. She is a static character. She is assigned as the Caretaker of the Old due to her calm and gentle nature. She learns the art of release of the Old. She is one of the catalysts for a major change in Jonas. He discovers that Fiona's hair is red. He has romantic feelings for her. His first sexual stirrings come in the form of an erotic dream about Fiona. She is not emotionally affected by Jonas' silence. She enjoys having him as a friend but does not know how to love him in return.

The Committee of Elders is a group of Elders who make important decisions about matters concerning the community. They observe children to give them their appropriate assignments. They also observe citizens to match them with appropriate spouses and assign them to children. The Chief Elder is the head of the Committee of

Elders, elected every ten years. She makes speeches and announces assignments of the Twelves. She shows genuine affection for all children by knowing their names and anecdotes about each one. Pierre is an eleven year old boy. He is very serious and always worried about abiding by the most trivial rules in the community. Edna is an elderly woman whom Larissa talks about. She has been a Birthmother and a Labourer in Food Production. She is released from the community.

Larissa is a kind, good-natured old woman who lives in the House of the Old. She has sharp sense of humour and enjoys lively discussion. She looks forward to her release. Jonas shares special conversation with her while he gives her a bath during his volunteer hours. Caleb, a cheerful little Four, was lost in the river. During the Murmur-of-Replacement Ceremony, the couple is given a new child named Caleb in order to replace the Caleb who had been lost earlier. Fritz is a clumsy boy known for his minor careless mistakes. He lives in the dwelling next door to Jonas'. He bumps his bicycle into the podium during the Ceremony of Nine.

Roberto is an elderly man at the House of the Old whom Jonas had once helped him by feeding. During his release, his life as an Instructor of Elevens, a member of the Planning Committee and a father of two successful children has been celebrated. Benjamin is the Eleven who has spent most of his volunteer hours at the Rehabilitation Center. He is very intelligent and possesses scientific aptitude. He is said to be as skilled as the Directors at the Center. Inger is a female Eleven assigned as a Birthmother. She is 'nice' but 'lazy'. Madeline is a female Eleven assigned as Fish Hatchery Attendant. Isaac is assigned as the Instructor of Sixes. Katharine, a six year old girl with pale eyes, is expected to become the Receiver in future.

Each character plays an important role in taking the plot to the next phase. The Giver describes the darkness of truth about his community which makes Jonas seek Elsewhere. Jonas comes to know about the truth that 'release' means 'killing' when his father perform the releasing ceremony of a new child. Rosemary's release paves way for the selection of new Receiver for which Jonas was opted. He experiences his first stirrings through Fiona. Gabriel is the reason why Jonas decided to go to Elsewhere.

SUMMATION

Summation plays a vital role because it is a review or recapitulation of previously stated facts or statements. It is the act or process of summing up or adding things together. It is a quick study in a short span of time. It leads to better understanding of the work of art. It presents the main points in concise form. It is made for the purpose of reviewing the basic concepts or principles of an argument, story, explanation, testimony, work of art and is presented at the last. With the help of summation, an intense idea of the work of art is revealed.

Lois Lowry was an eminent American writer. She pursued her education in the University of Southern Maine in Portland. She held prominent position in the society as a writer, editor, freelance journalist and a photographer. She contributed notable works to the literary world. She was born in 20th century and belonged to the Modern Age. Some of her contemporary writers were John Green, S.E Hinton, Louis Sachar etc. She dealt with difficult subject matter and complex issues. She has employed various content, style and techniques in her works. In *The Giver*, Lowry utilized many techniques like rhetorical questions, euphemisms, simple and straightforward style, open-ended plot structure etc.

Lowry has received many notable awards for her tremendous works. She received the Newbery Medal for Children's Literature twice in her career. She earned the first Newbery Medal in 1990 for *Number the Stars*. She received her second Newbery Medal in 1993 for *The Giver*. Her book *Gooney Bird Greene* won the 2002 Rhode Island

Children's Book Award. In 2007, she received the Margaret A. Edwards Award from the American Library Association for her contribution to young adult literature. In 2011 she gave the May Hill Arbuthnot Lecture; her lecture was titled "UNLEAVING: The Staying Power of Gold". She was also awarded an honorary 'Doctorate of Letters' by Brown University in 2014.

The Giver is a story of a brilliant boy named Jonas who happens to live in a community that is being controlled by the rules and tradition of the Committee of Elders. Through his wisdom and mannerism, Jonas is selected as the Receiver of Memory, a post that distinguishes him from others and gives him authority. He follows the rules and receives wisdom from the Giver in the form of memories but soon becomes upset with the rules. He is astounded when he comes to know that 'release' means 'killing'. He, finally, wants to get rid of the community and save the baby that is about to be released by going to Elsewhere. They go to Elsewhere in search of freedom, hope, life and colours.

Lowry has used various themes in *The Giver*. She explained her purpose in writing the novel through three major themes. She was inspired to write this novel after visiting her father who had memory loss. She talks about various incidents of pain and pleasure. She justifies the importance of an individual who are bound by rules, orders and rituals. She discusses various issues such as the freedom and burden of choice, dangers of stability and predictability, importance of making connections and importance of honesty. She has dealt with numerous themes in order to exhibit her ideas and through these themes she stresses the importance of moral values.

Characters serve as a driving force because they make the plot readable and interesting. There are many major and minor characters. Jonas possesses qualities like intelligence, integrity, courage, wisdom and 'Capacity to See Beyond' which make him the Receiver of Memory. The Giver has the 'Capacity to Hear Beyond'. He acquires the memories of the community. Jonas and the Giver play the major role in the community. All the characters in *The Giver* progress the plot to the next level. Every character is assigned a job.

The ending of *The Giver* is extremely ambiguous and highly controversial. On the most literal level, Jonas and Gabriel finally do find Elsewhere, a place where people have retained their old ways of life and where love and memories still exist. Because Jonas has been traveling for days or weeks, the month would be December. Jonas is filled with real joy when he hears the music and sees the lights and the story ends with Jonas and Gabriel full of hope, love, happiness and uncertainty. Twinkling holiday lights and the sound of carols would make perfect sense and provide a joyous end to the story.

The second interpretation turns the end of the journey into a metaphor, a symbol of what might really be happening. Hungry, exhausted and half frozen, Jonas and Gabriel may be close to death, the ultimate Elsewhere. Jonas' memories of his family and the beautiful sights of the village would be the equivalent of a person's life flashing before his eyes just prior to dying. This interpretation is supported by the fact that the image of Christmas and the joy of racing downhill on a sledge are the happiest of the memories passed on to Jonas by the Giver. The memory became a recurring dream where he was on

a sledge, trying to reach something good and welcoming that waited in the distance. Reaching that destination would be a comforting last thought at the end of Jonas' life.

In both cases, Jonas and Gabriel have escaped lives of Sameness and predictability and found utter joy. In both interpretations, Jonas' memories have been released to the community and the Giver can begin the job of helping people regain their individuality, freedom and their ability to love. When Jonas thinks over the choices he has made on his journey, he decides that "if he had stayed, he would have starved in other ways" (217). A life full of choice, colours and emotion is more valuable to him than the alternative, no matter how long that life is. If Jonas dies at the end, he still dies only after having really lived.

Jonas' escape from the community has sent his accumulated memories streaming back into the consciousness of the community. Whether or not he hears or imagines them singing behind him, Jonas knows that he has given them what he set out to give them: love, freedom and choice. He has become the ultimate Giver of Memory, awakening his entire community to the possibilities of life. If the Christmas time village Jonas sees at the end of the novel does not really exist, if it is only a hallucination, we can still rest assured that in leaving his memories to the community, Jonas is turning his own community into that Christmas village. The ending is undeniably hopeful.

The ambiguity of the ending highlights the unpredictable, heightened nature of emotions. By rejecting the community, Jonas and Gabriel may regain the heightened pleasures of emotions, but they also gain the heightened pain, and beyond that, uncertainty. They can now choose their own fates but no one can guarantee their success.

The Giver results in multiple queries. It raises many questions because of the rules and regulations encountered by the citizens in the community. It is obvious that the citizens lack connections and emotional attachments because their memories of the community are suppressed in one person.

Citizens might have known the value of emotions and feelings if each have sustained their memories with them. With the help of memories, they might have known how to tackle situations in life. If the Committee of Elders thought that retaining Sameness was the only way of rejecting choices, they should have continued calling the citizens with numbers instead of giving them names at the Naming Ceremony. By giving names, the Committee of Elders prefers choice over Sameness unwittingly even though their aim was to accomplish Sameness in everything they do. There are several queries which are yet to be resolved but it remains ambiguous and paves way for further research.

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Representation of Social Mobility, Identity and Morality in

Aravind Adiga's *The White Tiger*

A project submitted to

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in partial fulfillment of the requirements

for the award of the Degree of

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DECLARATION

I hereby declare that the project entitled **Representation of Social Mobility, Identity and Morality in Aravind Adiga's *The White Tiger*** submitted to St. Mary's College (Autonomous), Thoothukudi, affiliated to Manonmaniam Sundaranar University for the award of the Degree of Bachelor of Arts in English Literature, is my original work and that it has not previously formed the basis for the award of any degree, diploma or similar title.

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This is to certify that the project entitled **Representation of Social Mobility, Identity and Morality in Aravind Adiga's *The White Tiger*** is submitted to St. Mary's College (Autonomous), Thoothukudi, in partial fulfilment of the requirements of Manonmaniam Sundaranar University for the award of the Degree of Bachelor of Arts in English Literature, is a work done by Ashibaa. O, Jelsi. J, Kanjana. S, Pavithra. S, Thangasophiya. S during the year 2019-2020 and that it has not previously formed the basis for the award of any degree, diploma, or similar title.

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PREFACE

This project entitled **Representation of Social Mobility, Identity and Morality in Aravind Adiga's *The White Tiger*** deals with the hardship faced by the protagonist of the novel in the contemporary Indian society.

The first chapter, **Introduction**, discusses the origin of Indian literature and gives a short biography of Aravind Adiga and the general characteristics of his works.

The second chapter entitled **Balram as an Anti-Hero** describes how the protagonist, Balram becomes a successful entrepreneur through foul means.

The third chapter entitled **Class Consciousness** deals with the social inequalities and the fissures predominant in the current Indian society.

The fourth chapter named **Style and Narrative Techniques** explores the author's narrative skills and techniques.

The fifth chapter, **Summation**, sums up all the important aspects dealt in the preceding chapters.

The researcher has followed the guidelines prescribed by MLA Handbook Seventh Edition for the preparation of the project.

Chapter One

Introduction

Literature is the written work of a specific culture, sub-culture, religion, philosophy or the study of such written work which may appear in poetry or in prose or in novel. It is the reflection of the human life. Literature is a tool to yield enlightenment to protest against something, to challenge, to educate, inform, comfort, confront, express and even to heal in some cultures. It purports to praise, worship, denounce, enact, document history and preserve it too. Literature may be classified according to a variety of systems, including language, national origin, historical period, genre, and subject matter. For historical treatment of various literatures within geographical regions, there are African literature, American Literature, Indian Literature, Western literature, and New Zealand. Some literatures are treated separately by language such as Latin literature, French literature, Japanese literature, etc.

Indian English literature is the embodiment of work by writers in India who write in the English language and whose mother tongue is one of the languages of multilingual India. It is also associated with the works of members of the Indian diaspora who are of Indian descent. It is called Indo-Anglian literature. Indian English literature is only one and a half centuries old. India and England had accorded with each other in trade, military and political affairs. During this period, England obtained wealth and empire of India and in return India got English language and the concept of constitutional Government.

Indian writing in English came into survival after the collision of 'a vigorous and enterprising Britain and a stagnant and chaotic India'. In course of time, the seed

which was first sowed by Lord Macaulay for announcing English in the educational system started to take root and shoot, and now it is blooming and blossoming like a sweet rose spreading its fragrance in each and every corner. From the historical perspective, Indian English Literature has passed through several phases such as Indo-Anglian, Indo-English, Indian Writing in English and recently Indian English literature.

In spite of its varied cultures, races and religions, Indian Writing in English has successfully recaptured and echoed the multi-cultural, multilingual society. As a result, it has commended liberal admiration in both home and abroad. The works of various writers get not only a vast grade of readers, but also earn a vast critical acclaim. The first book written by an Indian in English was *Travels of Dean Mahomet; Mahomet's travel narrative* by Sake Dean Mahomet, which was published in England in 1793. In its early stages, it was influenced by the Western art form of the novel. Early Indian writer's works are not a reflection of English literary pattern but highly original and intensely Indian in both theme and spirit.

Indian Writing in English is one of those voices in which India speaks of their own culture heritage and modernization of values and systems. This helps to spread the exclusive culture and tradition of India all over the world. Raja Rao says in the Preface of his novel *Kanthapura*, "One has to convey in a language that is not one's own, the spirit that is one's own." (xxxi). The works of Rabindaranath Tagore, R.K. Narayan, Mulk Raj Anand, Raja Rao, Kamala Markandaya, Nayantara Sahgal, R.P. Jhabvala, Anita Desai, Salman Rushdie, Arundhati Roy, Vikram Seth are still read and re-read with love and admiration. Their indelible imprint on the pages of history is so powerful and stable that it cannot be rubbed out and darkened so easily.

The social development of India in the twenty first century has affected the different social groups in India distinctly. Although social development enhanced life standards of a sector of population, it has disturbed adversely on poor socioeconomic groups in different parts of India. Even though the economic status of urban cities in developing countries has arisen, standards of living have not moved up laterally. India has driven through deep chaos since its colonisation ended with independence in 1947, yet it grapples with the internal socio-cultural challenges, that contribute to a sprouting problem of identity crisis among its people. An enormous number of Indians within the country are struggling for a stable identity, due to the nation's multiple drawbacks, which include corruption, economic obstacles, caste, class, gender, religious, racial, and ideological (sexual orientation) issues. The cumulative consequence of these problems on Indians has led them to develop individual psychological degradation.

The Novel is an invented prose narrative that is usually long and complex and deals especially with human experience through a usually connected sequence of events. W. H. Hudson asserts, "...Every novel must necessarily present a certain view of life and of some of the problems of life" (195). The twenty first century in Indian English literature is a mind-boggling era for readers to navigate. The eminent novelists of twenty first century are Amitav Ghosh, Jhumpa Lahiri, Vikram Seth, Arundhati Roy, Kiran Desai, Anita Nair, and Aravind Adiga. Each writer has his own style and technique while writing a work of art.

Amitav Ghosh was born on 11 July 1956 in Calcutta, and studied at Dehra Dun, New Delhi, Alexandria and Oxford. He received a doctorate from Oxford University. He worked as professor in both India and the US. He used complex narrative approaches to probe the nature of national and personal identity, particularly

of the people of India and Southeast Asia. His novels are *The Circle of Reason* (1986), *The Shadow Lines* (1988), *The Calcutta Chromosome* (1995), *The Glass Palace* (2000), *The Hungry Tide* (2004), and *Sea of Poppies* (2008). Ghosh's writing shares out the epic subjects of travel and diaspora, history and memory, political struggle and communal rampage, love and loss, while all the time crossing the generic boundaries between anthropology and art work.

Arundhati Roy was born in Shillong, Meghalaya, on 24th November 1961. She was an Indian novelist, actress, and political activist. She gave voice to the human rights and environmental issues. She worked for television and movies in the early period of her career. She started to write her debut novel, *The God of Small Things*, in 1992 and finished it in 1997. The publication of *The God of Small Things* took Roy to worldwide fame. She has written not only fiction but also several non-fiction books, including *The Cost of Living*, *Power Politics*, *War Talk*, *An Ordinary Person's Guide to Empire* and *Public Power in the Age of Empire*.

The God of Small Things is a semi-autobiographical novel and its major part recorded Arundhati Roy's childhood experiences in Aymanam. It won the 1997 Booker Prize for fiction and became the best-selling book by a non-expatriate Indian woman author. Her novels reached the fourth position in The New York Times Notable Books of the Year. She talks about the story of fraternal twins whose lives are periled by the "Love Laws". She portrays the political issues, social discrimination, misogyny, and women in India.

Nilanjana Sudheshna Lahiri known as Jhumpa Lahiri was born on July 11, 1967, in London, England, to mother Tapati and father Amar, a Bengali couple who migrated to the United Kingdom from Calcutta, India. She published her first novel

Interpreter of Maladies which is a collection of nine short stories in 1999. This novel won the Pulitzer Prize for fiction and the PEN/Hemingway Award in 2000. The stories speak about the life of Indians and Indian Americans who are baffling between their inherited tradition and the new world. The notable works of Jhumpa Lahiri are *The Namesake* (2003), *Unaccustomed Earth* (2008) and *The Lowland* (2013). In these works, Lahiri dealt with the Indian-migrant experience in America.

Kiran Desai was the daughter of Anita Desai, an Indian-born American author. She was born on September 3, 1971, New Delhi. She was brought up in India before moving to England at the age of fourteen. She studied in India, England, and the USA. Her first novel, *Hullabaloo in the Guava Orchard* (1998) won a Betty Trask Award in 1998. It projects the intense study of the pathos of familial misunderstanding, the ridiculousness of hero-worship, and the unpredictability of commercialism. Kiran Desai's second novel *The Inheritance of Loss* (2006), set in the mid-1980s in a Himalayan village, won the 2006 Man Booker Prize for fiction and the National Book Critics Circle Fiction Award. It takes on hefty themes such as morality and justice, globalisation, racial, social and economic inequality, fundamentalism and alienation. In January 2015, India's leading business publication, The Economic Times placed her as one of 20 "most influential" global Indian women.

Anita Nair is an Indian novelist who was born on 26 January, 1966 in Shoranur in Palakkad district of Kerala. Nair studied in Chennai, where she completed her BA in English Language and Literature. She was working in the creative director of an advertising agency in Bangalore when she began to write *Satyr of the Subway*, a collection of short stories. The remarkable novels of Nair are *The Better Man* (1999), *Ladies Coupé* (2001), *Mistress* (2005), *Goodnight and God Bless* (2008), *Lessons in Forgetting* (2010), *Idris* (2014) and *Chain of custody* (2016). In 2002, the *Ladies*

Coupeé was selected as one of the five best novel in India. It reflects the condition of women in the patriarchal society. It is translated into more than twenty five languages.

Aravind Adiga was born on 23rd October 1974 in Chennai to Dr. K. Madhara Adiga and Usha Adiga. His paternal grandfather was the late K. Suryanarayana Adiga, former chairman of Karnataka Bank and a maternal great-grandfather, U. Rama Rao, a popular medical practitioner and Congress politician from Madras. He was brought up in Mangalore and he educated at Canara High School. Then he studied at St. Aloysius College where he had accomplished his SSLC in 1990 and achieved the first place in his state. He continued his studies in Sydney, Australia after emigrating there with his family. He completed his high school education at James Ruse Agricultural High School. Later he studied English literature at Columbia College of Columbia University, New York, where an English historian, Simon Schama became his companion. In Columbia College he graduated as Salutatorian, which is an academic title given in America, and Philippines to the 2nd highest-ranked graduate of the entire graduating class of a specific discipline. He got the doctorate at Magdalen College, Oxford, where one of his tutors was Hermione Lee.

He started his journalistic career as a financial journalist, interning at the Financial Times. His articles appeared in publications such as the New Yorker, the Sunday Times, the Financial Times, and the Times of India. In his articles, he covered the stock market and investment, interviews and among others. He reviewed the previous Booker Prize winner Peter Carey's book, *Oscar and Lucinda* and that review came out in The Second Circle, which was an online literary review. He was hired by TIME as a South Asia correspondent and he worked for three years before going freelance. During this freelance time, he wrote his debut novel *The White Tiger*. Adiga now lives in Mumbai, Maharashtra, India.

Aravind Adiga's significant novels are *The White Tiger*, *Between the Assassination*, *Last Man in Tower* and *Selection Day*. He wrote some stories such as "The Sultan's Battery", "Smack", "Last Christmas in Bandra", and "The Elephant". These pieces were published in online magazines such as The Guardian, The Sunday Times, The Times, and The New Yorker.

Aravind Adiga published his first novel, *The White Tiger* in 2008 by Haper Collins Publishers. It is recognised as a New York Times Bestseller in its first year of publication. It depicts the life of a village boy, Balram Halwai who worked as a chauffeur to a rich landlord and then he fled to Bangalore after killing his master and stealing his money. It expressed the class struggle in India during modernization and globalization. *The White Tiger* won the Man Booker Prize which is a literary prize awarded each year for the best original novel written in English and published in the United Kingdom, in 2008. Adiga was the fourth Indian-born author to receive the prestigious award after Salman Rushdie, Arundhati Roy, and Kiran Desai. He was the second-youngest author overall to hold the prize at the age of thirty three.

Between the Assassination was the collection of stories by Adiga, published by Picador in 2008. The title signified the period between the assassinations of Indira Gandhi in 1984 and her son, Rajiv Gandhi, in 1991. It is set on Kittur, which is a fictional town in South-western coast of India. This book was an authentic, objective chronicle of the political, economic and socio-cultural history of India between 1984 and 1991. Adiga's work depicts the heroic battle of the ordinary, freedom-loving individual against the neo-colonial forces of the State. It was penned before *The White Tiger* but published after the publication of his first novel. In this work Adiga's ideas are in a raw and unpolished form.

Aravind Adiga's second novel, *Last Man in Tower* was published in 2011. It tells the story of a conflict for a slice of shining Mumbai real estate. The protagonist of the novel is a retired school teacher named Yogesh A. Murthy, who is fondly known as Masterji. A well-known builder offers to buy the entire apartment block. All the occupants in the apartment concede to them, except Masterji. This evokes the complication for the builder and the other residents. This novel reveals still some Indian who would not compromise their ethics for all the riches or anxieties of this world.

Adiga's sports fiction novel, *Selection Day* was published on 8th September, 2016. It was shortlisted along with four other writers for the 2017 DSC Prize for South Asian Literature. It states the story of Mohan Kumar, a chutney seller who trains his two sons: Manju Kumar and Radha Krishna for Mumbai's under-19 cricket team. Adiga explores subjects of ambition, failure, homophobia and threats to freedom in this novel and also speaks about the awakening sexuality.

Adiga prominently uncovered the prevalence of corruption throughout all of India's institutions such as schools, hospitals, police station, elections, industries and every aspect of government. In his works, he expressed his thought about India with the subjects of globalization, individualism, traditions, freedom, social class, and caste. He portrays the darkness of India which is reminiscent of Dickens' England. Adiga denied the typical "exoticized" view of India that is commonly presented in literature in his works. Instead, his novel affords a dark comic exploration of the problems that have emerged during the period of transformation and upheaval.

The White Tiger is a picaresque novel which represents the adventures of a roguish, but "appealing hero", of low social class, who led his life by his wits in a

corrupt society. The picaresque novels endorse a realistic style, with elements of comedy and satire. In this novel, Balram Halwai, the protagonist coming from a rural family and low social class, uses his intelligence and becomes one of the successful entrepreneurs in Bangalore.

In *The White Tiger*, Balram Halwai narrates his views on his life in a letter which is written in seven consecutive nights and addresses to the Chinese Premier, Wen Jiabao. Balram Halwai lives in the suburbs of rural India. He is the son of a rickshaw puller and does not have sufficient means to complete his education though being talented and he did petty jobs like working in a tea shop. At first, he was called Munna because his parents did not name him, but later on he was named Balram which was given by his school teacher in his village. His surname Halwai came from his profession as he was a maker of sweets in his earlier stages. Balram has a brother named Kishan like Lord Krishna's brother in Mahabharatha. He was robust and at times wild. He has the endurable short temper but Krishna is opposite to his nature. Kishan was his friend, philosopher and guide.

Balram begins to learn driving with the help of an old driver. He discovers a rich employer Ashok who had returned from America and is trying to cope up with the terms of Indian society. He moves to New Delhi with Ashok and his wife Pinky Madam. Balram has quickly picked up the city life. He visits various government and semi-government offices and officers in Delhi to know the legal and illegal practices going on there. He perceives that money plays a prominent role in business contracts. He made up his mind to grab money under any circumstances. One night Pinky Madam drives the vehicle, while drunk. Accidently she hits something in the road and drives away. They suppose that she has killed a child Ashok's family gives pressure on Balram to confess that he has been driving alone.

The sequence of actions propels him to be more ambitious and he has a dream of becoming rich at any cost. These vicious thoughts converted him to assassinate his master and get through the storm. His master gets divorce from his wife by using political support. Balram seizes the opportunity and murders him. He escapes to an alien place in Bangalore with his cousin Dharam. He begins his own taxi company and also converts his name to Ashok Sharma and grows into a wealthy industrialist. He forms a taxi company known as The White Tiger Drivers. And the letter to Jiabao comes to an end, letting the readers think of the dark humour of the tale, as well as the idea of life as a trap introduced by the writer.

The White Tiger explores the tropes of religion, caste, loyalty, corruption social exploitation, retaliation, search for personal identity and poverty in India. Robbie B.H. Goh comments, “Adiga’s *White Tiger* has been called a ‘black comedy,’ marked by ‘an invincible sense of disillusionment and cynicism, with little or no hope of escape or change available to the protagonists,’ and with a strong ‘sense of fatalism’ pervading the text” (333). Goh states that Adiga examines the glossed image of modern India. He reiterated the negative aspects of Indian society, particularly brutal powers, social injustice, corrupt politicians, racism, colonial legacies, taxonomic systems, *The White Tiger* is established on the imbalance of two worlds: darkness, occupied by poor and underprivileged who cannot even meet their reach minimums; and the world of light, inhabited by Zamindars, politicians, businessmen etc. who immorally exploits the ones from darkness, exploit them even more poor and grows their own grandeur.

The White Tiger is penned in the form of epistolary novel. The protagonist posts seven e-mails to the Chinese Premier, Wen Jiabao. He has delivered important information to a strange politician through electronic devices and leads to maintain

suspense. The narrator could disseminate the story of his adventure eagerly through the use of machine. He admits that the future of the world lies with the yellow man and the brown man. Because the white skin masters have spoiled themselves through mobile phone usage and drug abuse.

The novel shows modern India's growth and exploitation in society, morality, cultures and economy. The second chapter, Balram as an anti-hero speaks about how an innocent village boy becomes an anti-hero.

Chapter Two

Balram as an Anti- Hero

The White Tiger comes up with a gloomy humorous outlook of India's class grappling in a globalized world as depicted through a retrospective narration from Balram Halwai, an Indian village boy. The entire novel is narrated through letters, written in seven consecutive nights by Balram Halwai to the Premier of China, Wen Jaibo who will soon be visiting India sooner. He describes his rags-to-riches tale to the premier with the goal of teaching him about the nation's burgeoning entrepreneurship in India. The novel opens with a solid note of sarcasm,

Apparently, sir, you Chinese are far ahead of us in every aspect, except that you don't have entrepreneurs. And our nation, though it has no drinking water, electricity, sewage system, public transportation, sense of hygiene, discipline, courtesy, or punctuality, does have entrepreneurs. Thousands and thousands of them. Especially in the field of technology. And these entrepreneurs – we entrepreneurs – have set up all these outsourcings that virtually run America now. (4)

The story runs on a few binary abstract notions like the darkness and the light, the affluence and the penury, the advancement and the starvation, and the integrity and dishonesty. *The White Tiger* represents the modern Indian anti-hero, who projects the flaws of the society through Balram. It holds up the burning problems of India such as poverty, corruption and the poor condition of the slums. Balram belongs to Laxmangarh, a rural tribal village in Bihar. He is the son of a pauperize rickshaw puller, Vikram Halwai. He dubs Laxmangarh as the darkness and settles in the darkness, a place where primary necessities are routinely snatched by the capitalist

class that live in light. Balram's journey starts from his village school life and then his job at the tea-shop in Dhanbad, and then he comes to Delhi where he is appointed as a Chauffeur of Mr. Ashok and his family. Finally he murders his own master and flees to Bangalore.

Balram's parents had no time to give him name because his mother was bedridden. His father as well as other family members worked hard. They simply called him 'Munna', which means boy. On his first day of school, the teacher was shocked at the boy's namelessness and named him Balram, after the God Krishna's sidekick. He had given complete description of Laxmangarh where he spent his early life. He demonstrates, "India is two countries in one: an India of Light, and an India of darkness. The ocean brings light to my country. Every place on the map of India near the ocean is well-off. But the river brings darkness to India –the black river" (16).

Adiga makes his hero, Balram to present the dark side of India. He satirizes the Indian democracy that even after seventy years has no proper fundamental civic facilities. The people in India lack discipline, courtesy and punctuality. Darkness is the symbol of poverty, illiteracy, ignorance and underdevelopments. Adiga expresses the subaltern experiences through the letters of Balram Halwai to the Chinese Premier. Balram lost his mother at his young age and he elucidated the funeral of his mother by saying that her body was encased in satin cloth and was adorned lavishly with garlands. The splendour of his mother's funeral stood in contrast to the pathos she struggled while she was alive.

Despite his challenging life, he had great potential in academics and personal integrity which distinguish him from his classmates. It brought him to the

consideration of an inspector, who visits the school for inspection. The inspector has asked him a question and dubs Balram 'the white tiger'. Aravind Adiga narrates the incident as follows:

The inspector pointed his cane straight at me. 'You, young man, are an intelligent, honest, vivacious fellow in this crowd of thugs and idiots. In any jungle, what is the rarest of animals – the creature that comes along only once in a generation?'

I thought about it and said:

'The white Tiger.'

'That's what you are, in this jungle.' (35)

Throughout his childhood, Balram's village was exploited by landlords whom he calls 'The Animals': the raven, the stork, the buffalo, and the wild boar. These men own the river, land and roads, dwelling in high-walled mansions on the periphery of the village as they demand the peasants to pay exorbitant fees for using their resources. Unveiling the bribe endemic to the Indian education system, Balram elucidates how his teacher has robbed the government money set aside for school lunches and uniforms. He supported the behaviour of the teacher because he had not supported been paid for six months from the Government.

Balram's dropout from the school, projected the various children of the nation who were deprived of education due to poverty. Despite his capacity to study, he discontinued his schooling after one of his female relatives got married. His family had received a loan from the Stork to afford the dowry, and had to repay it. So he was forced to work in the tea shops. At the tea shop, he eavesdropped on the conversations, always learning from his surroundings and got a better education there

than he ever did in school. He tried to fight against the discrimination between the rich and poor in the tea shop. Balram calls himself half-baked because he, like millions of Indian children, was never allowed to complete his school education because of his poverty. He calls his life story: 'The autobiography of a Half-Baked Indian' (10-11).

Balram is the victim of corruption from his childhood. Vikram Halwai suffered from tuberculosis which was the consequence of pulling rickshaws in a polluted environment for many years. There was no hospital in Laxmangarh. So Balram and Kishan took Vikram to government hospital by boat across the river. He explored the corrupt scheme that permitted doctors to make more money at private hospitals. His father died on the floor of the hospital before not even meeting the doctor.

After his father's death Balram and Kishan, his elder brother went to work in the teashop of Dhanbad because Balram had been thrown out from the tea shop in Laxmangarh for eavesdropping on customers. At the shop in the Dhanbad, Balram overheard two customers talking over how chauffeurs generated high salaries, and he decided to try and find work as a driver.

The life of Balram turns a new leaf when he is appointed as a chauffeur by a landlord of Laxmangarh. There has been already one driver named, Ram Persad. He drives Honda City while Balram engages Maruti Suzuki. He also does the works like sweeping the courtyard, preparing the tea, cleaning the cobwebs, or chasing the cow out of the compound. He was well satisfied as a driver and also proud to have a uniform, contented to have an ample supply of food, and a covered room for shelter

which he had shared with Ram Persad. Kishan visited the stork house once in a month to collect majority of Balram's salary.

Ram Persad always teases Halwai and does not allow him to use his bed and his master Honda city. Balram finds Ram Persad's secret that is he is secretly a Muslim and he gained the position of power above other servants. This is how Mohammed becomes Ram Persad;

Now, this Mohammed Mohammed was a poor, honest, hardworking Muslim, but he wanted a job at the home of an evil, prejudiced landlord who didn't like Muslims— so, a just to get a job and feed his starving family, he claimed to be a Hindu! And took the name Ram Persad. (109)

Balram is a monotheist, and he is against polytheism. He is chaotic as to whom to pray out of 36,000,004 Gods. He has hatred towards these Gods. So he compares them to the politicians who have no work except that of contesting in the elections to win their golden thrones. The hero dislikes the religion because he notices the social hierarchy in the name of religion. Like Karl Marx, Balram considers religion as opium. When he goes to the temple tower in Laxmangarh, he begins spitting again and again, to show his resentment to the religion. As Sarikan Bajpai in her essay on "Balram Halwai: An Anti- Hero" comments: "He [Blaram] has no respect for Religion or Divine Power or religious symbols. He mocks at age old-human values as well as institutions like democracy" (232).

The hero, Balram has great admiration and respect for China and its way of life. He criticises India's democratic system in contrast to it, he glorifies China and its governmental system. Balram praises, "Chinese are a ahead of us in every respect,

except that you don't have entrepreneurs" (4). He requested Mr. Jiabao not to believe in the humbleness of Indian entrepreneurs and their moral attitudes and he gives perplexed remarks about Indian entrepreneurs.

The protagonist, Balram highlights the dark side of Indian democracy which has various defects like regionalism, caste division, illiteracy, poverty, laziness, communalism and corruption. Balram marks out that India has democracy only in form not in spirit. The failure of social justice to every individual articulates the failure of democratic system. He ridicules the Indian elections for fake voting cases, booth capturing, and managing elections. The government officials have the statues or images of Gandhi but are more interested not in the teachings of Gandhi but Gandhi, in currency notes. It is evident when Mr. Ashok, the master of Balram states, "We're driving past Gandhi, after having just given a bribe to a minister. It's a fucking joke, isn't it" (137).

Balram made an opportunity to go to Delhi along with his master, Mr. Ashok and his wife, Pinky Madam. He visited Delhi as a new child that comes out from his mother's womb. The hero was confused and wondered at the life style of Delhi. Though he faced many troubles in the beginning, he learns to live in that condition. As India's capital, the city was often trumpeted as the nation's pride and glory. However, the real Delhi was a "crazy city" and nobody knew the names of the roads, which were arranged in circuitous patterns. He observed that the layer of economic status is high but the layer of humanity is very low in Delhi. The narrator has also mentioned the bitter fate that many people from the Darkness simply live on the roadsides. Balram remarks,

Remember, Mr Premier, that Delhi is the capital of not one but two countries – two Indias. The Light and the Darkness both flow in to Delhi. Gurgaon, where Mr Ashok lived is the bright, modern end of the city, and this place, old Delhi, is the other end. Full of things that the modern world forgot all about – rickshaws, old stone buildings, and Muslims. (251)

The hero was also presented as a social builder. He points out the corrupt attitude of politicians and public servants, policemen and other bureaucrats. He condemns the Indian politicians for their worthless politics, corruption, immorality and crime. According to him, the police leave the actual culprits and arrest the innocent people. Balram claims, “You see, a total of ninety-three criminal cases __ for murder, rape, grand larceny, gun-smuggling, pimping, and many other such minor offences are __ pending against the Great Socialist and his ministers at the present moment” (97).

Ashok treated the servant class with sympathy and sometimes he also helped to bribe the ministers for a smooth running of their family business. India adopted the foreign cultures and the huge malls constructed like the malls in America. Balram also visualized the developing interest in metro cosmopolitan culture in which there is no place for emotions and feelings. He noted that a man wearing sandals was allowed to the mall due to their impoverishment. Ashok liked the life style of India but his wife loved America. One day, Pinky threw a tantrum and accused Ashok of having lied to her by claiming that they would leave India after three months.

The Stork’s family had coal business in Dhanbad. Ashok bribes the politicians, officials and bureaucrats in Delhi so that they can escape from the tax that

he has to pay. Ashok knew it very well that this illegal way of getting exempted of income tax is meant for depriving development of the country, whose expenses of which are met through the taxes collected from the citizens. These incidents made Balram realise the reality of the corrupted world.

On Pinky's birthday night, Balram drove his employer and his wife into a hotel and waited for them outside in the freezing cold. During their return, Pinky Madam insisted on driving the car, but Ashok protested. She kept driving, speeding recklessly, until she ran over a child in the road, presumably killing him or her. Balram quickly retook the driver's seat and brought the shocked couple back to their building. After leaving them upstairs, he scrubbed the car thoroughly and also removing all traces of blood and flesh from its surface. The Stork's family compelled Balram to take full responsibility for the hit-and-run case. They also informed him that they had already explained the situation to his family and Kusum had agreed to serve as witness to the document. Though luckily for him, there was no police case and Balram could escape from prison.

The protagonist, Balram criticizes the master for their attitude towards the drivers. They do not use chauffeurs only for driving their vehicles instead they compel them to take responsibility for their illegal activities or crime. He mentions that the judge of the court knows well about the driver's situation but the judge keeps mum. As the master bribes the judge with his money. Balram identifies that the major difference is not of colour, caste or any other thing but money.

Pinky left Ashok and went to America due to the hit-and-run case. Balram inculpates Mr. Ashok for his behavioural changes and insists that Delhi has corrupted the innocent Ashok. He also asserts that his master's corrupted life is also affect him

in behaviour. The thoughts of both, the master and the servant is drastically change in Delhi. In depression, Ashok reconnects himself with his ex-lover, goes to hotels, pubs and prostitutes. Balram wants to enjoy the life of the rich, which increases his eagerness to become a rich man. He registers the difference between the rich and poor as follows: "The dreams of the rich and the dreams of the poor — they never overlap, do they? See, the poor dream all their lives of getting enough to eat and looking like the rich. And what do the rich dream of? Losing weight and looking like the poor" (225).

Balram creates a kind of friendship with a Vitiligo-Lips (diseased lips) driver and learns a lot from him about Delhi and its luxurious life. He displays Balram, the way of enjoyment in Delhi. He gives him the details about golf-ball, foreign made liquor and white girls. He directed him how to cheat the master and earn extra money. After getting a job in Delhi, Balram's attitude begins to change. He slowly becomes harsh, ruthless, rotten and debauched. He ceases to think about the welfare of his family and does not send them any money. He forgets everything about his family and concentrates in changing his own life. It is his ambition to become rich that makes him absorbed and self-centred. Balram narrates, "The rest of the today's narrative will deal mainly with the sorrowful tale of how I was corrupted from a sweet, innocent village fool into citified fellow full of debauchery, depravity, and wickedness" (197).

The story of Balram's progresses from a humble hero lad to a man with tall ambition is highly tantalizing. The so called hero cheats his employer. He siphons his petrol. He took his car to a corrupt mechanic who billed him for work that was not necessary. While driving back to his master's residence, he picked up a paying customer. Though the protagonist opposes the corruption and gives voice against it, he too involves in it, when he settles in Bangalore

Balram discovers the Indians to be the world's honest people. It is so because ninety nine point nine percent of them are caught in rooster coop like those poor guys in the poultry market. The remaining zero point one percent people became the masters because they broke the coop or never entered it. The people in rooster coop have inserted slavery in their mind so much that they never think of being free. They reject the key of freedom and throw it back at the masters with a curse. Balram loses his patience so he determines to bring a transformation by breaking the rooster coop and rebelling against such social hierarchy.

As Macbeth's ambition could not have been contented without removing King Duncan from his way, Balram's ambition could not have been fulfilled without killing his master, Ashok. Balram made Ashok come out of the car by saying that there was a problem in the tyre of the car. After he assassinated him with a broken bottle, he ran to Bangalore. He broke the rooster coop and was ready to lead the life of an aristocrat. He is neither a born criminal nor a supporter of criminals but circumstances lead him to kill Ashok. He forgets that violence is not a solution to come out of poverty. Balram wants to write his own destiny. Engels claims in his Political Theory;

Man has only to know himself, to measure all conditions of life against himself, to judge them by his own character, to organize the world according to the demands of his own nature in a truly human way, and he will have solved all the riddles of our age. (205)

Balram murdered Ashok, took the money from his master's red bag and eloped to Bangalore with the amount of seven lakhs. With that stolen money, he met a 'Toyota Quails' dealer and asked him for his cars on rent. He states, "Once a servant, always a servant: the instinct is always there, inside you, somewhere near the base of

your spine. I pinched my left palm. I smiled as I held it pinched and said ___ in a deep, gruff voice, "I want to rent your cars" (298-99). He started a call taxi company named 'White Tiger Drivers'. He employed sixteen drivers who work in shifts with twenty six vehicles. Furthermore he has changed his name as 'Ashok Sharma' which he had taken from his former employer. He managed his employees professionally but not like servants and he says "A White Tiger keeps no friends, It's too dangerous" (302).

The protagonist, Balram becomes one of the greatest entrepreneurs in Bangalore. He also bribes the government officials which he learnt it from his ex-employer, to make them to do favour for him. He has no feeling of guilt for the crime he commits. He feels proud of the fact that he had slaughtered his master and started his own enterprise. He gives his own reasons to justify his crime of murdering his master, Ashok. Even if he is ever caught by the police, he will never say that he has made a mistake by killing his master. The fear of being caught has not arisen in him because he knows the loopholes to escape from the crime. He portrays,

"See, sometimes I think I will never get caught. I think the Rooster Coop needs people like me to break out of it. It needs masters like Mr. Ashok ___ who, for all his numerous virtues, was not much of a master ___ to be weeded out, and exceptional servants like me to replace them" (320).

The White Tiger unfolds not only the life of Balram but also projects the unclean socio-political system. Adiga has created Balram as his mouthpiece to voice forth the vice in the society. The next chapter discusses the theme of class deterioration predominant in the novel.

Chapter Three

Class Consciousness

The twenty first century of India undergoes several changes in society, economy, politics, and culture. In that period, the neo-liberal economic reforms are introduced in India, there has been greater economic disparity. There is a growing consumption by the rich and the urban upper middle income groups but the lives of the poor becoming more vulnerable and precarious. A minority of the population (around 20 per cent) has benefited from the economic policies in the last decade, while the majority of the rural and urban population have not benefited. But for 80 per cent of the rural population per capita consumption has actually declined since 1989-90. *The White Tiger* unwraps the juxtaposing of rich and poor in the Indian society.

India has more than eight hundred million poor people and most of them live in the country side and mega-slum. A Statistics shows how poverty is on the rise in India, four in every ten Indian children are malnourished according to a UN report. A.P.J. Abdul Kalam declares,

We have made significant achievements in the last fifty years in food production, health sector, higher education, media and mass communication, industrial infrastructure, information technology, science and technology and defense. Our nation is endowed with natural resources, vibrant people and traditional value system. In spite of these resources, a number of our people are below the poverty line, under nourished, and lack primary education itself. . . (61)

Adiga points out that the rich have been enjoying the fruit of the scientific and economic development of the nation while the lives of the poor have deteriorated. The shining images of India, which is shown by government, makes other people fail to see the pathos of the downtrodden. *The White Tiger* appears to take its origin from inequality in society. Raymond Williams remarks: "In a class-society there are primarily inequalities between classes. Gramsci therefore introduced the necessary recognition of dominance and subordination in what has still, however, to be recognized as a whole process" (108).

Aravind Adiga's story of a rickshaw puller's son moves from the "Darkness" of rural India to the "Light" of urban society. According to Balram, the servant-master system implies two things, one is that the servants are far poorer than the rich, a servant has no possibility of ever catching up the master and the other is the poor servant has access to the money of master easily yet crime rates in India are very low. Even though the middle class who often have three or four servants are paranoid about crime, the reality is a master getting killed by his servant is rare. The writer represents Balram, as a representative of the poor in India yearning for their 'tomorrow'. His story is a parable of the new India with a distinctly tyrannical twist. Balram is not only an entrepreneur but also a deceitful criminal remarkably capable of self-justification.

Adiga highlights the ever widening gap between the rich and the poor and the economic system that lets a small minority to prosper at the expense of the majority. Ashok, Balram's master, lives in a new apartment in Delhi and spends more time in visiting malls, along with his wife and his brother. Balram's job is also to carry all the shopping bags as they came out of the malls. The mean and stingy behaviour of the rich is shown through the lost coin episode where Mongoose insults Balram for not

having retrieved a rupee coin he lost while getting out of the car. Mongoose yells, "Get down on your knees. Look for it on the floor of the car" (139). He is so concerned about a rupee coin after bribing someone with a million rupees. Such selfish behaviour of the masters continues when they instruct the servants about the do's and don'ts. Balram is told never to switch on the AC or play music when he is alone. Taunting Balram of his lack of English Education was great fun for Ashok and Pinky madam. It patched up their quarrels. When he mispronounced 'maal' for 'mall', they had their ironic laughter.

Balram feels degraded as a human being, deprived of basic human rights to enter a shopping mall. The guards of the great malls do not allow the people who come without shoes and brand T-Shirts. Balram sees a guard who scolds the other driver; "Hey! That man is a paid driver! What's he doing in here?" (151). In his first taste of the fugitive's life, he goes to the rear entrance and has the intention that the guard will not allow him. So in a few minutes he returns to the car.

The novelists projects India as a divided nation into 'Rich India' and 'Poor India'. The people of Rich India live a prosperous life by sitting in AC rooms eating good and healthy food with which they can increase their bellies. The people of Poor India lead a life with much struggle and hard work. In order to fill their stomachs they have to shed their perspiration to get food. Even though they work hard, they do not get healthy food so they are without bellies. Adiga remarks, "There just two castes: Men with Big Bellies, and Men with Small Bellies" (64).

Aravind Adiga presents India as a place of brutal injustice where the rich only 'feel good' in 'shining India' and the poor are always dispossessed and victimized by their age old enemies, the rich. They use and exploit the poor for their own selfish

desires but never worry in the least about the welfare of the poor. Balram has to do all menial jobs like massaging Mongoose, bringing liquor and women for the men and entertaining people. But the rich people treat them like slaves.

The subaltern people are usually discriminated, ignored and often suppressed on the basis of race, gender, culture, religion, ethnicity, occupation, education and economy. Throughout the novel, these aspects hunt for the identity, egalitarian society, social value and economic balance. The reasoning conflict is between the polar opposites of the haves and have-nots. Balram is also aware that there is a little chance of the poor ever gaining an upper hand in the battle of wits. To the visiting Chinese Premier, Wen Jiabao, Balram confides:

I won't be saying anything new if I say that the history of the world is the history of a ten-thousand-year war of brains between the rich and the poor. Each side is eternally trying to hoodwink the other side: and it has been this way since the start of time. The poor win a few battles (the peeing in the potted plants, the kicking of the pet dogs, etc.) but of course the rich have won the war for ten thousand years. (151)

The White Tiger occurs in a time in which increased technology has led to world globalization, and India is no exception. Adiga makes globalization assist in the creation of an American atmosphere in India. Americanization has specifically played its role in the novel, where Ashok justifies this move by explaining, "Today it's the modernest suburb of Delhi. American Express, Microsoft, all the big American companies have offices there. The main road is full of shopping malls each malls has a cinema inside! So if Pinky Madam missed America, this was the best place to bring her" (122).

Adiga focuses that Indian society is growing rapidly by adopting advancements in technology, education, transportation and expansion of cities, providing infrastructural facilities but globalization causes issues like migration, moral obligation, cultural dislocation, alienation, and loss of identity. He argues globalization has contributed in creating two worlds in India: the world of light and the world of Darkness, where the poor are marginalized and humiliated. Adiga comments, "Your Excellency, that India is two countries in one: an India of Light, and an India of Darkness." (14).

During Balram's stay in Delhi, he gets exposed to extensive corruption. The contrast between the poor and the rich is visible through their proximity to one other. One night, Pinky madam was drunk to force Balram to leave the car so that she can drive. In a drunken state, she hits something and drives away. Balram is forced to confess that he is driving the car. Ashok bribes the government officials in order to increase the benefit of their family coal business. Balram plans to kill Ashok and hits him with a bottle and takes away a large share of bribe along with him. He then arrives in Bangalore where he bribes the police so that he can start up his own taxi business. Balram then explains that his own family was killed by Ashoka's relatives as retribution for his murder. In the end, Balram rationalizes his actions and considers that his freedom is worth the lives of his family and of Ashok.

Adiga uses the term 'Rooster Coop' to imply the condition of the poor in India. In the Rooster Coop, the chickens are tightly packed and know that they are going to be chopped up, but they did not rebel against the butcher. The narrator compares the condition of the chicken with the poor class in India. Balram implies that the poor people are restricted to aim high in their life. The protagonist confirms that the trustworthiness of servants is the basis of the entire Indian economy. But

Balram has broken the Rooster Coop and comes out by killing his masters. He states "I've made it! I've broken out of the coops!" (320). Balram asserts that the Indian people are tired and trapped in Rooster Coop because of their love for their family.

During Balram's first day in school, the teacher makes all the boys line up and asks them to come to his desk so he could put their names down in his register. Balram tells that his name is Munna but the teacher replies, "Munna? That's not a real name it just means boy" (13). As he does not have a real name his teacher names him as 'Balram'. This incident is showcased impoverishment make the poor people to forget to give the name to their children.

As a foreteller of Balram's future, an educational inspector has come to inspect his school and calls him 'The White Tiger'. He utters, "That's what you are, in this jungle" (35). A White Tiger symbolizes power in East Asian Culture, such as in Vietnam. It is also a symbol of freedom and individuality. Balram is seen as a boy different from those who grew up with. He got out of the "darkness" and found his way into the "light." He changes his individuality in many places especially when he was in Delhi with his master Ashok.

The circle complete from a sweet maker to a business tycoon, in which Balram's case like that of his boss Mr.Ashok, who was from a cook's family. He claims to be different from Ashok.In the human jungle of darkness, Balram really appears as a White Tiger and tries to fulfil his father's ambition by learning, reading and writing. He remembers his father who had a desire not to see him as "A human beast of burden" (27). His shifting of career from his family occupation and father's profession to be a driver is just for a better life without any motive hunting malignity. He knows that ambition makes the postcolonial Indians dreamy with their "new ways

of living and thinking". But the millions of poor in their economic dependence fail to dream and feel that their life is dull and dreary.

After killing his master, Balram goes to Bangalore and creates new identity for him. He changes his name Ashok Sharma, which he has taken from his master. Balram undergoes a transformation to build his own identity. He projects himself as a self-constructive business man and reminds that identity might be entirely fluid, it is also completely immovable as well. Ram Prasad is one of the chauffeurs of Stork's family, who is basically a Muslim but, he changes his identity as a Hindu to get employment and try to hide it. So he tries to showcase himself as a Hindu employee by doing some rituals. This identity crisis plays its role in employment. Balram realises that poverty is the sole cause of their 'inferior rank' and changes of identity, this revolts his conscience.

Adiga makes his characters, animals that do nothing except binding the space for the sake of their greed, exploitations and animal-like pleasures. Korzybski, a Polish-American independent scholar who developed a field called general semantics, believes that there is a vicious implication in using the name of an animal to denote a purely human product. Adiga judges man with the standards of the animals. Balram explores, "My whole life, I have been treated like a donkey. All I want is that one son of mine at least one should live like a man" (30). Though he seems to propagate the philosophy, "Where human can live like human and animals can live like animals" (317).

In philosophical discourse, freedom is discussed in the context of free will and self. Sudhir, K. Arora declares: "A man who cares for himself and remains confined only to himself without passing the output to others is no better than an animal. To be

a human being is not simply to be a human being from outside but from within" (105). Adiga implies the freedom of the poor people exploited by the rich people. "Free People don't understand the value of freedom" (118). All these humiliations and sufferings lead Balram in quest of freedom and ultimately to the path of crime.

Balram is the only one who understands the value of freedom and so he murders his master to be free. Balram being a white tiger breaks out of the coop for freedom. He believes that the servants are also responsible for their suffering with the mentality of the servant's class, which he mentions as 'perpetual servitude'. This notion is so strong that "one can put the key of his emancipation in a man's hands and he will throw it back at you with a curse" (147).

According to Balram's philosophy, individual action is the key to escape from the rooster coop and the servants are self-trapping. He validates his evil actions to his master by saying, "I think the Rooster Coop needs people like me to break out of it. It needs masters like Mr. Ashok – who, for all his numerous virtues, was not much of a master – to be weeded out, and exceptional servants like me to replace them." (320).

Balram has a long pursuit to become an entrepreneur and shows the oppression of the lower caste system and the superiority of the upper caste. Adiga observes, "The jails of Delhi are full of drivers who are there behind bars because they are taking the blame for their good, solid middle-class masters. We have left the villages, but the masters still own us, body, soul and arse" (169). Pinky hits a child while she is driving the car but the stork's family tries to put the blame on Balram. So these horrible incidents persuade him to get out of these things and become a free bird for that he has killed his master and decamp with his money. The personal fortunes

and luck of Balram improve dramatically after he kills his boss and decamps for Bangalore.

In Balram's perception, the men in Bangalore look like animals. He upgrades from servitude to an employer and owner of the company is not a cup of tea. There are so many complications and hurdles of social elite class taboos. He treats his employees not as servant, like the Stork's family. When the work is done, he kicks them out of the office. Balram doesn't want to share any relationship with his employee because he knows that relationship must affect the freedom of both. He declares, "No chitchat, no cup of coffee. A White Tiger keeps no friends" (302). He fears that what will happen if the drivers follow his as an example. Balram questions if there any guarantee for an ambitious driver may murder Balram Halwai and become the master of the drivers. The narrator believes 'Circumstances make man' gives place to 'Man makes circumstances' for an ambitious man. According to him, his crime is nothing but the spirit of becoming an entrepreneur.

Balram has full freedom to propagate what he wishes in the novel. He overcomes the social obstacles that limited his family in the past. He wants to get the freedom from the life of servant so he does everything and achieves it by killing his master. By doing this, he shows the picture of modern India and depicts the masses about the criminals who are born due to inequality, poverty and injustice in the society.

Adiga is not a Marxist, not a Naxalite nor he likes the Fascist attitude of his protagonist but as a realist he projects the claustrophobic effect of poverty in human life. In his fictional presentation, Adiga expresses his concern for the colonial bent of mind of the rich and the psychic inferiority of the poor in their loyalty to them. The

author expresses the poor people's attitude thus: "Mr. Premier Finally, I took a rupee coin out of my shirt pocket, dropped it on the floor of the car, picked it up, and gave it to the Mongoose"(139). In the self of a sociologist, psyche of an economist, and spirit of a humanist, Adiga focuses the crude realities of India's socio-economic growth. He attacks the failure in India to establish democratic socialism. The capitalist mission of the rich helps them to exploit the poor that makes India as a faltering nation.

Adiga is not happy to see India's slowness in eradicating poverty, malnutrition and common diseases that makes the life of the poor miserable. *The White Tiger* has portrayed the theme of society class consciousness prevailing in India. The next chapter deals with style and narrative techniques in *The White Tiger*.

Chapter Four

Style and Narrative Techniques

Literature has thousands of colour threads which can weave the colourful piece of art. Each thread has its own importance in the innovative work. In the same way, there are different narrative techniques for the narration of literature. The narrative techniques analyses how a narration is done in a work of fiction and what are the multiple devices of storytelling at work in a work such as a novel. The object of applying narrative technique is to examine all the form of narratives with respect to the common characteristic, the divergent component, and the combination of features employed by the narrator. Narrative technique is a critical tool, which assists in untangling the distinct layers of the narrative.

In *The White Tiger*, the narrator's impression of the world, his prejudice, his simmering feeling of violence are juxtaposed with that of the character himself. Adiga keenly observes the world of the rich and ridicules it in his novel. The novel deals with a contrast of Indian culture: Light Vs Darkness, Big bellies Vs Small bellies. He developed the narrative in the form of seven letters written by Balram to Mr. Wen Jiabao in Japan.

The novel, *The White Tiger* proceeds through the first person narration experienced by Balram. Balram is the transmitter of the story from the author to the reader. He has absolute dominance on the narrative voice and it is hard to see other characters as independent agents in the sense that they have a free or individual voice. The beauty of Adiga's narrative lies in its dramatized narration which grabs the consciousness of the reader at once and one's feel connected to it.

The narrative begins with the analysis of a pamphlet pasted by the police in search of Balram, the culprit. The three dimensions of the narrator an inhabitant of darkness, a clever entrepreneur and a criminal. Balram draws up amendments in the pamphlet and he wants it to be precisely addressed to himself. The idea of self superiority of Balram can be glanced. The shift from singular to plural in the first person is so quick that makes the reader stand with the narrator. The plural sound mentions the subaltern class in society, their problems, weaknesses and destitution as the narrator says, "A rich man's body is like a premium cotton pillow, white and soft and blank. Ours are different. My father's spine was a knotted rope... the story of a poor man is written on his body, in a sharp pen" (26-27).

The technique of using letter forms has not been new in English Literature but the treatment given to this technique makes the novel fascinating. The narrative twits itself with each letter written by Balram. This technique evokes a lot of doubts in the mind of the reader. At first, the picture of a criminal Balram sets up, then depicting his struggle with impoverishment and his eagerness to leave the place of his birth. Adiga implies the technique of flashback to answer the questions arising in the mind of the reader.

Adiga has applied the methodology of confession for Balram. The narrative takes the form of meta-narrative. Balram's story is a story about migrant workers, including and explaining other stories within the totalizing scheme. This is highly post-modernist technique where the reader is caught in the eclecticism employed by the author. The novel comprises seven letters which the writer separates each in one night. But the incidents in the novels are not arranged in a chronological order. The protagonist holds every freedom to move from one event to another without placing that event within a chain of action.

The narrative entail analepsis and Balram is apprising the secret of his being a successful entrepreneur. It moves with the traces of past, which keeps the mysterious feeling of the avowed murder. The novelist compares the human mind to the entrails inside a car. He indicates a mechanical approach to life according to which there is no conscious choice of an individual, because an individual is completely ruled by circumstances.

The revelation in the beginning of the novel that the protagonist murdered his master is one such trick, which arouse the anxiety to know how that murder is executed and in which condition. Adiga chooses the postmodernist narrative techniques in his novel. The novel is packed with such witty remarks full of satire, wit, and black humour, with which Adiga portrays a real image of all the gloomy sides of the metropolitan culture. In a simple style the narrator explores his anger, pathos, humiliation and detachment and along with it the contemporary history of India and its people.

The fictional narratives generally alter in narrative voices and levels. A narrator who narrates at least a part of his own story is a homodiegetic narrator, while a narrator who does not participate in the story and remain outside it, is the heterodiegetic narrator. Aravind Adiga has adopted a unique style of chapterisation, the six letters are written by the homodiegetic narrator Balram Halwai to the Chinese Premier in the period of six nights and two mornings.

The White Tiger includes the ingredients of a drama like conflicts and dialogues. The dialogues of the novel reveal both the conflict as well as the information that helps in forwarding the story to its final goal. Adiga has inserted some dialogues which give the novel a dramatic touch. Dr. Sudhir K. Arora says that

The White Tiger can be called: "a dramatic monologue in the sense that the protagonist Balram speaks but imagines that the Chinese Premier is listening to him. No doubt, he writes letters but thinks that he [Balram] is narrating his life story to him" (184).

Adiga has mastery over language but he uses simple words with rich effect. Dr. Arora implies that Adiga has sharpened his language with the chisel to give it a proper shape. The author uses short sentences to express his notions clearly and avoids long and confusing sentences. He also prefers to use a phrase or a clause wherever they can replace a full sentence. He uses italics to emphasize his points and bold to highlight them. Adiga does not waste time in giving unnecessary details. He describes only those points which are essential.

Style is the way in which something is said, done expressed or performed. It is a writer's verbal identity, which constructs by choosing various words, putting those words together in particular ways. The style is dominated by the figure of speech. According to Jonathan Swift, the proper words in proper places make the true definition of style. Adiga handles the literary devices in an artistic way. About his writing style, R.K. Dhawan and Santwana Haldar comments:

Adiga's lucid style, his keen observation of life around him and his intolerance of social evils- corruption, the growing difference between the rich and the poor, and the complacency of the educated masses- attract the readers, who are disturbed by the reading and sometimes prompted to react. (12)

Aravind Adiga, is a master in using stylistic device. He uses 'repetition' in *The White Tiger* often to reinforce the idea. Repetition is used in poetry, prose or novel for

emphasis or emotional effect. The protagonist's pathetic venture during his search for a job are projected: "So I went looking, from house to house, house to house, house to house" (59). He went on projecting his situation by using different intensifier: "I was walking from house to house, knocking on gates and on front doors of the rich asking if anyone wanted a driver-a good driver-an experienced driver-for their car" (59).

To create the effect in the novel, Adiga handles hyperbole in a fascinating way. Through exaggeration, he conveys a sense of energy and happiness. When Balram Halwai, as a boy was allowed to meet the rich man, he dived straight at his feet. He states, "As soon as the gate was open, I dived straight at Stork's feet. No Olympic runner could have gone in as fast as I did through those gates" (61). Adiga uses uncertain hyperbole in highlighting the mental condition of the servants.

Apart from repetition and hyperbole, Adiga employs personification, which occurs when a thing or abstraction is represented as a person. During assassinate his master, Balram expresses, "I rammed the bottle down. The glass ate his bone" (61). In the above sentence, glass has been considered as a man or beast. The quality of human being has been attributed to inanimate object.

Adiga has beautifully interwoven wit and humour in the fabric of *The White Tiger*. In the teashop, kishan brought a gunny sack which contained huge pile of coals. He asked Balram to break the coal against the brick. Balram said nothing. Kishan took the largest piece of coal in his hand and squeezed it. But Balram remarks, "Imagine that each coal is my skull. They will get much easier to break" (38). Kishan's idea as given by the writer is really humorous.

When talking about the mosquito threat, he combines personification and humour in his writing: "You sleep in the car, and the mosquitoes eat you alive. If

they're malaria mosquitoes it's all right, you'll just be raving for a couple of weeks, but if it's dengue mosquitoes, then you're in deep shit, and you'll die for sure" (124). This shows the ability of Adiga in handling the literary devices.

Marjorie Boulton says that surprise ending is a technique used in the art of writing. Adiga uses surprise ending in his work. Surprise is an unexpected or astonishing event or fact. While writing about seeing his own poster on the wall, he ends it with a surprise ending: "That large piece of paper on the wall was a police poster-my police poster. It had already arrived here. I looked at it with a smile of pride" (293). Adiga ends with a surprise ending. Balram Halwai sports a smile of pride which was not expected from him at that time. The writer often amplifies the modifiers in thesaurus fashion: "Tell him you heard this wild, extravagant, impossible story from some driver" (169).

Adiga has used sarcasm in his writing interestingly. Sarcasm is a sharp, bitter, or cutting expression or remark. When talking about businessmen, Adiga makes sarcastic remarks: "He's into coal, then. Probably here to bribe ministers. It's a rotten business, coal" (126). Adiga also uses paradox when talking about the country where black money is deposited but it has white people as citizens: "The great socialist himself is said to have embezzled one billion rupees from the Darkness, and transferred that money into a bank account in a small, beautiful country in Europe full of white people and black money" (98).

Araving Adiga uses simile in many situations. When Balram's cheek touched his master's face, the stubble on his master's face reminded him of the shaving brush: "Our bodies passed each other so close that the stubble on his face scraped my cheeks like the having brush that I use every morning" (111-12). When describing the action

of the drivers rushing to receive the magazine "Murder Weekly", he compares them to the dogs: "After showing it to me, Vitiligo-Lips closed the magazine and threw it into the circle where the other drivers were sitting; they made a grab for it, like a bunch of dogs rushing after a bone" (126).

When comparing the red drops of blood on the palm of Balram, Adiga compares them to a row of ladybirds on a leaf: "There was still some blood on my palm: Three small red drops had formed on my flesh, like a row of ladybirds on a leaf. Sucking my palm like a boy, I went to sleep" (273). To describe Balram's trembling hand, Adiga compares it to the action of a lizard's tail that has fallen off "I kept my hand on Dharam's head the whole time-he must have thought it was out of affection, but it was only to stop my hand from trembling-it had been shaking all morning like a lizard's tail that has fallen off" (274).

Adiga makes a passing remark about the vendor who sells helmets on the road. The pyramid of motorbike helmets appeared to be pile of severed heads: "Outside on the road, a tree tide vendor was sitting next to a pyramid of motorbike helmets that were wrapped in plastic and looked like a pile of severed heads" (268). Balram sits patiently waiting for his master's call. His sitting posture has been compared to that of Buddha: "I don't know how long I sat like the Buddha, but it lasted until one of the servants shouted out that I was wanted at the front door" (280). Balram has been compared to a pig in an amusing manner: "For every hour I spent in the car, he made me spend two or three under it-I was made a free repair mechanic for all the taxis in the stand; late every evening, I emerged from under a taxi like a pig from sewage, y face black with grease, my hands shiny with engine oil. I dipped into Ganga of black- and came out a driver" (56-57).

Antithesis refers to a contrast or opposition in the meanings of contiguous phrases or clauses that exhibit parallelism, that is, a similar word order and structure in their choice of word. Adiga employs antithesis while referring to murder: "Here is a strange fact: murder a man, you feel responsible for his life- possessive, even - you know more about him than his father and mother; they know his foetus but you know his corpse" (46).

Adiga handles the metaphor to highlight the similarity and enhances the notion of the phrase or its components. Hintikka and Sandu remark: "In order to understand it, the hearer not only has to understand what this similarity is but to realize that there obtains such a similarity. Sometimes the hearer had not been aware of the relevant similarity until the metaphor hooked or otherwise forced him or her to cognizance of it" (178).

The Rooster Coops is an enlarged metaphor handled by the writer. As the protagonist writes his fifth letter to the Chinese Premier, Wen Jiabao he introduces the Rooster Coop as a place where hundreds of feeble hens and brightly coloured roosters are packed tightly into wire-mesh cages and they are frightened of impending death from the young butcher. Balram elaborates,

On the wooden desk above this coop sits a grinning young butcher, showing off the flesh and organ of a recently chopped-up chicken, still oleaginous with a coating of dark blood. The roosters in the coop smell the blood from above. They see the organs of their brothers lying around them. They know they're next. Yet they do not rebel. They do not try to get out of the coop. The very thing is done with human beings in this country (173-74).

The Roosters implicit the subservient servants in the coop, who never steal their master's money or jewels. He servants are entirely trustworthy and writer considers it as the basis of the entire Indian economy. The novelist explains how the servants are blocked to open the coops. Balram has broken the rooster coops and becomes a successful businessman in Bangalore.

The Postmodern Indian English novels use animal imagery generously. This device is helpful in drawing out the subtle association between the human and the animal world. The animal world is used to symbolize the fact that man in his merciless pursuit of his personal goals, loses all sense of balance and courtesy and often becomes unlawful, blood thirsty and unquenchable. *The White Tiger* has a lot of animal imagery. The rich landlords are referred to as Storks, Buffaloes, Wild Boars and Ravens.

According to Boulton, climax refers to a figure of speech in which words, phrase or clauses are arranged in an order of increasing importance. It has been depicted in *The White Tiger* appropriately. Balram Halwai and his master went from bank to bank, and the weight of the red bag grew. Balram reflects on the amount as follows: "Seven hundred thousand rupees. It was enough for a house. A motorbike. And small chop. A new life. My seven hundred thousand rupees" (281). In an interesting way, Balram concludes that his master's money is his own money.

Balram is worried of being caught by a stranger after looking at his police poster. Adiga concludes by saying that it resembles half the men in India thereby providing climax: "He was peering again at the photo in the poster. Suddenly he put his hand on my shoulder. "You know who this fellow" in the poster looks like?" "Who?" I asked. He grinned. "Me" I looked at his face, and at the photo. "It's true", I

said, slapping him on the back. I told you: it could be the face of half the men in India" (295).

Balram Halwai murdered his own master. But, even if Ashok's family tortures Balram in different ways, he would not reveal the truth. Even if they hanged him, he would not accept that he killed his master. But he felt that it was worthwhile to realize that he was no more a servant. He argues:

Yet even if all my chandeliers come crashing down to the floor-even if they throw me in Jail and have all the other prisoners dip their beaks into me-even if they make me walk the wooden stairs to the hangman's noose- I'll never say I made a mistake that night in Delhi when I slit my master's throat. I'll say it was all worthwhile to know, just for a day, just for an hour, just for a minute, what it means not to be a servant" (320-21).

In the last sentence, Adiga highlights the emotional freedom enjoyed by Balram Halwai appropriately. He employs the effective climax to show the adorability of his writing. Adiga makes the novel effective by using a unique narrative technique and style in his novel.

In *The White Tiger*, he handles postmodern narrative techniques and also employs the various figures of speech like metaphors, personification and simile. The next chapter summarises all the tropes discussed in this research.

Chapter Five

Summation

Aravind Adiga is widely praised for adding new features to the cap of Indian literature in English. He shoots to fame with his very first novel, *The White Tiger* which wins the Man Booker Prize in 2008, defeating the tough competition from the likes of Salman Rushdie. Mr. Portilo, the chairman of Booker prize panel 2008 stated that he was looking for something that would 'blow his socks off' and singled out *The White Tiger* by Aravind Adiga. The novel is translated into 61 languages and received excellent reviews from the publishers ranging from New Yorker to The Times London. Like the great Indian English novelists of different times Mulk Raj Anand, Salman Rushdie and Kiran Nagarkar, the novelist Aravind Adiga tries to proclaim the problems of the down trodden society in India.

In the novel, *The White Tiger*, Adiga draws a cynical, supercilious, unromantic picture of India. He has concentrated on the pressing issues emerging rapidly in India. The novel comes out as a reflection of what Adiga experienced and observed in India. Adiga is one such brilliant author who views India in a different way and brings forth the realities of contemporary Indian life through his writing. He ensures that the novel correlates to the reality of Indian life. Adiga projects Balram as a powerful character who writes his own destiny and acquires his self-identity at the cost of morals.

Adiga presents a riveting tale of the realistic anti-hero Balram Halwai, who was born in the most humble surrounding. He breaks his predetermined fate to be born and die in 'the darkness' and achieves his aim of becoming an entrepreneur

through his merciless planning of the murder of his Master Ashok. He also ridicules the educational system, elections and poverty prevalent in India.

The White Tiger narrates the life story of a servant, driver, philosopher and a murderer. Balram, the protagonist presents the entire journey of his life from being a servant and driver to a successful entrepreneur. He presents a sardonic picture of India. The individuation of Balram can be seen while the Inspector of Education came to their school to test the knowledge of students. He insists the exploitation by the landlord in the rural places. They crush the poor people for their luxurious life.

Balram divides India into two parts: India of Darkness and India of lightness. After his cousin's marriage, he is forced to leave his education to help his family. It highlights how the poor family compels their children to leave education for the sake of money. They end their life facing hardships in life. Balram narrates how people are divided into different castes in India. He claims: "In the old days there were one thousand castes and destinies in India. These days, there are just two castes: Men with Big Bellies, and Men with Small Bellies. And only two destinies: eat—or get eaten up" (64).

Balram is an individual thinker who made his own life choices with least concern to moral laws. He is a man of free will and moves ahead in the life of Independence and freedom. He exposes all the vices of India like dowry, corruption, poverty, class difference, and caste system. Balram's journey from Laxmangarh, his native place to Dhanbad, to Delhi and to Bangalore is quite symbolic. The journey of Balram is the journey of common man for betterment to get new heights in life by using false conception and practices.

Balram voices how a servant is exploited by the master in the country. He exposes the evil emerging in servants, which is an outcome of their master's ill-treatment. He expresses how he is devotional to his master Mr. Ashok and serves him faithfully. He is not only a driver, but also performs other duties. But it changes, when the incident of car accident occurs. Balram is shocked when his master forces him to take the responsibility of the accident and sign a legal document. This incident changes his feelings for his master. He has lost respect and concern which he has earlier for his master.

The protagonist, Balram claims that circumstances and humiliating experiences have changed him. The attitude of Balram becomes cunning and selfish. Impoverishment and abjection are the propelling constituents of Balram's crime in the novel. Anjana Trivedi describes *The White Tiger* as: "A searing portrait of Indian poverty and brutal injustice prevailing in the society, where the protagonist's incessant quest for status culminates in heinous crime" (247).

Balram possesses strongest will and is able to dominate his desires and power over others. He kills his master to come out of the Rooster Coop and acquire individual identity, independence, and freedom. Balram risks the life of his entire family to become a successful entrepreneur without any guilt and fear of punishment. Balram escapes to Bangalore successfully, and mentions that he is not caught by the police.

The anti-hero, Balram starts his business of Taxi service in Bangalore and has turned into a successful entrepreneur with the money which he steals from his master. Balram is assured that he will not be caught easily by the police. He is aware of the immoral ways of the police, who can be easily bribed. Balram changes into an anti-

hero due to his poverty, family obligation, half education, aspiration to become rich and abused by Servants and Masters.

In *The White Tiger*, Aravind Adiga portrays the picture of Indian poverty and the struggles, humiliations, atrocities, and cruelties of the dominating class towards the poor, inferior and servant classes. He brilliantly projects the staggering life of the poor people of Bihar through the village, Laxmangarh where development and democracy are still part of oblivion. It lies deep in the dark dungeons of inequality and poverty.

Adiga pays attention on the disparities between the haves and the have-nots and exposes that the society is divided into a binary structure of two classes –the rich and the poor, in close orbits without ever colliding. He asserts:

The dreams of rich and the dreams of poor—they never overlap, do they? See, the poor dream all their lives of getting enough to eat and looking like the rich. And what do the rich dream of? Losing weight ... with all these late-night parties, all that drinking and munching, the rich tend to get fat in Delhi. So they walk to lose weight. (225)

Aravind Adiga through the protagonist Balram narrates a vivid picture as to how the landlords confiscate the lands of the peasants who fall a prey to the hard-heartedness, greed, lechery, callousness, arrogance, hypocrisy and selfishness of the feudal landlords. Their ruthless behaviour and the land acquisition push the poor farmers into depletion and diminution. In *The White Tiger*, Adiga points out how Balram as a child, is highly wounded by the local landlords when their family fails to repay the borrowed money from them.

Adiga highlights the luxuriousness of cities by stating, "... the cars of rich go like dark eggs down the roads of Delhi. Every now and then an egg will crack open—a woman's hand dazzling with gold bangles, stretches out of an open window, flings an empty mineral water bottle on the road—and then window goes up, and the egg is released" (134). But the life of the village is so simple and plain but full of trials and tribulations. The world of the poor is surrounded by foul smell, abuse, suffering, torture, exploitation, dirt, heat and sweat.

By witnessing the miserable life of the poor, Balram realizes that discrimination between the rich and the poor is not only in the village but Delhi is no exception to this discrimination. He concludes that they are still in the darkness. The poor people bear all the hardships of dislocation, isolation and vulnerability to unchain them from the suffocating web of poverty. Migrant workers' hopes and wishes go vain, when in the working areas, the poor migrant people are often abused by their rich masters.

Aravind Adiga presents India as a place of brutal injustice where the rich only 'feel good' in 'shining India' and the poor are always dispossessed and victimized by the rich. They use and exploit the poor for their own selfish desires but never worry in the least about the welfare of the poor. They use them as ladders to reach their destination after which they are neglected and are thrown to debris. Adiga enunciates: "These people were building homes for the rich, but they lived in tents covered with blue tarpaulin sheets, and partitioned into lanes by lines of sewage" (260).

Adiga records that India is like a zoo in which the masters behave as ring masters to control the pauper. Adiga observes that a poor Indian can never get rid of

the slavery existence and pauperization till their death, because Indian people are not ready for revolution and most of them have accepted their servitude as the only condition of survival. The protagonist, Balram is highly affected by the social structure, but he has not accustomed himself to live in the rooster coop. He wants to change his future and destiny. In a desperate attempt to escape his self-destructive fate, Balram makes a giant leap of faith and ends up inventing a new kind of mortality for himself which allows him to grow beyond what the Indian social structure may permit a man of his background.

Adiga's narrative style in *The White Tiger* is different and innovative. Balram, the narrator explores in an apparently simple style to state his past including his anger, suffering, humiliation and detachment. Adiga uses rhetoric as a weapon of his satire to enrich its narrative style and also to make his ideas emphatically clear. The novel is composed of a series of letters addressed to the Chinese Premier His Excellency Wen Jiabao. The novelist employs literary devices like metaphor, imagery, paradox, irony and symbolism to highlight his notion.

Although, Adiga portrays the appalling facts of life, he does not provide any solution nor answers the issues raised in his novels. He just wants to warn against the danger of such evils. The writer warns if the rich masters do not change their barbarity, it may give birth too many Balrams which is perilous to the nation. *The white Tiger* depicts the society as it is without any exaggeration. It showcases the troubles evolving due to poverty and inequality.

The first chapter has given an account of Indian Literature, the background of Aravind Adiga, and a sketch of *The White Tiger*. The second chapter has proven that the protagonist, Balram as an anti-hero by exposing the crime that he is committed to

achieve his goal. In the third chapter, the researcher has shown the disparity between rich and poor prevailing in the novel, *The White Tiger*. The fourth chapter has dealt with the narrative techniques and literary terms in the novel and proved Adiga's mastery over the handling of narrative techniques. The fifth chapter is an aggregation of the topics which are illustrated in the previous chapters.

The researcher observes several facts like how the present Indian society is being corrupted and also finds how globalization has destroyed the culture and tradition of Indian heritage. It is a sorrowful fact that the rich people stand as the hurdles and obstacles in the growth of poor people. The researcher also instigates on the selfish nature of the protagonist to indicate the current scenario prevailing in the Indian familial society. Further researches on the novel *The White Tiger* can be also done with the other aspects such as Identity crisis in Balram's life, Issues in upgrading social status or classes, socio-pathic personality in Balram and discourse of entrepreneurship.

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Thematic Analysis of Kazuo Ishiguro's *Never Let Me Go*

A project submitted to

St. Mary's College (Autonomous)

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affiliated to

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in partial fulfilment of the requirements

for the award of the Degree of

Bachelor of Arts in English Literature

by

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DECLARATION

We hereby declare that the project entitled "**Thematic Analysis of Kazuo Ishiguro's *Never Let Me Go***" submitted to St. Mary's College (Autonomous), Thoothukudi, affiliated to Manonmaniam Sundaranar University for the award of the Degree of Bachelor of Arts in English Literature, is our original work and that it has not previously formed the basis for the award of any degree, diploma or similar title.

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CERTIFICATE

This is to certify that the project entitled “**Thematic Analysis of Kazuo Ishiguro’s *Never Let Me Go***” is submitted to St. Mary’s College (Autonomous), Thoothukudi, in partial fulfilment of the requirements of Manonmaniam Sundaranar University for the award of the Degree of Bachelor of Arts in English Literature, is a work done by M. Cigorniya, Febya P. Rayen C., M. Nasrin Salema, R. Rebina Gomez, S. Vinmalar during the year 2019 – 2020 and that it has not previously formed the basis for the award of any degree, diploma or similar title.

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PREFACE

This project entitled “**Thematic Analysis of Kazuo Ishiguro’s *Never Let Me Go***” deals with the Clone life of the narrator-protagonist Kathy. The protagonist passes through various ordeals in order to survive.

The first chapter, ‘**Introduction**’, deals with the backdrop of Dystopian literature, Kazuo Ishiguro’s life, works, achievement and her contemporaries.

The second chapter entitled ‘**Bird’s Eye View**’ sheds light on the Fate of clone. Kathy tells the story from her biased point of view.

The third chapter entitled ‘**Thematic Analysis**’ covers the perceptive character sketches of major and minor characters who are the sample pieces of Clones.

The fourth chapter entitled ‘**Characterization**’ aims at the exploration of multiple thematic concepts and thematic statements which are instrumental in bringing about a wide readership.

The fifth chapter, ‘**Summation**’ double nature for it both attracts and annihilates clones submit to their depressing fate donating organ and completing

The researcher has followed the guidelines prescribed by MLA Handbook Seventh Edition for the preparation of the project.

CHAPTER-1

INTRODUCTION

English literature means different things in different contexts. Literature comes from the Latin word 'litera' which means 'acquainted with letters'. Geoffrey Chaucer is the father of English literature. The history of the English language really started with the arrival of three Germanic tribes who invaded Britain during the 5th century AD. Literature represents the culture and tradition of a language or people. The concept is difficult to precisely define, though many have tried; it's clear that the accepted definition of literature is constantly changing and evolving. The five main literary genres are poetry, fiction, non-fiction, prose and media. Literature means reflection of life; teaches us how to live, feel their joy and sorrows.

The history of dystopian literature can be traced back to reaction to the French Revolution of 1789, and the prospect that mob rule would produce dictatorship. Until the late 20th century it was usually anti-collectivist. Most experts in literature agree that the origin of dystopian fiction is rooted strongly in utopian fiction (Thomas More, *Utopia*, 1516). Dystopian fiction emerged as a response to utopian fiction, usually has satirical elements interwoven in it. It is based on imagined scenarios rather than real ones, but they are incorporated into storylines that readers can relate to the present. Historical background of dystopian fiction, it is almost impossible to talk about it without referring to the historical background of utopian fiction. Utopian text often made promises, while dystopian text issued warning.

The word dystopia was used for the first time by J. S. Mills in 1868 in his political speech on the state of Ireland, where he used the word in contrast with the term utopia. As dystopia is defined as being the reverse of utopia, the latter term must be elaborated on prior to attempting to

define the former. “Utopia” is a fictional village created by Thomas More in his eponymous book. It represents his concept of an ideal society. Literary dystopia has been perceived in many different ways throughout the 20th century. The changing political situation in the world propelled famous writers in different periods to create this heterogeneous detailed work of fiction. The product of fiction such as exploitation, war, etc. have expanded the scope of sophistication in which dystopia can be perceived.

Dystopian literature is a genre of fictional writing used to explore social and political structures in a dark, nightmare world. The term “dystopia” is defined as a society characterized by poverty, squalor or oppression and the theme is most commonly used in science fiction and speculative genre. The term is rooted with Sir Thomas More’s Book *Utopia*, which helped to push both the development of dystopian fiction and that of communism. Dystopia tends to be a subjective variation on that with one person’s dystopia being another’s Utopia. Dystopian literature is a form of speculative fiction that began as a response to Utopian literature. Dystopia is an imagined community or society that is dehumanizing and frightening. A dystopia is an antonym of a utopia, which is a perfect society.

Dystopian fiction draws not only on several topics that older dystopian works talked about such as totalitarian governments and anarchism, but also on topics that are widely talked about in today’s society such as pollution, global warming, climate change, health, economy and technology. Dystopian fiction has also found its way to the young adult genre of literature, as opposed to the more adult audience that it was originally meant for. The most striking feature of dystopian fiction is its dynamic and ever- changing character. This is primarily because different social and political situation around the world influenced dystopian writers. Works on this genre was carefully observed by the authors about the issues that concerned them deeply.

Kazuo Ishiguro belongs to both 20th and 21st century. The 21st century is the current century of the Common Era in accordance with the Gregorian calendar. The 21st century in literature refers to world literature produced during the 21st century. The period has often been divided into 'Early' (1832-1848), 'Mid' (1848-1870), 'Late'(1870-1901). According to literature, from 1945 to the present is named as The Post Modern Period or The Contemporary Period. Kazuo Ishiguro was born on 8 November 1954 and so he belongs to 20th century. He is a living writer and his age is 65. His recent work is *The Buried Giant* (2015). Since he is alive and has written works in 2000 he is also considered as the 21st century writer.

Kazuo Ishiguro is a Japanese born British novelist who won the Nobel Prize in Literature in 2017. He is the most celebrated contemporary fiction authors in English speaking world. He was born on November 8, 1954 in Nagasaki, Japan. He is a British author. He was born in Japan but immigrated with his parents to England in 1960. His nationality is British. He has citizenship in Japan until 1983, and obtained in United Kingdom since 1983. He has received the primary education from Stoughton Primary School and secondary education from Working County Grammar School. He obtained B.A degree at University of Kent at Canterbury and M.A degree at University of East Anglia.

His parents moved to England, when he was five, but had vivid images of an imaginary Japan around which he often builds his stories. His parents took the responsibility of making young Kazuo aware of his Japanese roots. He has little familiarity with Japanese fiction. He was slightly influenced by the writings of Junichiro Tanizaki, and to the greater extends by the films of Yasujiro Ozu and Mikio Naruse. Ishiguro set his first two novels in Japan; however, in several interviews, he said that he has little familiarity with Japanese writing and that his works bear

little resemblance to Japanese fiction. He also stated that he is not entirely like English people because he had been brought up in Japanese values.

Kazuo grew up in an English town, attending English schools and singing in the choir. When he was 15, his family decided to remain in Britain permanently. He did not see the country of his birth again until his mid- 30s. As a boy, Ishiguro enjoyed television Western and spy stories and wrote easily without entertaining any serious ambition of becoming a writer. The great creative awakening of his adolescence came at age 13 when he discovered the songs of Bob Dylan. He spent the next years learning to play guitar, writing songs and studying the work of Dylan, Leonard Cohen, Joni Mitchell and other singer-song writers of the era.

On graduating, he moved to London, still hoping to pursue his songwriting career. He supported himself by working at a homeless shelter in Notting Hill, operated by the Cyrenians charitable organization. He played his music in bars and coffee houses and made the rounds of agents and record labels with demo tapes, but a recording contract eluded him. Meanwhile, at the homeless shelter, he was getting a second education- in the hardships of life and the mysteries of human character. While working, he fell in love with Lorna McDougall. He wrote a short radio play called “Potatoes and Lovers” and submitted it to the BBC. The script was not accepted, but the readers at the BBC saw potential in his work and encouraged him to pursue writing further.

An advertisement drew his attention to the master’s program in creative writing at the University of East Anglia. Graduate writing programs were a novelty in Britain at the time- a previous year’s course had been cancelled for lack of applicants but Ishiguro was intrigued that one of his favorite contemporary authors, Ian McEwan, had studied there. Ishiguro submitted his radio play as a writing sample, and to his surprise, was accepted into the program. He now

became nervous that he was unprepared for the course, so he spent the summer of 1979 in a rented cottage in a remote area of Cornwall, reading, writing and studying the short story form. With two stories completed, he felt more confident in entering the program.

Never Let Me Go by Kazuo Ishiguro is a gripping mystery, a beautiful love story and also a scathing critique of human arrogance and a moral examination of how we treat the vulnerable and different in our society. In 2010, the film adaptation of the novel was released, co-starring actors Carey Mulligan, Keira Knightley and Andrew Garfield. Ishiguro's crash program of writing accomplished its purpose. He had completed the essential elements of his book in four weeks and spent the next month's revising and refining it. Shortly before publication, he made one last addition. The film was released on September 13, 2010 during the Toronto International Film Festival in Guess Portrait Studio at the Hyatt Regency Hotel in Toronto, Canada.

He has received four Man Booker Prizes and has been nominated for multiple times. His occupation is a novelist, short story writer, screen writer, columnist, and song writer. His first thesis became his first novel, *A Pale View of Hills*. His notable works are *An Artist of the Floating World* (1986), *The Remains of the Day* (1989), *When We Were Orphans* (2000) and *Never Let Me Go* (2005). The novel *Never Let Me Go* was named by TIME as the best novel of the year. This novel was included in the magazine's list of the 100 best English language novels, which was published between 1923 and 2005. Ishiguro is a slow writer and books do not come easily from him.

He has received many awards. The notable awards are Winifred Holtby Memorial Prize for the novel *A Pale View of Hills* (1982); Whitbread Price for the novel *The Remains of the Day* (1989); Order of the British Empire (1995); Chevalier de l'Ordre des Arts et des Lettres (1998);

Nobel Prize in Literature (2017); *Order of the Rising Sun* (2018); *Knight Bachelor* (2018). He received the Nobel Prize for literature because of his great emotional force, has uncovered the abyss beneath our illusory sense of connection with the world. When he was honored, he was completely taken by surprise even initially wondering if the announcement was a case of fake news. He had been completely unprepared.

Ishiguro's novels are preoccupied by memories, their potential to digress and distort, to forget and to silence, and above all to haunt. His protagonists seek to overcome the chasms and absences left by loved ones and lost family members by making sense of the past through act of remembrance. His private recollections share complex relationships with wider historical events shaking the world. Ishiguro's characters are pathologically unreliable. They tend to deceive, rather than reveal themselves, through storytelling. His novels are not attempts to render the past convincingly, but rather to pursue how individuals interpret and reconstruct their lives through history.

He is a writer who wishes to write international novels. He believes it to be one, quite simply, that contains a vision of life that is of importance to people of varied backgrounds around the world. It may concern characters who set across continent, but may just as easily be set firmly in one small locality. Most of his novels are set in the backdrop of World War II, and are marked by his almost lyrical description of regret fused with optimism. All his novels, except *The Buried Giant*, are narrated in the first person and his protagonists often exhibit human failings. He has been very vocal about the political turmoil in the recent times, expressing his fears for Britain after Brexit, and he hopes to create a positive atmosphere at a very uncertain time

Ishiguro manages a deft creep- slowly, yet precisely and painfully, making our stomach turn through a ‘mist of forgetfulness’. His fiction gives readers a pervasive sense of something felt but not known, or something once known, but lost. His characters are often mystified by their own memories. He is someone very interested in understanding the past, but he is not a Proustain writer. He is not out to redeem the past; he is exploring what you have to forget in order to survive in the first place, as an individual or as a society. His appeal is his reserved style. He reveals parts of his plots gradually, so the reader almost feels like detective uncovering clues.

Another appealing aspect of Ishiguro’s work is his character. They tend to come from experiences much different from his. He always found it easier to be intimate and revealing with characters that were not like him. He does desperate things. He is not the kind of writers who put a sheet of paper into the typewriter and improvise. He knows more or less the whole structure of the book beforehand. The language of Kazuo Ishiguro has aim to examine words and phrases, thing about the sort of words he chose such as positive, negative, descriptive and accepting; explores a layer of meaning, notices literary techniques.

The literary characteristics of Ishiguro’s work are almost unique in the accepted canon of English literature and technique. This is largely due to the mixed chronology of the plot, to the extreme subjectivity of the narration, and to the delicate and historically accurate descriptions that accompany the narration. These characteristics are radically disconnected from conventional literary wisdom, which suggests that brief descriptions, linear chronology and objective narration characterizes the most successful English writing. His novels are by definition, historical works and are written in first person perspective. His quality of research is superlative. Ishiguro permits his choice of narrator to carry all the bias common to human beings. Often his characters refuse to face realities to which the reader is made aware by the behavior if not the thoughts of the

individual character. For example, *The Remains of the Day*, Stevens, a butler, struggles to reconcile himself between the call of duty, and to the allure of romance. In the process of writing, Ishiguro makes full use of real historical people on the stage of his narration. Thus in *The Remains of the Day*, Lord Darlington appears as the hero's employer, but in historical sense, he was an actual figure of prominence in England prior to the war, as were many of the dignitaries entertains.

His novels end with a paradox. He records the dates and events accurately, but the psychological atmosphere is represented with skill rarely approached in historical fiction. The issues, his characters confront are buried in the past, and the problems those issues have caused cannot be resolved. Thus Ishiguro ends many of his novels with an atmosphere of depressing resignation, whereby the characters accept what has happened, and who they have become, and find in that realization a relief from mental anguish. His latest novel, *The Buried Giant*, released in 2015, is an existential fantasy tale set immediately after Arthurian Britain.

In 2005, he released his sixth novel, a dystopian science fiction which was adapted into a film in 2010 and a Japanese television drama in 2016. *Time* magazine named it as the best novel of the year and included it in TIME 100 Best English- language Novels from 1923 to 2005. The book was also shortlisted for the 2005 'Booker Prize', the 2006 'Arthur C. Clarke Award' and the 2005 'National Book Critics Circle Award'. In the following years, he wrote short stories "Crooner", "Come Rain or Come Shine", "Malvern Hills", "Nocturne" and "Cellists", which were published in 'Nocturnes': Five Stories of Music and Nightfall.

like the clones it portrays, has in the end something of a double nature, for it both attracts and annihilates, or perhaps it is a book that requires two readers, the reader who can be blind to

its ugly visage, and the reader who can see into its delicately conflicted soul. For those who perceive the latter, the novel's bleak horror will leave a bruise on the mind, a fetter on the heart", says Rachel Cusk (The Guardian, 2011). Margaret Atwood lauds *Never Let Me Go* as "A brilliantly executed book by a master craftsman who has chosen a difficult subject: ourselves, seen through a glass, darkly" (*Slate.com*).

CHAPTER 2

BIRD'S EYE VIEW

The science of human cloning is not the primary concern of *Never Let Me Go* and Ishiguro takes artistic license with some of the details of how humans are cloned in his novel. In 1960s and 1970s the stem-cell research was first beginning to be conceived and human cloning began to look like a real possibility. The scientists Joshua Lederberg and James D. Watson wrote articles arguing that cloning was dehumanizing and could result in unforeseen ethical problems. Ishiguro's novel could arguably read as a rejection of the notion that cloning is dehumanizing indeed, the purpose of Hailsham is to convince the public that the clones are human.

In bioethics, the ethics of cloning refers to a variety of ethical positions regarding the practice and possibilities of cloning, especially human cloning. Perspectives on human cloning are theoretical, as human therapeutic and reproductive cloning are not commercially used. Scientists and the public have made efforts to distinguish between “therapeutic cloning” – that is, the cloning of cells and tissues to help cure diseases and “reproductive cloning”, which would involve creating “whole” individuals. Many countries, including the United Kingdom and the United States, allow therapeutic cloning. Ishiguro novel merges the two; reproductive cloning is pursued for therapeutic cloning purpose.

Never Let Me Go is famous not only for its provocative plot, but also for its unusual mode of narration. Narrated in the first person, the novel uses the rhetoric of speech, as opposed to the literary register more common in fiction. Ishiguro takes pain to make Kathy's voice seem spoken, as opposed to written. He accomplishes this primarily through a series of qualifications and modifications. Kathy says,

Then it all stopped, not overnight, but rapidly enough. I was, as I say, watching the situation closely around then, so I saw the signs before most of the others. It started with a period-it might have been a month, maybe longer, when the pranks went on pretty steadily.... (21)

Ishiguro's main point is that in his universe, forced organ donations are quotidian and even banal. The theme of willful ignorance begins to take center in this novel. The readers often choose not to press Miss Lucy for more information about donations. It demonstrates that the impulse to willful ignorance is inherent to human nature- it's not just something that crops up in life- or- death matters like the organ donation. In this novel, more information is gradually revealed about the donation process and the political realities that underlie it. Ishiguro suggests that there is another secret beyond the donations system.

Small hints in the novel reveal that the novel is addressed to an audience of other clones. At one point Kathy modestly acknowledges, "I don't know how it was where you were" (13). Her descriptions frequently refer to the second person; for example, she says, "The first time you glimpse yourself through the eyes of a person like that, it's a cold moment" (36). Through this stylistic technique, Ishiguro suggests that only someone with similar experiences can truly understand Kathy's story, and that readers must make an effort to relate to her since her account is subjective, presenting events from only her point of view.

Ishiguro hones his focus on the clones' origins, using Ruth's quest to find her 'possible' as an opportunity to explain how the clones came to be, and how the shroud of mystery around their origins affects their psyches. In Ishiguro's world, the longing for a parent is a crucial component of human nature – even for those who have no parents. As Kathy tries to explain,

finding a ‘possible’ might lend some insight on a clone’s present and future. The clones’ obsession with finding their originals reveal a deep – seated belief in fate and predestination – after all, finding one’s original is only meaningful if the clones are in some way bound to be fate. Their mentality on issues of free will is consistent with their lives: they are bred solely for the purpose of organ donation, and it makes sense that they might feel that other parts of life – their personalities, their futures – are similarly out of their control.

Never Let Me Go takes place in a dystopian United Kingdom, where disease has been eradicated. This apparent blessing has been accomplished by breeding human clones, who are forced to donate their vital organs when they reach early adulthood. Kathy. H, a thirty-one year old clone who will soon make her first donation, narrates the novel. Kathy is a ‘carer’, she acts as a nurse and a companion to clones that have started the donation process. She is proud of her skill as a carer. She is allowed to choose the donors she cares for, a special privilege. She often chooses to work with students from Hailsham, the boarding school she attended in her youth.

It is implied that Hailsham was a very special school, and most clones did not have happy childhoods, as Kathy did. Kathy often reminisces about her time at Hailsham. As a child, she mostly played with other girls, especially Ruth, her best friend and occasional rival. Although the two women had a tumultuous relationship in their youth, they enjoyed reminiscing about Hailsham together as Ruth recovered from her donations. She recalls watching from the sports pavilion as one boy, Tommy, was bullied by his friends. The other girls laughed when Tommy threw a tantrum, but young Kathy was concerned. She began to pay more attention to him. Because of his awkwardness, his short temper, and his bad work in art class, all of his peers reject Tommy.

At Hailsham, art was an important part of student culture, and a person's social status was often tied to the quality of their "creations". In that place, a mysterious woman known as Madame took the students' best artwork to a place off-campus called the Gallery. The students were never allowed off campus. In Junior 4, the students begin to resent Madame for taking their best artwork away to the Gallery. They would otherwise be able to trade these pieces for other students' work at Hailsham's quarterly Exchanges. Eventually, the Guardians agree to reimburse the students with tokens for the art is taken away. However, the controversy inspires one girl to ask Miss Lucy why the art is taken to the Gallery.

Miss Lucy refuses to explain because she believes the students would not understand if she told them. There are many confusing moments in Hailsham. Sometimes students misbehave at the Sales, and Miss Emily's lectures after these incidents always bewilder. Kathy becomes friends with Ruth. Ruth invites Kathy to join the 'secret guard', a group of girls who pretend to be bodyguards to Miss Geraldine, their favourite guardian. They imagine a plot to kidnap Miss Geraldine and take her into the terrifying woods that surround Hailsham. Kathy is disgusted and storms away, which leads Ruth to expel her from the secret.

Things are awkward between Kathy and Ruth for a while after the botched confrontation. Eventually a mutual friend asks where the pencil case from; this is uncomfortable for Ruth because she must answer the question consistently, but she also doesn't want to continue with the lie now that Kathy knows the truth. Kathy intervenes, explaining, "There are some very good reasons why we can't tell you where it came from" (63). This smooths things over between the two girls. Miss Emily characterizes the county of Norfolk as a 'lost corner' because it is so rural and remote. Hailsham also has a 'lost corner'.

At sales Kathy buys a cassette tape. Kathy is especially taken by a song called “Never Let Me Go”. She interprets the song to be about a woman’s love for her baby. Madame stumbles upon Kathy dancing and singing the song to an imaginary baby. Madame becomes very emotional and begins to cry. Several months later Kathy loses the cassette and is very upset, but tries not to make a fuss about it in front of the other students. Ruth tries to find the tape, and when that fails, gives Kathy another one. This scene also highlights some important developments in both Kathy and Ruth. Kathy seems to be at a liminal stage in her development; her choice to confront Ruth in the first place indicates a degree of immaturity, but she is considerate enough to allow her friend to save face.

Miss Lucy continues to make cryptic comments, including an allusion to ‘terrible accidents’ that have happened at other schools. Miss Lucy overhears the students talking about the careers they want when they grow up, and she becomes very upset. She gives a speech to the students around her, explaining to them that they will never grow old or have careers because they will be compelled to make organ donations as young adults. The speech fails to make an impression on the students. Miss Lucy continues to behave oddly. Meanwhile, Ruth and Tommy have become romantic couple. The guardians send very mixed messages about sex.

The students are given detailed sex education and taught that sex can be fun and beautiful when it’s with the right person; on the other, the students are not allowed to be intimate with each other on campus. Kathy decides to lose her virginity and begins making overtures to Harry C. This plan runs amok when Ruth and Tommy break up. Ruth confides that she wants to get back together with Tommy and asks her to do so. But Tommy is not interested in talking about the relationships. At sixteen, the students are dispersed to living facilities across England for youth

adult clones. Kathy and seven others from Hailsham, including Tommy and Ruth are sent to the cottages.

Kathy notices that many of the older clones or ‘veterans’ copy their mannerisms from television sitcoms, and Ruth is starting to pick up this habit. Kathy does not let the matter go when she sees Ruth is uncomfortable, and the girls openly discuss matters that are usually not spoken about. Kathy is extremely upset with Ruth’s comment about her sexual escapades. Ruth becomes fixated on becoming popular among the veterans. She often behaves oddly in their presence, and throws away her collections of art from Hailsham when she realizes the veterans do not have similar collections. One day, Tommy catches Kathy looking at some pornographic magazines. He observes that she appears to be looking for something in the magazines, as opposed to doing it ‘for kicks’.

Chrissie and Rodney return from a trip to Norfolk; they believe they have spotted a ‘possible’ for Ruth- that is, the ‘normal’ person whom she was cloned from. Rodney, Chrissie, Ruth, and Kathy, and Tommy all go to Cromer to look for the possible. Kathy notices that Tommy and Chrissie seem to be under the impression that Hailsham students are exempt from the normal donation process. Chrissie and Rodney ask about a rumour they have heard – that Hailsham students are allowed to apply for deferrals before beginning their donations. Kathy knows the rumour is false. Tommy is angry that Ruth would mislead them and tries to explain that there is no deferral program.

Ruth explains that Tommy simply does not know about the program because “he was left out of everything and people were always laughing at him” (155). Before finding Ruth’s ‘possible’, everyone goes to Woolworth’s. Chrissie and Rodney can shop for birthday cards. The

group goes to the office to spy on Ruth's possible. Everyone agrees that the woman, about fifty, strongly resembles Ruth and is a very likely candidate. They follow the woman to an art gallery, where they see that she is definitely not Ruth's model. Ruth is despondent and has an angry outburst. Chrissie, Rodney, and Ruth go to visit an older friend who has graduated from the Cottages. Kathy doesn't want to go, and Tommy stays with her to explore the city.

Kathy and Tommy are left together. Tommy reveals that in Woolworth's, he had tried to find a copy of the Judy Bridgewater Tape that Kathy lost so many years ago to give to her as a present. Kathy is touched by his behaviour. They have great fun looking for the tape together, and when Kathy eventually finds it, she and Tommy have an awkward but emotional moment of connection. Tommy confronts Kathy about the time he caught her looking at porn magazines. He guessed correctly that Kathy was looking for her possible in the photos. As time goes by, more rumors begin to circulate about deferrals for couples who are in love.

Months later, Ruth discovers Kathy's Judy Bridgewater cassette. Kathy knows that she will be jealous. So she passes it off to Ruth as a harmless, platonic interaction. Ruth accepts this but remains suspicious. Several days later, Ruth and Kathy discuss the incident. Kathy tries to advise Ruth to be kinder to Tommy, because sometimes he is upset by the way in which she behaves. The relationship between Kathy and Ruth becomes distant and empty. Soon Kathy decides to leave the Cottages and begin her training to become a carer. The narrative shifts closer to the present day, Kathy is proud of her work as a carer – she feels that she has the right disposition for it, and she is proud of the fact that she is bold enough to stand up to doctors on behalf of her patients. However, other carers, like Kathy's Hailsham friend Laura, find the job difficult and draining.

There are rumors that Hailsham has closed recently; Kathy is profoundly affected by the news. She goes to Dover and becomes Ruth's carer. Although it starts out well initially, the two women have an awkward moment. Kathy interprets Ruth's fearful facial expression to mean that Ruth does not trust her, and their relationship becomes chilly for a while. Rumors circulate among the donors about an abandoned boat in the middle of a marsh. Apparently, several carers have taken their donors to see the boat. Ruth hints that she would like to make such a trip, and Kathy suggests that perhaps the real reason for the trip would be to see Tommy, whose recovery center is near the abandoned boat.

Kathy learns that after she left to become a carer, Ruth and Tommy lifted apart, but never formally broke up. Kathy notices that Tommy's recovery center is poorly appointed and not nearly as nice as Ruth's. Nevertheless, he seems to be in good spirit and is very happy to see his old friends. Ruth is frailer and more docile than they remember. She is very bitter about her donations; she speculates that many donors "complete" (or die) after their second donations. Tommy has a better outlook; he believes that he is good at being a donor the way Kathy is good at being a carer. Ruth earnestly apologizes to Kathy for the way she handled Kathy's confidences about her sexual urges. She also apologizes for keeping Kathy and Tommy apart when they were clearly meant to be together.

Ruth wants Tommy and Kathy to apply for deferrals so they can have a few years together. Kathy believes the idea is silly and that it is too late, but Tommy seems to like it. Ruth also advises Kathy to become Tommy's carer, which Kathy is eventually able to do a year later after Ruth dies. She enjoys caring for Tommy, and then quickly begins sexual relationship. Kathy and Tommy go to Little Hampton to find Madame. She explains that they have come to her home to apply for a deferral. Tommy adds that he believes he knows why Madame had the

gallery. Kathy suddenly realizes that someone else is in the room, listening to the conversation. She turns to see Miss Emily, now in a wheelchair.

Miss Emily kindly welcomes Kathy and Tommy. She goes on to explain that the deferral rumors are not true, and she sincerely apologizes that Kathy and Tommy were misled. Miss Emily explains many of the unresolved mysteries about Hailsham. It turns out that Hailsham was considered a progressive place to raise clones. The purpose of having the students make art was to demonstrate to the public that they had souls and deserved to be treated humanely. She explains to them that Hailsham lost its funding due to something called the “Morningdale scandal”. A scientist named James Morningdale tried to create clones of superior intelligence, and when news of his work leaked, the public became very uncomfortable with the idea that clones might somehow be superhuman. This indirectly led to the closing of Hailsham.

Miss Emily explains that Miss Lucy was fired from Hailsham for her different views about raising the children. Miss Lucy believed that the children should be informed of their origins. Miss Emily believes that doing so would have prevented them from having happy childhoods. After their trip to see Madame, Kathy and Tommy’s relationship becomes slightly awkward and distant. Tommy is afraid that he will still be conscious after the fourth donation, with “nothing to do except watch your remaining donations until they switch you off” (279). Tommy decides that he no longer wants Kathy to be his carer. His health is getting weaker, and he does not want her to witness his gruesome final days.

Kathy bids him farewell as he goes to his fourth and final donations. A few weeks after Tommy completes, she drives to Norfolk to a field with some trees in it, and imagines that all the lost things from her childhood, including Tommy, will appear in the field. Kathy is surrounded

by death and loss but does not actually witness it firsthand. This speaks to the many layers of mediation that dictate how Ishiguro's characters experience grief. Ishiguro seems to weigh in at the end of the novel: "Maybe I did know," Tommy says, "Somewhere deep down. Something the rest of you didn't" (275).

CHAPTER-3

THEMATIC ANALYSIS

Theme in writing is important in a story. It is the big idea of the work. In contemporary literary studies, a theme is how the central topic a text, book, or story is treated. Themes can be divided into two categories; a work's thematic concept is what readers think the work is about and its thematic statement being what the work says about the subject. The most common understanding of theme is an idea or point that is central to a story. It can be summed in a single word (For example. love, death, betrayal, etc). Some examples of themes of this type are conflict between the person and society; getting to adult age; humans in conflict with technology; nostalgia.

In this novel, *Never Let Me Go*, Ishiguro has chosen to examine many issues, the three main themes are identity, nostalgia and friendship. These three themes are all evident when looking closely at the lives of Kathy H, Ruth and Tommy from the time they are at Hailsham School to the time they become carers and eventually donors. It also shows us what happens when a society is allowed to use scientific experimentation freely and without considering the moral implications. It's a novel about friendship and about longing for the past, as well as a novel which allows the reader to question the ethics of human cloning.

Never Let Me Go is an example of a "*bildungsroman*", or a novel of one person's education. In this case, Kathy, the narrator and the protagonist details her education at Hailsham and "the cottages", and then her career as a 'carer'. The novel characterizes Kathy's disappointments, anxieties, and moments of happiness as she gets older and becomes closer with her two friends Tommy and Ruth. Kathy and the other characters recall life at Hailsham with

great fondness. As young people at school, Kathy, Tommy and Ruth are mostly free to make art, speak to one another and take a schedule of relatively undemanding courses.

Kathy, Tommy and Ruth learn that their lives at Hailsham are not exactly carefree- they cannot really leave the campus, and their guardian's job is to look after them and to make sure that they do not get into trouble or harm their bodies. Gradually Kathy, Tommy and Ruth learn that they are clones and that, when they grow older, they will serve as organ donors for the rest of the population. But this fact is conveyed delicately to the Hailsham students. In a way then, the novel enormous revelation from the reader's perspective that the students at Hailsham are clones forced to farm out their organs- is not the student's greatest revelation.

Indeed the students undergo the kind of personal developments and changes that all teenagers and new adults undergo, despite the fact that their end is predetermined. Different characters mature in different ways. Ruth does not really abandon her anger, self-absorption and desires to appear, although she does weaken over time, and her relationship with Kathy becomes more intimate. Tommy on the other hand, loses his youthful impetuosity and tendency towards 'temper tantrums'. Although he remains somewhat naïve and less witty than Kathy and Ruth, he cares for a great deal for Kathy, and the two have a small amount of time together before Tommy's final donation.

Kathy becomes a skilled trainer, which allows her to continue in this role far longer than her peers. In particular, she uses her 'carer' relationship with Tommy and Ruth as a way of reconnecting with them, even as other students from Hailsham drift away from their youthful acquaintances. Kathy experiences tinges of sadness after Ruth and Tommy die, but accept her next role as a donor. Three of the friends and the other clones lives in Hailsham experience many

things and attain maturity at different situation. As human being, clones also realized the various stages of life from their childhood to adult stages of their life

The novel's structure is a pattern of losing and finding, both of people and objects. The primary place both of losing and finding is at Norfolk, the seaside town in a 'lostcorner' of England. Tommy and Kathy interpret it to mean, more whimsically, that Norfolk is the place in England to which all lost things are sent to be collected. Couples in the novel, too, are deeply concerned that they will lose one another once they are assigned as carers and then forced to be donors. The more abstract concepts are 'lost' – Hailsham, and the notion of the character's innocence more broadly.

The stuttering of the Hailsham therefore, represents English society losing its sense of the humanity of clones. Chrissie and Rodney bring up the idea that perhaps a postponement is possible for Hailsham students, although Tommy, Ruth and Kathy have never heard of such a thing. Tommy and Kathy, despite losing these stories and rationalizations which had made their lives more bearable, Kathy finds that her memories and joys at Hailsham remain real and true, that the lie of the place did not alter the truth and humanity of her experience.

The lines between love, sex and friendship are often blurred in *Never Let Me Go*. The world isn't perfect for everyone and it is definitely not perfect for Kathy, Ruth and Tommy, three friends who grow up together only to discover their terrible fate. Kathy, Ruth and Tommy are in for a wild ride. Over time, they will learn about their true and dark purpose in this unpleasant world and why they have had such a special childhood. Kathy, Ruth and Tommy aren't exactly human like the rest of us. Kathy's love for Tommy blossoms at Hailsham, where students

become sexually active in their teens, but Tommy dates Ruth instead the situation is complicated by the fact that Hailsham students are confused about the school's official policy about sex.

Kathy and her friends have shorter life span than regular humans, so they have less time to accomplish their goals. Their futures have already been planned out; they are all going to become carers, then donors, then complete. But at the same time no one can stop Kathy and her friends from having goals. They can day dream all they want and if they plan it out right, they might be able to accomplish some of those dreams despite their true some fate. Ruth had a dream of working in an office. Dreams only lead to delusions.

The characters in *Never Let Me Go* place a cultural premium on conformity. For example, Kathy repeatedly emphasizes how typical she is, and Ruth blatantly copies the gestures of older students at the cottages. The organ donation system seems to run relatively smooth because everyone is willing to accept docilely their fate as donors. Conformity is a common topic for dystopian science fictions like but Ishiguro is unusual in that he does not suggest a better alternative to conformity. With the exception of Tommy's brief tantrum in the field, no character indulges in any act of rebellion, large or small. The novel's universe is one in which conformity is an immutable quality of human nature.

Ishiguro highlights many forms of willful ignorance of social issues like the organ donations as well as personal issues like sex and virginity. Often his characters shy away from pressing for information when they sense they do not want to know the answers to their questions. He suggests that willful ignorance is the mechanism by which social injustices are perpetuated. The clones are unable to change their fates as organ donors, but their lack of free will affects many other elements of their lives as well. For example, Ruth never achieves her

dream of working in an office. We never learn whether her unhappy life is due to the system or her own lack of initiative.

The part of the novel's heart-breaking, elegiac ending can be attributed to the character's failure to communicate. Communication failures factor into pivotal moments in the plot, such as Ruth's mocking of Tommy's drawings. However, there are also barriers to communication that lie beyond the character's control. For example, Ruth never finds out whether her plan to reunite Kathy and Tommy worked. The organ donation program is premised on the idea that the clones owe their lives to society and should be prepared to sacrifice them. Madame explores this notion when she tries to explain to Kathy and Tommy that they should be happy of their lives whereas other clones did not.

Ishiguro's outlook on hope is highly conflicted. It may make people feel better and allow them to live 'decent lives'; the clones are happier at the cottages because they have the idea that they can apply for deferral if they wish, a rumor that Miss. Emily allows to exist because it gives people hope. Nevertheless, in the novel's universe, hope only comes from falsehoods and delusions, from Kathy's hope that Ruth will break up with Tommy, to the illusion hope offered by the imagined deferral program. Ishiguro explores other ways that individuals might play God: arguably the clones who try to change their fates are playing God as much as the scientists who created them in the first place.

Kathy copes with the losses in her life by turning to memories of the past. She preserves the memory of Hailsham long after it has closed, just as she preserves the memories of Tommy and Ruth long after their death. Kathy's memory is fragmented and incomplete. Her narration is a process of recovery and an attempt to make sense of her memories. She admits to forgetting

and misremembering details showing that memory is just as fragile as it is powerful. Her first person narration highlights the absence of other characters memories. Ruth and Tommy only appear as reflected through Kathy's memory which means that their own thoughts and motivations remain somewhat ambiguous.

Kathy's narrative is ultimately a testament to the dignity and humanity of the students whom she remembers. The students have less time than their counterparts in the outside world, but their lives are as rich with the hopes, joys, disappointments and sorrows that define human experience. Kathy's memories also ironize the efforts of Miss Emily and Madame to demonstrate the student's humanity through their childhood artwork. Kathy shares the memories of her loved ones with quiet dignity and tenderness. Her narrative speaks for itself, showing the depths of her humanity in ways that Madame and Miss Emily are not capable of doing.

Acceptance is one of the strongest themes in Ishiguro's *Never Let Me Go*. It is also one of the more annoying themes according to many critics. The theme is played out through the characters who are clones such as Kathy, Ruth and Tommy. Though they sometimes have questions about their existence and the roles that they play as organ donors, they accept their plight without a fight. Although Miss Emily, the head of their boarding school and Madame attempt to prove that the clones have souls by encouraging them to produce art and then displaying it. There is no discussion about their lives. They are told, they are donors and the clones go along with this determination made not by themselves but the adults they look up to.

Kazuo Ishiguro shows the theme of identity through the students' keenness to find their 'possible', the importance of the collections in the student's lives and the need to have artistic talent as a way of projecting a unique identity. Unlike normal human, they do not know their

family history and have no idea from whom they might be cloned from. Part of their therefore will always remain a mystery to them and this add to their confusion about who they are and their place in the world. The clones create their own identity through their artistic talents and by treasuring up their collections.

Ishiguro shows the theme of nostalgia through Kathy's constant comments about her past and the comments Kathy makes about the importance of allowing herself to reminisce. Kathy spends most of her time reminiscing about the past. She feels nostalgic about the time she spent in Hailsham and, on the whole, has only fond memories of the years she lived there. Kathy values her memories the most and doesn't find them ever fading. She believes that she won't lose her memories and majority of the novel is told in flashback. Kathy now exists entirely in her head; her memories are her only link to the past and are therefore extremely precious to her.

The theme of friendship is brought through Kathy's determination to be a carer for past Hailsham students and Kathy, Ruth and Tommy are reunited near the end of the novel. The students at Hailsham are like many other students of their age. Friendship is very important to them. People argue with each other, make up with each other or simply change their friendship groups. However friendship becomes more important and much more intense. Hailsham represent as glue that bonds its students together. After a considerable amount of time apart, the friendship between Kathy, Ruth and Tommy is still strong. Ishiguro shows how they remain close because of their shared experiences and ultimately they were the only ones who really cared for each other.

A major theme in the novel is the idea that no matter how a human being has been created, that person has feelings, desires, souls and dreams like everyone else. They are human

clones, not machines. But the students at Hailsham and at other similar schools have been created as clones and are raised to live as organ donors. The people who raise them, the guardians, try to give them a good life while they are at school, but they don't encourage them to dream beyond that. Miss Emily and Madame's efforts to give the students good lives and treat them well also show they know these children, later adults, have souls and humanity as much as everyone else.

This entire novel is Kathy's tale of her memories at Hailsham and beyond, with her friends Ruth and Tommy. As she approaches the time when she will stop being a carer and will begin to donate her own organs, she realizes how important her upbringing has been to her and how lucky she was to be at Hailsham. She believes that memories are important and gives meaning to her life. Even though she knows that her life will be slowly taken away from her, she also knows that the memories she keeps are her own and cannot be taken away by anyone, no matter how imperfect they may be. Kathy says, "The memories I value most, I don't see them ever fading. I lost Ruth, then I lost Tommy, but I won't lose my memories of them" (280).

The nurturing from the guardians and their care of the students give them the opportunity to show who they are inside. Their human qualities also come out in the interactions between students, which range from the terrible, in the case of Tommy's bullies and Ruth's jealousy, to the wonderful, like Kathy's renewed closeness with both Ruth and Tommy. It is human nature to be unique individuals and express one's uniqueness, given the chance. While the clones may have characteristics that come from their 'possible', they are still different people. The guardians want to prove to the public that 'nurture plus nature reveals that clones are just as human as everyone else.

Every human must experience loss and death, but the clones in the novel experience such events sooner than most. They may be able to have relationships with each other, but once they begin organ donations, they lose almost everyone they know. Although the clones know this ahead of time, they are still affected by the grief that comes with loss and death. They are also affected by the fear of death. Tommy expresses this fear when he talks with Kathy about the possibility of not completing after the fourth donation and being alive but not functional as the rest of his organs are removed.

The clones experience loss and death early and often and are expected to just deal with it, but the author makes it clear that they are as affected by these life events, if not more, than other people are. Tommy, who is the most sensitive of the group, even cuts short his time with Kathy to spare her the grief of watching him deteriorate and die. They are not given a choice about whether or not to donate their organs. They face death with no choice about when it happens, not because they could get hit by a bus tomorrow, but because their deaths are preordained and counted upon as a planned event to save the lives of regular people.

Although the clones have different biological beginnings from other human beings in England- who are glimpsed only fleetingly in the novel, with the exception of the staff at Halisham. Clones lives notable for their fundamental 'human' qualities. Kathy, Ruth and Tommy must learn to live with one another, cope with romantic failures and excitements, and confront the realities of their own death. The clones make plans for their future as though they might be allowed to live their own, fulfilling lives- even as they know, in the back of their minds, that these plans are either impossible or highly improbable. Their lives are utterly predetermined, and there is nothing they can 'choose', in terms of personal life or career, once they leave for the cottages. The only allowable jobs are carer, followed by donor.

Ishiguro has used various themes in *Never Let Me Go*. He explained his purpose in writing through three major themes. They are identity, nostalgia and friendship. Ishiguro has chosen to examine many issues, the most important one is being identity. However, throughout the novel, he also explores the theme of nostalgia and friendship. These three themes are all evident when looking closely at the lives of Kathy, Ruth and Tommy from the time they are at Hailsham school to the time they become carers and eventually donors. It also reveals about longing for the past, as well as a novel which allows the reader to question the ethics of human cloning.

CHAPTER-4

CHARACTERIZATION

A character is a person, animal, being, creature, or thing in a story. Writers use characters to perform the actions and speak dialogue, moving the story along the plot line. A story can have only one character and still be a complete story. This character's conflict may be an inner one (within him/herself), or a conflict with something natural, such as climbing a mountain. Most stories have multiple characters interacting, with one of them as the antagonist, causing a conflict for the protagonist. Characters are what make stories. Without a character, there is no story to tell, only a lot of scenery. Many characters have a huge impact on people.

Kathy. H, the novel's protagonist and narrator, is a thirty-one year old carer at the beginning of the novel, although she is preparing to soon become a donor. Kathy has worked as a carer for nearly twelve years, much longer than most of the students with whom she grew up at Hailsham. Although she is still a relatively young adult, she has outlived most of her childhood friends. Her recollection expresses her nostalgic longing for the past, as well as her fierce desire to hold onto the memory of her childhood friends Ruth and Tommy. Kathy tends to restrain her emotions, often expressing her feelings only indirectly. .

Kathy is also an unreliable narrator and her memories are marked by omissions as well as subjective opinions. Her account is subjective, presenting events from only her point of view. She does not recall events in strict chronological order, frequently interrupting one memory to share a related memory from another period in her life. She often states that she may be misremembering certain details. At times, she also admits that Tommy and Ruth recalled a

particular event or conversation differently than she does. Tommy says that Kathy always wished ‘to find things out’ rather she does not wished ‘to believe in things’.

She frequently assumes the role of quiet observer. She carefully guards her own feelings. Kathy never explicitly states the depths of her own feeling for Tommy. For instance, though her love becomes increasingly clear as the narrative unfolds. Sometimes Kathy can both act as a powerhouse and a bit of a pushover. Kathy’s passive acceptance of her fate as a clone isn’t just because she is a bit of a pushover. Kathy’s memories likewise show her complex relationships with her Hailsham friends, Tommy and Ruth who have already completed, i.e. died. She has the fondness over the memories of childhood days, she has spent in Hailsham.

Her memories show her reliance on silence and indirection, especially when it comes to expressing her emotions. As a student, Kathy exhibits restraint and self-consciousness. She is introspective, non-confrontational, calm and claims to be an observer. As an adult, Kathy claims she makes her voice heard as a carer in advocating for her donors. Kathy takes pride in her work, nothing that the ‘donors’ for whom she cares are rarely agitated and tend to recover quickly after giving donations. Other carer may resent her for this, especially since she tends to choose donors who attended Hailsham.

Kathy is important not just because she stands front and center on a stage including three total protagonists. Kathy is also the character we stick with throughout the entire story. We never ever leave her side and we learn all about the other protagonists through her eyes. This means that we follow her while she is working in her job as a carer and hop backwards with her for each flashback. She takes us on journeys to her school years at Hailsham and to her slightly more adventurous days at the cottages.

Ruth is Kathy's close friend. Kathy lives with Ruth at Hailsham and at cottages and later becomes Ruth's carer when Ruth is a donor. At Hailsham, Ruth is outspoken and non-tempered. She is a natural leader among her friends, although she is often highly controlling as well. Ruth is a foil to Kathy's quieter and more guarded personality and the two argue frequently. However although there are times when Ruth shows great kindness towards Kathy's missing Judy Bridgewater tape. It's almost like she has two personalities in one body, her unpredictable anger, suggesting that this is an inherent and enduring part of her personality.

Kathy even says to herself that: "I'd had this notion there were two quite separate Ruth's" (127). As a teenager, Ruth also begins a longstanding romantic relationship with Tommy. This is an underlying and unspoken source of tension in her friendship with Kathy, who has romantic feeling for Tommy as well. Ruth is perhaps the most social of the three, and she distances herself from Kathy and Tommy as the novel progresses. She spends time with Tommy, but eventually feels badly about keeping him away from Kathy. As Tommy's girlfriend, she will turn on the charm, but then switch it off just as quickly.

For instance, that blow-up Ruth has in the churchyard by the cottages. She's just found out about Tommy's theory on Madame's Gallery and is not pleased at all: "Tommy's been telling me about his big theory. He says he's already told you. Ages ago. But now, very kindly, he's allowing me to share in it too" (191). Her most elaborate invention is the 'secret-guard', dedicated to protecting her favorite guardian Miss Geraldine from an imaginary plot. The fantasy of the secret guard shows Ruth's controlling personality, but it also reflects her larger tendency to pretend around her peers.

Ruth often implies that she has special knowledge and privileges unavailable to other students. She hints that she receives special favours from Miss Geraldine. This habit annoys Kathy, who usually suspects that Ruth is lying and quarrel with her over it. However, Ruth's pretending also shows her earnest desire to believe in hopeful possibilities. At Hailsham, her hints about Miss Geraldine reflect her longing for affection from a caring adult. At the cottages, Ruth indulges in the fantasy of her 'dreamfuture' and pins her hopes on the vague story of her 'possible', whose DNA she may have been cloned.

Ruth can be capricious and unkind to both Tommy and Kathy. In her attempts to fit in at the cottages, she often ignores and mocks both of them. Ruth begins to copy the veteran couples, adopting a gestures of lightly tapping Tommy on the arm to say goodbye. However, she has the capacity for deep generosity and thoughtfulness as well. At the time of her 'complete', she requests her carer Kathy that they have a chance to ask Madame for a deferral on their donation. Through the offering of Madame's address, Ruth shows her sincere desire to make amends for keeping Kathy and Tommy apart.

Tommy is Kathy's close childhood friend for whom she also harbors romantic feelings. At Hailsham, Tommy becomes an outcast among his peers because, unlike them, he lacks artistic ability. He develops a violent temper, often throwing tantrums in response to teasing from his peers. Tommy remains anxious and self-conscious about his artistic abilities as a young adult, initially keeping his artwork a secret at the cottages. However he also begins to derive pride and personal satisfaction. His compelling imaginary animals resist interpretation reflecting the deep humanity and complex individuality of the clones themselves.

Tommy is in many ways straight forward than Kathy and Ruth, often missing the subtle digs and sarcasm that they shoot back and forth while Kathy often knowingly defends Ruth's pretenses in front of others. Tommy usually expresses his confusion or doubt aloud. He also lacks the kind of emotional restraint that Kathy and Ruth exhibit while Kathy and Ruth tend to express their angers and frustrations indirectly. Tommy is prone to violent temper tantrums. Since he is little uncreative in art, students use to tease him which causes him to behave indifferently. Yet Tommy also has very different relationship with Ruth and Kathy.

He maintains a long standing but difficult romantic relationship with Ruth, who at times belittles and ignores him. Meanwhile, he bonds with Kathy over their mutual desire to discover the truth about Hailsham. Tommy tends to trust Kathy with his biggest secrets, including his odd conversations with Miss Lucy. In his theorizing with Kathy, Tommy also shows an observant and reflective side to his personality that mirrors her own. He is athletic and highly sensitive. He is bullied not only for his lack of talent but also for the tantrums he throws. He used to pour out his emotion through his tantrums.

Tommy spends most of his time in the novel as the butt of other's jokes. Ruth likes to tease him and considered him as an outcast: "What you've got to realize, 'she said to Chrissie, 'is that even though Tommy was at Hailsham, he isn't like a real Hailsham student. He was left out of everything and people were always laughing at him" (152-53). However, he is an excellent student, but a poor artist. Kathy thinks the reason for his tantrum is: "Kathy thinks it's because on some level (he) always knew about their depressing fate" (). Tommy has always loved Kathy, but Ruth has kept the two apart.

When Tommy comes to know from the guardian Miss. Lucy that art is basically unimportant for Hailsham students, he stops his tantrums. He and Kathy reconnect at the end of his life and both patched up and became lovers. Finally he tries with Kathy to defer their donations by bringing his art to Madame as proof of the depth of his love. Later they come to know that deferral doesn't exist. Tommy decides to make departure from Kathy and admits to her that he would prefer another carer for his last donation process. He affirms that the pain of letting go is an inevitable consequence of loving and being loved.

Madame Marie-Claude is a pro-clone advocate who lives outside Hailsham. Alongside Miss Emily, she fights for the rights of clones to be treated humanely before giving their donations. But while Kathy and her friends are at Hailsham, they don't have idea about Madame's political roles. She is a woman who occasionally visits Hailsham and takes away their best artwork for her gallery. She spends her life fighting for better treatment for clones like Kathy and her friends. But there is also a darker side for her. She is clearly scared of Hailsham students from the start of the novel. And when Kathy and Tommy meet her, she is very cynical and assumes that they are ungrateful.

Kathy describes her as: "We called her '*Madame*' because she was French or Belgian She was tall, narrow woman with short hair, probably quite young still, though at the time we wouldn't have thought of her as such. She always wore a sharp grey suit"(32). Madame, the official who regularly visits Hailsham to select student artwork for the gallery, where the guardian at Hailsham exhibits the student's art to prove that clones have souls. She later admits that repulsed by clones, in spite of her efforts to improve their living condition.

Miss Emily is the head of the school at Hailsham. She is older than other guardians, and the students generally find her intimidating. However they respect her and her presence make them feel safe. She has a stern demeanor and a sharp intellect, although she lapses at times into a dream-like daze. She is mostly feared by the students and rather strict, but helpful and is known for making long speeches imploring to students to remain healthy. She later speaks with Tommy and Kathy and reveals several truths about Hailsham. At the end of the novel, she comes to understand the difficulties of clone life, but resigned to the fact that society does not care to treat clones with even the meager dignity provided by the Hailsham anymore. Kathy says that: “It was like she had some extra senses” (43).

Miss Lucy is one of the guardians at Hailsham. She has a brisk but sympathetic attitude and works mostly with the older students. She is conflicted about her role at Hailsham, where she believes that the guardians are not explicit enough with the students about their futures. Her frustration often results in odd behaviour, including visible flashes of anger. She is known for her discomfort with the abstract teaching method at school. She believes that the other guardians tend to hide or smooth over the realities of a clones life that they must become either a carer or donor and adds that, some of the awkward truth, but later leaves Hailsham abruptly.

Anyhow unlike the other guardians, she feels that the students should not be protected from their future lives but should be told in a straight forward manner what the future has in store for them. She feels that this is the best way they can prepare themselves for their roles as carers and donors. When she overhears the two Hailsham students talking about their job prospects, she feels that she must step in and remind them in a straight forward and honest way what their future lives will be like. Finally Miss Emily makes it clear that Miss Lucy’s antics will not be tolerated at Hailsham. So she gets the boot.

Chrissie is a veteran student who lives at the cottages, and Rodney's girlfriend. They are considered as the cool couple at cottage and the love birds that everyone looks up to. She did not attend Hailsham and seems to be in awe of the Hailsham students. She is kind and welcoming when Kathy and Tommy arrive to the cottage. But Kathy correctly suspects Chrissie that she has a hidden motive. She hopefully clings to the possibility of a deferral on donations, available to Hailsham couples who are in love. Later they come to know that the possibility of deferral was a rumor. She forms a natural alliance with Ruth, who also bases her hopefulness about the future on rumor and speculation.

Although Chrissie does not belong to Hailsham but she feels that Hailsham students are 'preferred' by the government, and that they might be granted deferral for up to three years before they become carers and donors. In order to live with loved ones she and her lover Rodney befriend Ruth, Tommy and Kathy at the cottages and drive with them to Norfolk, to try to find Ruth's 'clone parent'. She is super curious about the perks that come with being Hailsham students. Finally she was complete after the second donation.

Rodney is another veteran who lives in the cottages, and Chrissie's boyfriend. He is friendly and easy-going. He wears his hair in a long ponytail and likes to talk about reincarnation. Although Kathy finds Rodney likeable, she also senses that he is generally under Chrissie's influence. He did not attend Hailsham. He also together with Chrissie, he turns to the Hailsham students for help in pursuing a 'deferral' on their donation. He and his wife convince Ruth, Tommy and Kathy to go to the Norfolk to see the 'possible' of Ruth, a woman from whom Ruth may have been cloned. This is a ruse to get the Hailsham graduates to talk about 'deferment', or the process of deferring one's donations.

Miss Geraldine is a kind and sympathetic guardian at Hailsham. She works primarily with the younger students. The students adore her, and Ruth in particular wants her favour. She uses to teach art classes and inadvertently encourages the other students to tease Tommy when she praises his childish watercolor. She is the preferred confidante of the younger children and is generally considered the most sympathetic of the guardians. She is noted for her indulgence of Tommy's art, even though Tommy is a poor art student. Ruth founds a "secret society" designed to protect her from an imaginary kidnapping.

Laura is a Hailsham student who later moves to the cottages with Kathy. She is an energetic and mischievous girl at Hailsham, where she is part of Kathy and Ruth's friend group. She is a jovial student. She is considered as the clown of her friends' gang. But when she later reconnects with Kathy as a carer, she is exhausted and worn down. Laura encourages Kathy to become Ruth's carer. Laura finds the work of caring to be difficult, and tells Kathy that Hailsham is closing, although neither knows why this is happening at the time.

Harry C is a Hailsham student with whom Kathy briefly considers having sex as a teenager. Kathy's memory continues to highlight her tension. While he is a student, Kathy's intended choice for a first sexual partner. Kathy's memory of seeing him at a recovery center highlights the divide between their Hailsham childhood and their adult lives. Harry's apparent failure to recognize her also emphasizes Kathy's lonely position as a guardian of Hailsham memories. Hannah is another Hailsham student who moves to the cottage with Kathy, Ruth and Tommy.

Martin is a carer who lives in Norfolk. He is a former veteran, now a carer who lives in Norfolk. He used to live at the cottages, and is friend with Rodney and Chrissie. Although he

never appears in the novel, Rodney and Chrissie take Ruth to visit him after their failed search for Ruth's possible. Keffers is the grouchy maintenance man in the cottages. He is a gruff individual, but treats the students with kindness when they need items for their houses or when they prepare to leave and begin their training.

Ruth's 'possible' is a woman who works in an office in Norfolk and from a distance looks like Ruth. Kathy and her friends initially believe that she resemble Ruth, suggesting that the woman might be Ruth's possible or the person from whose DNA Ruth was cloned. She is an unnamed woman who works at an open-plan office in Norfolk. However, she turns out not to be her possible. Judy Bridgewater is the 1950s singer who sings Kathy's favorite song, *Never Let Me Go*. Mr. Roger and Miss Eileen are guardians in the Hailsham School.

Never Let Me Go is famous not only for its provocative plot, but for its unusual mode of narration. Ishiguro's main point is that in his universe, forced organ donations are quotidian and even banal. Small hints in the novel reveal that the novel is addressed to an audience of other clones. This novel speaks to the many layers of mediation that dictate how Ishiguro characters experience grief.

CHAPTER-5

SUMMATION

Summation is a final part of an argument reviewing points made and expressing conclusions. It simply means recounting a group of events or items. The word summation begins with the prefix sum, meaning “to add up”. It also includes the meaning of summing up, chewing out, curse word and petty criticism. Summation and conclusion are usually signaled by a phrase like in summary, to sum up, summing up, in short, in fine, to recapitulate. The label may be more subtle: We have seen, and subtlety is usually a virtue in such matters. Logical conclusions or judgement may be necessary even in short essays. Certain subjects make them obligatory.

Kazuo Ishiguro was an eminent Japanese- born British novelist. He pursued his education in different places. He held prominent position in the society as a British novelist, screenwriter and short- story writer. He is one of the most celebrated contemporary fiction authors in the English-speaking world. He contributed notable works to the literary world. He has won the Nobel Prize in Literature in 2017. He was born in 20th century and belonged to the ‘Modern Age’. There are many other well-known contemporary writers of his time. He dealt with difficult subject matter complex issues. He has employed various content, style and techniques in his work. In *Never Let Me Go*, Ishiguro utilized scathing critique of human ignorance. Many critics have posed their comments about Ishiguro’s, *Never Let Me Go*.

The *Never Let Me Go* is a story of friendship between three clones. It also examines their feeling such as friendship, love etc. The science of human cloning is not the primary concern of *Never Let Me Go* and Ishiguro takes artistic license with some of the details of how humans are

cloned in his novel. *Never Let Me Go* is famous not only for its provocative plot, but for its unusual mode of narration. Ishiguro's main point is that in his universe, forced organ donation are quotidian and even banal. Small hints in the novel reveal that the novel is addressed to an audience of other clones. This novel speaks to the many layers of mediation that dictate how Ishiguro characters experience grief.

Ishiguro has used various themes in *Never Let Me Go*. He explained his purpose in writing through three major themes. They are identity, nostalgia and friendship. Ishiguro has chosen to examine many issues, the most important one is being identity. However, throughout the novel, he also explores the theme of nostalgia and friendship. These three themes are all evident when looking closely at the lives of Kathy, Ruth and Tommy from the time they are at Hailsham school to the time they become carers and eventually donors. It also reveals about longing for the past, as well as a novel which allows the reader to question the ethics of human cloning.

Kazuo Ishiguro's novel revolves around the lives of three characters, Kathy, Ruth and Tommy. Their stories are told through Kathy's memories. By the end of the novel, she is the only one of the main characters left alive. Minor characters such as Miss Lucy, Miss Emily and Madame play important roles as their actions, words and decisions impact upon the lives and hopes of the three main characters. Kathy, Ruth and Tommy are former Hailsham students who grew up together and became life-long friends. This friendship becomes complicated through a love triangle and through Kathy's decision to become a carer, first to Ruth and then to Tommy.

Never Let Me Go takes place in the 20th century, in an England where human beings are cloned and bred for the purposes of harvesting their organs once they reach their adulthood.

These clones are reared in boarding school-type institutions: much is made, in the clone community, of the differences between one institution and another. Hailsham is a place where clones grew up as inmate before their “promotion”, is mythologized for its special ethos. A Hailsham childhood is idealized, with somewhat grotesque and faintly Dickensian sentimentality, by those who were “born” into less fortunate circumstances. The clones are staffed by “guardians” who have the quasi- parental function of the boarding school.

Hailsham proves central to both Kathy’s process of forgetting and her process of remembering. But according to Kathy, Hailsham is the way into recalling and making sense of her memories. Although students remain on the school grounds, objects regularly pass between Hailsham and the outside world. In this novel, Kathy does not recall the events of her life in chronological order. Sifting through a jumble of memories, Kathy offers an account that is incomplete, episodic and out of order. Her style also raises questions about her reliability as a narrator. As we read through the novel, we come to know only Kathy’s point of view.

Miss. Emily explains that Hailsham was a part of a small progressive movement dedicated to making the donation program more humane. Many people preferred to see the students as less than human, because this made it easier to justify using their organ. While most clones grew up in terrible conditions, Hailsham offered a benevolent alternative. Miss. Emily and Madame showed the students artwork at special exhibitions to prove to the public that clones had souls. Hailsham had many supporters in the seventies, public opinion eventually turned against them. One contributing factor was the Morningdale scandal named for a controversial scientist who wanted to produce genetically enhanced children. Hailsham closed after losing all its sponsors.

Hailsham thus lives up to its name, exposed as a 'sham' maintained through elaborate acts of deception. Yet Miss. Emily also confirms that acts of deception were a central source of tension among the guardians at Hailsham. Their main motive is to protect their innocence of childhood. Their response to the inevitability of losing one another is to hold on tightly, expressing the plea embedded in the song title 'Never Let Me Go'. Kathy allows her to engage in one last fantasy, as she imagines Tommy coming over the horizon after his completion. Her last action in the novel is both characteristic and tragic- she drives away, leaving behind Norfolk and the fantasy of recovering those she has lost.

Never Let Me Go, like the clones it portrays, has in the end something of a double nature, for it both attracts and annihilates. It is a work of unremitting bleakness and gratuitous sordidity. At one level Ishiguro seems to be saying that art is a con-trick, like religion; that it obscures from us the knowledge or awareness of our own mortality, knowledge that in the case of the Hailsham children is brutally withheld. We believe that art is immortal, and so we represent creativity as an absolute good; but in making this representation to children, are we interfering with their rights to know about and accept death.

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The Feminine Quest for Self Discovery
in Zora Neale Hurston's *Their Eyes Were Watching God*

A Project submitted to

St. Mary's College (Autonomous)

Thoothukudi

affiliated to

MANONMANIAM SUNDARANAR UNIVERSITY

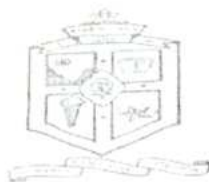
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for the award of the Degree of

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DECLARATION

We hereby declare that the project entitled "The Feminine Quest for Self Discovery in Zora Neale Hurston's *Their Eyes Were Watching God*" submitted to St. Mary's College (Autonomous), Thoothukudi, affiliated to Manonmanium Sundaranar University for the Degree of Bachelor of Arts in English, is our genuine effort and that, it has not previously formed the basis for the award of any degree, diploma or similar.

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PREFACE

The project entitled **“The Feminine Quest for Self Discovery in Zora Neale Hurston’s *Their Eyes Were Watching God*”** deals with the middle- aged woman’s struggle for finding her own identity in the male domineering society.

The first chapter, ‘Introduction’, gives an account of African American Literature, the background of the author Zora Neale Hurston and gist of the novel *Their Eyes Were Watching God*.

The second chapter, ‘Plot and Character’, deals with the plot and characters of the novel and speaks about the characteristics of the African American society found in the novel.

The third chapter, ‘The Journey of Self Discovery’ deals with the changes of Janie and her complete quest for her own identity.

The fourth chapter, ‘Voicing the Voiceless’ depicts a vivid picture of the African American women being voiceless and raising out their voice against subordination.

The fifth chapter, ‘Summation’ sums up all the important aspects dealt in the preceding chapters.

The researcher has followed the guidelines prescribed by MLA handbook Seventh edition for the preparation of the project.

CHAPTER ONE

INTRODUCTION

Literature can best be defined as a criticism of life. Literature is a form of human expression. Literature represents the culture and tradition of a language or people. Literature can also mean imaginative or creative writing, which is looked at for its artistic value. Works of literature, at their best, provide a kind of blueprint of human society. It is also an expression of our experiences and of the life that surrounds us. The eleventh edition of Merriam Webster's Collegiate Dictionary considers literature to be "the body of written works produced in a particular language, country, or age" (183). Literature teaches us about life and it helps us to comprehend our emotions and our values.

African American literature is the body of literature produced in the United States by the writers of African descent. African American literature has become an inevitable part of American literature and culture. It explores the issues of freedom and equality of blacks. The genre began during the eighteenth and nineteenth centuries with writers such as poet Phillis Wheatley and orator Frederick Douglass and continues today with authors such as Toni Morrison, Maya Angelou and Walter Mosley being ranked among the top writers in the United States. African American literature tends to focus on the themes of particular interest to black people, the role of African Americans within the larger American society and issues such as African American culture, racism, religion, slavery, freedom, and equality. African American writing has tended to incorporate oral forms, such as spirituals, sermons, gospel music, blues or rap.

The strong presence of African American literature has paved way for the emergence of Native American, Asian American, and Chicano American streams of literatures. It is only with the significant representation of African American literature that the American society stands to

be cleansed from the problem of racial discrimination. African American literature has examined the problem of racial discrimination in all its philosophical, existential and epistemological aspects. It has travelled from mid eighteenth century with slave narratives to the current times with all its socio-literary exuberance initiating a literary and cultural transformation in the fabric of American society.

The African American writers sought to demonstrate the proposition 'all men are created equal' in the declaration of Independence which required that black Americans be extended the same human rights as those claimed by white Americans. In advance over the high point of slave narratives, African American literature was dominated by autobiographical spiritual narratives. The genre known as slave narratives in the nineteenth century were accounts by people who had generally escaped from slavery, about their journeys to freedom and the ways they claimed their lives.

The African American female literature is an educational tool used in America by women of African descent. This use of education became very popular to African American women around the eighteenth century and is becoming even more popular in the twenty-first century. The African American female literature also became a platform for many African American women to speak out their own opinions that involves society and being a woman in society. Social issues discussed in their books include racism, sexism, classism and social equality which marked its trace for the Harlem Renaissance.

The Harlem Renaissance marked a turning point for African American literature. The Harlem Renaissance of the 1920 to 1940 brought new attention to African American literature. It was a great period of flowering in African American literature and the arts were influenced by the writers who came from North in the Great Migration and those who were immigrants from Jamaica and other Caribbean Islands. Zora Neale Hurston and Langston Hughes are the two most

influential writers to come out of the Harlem Renaissance, a number of other writers also became well known during this period. Before the American civil war, the literature primarily consisted of chronicles by people who had escaped from slavery; the genre of slave narratives included accounts of life under slavery and the path of justice and redemption to freedom.

A sub genre of African American literature which began in the middle of the nineteenth century is the slave narrative. African American literature is dominated by autobiographical narratives and reached its peak by slave narratives. Slave narratives depicted the personal experiences of slaves who had escaped from slavery and developed in the middle of the nineteenth century. Their common motifs included physical and psychological abuse of slavery by white owners and quest for freedom and education.

Slave narratives gave the people who lived in the North a glimpse of the slave relationships with each other, the bond and love between family members and respect of the elders. To present the true reality of slavery, a number of former slaves such as Harriet Jacobs and Frederick Douglass wrote slave narratives, soon became a mainstay of African American literature. Some six thousand former slaves from North America and the Caribbean wrote accounts of their lives, with about 150 of these were published as separate books or pamphlets.

Slave narratives can be broadly classified into three distinct forms: tales of religious redemption, tales to inspire the abolitionist struggle, and tales of progress. The tales written to inspire the abolitionist struggle are the most famous because they tend to have a strong autobiographical motif. Many of them are now recognized as the most important literary figures of all the nineteenth century writings by African Americans, with two of the best-known being Frederick Douglass's autobiography, *Narrative of the Life of Frederick Douglass* which was published in 1854 and *Incidents in the Life of a Slave Girl* by Harriet Jacobs (1861).

The first African American novel published in the United States was Harriet Wilson's *Our Nig* (1859). It expressed the difficulties of lives of northern free blacks. *Our Nig* was rediscovered and republished by Henry Louis Gates, Jr., in the early 1980's. He labeled the work fiction and argued that it may be the first novel published by an African American. Parallels between Wilson's narrative and her life have been discovered, leading some scholars to argue that the work should be considered autobiographical. Despite these disagreements, *Our Nig* is a literary work which speaks to the difficult life of free blacks in the North who were indentured servants.

Our Nig is a counter-narrative to the forms of the sentimental novel and mother-centered novel of the nineteenth century. In 1987, Bernard W. Bell published *The Afro American Novel and Its Tradition*, a comprehensive history of more than 150 novels written by African Americans from 1853 to 1983. The book won the Distinguished Scholarship Award of the College Language Association and was reprinted five times. Now Bell has produced a new volume that serves as a sequel and companion to the earlier work, expanding the coverage to 2001 and examining the writings and traditions of a remarkably wide array of black novelists.

During the mid twentieth century after the ground breaking influential socio political texts, James Baldwin addressed the issues of Black masculinity, sexuality and the gay rights of African Americans. While exploring the psycho sexual problems, Baldwin has dismantled the sexual myths that legitimized the discrimination and served as a projection of insecurity and fear of white people. He has rejected Black Nationalism and diverted the attention of the society towards dissolving the contradictions that plagued the African American society. This perspective has paved way for a more analytical and critical elucidation of African American society in the late twentieth century.

The emergence of African American Women writings brought in double jeopardy of racism in Black Women's movement. Gloria Hull examined the dilemma of Black women in *All the Women Are White, All the Blacks Are Men, But Some of Us Are Brave*. It was first published in 1982. This novel gives a framework to understand the impact of races, sex, and class status on the African American woman. This has made many black women to turn towards each other for a better introspective and analytical understanding of Black Women's problems. Maya Angelou's *I Know Why the Caged Bird Sings* (1970) and Toni Morrison's *The Bluest Eye* (1970) addressed the question of how self-identity and respect is achieved by a black girl in a society, which hardly values her existence. Toni Morrison expanded her thematic range from female identity to the black people's relationship with African American past in her works *Song of Solomon* (1977), *Beloved* (1987) and *Jazz* (1991). These novels have explored folk heritage, slavery and mother hood. This is followed by Alice Walker's *The Third Life of Grange Copeland* that discussed the issues of poverty and family violence. She exposed the contradictions within the Black movement depicting the issues of domestic violence, father daughter rape and female genital mutilation in *The Color Purple* (1982) and *Possessing the Secret of Joy* (1982). Despite the negative representations of Black men, Alice Walker's works have initiated the renaissance of African Women's writings. All these works have proved that African American literature has unleashed a new creative talent with other significant streams of post-colonial and post-modern literature.

Elucidating African American literature has become a challenging task to every critic and academician. There is a good deal of African American literary theory even before the advent of Post-colonial, Post-modern streams of literary criticism. The usual criticism leveled against African American literary criticism is that, it tends to be programmatic and prescriptive. All the significant African American writers chose to employ an appropriate mode of representation to

advance the cause of African American creative expression. The literary and critical survey of African American literature offers the cross-racial, cross-cultural scholarship necessary for literary excellence and human importance. The thematic concerns of the eighteenth century African American writers like Phillis Wheatley are discussed in relation to the slave narratives of Briton Hammon's *A Narrative of Uncommon Sufferings*. The literary characteristics of slave narratives are discussed dispelling the argument that the early writings are pro-slavery.

Their Eyes Were Watching God(1937), by Zora Neale Hurston, portrays the life and journey of a strong female character set in the rural South Florida, especially in Eatonville. Zora Neale Hurston was born on 7th January, 1891, near Notasulga, Alabama, U.S. Hurston was the daughter of two former slaves. She was the fifth of eight children of John Hurston and Lucy Ann Hurston. All of her four grandparents had been born into slavery. In 1927, Hurston married Herbert Sheen, a jazz musician and a former teacher at Howard; he later became a physician. Their marriage ended in 1931. In 1935, Hurston was involved with Percy Punter, a graduate student at Columbia University. He inspired the character of Tea Cake in *Their Eyes Were Watching God*. In 1939, while Hurston was working for the WPA in Florida, she married Albert Price. The marriage ended after seven months, but they did not divorce until 1943. The following year, Hurston married James Howell Pitts of Cleveland. Hurston conducted anthropological and ethnographic research while a student at Barnard College and Colombia University. She had an interest in African American and Caribbean Folklore, and contributed to the community's identity. Hurston often used Eatonville as a setting in her stories and it was a place where African Americans could live as they desired, independent of the white society.

In 1901, some northern school teachers had visited Eatonville and given Hurston a number of books that opened her mind to literature. She later described this personal literary awakening as a kind of "birth". Hurston lived for the rest of her childhood in Eatonville, and

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described the experience of growing up there in her 1928 essay, "How it feels to be Coloured Me." Hurston's mother died in 1904, and her father subsequently married Mattie Moge in 1905. This was considered scandalous, as it was rumored that he had had sexual relations with Moge before his first wife's death. In 1916, Hurston was employed as a maid by the lead singer of the Gilbert & Sullivan theatrical company.

In 1917, she resumed her formal education, attending Morgan College, the high school division of Morgan State University, a historical black college in Baltimore, Maryland. At this time, apparently to qualify for a free high-school education, the 26-year-old Hurston began claiming 1901 as her year of birth. She graduated from the high school of Morgan State University in 1918. She also wrote fictions about contemporary issues in the black community and became a central figure of the Harlem Renaissance. Hurston's short satires, drawing from the African American experience and racial division were published in anthologies such as *The New Negro and Fire*.

Hurston intended to publish a collection of several hundred folk tales from her field studies in the South. She wanted to have them be as close to the original as possible, but struggled to balance the expectations of her academic adviser, Franz Boas, and her patron, Charlotte Osgood Mason. This manuscript was not published at the time. A copy was later found at the Smithsonian archives among the papers of anthropologist William Duncan Strong, a friend of Boas. Hurston's *Negro Folk-tales from the Gulf States* was published posthumously in 2001 as *Every Tongue Got to Confess*.

In 1928, Hurston returned to Alabama with additional resources; she conducted more interviews of Lewis, took photographs of him and others in the community, and recorded the only known film footage of him an African who had been trafficked to the United States through the slave trade. After moving back to Florida, Hurston wrote and published her literary

anthropology on African American folklore in North Florida, *Mules and Men* (1935), and her first three novels: *Jonah's Gourd Vine* (1934); *Their Eyes Were Watching God* (1937); and *Moses, Man of the Mountain* (1939). During this time she also published *Tell My Horse: Voodoo and Life in Haiti and Jamaica* (1938), which is about documenting her research on rituals in Jamaica and Haiti. In 1937, Hurston was awarded a Guggenheim Fellowship to conduct ethnographic research in Jamaica and Haiti.

In 1940's, Hurston's work was published in periodicals such as *The American Mercury* and *The Saturday Evening Post*. Hurston's last novel, *Seraph on the Suwanee*, was published in 1948. *Seraph on the Suwanee* is Hurston's only novel about white characters in Florida. She attempted to create a true picture of the South Florida. Hurston's manuscript *Every Tongue Got to Confess* (2001), which is a collection of folktales gathered in the 1920s was published posthumously after being discovered in Smithsonian archives. In 1994, Hurston was inducted into the National Women's Hall of Fame. In 2002, scholar Molefi Kete Asante listed Zora Neale Hurston on his list of 100 Greatest African Americans.

The Zora Neale Hurston Award was established in 2008; it is awarded to an American Library Association member who has demonstrated leadership in promoting African American literature. Zora was honoured in a play written and performed by students at Indian River Charter High School in October 2017, January 2018, and January 2019. The play was written based on letters between her and Vero Beach entrepreneur, architect and pioneer, Waldo E. Sexton.

As a leader in the Harlem Renaissance, Zora Neale Hurston was a revolutionary in helping to protect the rights of African Americans. She was known during Harlem Renaissance for her wit, irreverence, and folk writing style. Hurston was though most well known for her popular novels and achieved great fame in her life time, she also suffered disgrace and was

forgotten by the public. She wrote many plays and always kept the arts close to her heart. She was very passionate about the arts, including plays, paintings and novels.

Although Hurston did not get any credit when she was alive, she only attained the posthumous fame. She was able to use both techniques throughout her time to reach some type of racial equality. She was also an outstanding folklorist and anthropologist who recorded cultural history. *Their Eyes Were Watching God* was sharply criticized because Hurston's white Southerners speak no differently from the Eatonville blacks of her earlier work.

This study is organized into five chapters. The first chapter is the Introduction, and it gives an account of African American literature, the background of Zora Neale Hurston, the author and a gist of *Their Eyes Were Watching God*. The second chapter expresses the characteristics of an African American society found in the novel under study. The third chapter delivers the quest for feminine identity revolved around the novel. The fourth chapter speaks about the voicing the voiceless that Zora Neale Hurston used in the novel *Their Eyes Were Watching God*. The fifth chapter answers the hypothetical questions raised in this novel.

CHAPTER TWO

PLOT AND ANALYSIS

Their Eyes Were Watching God embraces the vivid imagery of black culture and the efforts toward theorizing the African Diaspora and the struggle of women in the black community. Zora Neale Hurston points out the life of African American people and their problems on the turn of the twentieth century until the 1930s. Hurston in this novel projected a model for the African American women who were seeking voice and self. Hurston's Janie Crawford, the protagonist of *Their Eyes Were Watching God* projected black women as powerful, articulate, self-reliant, and radically different from any women character they had ever encountered in literature. The novel explores the main character Janie Crawford's ripening from a vibrant but voiceless, teenage girl into a woman with her finger on the trigger of her own destiny.

Their Eyes Were Watching God is primarily set in rural Florida in the early twentieth Century, especially in Eatonville. Hurston was so fond of this town that she often referred to it as the town of her birth. Incorporated in 1887, the real community of Eatonville was one of the first self-governing black communities in the United States providing safety and opportunity for its black residents. In Eatonville, African American was able to live without fear of white intervention.

Slavery in the south of United States, though abolished by the time of Janie's life, has a profound effect on this novel. This horrific history grounds all the discussion of racism and emerges most strongly in the character of Nanny. Janie spends time in both rural and urban parts of the states of Florida. Rural spaces seem to represent periods of innocence and relative happiness for Janie. She is comfortable living in nature, under the pear tree as a child and in the

Everglades with Tea Cake in her final marriage. These rural setting emphasize Janie's poverty and the relative decency and integrity of the lower classes, giving a sense of naturalness and righteousness to Janie's innocence. The Everglades provide the necessary setting for the hurricane a force of nature, destiny, and god to interrupt Janie and Tea Cake's Utopian life and bring tragedy upon them.

The central urban setting, Eatonville, is a center of vice and corruption. There damaged under her marriage to Joe, Janie loses her innocence most profoundly and discovers in herself the ability to deceive. Cities also mean walls and appropriately. Janie stifles in claustrophobic spaces where she is confined both physically and metaphorically by Joe.

Women have always been considered secondary to their male counterparts. They were often being considered objects to be owned by others, rather than individuals with dreams and desires. This was the case with women, especially with the African American women living in the United States during the beginning of the twentieth century. They had to deal with not only gender issues, but also racial issues. Feminism is defined by the Cambridge Dictionary as "the belief that women should be allowed the same rights, power and opportunities as men and be treated in the same way" (512).

Hurston's novel is a feminist work in which Janie progresses throughout the novel to find liberation and independence through working for herself rather than working for her husband. By the end of the novel, she defines the stereotypes by wearing overalls, which was unacceptable by her society. She wasn't only black, but she was a woman and this was enough to make her a victim subjected by her society.

Zora Neale Hurston's *Their Eyes Were Watching God* starts in Eatonville and then moves to several other places which have an important impact on the protagonist's journey throughout

her life. At the beginning of the novel, Janie is presented as a young and innocent African American girl, and over the course of many years and three marriages, she grows to understand who she is as a woman, where her place in the world is, and succeeds in achieving her dream of finding unconditional love and independence. Hurston's plots often deal with the main character's journey throughout life to self-realization and self-discovery in a patriarchal society.

The novel reveals the black female's struggle for voice, and her evolution from a silent figure to a voiced, self-independent and positive person with human identity. Literally, Janie's journey starts under the blossoming pear tree in Nanny's backyard at the age of sixteen, and goes to the potato farm with Logan Killicks, then moves to Eatonville where she reaches the horizon she first saw under pear tree and wanted to reach for. The environment and the people she meets are different in each place and affect Janie and leads to self discovery towards the end of the novel.

Janie Crawford, an attractive, confident, middle-aged black woman, returns to Eatonville, Florida, after a long absence. The black town people gossip about her and speculate about where she has been and what has happened to her young husband Tea cake. They take her confidence as aloofness, but Janie's friend Pheoby Watson sticks up for her, and goes to greet her friend. Janie tells Pheoby her life story, including what happened in the time since she initially left Eatonville, which reveals the rest of the novel.

Janie explains that her grandmother raised her after mother ran off. Nanny loves her granddaughter and is dedicated to her. Her primary desire is to marry Janie as soon as possible to a husband who can provide security and social status for her. As a young slave woman, Nanny was raped by her white owner. She gave birth to a mixed-race daughter and named her Leafy. Nanny escaped from her jealous mistress and found a good home after the end of the American

Civil War. She tried to create a better life for her daughter, but Leafy was raped by her school teacher and became pregnant with, Janie. Shortly after Janie's birth, Leafy began to drink and stay out at night. Eventually she ran away, leaving her daughter Janie with Nanny.

Nanny wishes for Janie to find improved social standing and financial security in life, and so when she sees Janie kissing a boy she quickly arranges for Janie to marry the wealthy old farmer, Logan Killicks. Janie is not content with her marriage to Logan, but hopefully wishes that she will grow to love Logan. But later in the marriage, it is revealed that Killicks wants a domestic helper rather than lover or a partner, he thinks that Janie does not do enough around the farm and that she is ungrateful. Janie speaks to Nanny about how she feels, but Nanny too, accuses her of being spoiled.

Soon afterwards Nanny dies. One day, Joe Starks, commonly known as Jody, a smooth-tongued and ambitious man, ambles down the road in front of the farm. Joe Starks and Janie flirt in secret for a couple weeks before she ran off and marries him. A consummate politician, Jody soon succeeds in becoming the mayor, postmaster, storekeeper, and the biggest landlord in town. But Janie seeks something more than a man with a big voice. She wishes that she could be a part of the rich social life in town, but Jody doesn't allow her to interact with "common" people. Janie soon realizes that Jody wants her as a trophy wife to reinforce his powerful position in town.

After almost two decades of marriage, Janie finally asserts herself. When Jody insults her appearance Janie rips him to shreds in front of the town people telling them all how ugly and impotent he is. In retaliation, he savagely beats her. Their marriage breaks down, and body becomes quite ill. After months without interacting, Janie visits him on his death bed. She ceases to be silent, and tells Jody all about how terrible he made and makes her feel. Soon after these

conversations. Jody dies. After Jody's funeral, Janie feels free for the first time in years. She rebuffs various suitors who come to court her because she loves her newfound independence. But when she meets a young drifter and gambler named Vergible Woods, commonly known as Tea Cake, Janie immediately senses a spark of mutual attraction. She begins dating Tea Cake despite critical gossip within the town.

To everyone's shock, after nine months of Jody's death Janie then marries Tea Cake and sells Jody's store and leaves town to go with Tea Cake to Jacksonville. While their relationship is volatile and sometimes violent, Janie realizes she has the marriage with love that she wanted. Her image of the pear tree blossom is revived. Suddenly, the area is hit by the great 1928 'Okechobee' hurricane. During the storm, a rabid dog attacks Tea Cake and infects him with the disease. At first, Tea Cake is unaware of his condition, but quickly worsens and begins to go mad. Tea Cake becomes convinced that Janie is cheating on him. He starts firing a pistol at her and Janie is forced to kill him to save her life.

Janie is immediately put on trial for murder, but the all whites and male jury finds her not guilty. She returns to Eatonville where her former neighbours are ready to spin malicious gossip about her circumstances, assuming that Tea Cake has left her and taken her money. Janie wraps up her recounting to Pheoby, who is greatly impressed by Janie's experiences. Back in her room that night, Janie feels at one with Tea Cake and at peace with herself. Despite her sadness about Tea Cake's death, Janie tells her friend that she is happy to be back, now feeling that she has reached the horizon and has access to her dreams. Back in her room that night, Janie feels at one with Tea Cake and at peace with herself. Janie realized that loving herself is important as is finding true love and not faking her happiness. When she makes decision for herself she realizes that is what makes her the happiest.

Zora Neale Hurston showed her beliefs, ideas and philosophical foundations through these characters. Major characters in *Their Eyes Were Watching God* by Zora Neale Hurston also give an insight into the time during and after the Civil War. The characters in the novel convey their ideologies through conversation and actions. Many of the characters strive to obtain power and agency, often by means of using one another, as they navigate the demands of their social hierarchy. Some of the major characters of the novel are Janie Mae Crawford, Nanny, Leafy Crawford, Logan Killicks, Joe Starks, Tea Cake, and Phoeby. Janie is the protagonist of the novel whose life is a quest to find true love. Nanny, Janie's granny brought her up in childhood. Leafy, Janie's mother left her with granny after her birth. Logan, Janie's first husband who ill treated her as a servant.

Jody, her second husband wants her only as a wife for position. Tea Cake is her third husband with whom she finds true love. Janie Mae Crawford the protagonist of the novel is a beautiful black woman with partially white ancestry of mixed race origins, Janie is the object of much attention for her notably light black skin and physical beauty. She is headstrong determined to achieve fulfillment on her quest for independence, spiritual nourishment and self-expression. She is a woman but defies gender stereotypes by insisting on her independence. Behind her defiance are curiosity and confidences that drive her to experience the world and become conscious of her relation to it. At the beginning of the story, she is described as naive, beautiful and energetic. However, as the story progresses, Janie is constantly under the influence and pressure of gender norms within her romantic relationship. As she navigates each of her relationship with men, Janie ultimately loses her image and conforms to roles that her husband wants her to fill.

Nanny, her grandmother raises her after her mother runs away. She wants Janie to have a financially stable life. Hence she forces her to marry Logan Killicks. In her first relationship she

was given as a wife by Nanny, and at an early age she was told that love may come with marriage but that it was not important. However as time passed, Janie was unable to love Logan. She began to cry "Ah wants things sweet wid mah marriage lak when you sit under a pear tree and think" (31). As time passed on, Logan began forcing gender roles onto Janie, telling her that he would buy a mule for her so that she could work. However Janie was strong-minded and Logan made little progress on changing Janie. Janie raised her voice but still, she remained susceptible to suppression and abuse.

Then, in Janie's second relationship, she left Logan Killicks in an attempt to pursue a better future with her new husband, Joe Starks. Joe was the mayor of Eatonville and achieved incredible wealth placing Janie in a higher status than her peers. Janie believed that her life would change for the better. However, she was confined in the roles of a housewife and was made to be Joe's prized possession. In Janie's third and last relationship, she was able to experience true love, on her own terms, with her third husband Tea Cake. Janie was older than Tea Cake by twelve years. He loved and treated her better than her previous husband. While she was no longer strictly confined by the gender roles placed upon her by her previous husband, she was still easily influenced and manipulated by Tea Cake. Janie was forced to shoot and kill Tea Cake in self defense after he developed rabies.

A former slave, Nanny is Janie's grandmother a woman predominantly characterized by traditional perceptions about gender and marriage. Specifically, Nanny focuses on the importance of upward and financial security for women, especially black woman. She sees that goal as attainable only through marriage and the primary factor in selecting a husband. Nanny looks after her, and is deeply concerned by Janie maturation and interest in sex after spying her kiss a neighbour boy. Nanny tells Janie she needs to marry quickly since "Ah can't be always guidin' yo' feet from harm and danger" (21). Nanny wants Janie to live a financially secure life

her impending death. This desire is not only motivated by her concern for Janie, but by the worldview she developed from her experience in slavery. Financial security is of paramount importance to Nanny, and Janie's desire for independence and true love clash with Nanny's priorities. While Nanny's intentions are good hearted, the end result is that Janie ends up in a loveless marriage with Logan Killicks, which leads to another loveless marriage with Jody.

Leafy Crawford is Janie's mother. When Nanny was a slave, the master of the plantation raped her. As a result, Nanny had a baby with blonde hair and gray eyes. Nanny ran away and hid for months until the war ended to save her life from the mistress of the plantation. She named the baby Leafy because she had hid the baby in the moss of the forest. Leafy grows up with the wash burns just as Janie does. When leafy is seventeen, her school teacher rapes her, and leafy has a baby soon after. She becomes an alcoholic and runs away. Leafy's traumatic life convinced Nanny to force Janie to marry when she is very young.

A wealthy farmer and land owner, Logan Killicks is Janie's first husband. Their marriage is arranged by Janie's grandmother, who desires financial security and social status for Janie, and thinks that goal is more important than paying any attention to her granddaughter's own individual desires. Logan forcefully demands that Janie works behind the plow alongside him on the field making her feel dehumanized and disrespected. Despite Killicks' old age Nanny believes that he would provide her the much needed financial security. However, he proves highly unloving and too old to live with Janie. Logan Killicks believes that a man should be married to a woman, property and work hard. Janie should work as well and do as she is told. During the course of their brief marriage, Logan attempts to subjugate Janie with his work and attempts to make her work beyond the gender role in atypical marriage. His condescending attitude towards Janie makes her stay away from him and finally decides to leave him for Joe Starks.

Jody Starks is Janie's handsome, wealthy, power hungry and ambitious second husband. Meeting Jody Starks prompts Janie to leave her first husband Logan Killicks, who she felt treated her as nothing more than an animal. Upon meeting Jody, Janie feels that she catches a glimpse of the horizon. Jody's character is opposite to that of Tea Cake. He is cruel, conceited, and uninterested in Janie as a person. Jody depends on the exertion of power for his sense of himself, he is only happy and secure when he feels that he holds power over those around him. In Janie's words, he needs to "have yo' way all yo' life, trample and mash down and then die rather than tuh let yo'self heah 'bout it" (90). He needs to feel like a big voice, a force of irresistible maleness before whom the whole world bows.

Jody marries Janie not because he loves her as a person but because he views her as an object that will serve a useful purpose in his schemes. Jody is obsessed with notions of power, and Janie remains unfulfilled by their relationship because these notions require her to be a mute, static object and prevent her from growing. In order to maintain this illusion of irresistible power, Jody tries to dominate everyone and everything around him. His entire existence is based on purchasing building, bullying and political planning. Janie gets tired of his bad treatment and harshness. However they remain together until his death.

Of her three husbands, Vergible Woods, commonly known as Tea Cake is Janie's one and only true love throughout the novel. He is twelve years younger than Janie from Tea Cake, Janie learns how to love about her cultural roots, how to live life in natural way and to find ways to have fun just living. Tea Cake is fun, adventurous and spontaneous; he is a gambler and a musician. Although he is not a rich man, he proves to Janie that he can always find money if they need it, and they live off his income alone. Tea Cake is a natural leader like Joe Starks, but acquires people's admiration and trust just by listening to them, by laughing at their stories and jokes, and by playing guitar for them. When Janie meets Tea Cake, she has already begun to

develop a strong profound sense of self but Tea Cake accelerated this spiritual growth. Ever since her moment under the Pear tree Janie has known that she will find what she is searching for only through love. In Tea Cake, she finds a creative and vivacious personality who enjoys probing the world around him and respects Janie's need to develop.

Whereas Logan treats her like a farm animal and Jody often suppress and silence her; Tea Cake converses and plays with her. Instead of stifling her personality, he encourages it, introducing her to new experience and skills. Tea Cake satisfies Janie's desire for sexual fulfillment and self expression, allowing her to arrive at the horizon. He dies from rabies as a result of saving Janie's life. Though for a short while, he leaves an everlasting impression on Janie. Pheoby Watson is Janie's closest friend in Eatonville, and repeatedly defends Janie against the mean-spirited gossip of the townspeople. Phoeby is the character that listens to Janie, tells her story and the body of the novel and in this way, is the character in the novel that most actively recognizes Janie's newfound capacity for self-expression. She believes that Janie has the courage to live according to her aspirations. She also claims that Janie's story has given her encouragement and boldness to go on fishing.

However the major characters play an immense role in Janie's life, there are some minor characters which follow. Johnny Taylor is the first person to kiss and be kissed by Janie at the age of sixteen, following her moment of sexual awakening under the pear tree. Having inadvertently witnessed her granddaughter's first kiss, Nanny immediately arranges for Janie to marry the older and wealthy farmer Logan Killicks. Annie Tyler is the infamous widow of Eatonville, who was cheated and left by her young lover Who Flung. Townspeople of Eatonville warn Janie of this tale as she begins to date Tea Cake, and she too finds herself worrying about whether or not she will end up like Mrs. Tyler at the beginning of her marriage to Tea Cake.

Mrs. Turner is also from a mixed- race background from Everglades. She hates her own ethnicity and the feeling of inferiority associated with more African appearance. She tries hard to be as a Caucasian and like Janie for that reason. She wants Janie to leave Tea Cake and marry her brother. Later, she leaves for Miami, despising the skin color of the African-American race after Nanny is free from slavery, she moves in with the white couple Mr. and Mrs. Washburn's and works for them as an employee. Janie spends many of her childhood years living with Nanny in a small house in the Washburn's background, growing up alongside their children. Nunkie is a young girl in the Everglades who flirts relentlessly with Tea Cake Janie grows extremely jealous of Nunkie, but after Tea Cake reassures her that Nunkie means nothing to him, and so Nunkie disappears from the novel. Hezekiah Pot is a loyal employee at Jody's store, and voices his judgements of Tea cake to Janie as she begins to see him around the store following Jody's death. Hezekiah also attempts to act with Jody's sense of authority and control over the store after his death, which Janie simply finds amusing, and not threatening.

Dr. Simmons is another noble white character in the novel; he tries to save Tea Cake from rabies. He also testifies on Janie's behalf in her murder trial. Motor Boat is one of Tea Cake and Janie's friend in the Everglades. He flees the hurricane with them and weathers the storm in an abandoned house. Lee Coker and Amos Hicks are the pair of townspeople Jody and Janie encounter immediately upon arriving in Eatonville. Both men attempt unsuccessfully to seduce Janie, foreshadowing Jody's controlling behavior over his wife's self expression due to feeling threatened by how many men desire Janie in the town. Jonny Taylor is the town assembly leader in Eatonville, until Jody comes along and usurps his power. Pearl stone is a woman from the town who seems to resent Janie. Matt Bonner is the owner of the sad looking mule that is initially the brunt of the townspeople's jokes. Sam Watson is Pheoby's husband. Sam Watson is a source of great humor and wisdom during the conversations on Jody's porch. When a few

Eatonville residents begin to express their resentment toward Jody, Sam acknowledges that Jody can be overbearing and commanding but points out that Jody is responsible for many improvements in the town.

Through these characters Hurston has explored the themes of gender roles relations, desire, independence and love, race, and the value of females in a relationship in her novel. Finally, Hurston in her novel *Their Eyes Were Watching God* has focused on the life of Janie, who was in search of love, self-fulfillment and independence. She gets married to three men in the course of thirty years. The next chapter projects the struggle of two unconventional female characters against the different institutions of patriarchy in quest for liberation and identity reconstruction in two different parts of the world.

CHAPTER THREE

THE JOURNEY OF SELF DISCOVERY

Identity or the sense of selfhood has been one of the most complicated and ever developing notions in literary and critical studies. Identity or the preoccupation with one's self constitutes one of the main obsessions of Zora Neale Hurston as a novelist. The fundamental argument in this chapter is the quest for feminine identity in Hurston's *Their Eyes Were Watching God*. Hurston portrays characters who try to recognize themselves based on their own inner desires and thoughts. Identity changes as when Janie is exposed to the new conditions, realities and experiences. The identity of Black people has been oppressed throughout history. The black people need to free themselves from the leadership of white people and become independent. The recognition of Black people as normal human being who can be identified as possessing self or identity is the major outcome of postcolonial discourse.

The novel *Their Eyes Were Watching God* is appreciated by the African-American for its rich black culture and accent, it is also of interest to a wide range of feminists because of feminine self-awareness. *Their Eyes Were Watching God* can be related to Hurston's political understanding of the notion of blackness and femaleness as well. Concerning Hurston's protagonist's quest for her own self and identity in *Their Eyes Were Watching God*, it can be reasserted that from the very beginning up to the last sentence of the novel Janie's selfhood undergoes a lot of changes and transformations.

Janie in *Their Eyes Were Watching God*, after all her attempts and searching for her self-realization or her feminine identity, gains a great success in achieving her goals. At the end of Janie's quest, she turns into an integrated and self-aware individual through a psychological process. The novel *Their Eyes Were Watching God* is not only an account of Janie's struggle for a meaningful life, but also a mirror that reflects the dark reality that challenges black women to

achieve a voice in patriarchal society. Looking for that feminine voice, and therefore her identity Janie has to search for herself throughout her marriages and against patriarchy that is rooted in her society.

In Hurston's *Their Eyes Were Watching God* characters such as Nanny, Joe and Janie are individuals who look for self-realization. Nanny's calculated talking about her past and the way whites treated her daughter and even herself, manifest her inner involvement with black identity. Nanny's main method and technique for raising awareness about black identity is to tell her own story to her granddaughter. Nanny tells her story to Janie to influence and galvanize her fight against white people:

You know, honey, us colored folks is branches without roots and that makes things come round in queer ways. Ah was born back due in slavery so it wasn't for me to fulfill my dreams. You can't beat nobody down so low till you can rob 'em of they will. Ah didn't want to be used for a work-ox and a brood-sow. Ah wanted to preach a great sermon about colored women sittin' on high but wasn't no pulpit for me. Freedom found me wid a baby daughter in mah arms. But somehow she got lost off a de highway and next thing Ah knowed here you was in de world. (23)

Nanny speaks in a way which indicates that she is totally self-preoccupied with black women; she knows the real situation of Black people in a society which is dominated by the Whites. She imagines herself as a powerful leader who is preaching to the slaves and other dominated groups about the joy of being independent and free person who is under the control of his identity. Nanny recounts her stories in a way which emphasizes Black agency and self-construction; whenever she speaks she attacks Whites' wrongdoing and evils done to the Blacks.

Janie's words also demonstrate that from early childhood she is a girl who, to a great extent, tries to fashion her own blackness rather than to conceal it. Her famous phrase is "Where is me? Ah Don't see me" or her "Aw, aw! Ah'm colored!" (17). This sense of knowing her own self and announcing it in a clear way continues as the narrative focuses on Janie's experience.

Another character who shares similar tendencies with Nanny and Janie is Joe Starks: "Mostly he talked about plans for the town when he got there" "Ah'm buyin' in here, and buyin' in big" (40, 41). His main ideal of life is to build a city in which just colored people will inhabit; this ideal desire reveals that Joe is passionately struggling to make black community aware of their identity. For him becoming independent and separated from the whites constitutes the only practical and possible remedy for black people.

Janie has returned to Eatonville nearly two years after Joe Starks's death. In her evening conversation with Phoebe she tells her the story of her life from her early childhood up to this moment when she returned to Eatonville. Janie begins with expressing her anger and contempt for female community in Eatonville:

So long as they get a name to gnaw on they don't care who's it is, and what about, 'specially if they can make it sound like evil. If they wants to see and know, why they don't come kiss and be kissed? Ah could then sit down and tell 'em things. Ah been a delegate to de big 'ssociation of life. Yessuh! De Grand Lodge, de big convention of livin' is just where Ah been dis year and a half y' all ain't seen me.

(14)

After moving away from Eatonville Janie changes a lot and considers herself a different person from these women. This aspect of Janie's character which is the constant part of the question of her identity will be examined in more details. She immediately begins to recount her

early childhood experience to Phoebe; telling her that she has not 'seen' her mother and father and that she spent much of her white women, where her grandmother; Nanny, worked as a housemaid to this white family:

Ah was wid dem white chillun so much till Ah didn't know Ah wuzn't white till Ah was round six years old. Wouldn't have found it out then, but a man come long takin' pictures and without askin' anybody [...] Round a week later de man brought de pictures for Mis' Washburn to see and pay him which she did, then give us all a good lickin'. So when we looked at de picture and everybody got pointed out there wasn't nobody left except a real dark little girl with long hair standing by Eleanor. Dat's where Ah wuz s' posed to be, but Ah couldn't recognize dat dark chile as me. So Ah ast, 'where is me? Ah don't see me'. (16, 17)

Janie considered herself a normal child among other white children, her identity was unconsciously defined by her with other white children. This visual image which is based on her skin colour divides her from white children; from now on she knows that she is a black girl. This is the earliest moment of self-recognition for Janie which is uncontrollably black recognition in essence. Another point is that from early childhood Janie is conscious about her own self and identity; as the experience of looking at the picture of her image and tries to find herself to see how she looks like. After passing eight years Janie reaches a stage in her life when she experiences internal transformations within herself. It is spring time in West Florida that Janie spends most of the day under a blossoming pear tree in the backyard:

That was to say, ever since the first tiny bloom had opened. It had called her to come and gaze on a mystery. From barren brown stems to glistening leaf- buds;

from the leaf-buds to snowy virginity of bloom; It stirred her tremendously. What? How? Why? This singing she heard that had nothing to do with her ears. The rose of the world was breathing out smell. It connected itself with other vaguely felt matters that had struck her outside observation and buried themselves in her flesh. (18)

At this stage Janie is still unable to communicate what she is looking for. She is full of inner questions and inner conflicts. Janie is characterized as a person who gazes at the world. Still the inner desire is expressed through a metaphoric language. Such phrases "a pear tree in blossom," "visiting bees," "tree soaking" and "bursting buds" show that now Janie is turning into a new person whose desire for love and be loved, to see and be seen manifests itself through these visual images. Now she is no longer "blind" and sees things vividly; her first sensual and brief attachment with Johnny Taylor is a good indication of the rise of a new consciousness in her. At this stage her identity or her 'self' is quite ambiguous since she does not know what she really desires. Janie becomes acquainted when she starts her second marriage life with Joe Starks. This made to enter into another phase of her search for her 'self.' In both the marriages Janie's ability to hurt her husband's is equal to their ability to hurt her.

Immediately after Joe Starks death Janie discovers that a handsome woman has taken her place. She tears off her kerchief that Joe Starks has forced her to wear and lets down her plentiful hair. Janie's deliberately attempts to fashion and praise the black female self and a sense of self love on the part of the black female. This major transformation in Janie's character suggests that her 'self' is further developing and changing in the course of the turn of the events. Now she acquires a new understanding and the knowledge of her own identity as a woman and also now she appreciates the nature of love and human relationship in a new light. In fact, Janie in her first two marriages did not act as the agent of what she internally desires; rather she was half active in

deciding to marry Logan Killicks and Joe Starks. In contrast her third and final marriage indicated her full awareness and presence in the process of decision making and the sense of her own agency to accept Tea Cake marriage proposal.

At this point in Janie's life, the turn of events has changed a lot and has become a new person who can decide her own life and fate. This moment is significant for her since it represents a moment when she is freed from patriarchal dictation of its rules and regulations. The force of her own "vitalism" forces Janie to kill him in self-defense thus ending necessarily life and love in the name of the "possibility of more life" again. As Helen Mary Washington, in her essay "Zora Neal Hurston's Emergent Female Hero," argues "if the end of the romantic heroine is marriage, then Hurston has certainly resisted the norms of romance by having Janie kill Tea Cake so the narrative resolves itself in the repression of romance and the reassertion of quest," (18). The result is a plot that is highly critical of those male-defined rules and regulations that control women and deny them a "role outside of the boundaries of patriarchy" (18).

On the one hand, Janie can be best be characterized as a person who is not in favor of talking. Through the final words one can know much about Janie and her silence in the novel as well as her lack of connection to the women in Eatonville and also her final reluctance to tell her story directly to Eatonville women. Hurston tries to make this point that if black people are going to create a permanent identity for themselves they should intensely follow this traditional African form of oral sharing of their stories and experiences.

If a major transformation is going to happen it is supposed to happen through the traditional and local cultural black heritage; no white is going to save black people and recognize them as independent individual. For Hurston, Black identity formation and self begins within black tradition. Daphne Lamothe says "Janie's experience, her story, functions as myth for the

folk, teaching them the value of self-expression and the necessity for self determination" (171). Therefore Hurston puts Janie on the track of 'autonomy,' 'self-realization,' and 'independence' (Hubbard 37).

This chapter focused on the way Janie, the central black female character, as well as other characters such as Nanny and Joe try to make their voices be heard in a society which is dominated by White male as well as black male norms and values. In Janie's search for her identity it is clearly shown how she first struggled to overpower the ways white people considered her blackness and oppressed her. Because of the inner force of her character and also through her grandmother's life experience inflicted upon her by the whites Janie develops a kind of love and passion towards her blackness. She grows up as an adult and becomes conscious of other inner transformations in her character through her new experiences in three successive marriages.

In her last marriage to Tea Cake her search for identity which is accompanied by her self-protection and self-vitality leads to her decision to kill Tea Cake rather than being killed by him. Crabtree states that "Janie is like the hero of a folktale who comes away from her experience richer and wiser. With each marriage Janie encounters more opportunities for freedom surface" (32). Deciding to live alone and returning to Eatonville, Janie will remain single the rest of her life; this as well tells us that now Janie is alone, firm and independent. Janie seems to justify her many times repeated moments of silences and lack of voice in the novel *Their Eyes Were Watching God*.

CHAPTER FOUR

VOICING THE VOICELESS

Their Eyes Were Watching God is generically the kind of novel called a bildungsroman, a German term that means 'novel of education', which describes the formation of the protagonist's mind and character from youth into maturity. Earlier, the black African people were treated as chattels and were subjected to all kinds of justice and social discrimination. They had no honour or any sense of right as they were kept in complete ignorance and darkness for a long time. As a result, in the movements in which it should be essential to raise a voice, African American women found themselves degenerated into voiceless existence and keenly realized the necessity to regain their own voice.

In human relationships, it is often argued that to have a voice is crucial to declare one's personality and to emulate a stance of strength and power. Silence is commonly recognized as a sign of weakness, lack of power and self-assertion. The whole issue of the use of voice or the retreat into silence is presented within the framework of authority and hierarchy. There are always constant states of competition and control, of power and empowerment. For every relationship, every relationship, every interaction between individuals is a power struggle as will be manifested in the stages of Janie's quest for self-realization as she goes through the experiences of different marriages to different men, each marking a stage in her acquisition of some sense of meaning and fulfillment in her life. This chapter strives to explore the dichotomy of voice and silence within the context of Hurston's protagonist Janie Crawford in her novel *Their Eyes Were Watching God*.

Janie is depicted as a powerful, self-reliant woman who goes against everything that was expected of her, went off with men without bothering to divorce the one whom she left behind

and was surprisingly not heartbroken, crushed, and run down. Janie is both the protagonist and the narrator of her story, recounting her life experiences to her friend Phoeby after arriving back to Eatonville at the end point of her journey. Each of Janie's relationships has a unique effect on her voice and her individuality. Hurston's novel depicts Janie's life as a series of events which help her to eventually obtain a 'voice', and that means the acceptance and self-expression of the person which she realizes herself to be. Through each relationship, Janie learns the importance of a strong sense of self and learns to appreciate her independence.

Janie is silenced at crucial moments in the narrative when fails to recount her experience, particularly at her trial scene, there seems to be more to what is or not voiced as Deborah Clarke notes, "Janie's achievement of a voice is critical to her journey to self-awareness, but the highly ambivalent presentation of voice in the novel indicates that voice alone is not enough" (600).

Throughout the experiences of her marriages, Janie is placed within the context of a male-female relationship through which she learns what it means to be a woman, herself, in a community in which "An envious heart makes a treacherous ear" (13). At the start of the novel, Nanny depicts the ugly reality of the African American women,

So de white man throw down de load and tell de nigger man tuh pick it up. He pick it up because he have to, but he don't tote it. He hand it to his womenfolks. De nigger woman is de mule uh de world so far as Ah can see. Ah been prayin' fuh it tuh different wid you. Lawd, Lawd, Lawd!" (22)

Nanny becomes aware that Janie's awakening into womanhood with the first encounter of a male figure 'Johnny Taylor' symbolized by the pear tree, "It connected itself with other vaguely felt matters that had struck her outside observation and buried themselves in her flesh. Now they emerged and quested about her consciousness" (18). The kiss with Johnny Taylor, the

ethereal figure that would not constitute an authentic relationship, yet his encounter has led Janie to be summoned to behold a revolution. Janie is brought to reality by Nanny slapping her on the face. The harsh reality of black women, enslaved and raped as is the case with Nanny and Janie submits to Nanny's wish to marry her off to Logan Killicks and his often mentioned sixty-acres. Yet her grandma was hoping that Janie would make more out of her life when she told Janie "Ah said Ah'd save de text for you" (24).

Hurston throughout the novel aims at exposing the internal consciousness of each character, to dig out the purpose behind the male voices, and to examine the ways in which these voices affect Janie. It is with this silence that the whole meaning rests. As Racine argues, that "the passion and control directly correspond to voice and silence as epitomized by the four men in Janie's life, three of whom are her husband's" (283). Hurston in each relationship carefully integrates the men and women to parallel Janie's growth and achievement, for Logan Killicks and Joe Clarks represent control while Tea Cake and Johnny Taylor represents passion. It falls back to the issue of self-preservation, staying intact in core and creating a defense mechanism.

There seems to be a connection between a lack of voice and a need to control for both the men and the women in the novel. Johnny Taylor, the first male figure in Janie's life symbolizes playfulness, youth, love, innocence and passion. Like Janie, he was also voiceless; he lived without substantial control over his actions and destinies. Johnny Taylor is a minor character, he has brought up awareness into Janie, a chance of her to experience that submerged level of feeling and thought at the beginning of a new stage in her life. As a young girl Janie is confronted with her grandmother's desire that affects Janie's voice and her individuality in a unique way. Nanny's hopes for Janie's future are distorted by her own traumatic experiences as a slave. Nanny forces Janie into a loveless marriage and deceives Janie about how marriage leads to love in an attempt to make sure she is financially stable.

Logan Killicks, Janie's first husband affects the voice and treats her exactly like the black man in the folk tale. After marrying Killicks, Janie was turned into a beast of burden, like the mule he aims to get her to work the fields. The significance of the mention of the mule becomes a symbolic figure that ties up the phases of Janie's quest for self-autonomy and fulfillment. Mules are silent creatures, they bear the burden yet they are stubborn and unpredictable, also they are portrayed as tricksters in African American folklore. With Killicks, there was neither satisfaction nor fulfillment. In Gilligan's view, the power of voice, the freedom to speak one's mind and act on one's feelings emerge from the context of "real" or "authentic" relationships; "we speak of authentic or resonant relationships, that is, relationships that are open and mutual" (12).

Janie's silence with Logan reflects a posture of resistance rather than defeat, and when she decides to act she affirms herself and establishes an effectiveness of her voice by realizing that it is not having the voice as much as knowing when and how to use it. Janie is always conscious of her inner feelings and needs. Janie ventures into a new experience though unaware of what it might hold, yet sure that her main impulse is the need to explore all the dimensions of life and her own self, to attain her own horizon. She complies with the inner journey to: "There is a basin in the mind where words float around on thought and thought on sound and sight. Then there is a depth of thought untouched by words, and deeper still a gulf of formless feelings untouched by thought" (31).

Janie decides to leave Killicks and run off with Joe Starks. Joe Starks her second husband is described as being a 'big voice', who treated Janie as a possession. Joe depends on the use of power and control. He was appointed the mayor of the all-colored town of Eatonville, a fact that might imply the absence of oppression and all think and work on equal basis, but as Hurston depicts the larger atmosphere of Janie's environment, that of the community as being subjected

to the principle of hierarchy; "Us talks about de white man keepin' us down !Shucks! He don't have tuh. Us keeps our own selves down" (45).

33

The impulse was not passionate in nature and it had no resonance to the passionate fulfillment she yearned for. This is symbolized by the pollen on the pear tree, but Joe spoke of what looks beyond; "Janie pulled back a long time because he did not represent sun-up and pollen and blooming trees, but he spoke for far Horizon. He spoke for change and chance" (36).

Joe Starks makes Janie to wear a head rag to cover her long hair while she is in the store that she runs. It made the town-folk wonder why she does so like an old woman. This is symbolic for Joe's practicing complete control and further suppressing Janie. For Janie, it was a suffocating atmosphere in which she went through many "silent rebellions over things" (59). As long as Janie is still enslaved within the confines of Joe's authority and her whole being is marginalized no clear self-affirmation is possible unless she breaks free and later will be symbolized by the death of the mule. Janie has not totally succumbed to Joe's empowerment. She has preserved her inside and she does master her own voice. She has learnt to become more conscious of when to voice out her thoughts and emotions. She talks to Joe just after freeing the mule and mocks him;

Freein' dat mule makes uh mighty big man outa you. Something like George Washington and Abraham Lincoln, he had de whole United States tuh rule so he freed de Negroes. You got uh town so you freed uh mule. You have tuh have power tuh free things and dat makes you lak uh king uh something. (63)

There are no mutual bases for communication. Voice had no purpose and would not be employed unless it satisfies a need. So "No matter what Jody did, she said nothing" (80). She was going through a lot of emotional disturbances and sees no satisfaction in her life. She says

"Ah ain't got nothin' tuh live for" (80). Janie marriage to Joe lasted more than twenty years. As time passed age had its toll on Joe, he was her senior, and because of fear and vulnerability, he continued lashing at Janie with his voice. Using all possible means to; crush her yet he was unaware that Janie has grown to be more conscious of what really constitutes this phenomenon of living with a man. She could not suffice with a life of "tending store and prostrating itself before Jody" (80). With her silence she grew stronger, for her it was cautionary and essential to know when it is appropriate to speak and how to use voice to one's own advantage. Voice to Janie at this crucial stage becomes a powerful means for survival and self-preservation in an environment controlled by others, whether Joe or the community of Eatonville. She uses silence towards off abuse but when it is crucial she fights back.

Silence can lead to power through providing the space for the creation of narratives of resistance and healing. Janie uses silence, a voluntary state of absence of speech, to gain power by not revealing her feeling and thoughts to anyone throughout the novel. She keeps significant part of her personal feelings to herself. In Joe's case, he restored to the use of voice as means of self-defense, to be the one with the power and the word. Like Killicks, even though outgoing and with a powerful voice that shapes a community, he cannot express his inner emotions and insecurities to his wife. It is not an authentic and mutual relationship. Hurston makes a connection between Joe's manifestation of his insecurities and slavery. Oppression resonates with these black men who must have endured much to gain a sense of security though it may be false. They are careful not to surrender to the power of women. So it all fits within the order set by Janie's Nanny at the beginning of the novel.

Janie cleanses her soul of the bitterness she has held towards Starks, making her capable of starting a new relationship with Tea Cake when he later enters her life. As Stark dies, Janie

comprehends the whole experience and realizes that a voice can be created and individuals can influence the outcome of one's life;

Poor Joe! Maybe if she had known some other way to try, she might have made his face different. But what that other way could be, she had no idea. She thought back and forth about what had happened in the making of a voice out of a man. Then thought about herself. (91)

Before Tea Cake's arrival at the town store, Janie has already begun to find her own voice, which is revealed when she finally stands up to Jody. She frees her hair; she is no longer her husband's creation. She has the power to make the choice to leave with Tea Cake. Ever since her moment under the pear tree, Janie has known that she will find what she is searching for only through love. Within Tea Cake, she finds a creative and lively personality who enjoys examining the world around him and respects Janie's need to develop. She chooses him because she is ready for him to play part in her life. Emotionally and physically he takes her back to Johnny Taylor's kiss. He does not provide her with the financial securities of Killicks and Joe but he offers her a fair share in both work and play. He influences her perceptions of life. Their relationship, unlike with Joe and Killicks, does not exhibit a constant state of competition and control. It was a sharing situation in which there is a non-materialistic day to day existence of mutual love.

Fear that instigates men into action. Hurston states "Through indiscriminate suffering men know fear and fear is the most divine emotion" (143). Tea Cake cannot articulate and does not know how to verbalize his fear of losing Janie. For Janie the retreat into silence and submission is apparent in her marriage to Tea Cake. Throughout her marriages, Janie is brought up to the understanding that she must submit to her husband's in order to exercise power, and by

doing this she puts Tea Cake in the same false sense of security as her ex-husbands. But it remains that Janie is still the one with the power over him because now she understands how to use the silence and submission empowers. Yet at crucial moment when she realizes that her autonomy is threatened she abandons the strategy entirely.

She repeatedly consoles him during his sickness with rabies after been bitten by the dog during the hurricane on the muck in his act of sacrifice, for saving her. When she was faced with death at Tea Cake's own hands, her submission no longer functions to make her husband as she wishes him to be, thus she has no choice but to kill him. Though it is important to recognize that she still plays a major role in her life, helping her to better understand herself and her inner voice. Janie's decision to save herself, rather than surrender her life up to the rabies deranged Tea Cake, points to her increasing sense of self. It also demonstrates that Tea Cake's function in the novel, *Their Eyes Were Watching God* is not to make Janie dependent on him for happiness but to help her find happiness, security, and a voice within herself.

Janie's life marks the epitome in her journey for self-autonomy and gaining her own sense of a horizon. Janie's marriage to Tea Cake as a descend into an underworld where she must undergo the supreme ordeal and that of the return when the heroine emerges from the kingdom of dread and brings a gift that restores the world. She is at the core of the matter in staying intact and attaining an ultimate sense of personal sovereignty. The whole incident charts the depth of Janie's discovery of self, the degree to which she has become a complete woman.

Hurston gives her the legal and logical justification for her action. She does not recount her plea at the court and not much is heard of her case though she is attacked by the whole community. The jury found her not guilty and the epitome of her case is that state of "Finished silence" (188). In Janie's case, within the confines of her existence, as was the case with the

men in her life, it was survival in a multi-layered oppressive world. So if voice, as argued, is a state of mind, then she has achieved a sense of meaning though not totally articulated. She does not recount her story to the people back at Eatonville and she suffices in saying to her friend Phoebe after her final return to Eatonville, "mah tongue is in mah friend's mouf" (6).

Voice is only one part of power as it is through silence that her inner growth truly occurs and her strength is attained. Missey Dehn Kubitscheck, who believes "Janie discovers her own soul only through the art of storytelling, thus intimating the artist's responsibility to, and dependence on, the larger community" (110). Zora Neale Hurston's *Their Eyes Were Watching God* has almost been unanimous in its assumption that Janie Crawford achieves a powerful and independent cultural voice as a result of her experience.

CHAPTER FIVE

SUMMATION

African American literature is the body of literature written by the Americans of African descent. In America, racism spread around the country especially in South America. Black people were treated offensively. They did not have full rights as the white citizens. Due to these facts, many black writers responded with a set of literary works and under their skills in writing to reflect on their life. Thus, they have reached an artistic level and produced creative works. The novels of the African American women writers show a tremendous awareness of the problems of the women, and it is revealed in their novels depending on the theme.

Zora Neale Hurston is a world-renowned writer and anthropologist. Hurston is best known for her nature writings and her novels about South America, where she grew up. Hurston is equally an observer and experimentalist. This is quite true as she has dealt with the problems of middle class educated women in the African American society, with an eye for the literary qualities of her work. Hurston's narratives combine to show the black women's gradual development from voiceless, fearful, and self-conscious into expressive, experienced, mature and sexually liberated. This progression is particularly emphasized in Hurston's works to find their identity and autonomy. Hurston's works demonstrates the biggest challenges of black women and are still chained to the traditional ideals of wifehood and motherhood.

Hurston wanted to portray the whole society in her writings. As a woman, Hurston is more sensitive to women's issues, and family relationships. Their traditional roles gain primacy over their newly acquired, modernized professional roles. Hurston in her novels foregrounds the silence of women and the passive acceptance of the roles assigned to them. Hurston has realistically expressed the misery, and the pain experienced by women in a male dominated society. Hurston's vision of life is optimistic. All her protagonist is passive rebels. They all try to

adapt themselves to the society as it is, and in that process they are discovering themselves, new ways of living, and new ways of functioning. Hurston's complete identity and autonomy in her works has been highlighted with folk values and her lively imagination contributes to the vivid impressions and dramatic appeal of the narrative.

In the novel *Their Eyes Were Watching God*, Hurston writes about her tenacious quest for selfhood and invincible spirit by chronicling the life of her beautiful and aspiring female protagonist, Janie Crawford. In this novel Hurston writes basically about the theme of women's emancipation. Janie revolts against sexist misinterpretation of women, oppression of the black women, patriarchy, and racism. Hurston lays emphasis on the dreams and desires of the black women. In her novels, Hurston portrays how nature significantly contributes to her heroines' emotional and spiritual development. In Janie's case, Hurston employs her power of language to depict her protagonist's determined quest. Janie is a timeless heroine within whose story the modern day female can discover and find her own voice. Janie's quest for identity and self-recognition takes her through three marriages and into a journey back to her roots.

Hurston's women characters aspire for and achieve control over their lives. They dream, grow, love, search for a new world, attain freedom, and assert their individuality. They evolve and ultimately emerge as liberated, confident women. Hurston is such a great personality who portrays her female protagonist liberated after many struggles to find their identity. Hurston is the role model for all the African American writers who give voice for women's liberation through their literary works.

The narrative technique which Zora Neale Hurston employs in the novel *Their Eyes Were Watching God* is a dialect which is specific to black Floridians, as well as certain colloquialisms used in ordinary speech. The language used by the characters includes metaphors. The language

not only presents the various rich lyrical speech forms but also helps to define the African American culture. The most striking irony in *Their Eyes Were Watching God* is that Janie's marriage to Tea Cake is her key to freedom from men's bondage and Nanny's safety-first doctrine. Hurston chooses to end Janie's quest with the tragic illness of her beloved Tea Cake. Her vitality manifests itself again when she decides to kill the man she loves the most in self-defense. In her quest for life, Janie ends love and life to create a vaster possibility for more life.

This imagery combining nature and eroticism sets the framework for the rest of the novel. Janie judges her loves and husbands through unsuitability or compliance with the pear tree image and the blossom that is her sexuality. All of her future husbands are described in terms of plants and flowers, and this natural imagery is filled with underlying, sexual meaning, which always refers back to the pear tree scene. In this manner, Janie's quest for voice and dignity is sexualized by Hurston.

Zora Neale Hurston's novel *Their Eyes Were Watching God* is told from the perspective of Janie. Through the course of three failed marriages, Janie attempts to understand her. Janie's voice is not unified and her beliefs regarding marriage and love, starts going wrong from her first unhappy marriage, which also turns her into a woman from a young girl. The storytelling in the novel is also done through gossip. The gossip starts very early in the novel when the town members are curious to find out what transpired between Janie and her third husband and what tragedy made her return to the town she had once happily left. Janie finds out that marriage without love might ensure social status and material success but it fails to provide her with the freedom to explore the world around her, to develop her potential and most crucially, to be herself. Janie's journey is a journey from self-doubt to self-fulfillment, from silence to speech, from limitations to possibilities. As Barbara Christian argues, "Janie does not see her life as

magic: she sees it as full and rich. Indisputably, she brings back to her community a significant message that self-fulfillment rather than security and status, is the gift of life (59).

Throughout the novel, Janie searches for the love that she has always desired, the kind of love that is represented by the marriages between a bee and a blossom on the pear tree that stood in Nanny's backyard. Janie experiences many types of love throughout her life. With Nanny, she experiences a love that is protective. Nanny yearns for Janie to have a better life so she arranges Janie's marriage Logan Killicks. With Logan, Janie has attained a protective love but he does not satisfy her need for the love that she has always desired. She maintains her silence, despite the storm behind her eyes that reveals a flurry of thought awaiting action.

Janie's silences itself evolves over the course of the novel, as Janie meets and then runs off with Joe Starks to become his wife, and upon his death, her involvement, and long-awaited true love known as Tea Cake. Janie had learned that silence was its own form of rebellion and she began to own her agency. Her silence had allowed her to become strong, and enabled her to find her speech. The entire story of Janie's trial for shooting Tea Cake in self-defense is left out, a moment in which Janie's voice plays such an important part. She knows how to use her voice now but she did not plead to anybody. In the end though, there is much more that could have been included, in order to more fully showcase Janie Crawford's evolution from a young girl full of dreams and silence, to a grown woman, who found her voice through both love and grief.

The sensible and logical presentations of feminist concerns is portrayed by Hurston through the ideological apparatus energizes aesthetic effect and illuminate the mind and empower them for an effective encounter with the stark realities of the competitive world which they inhabit. Hurston also suggests that active and independent participation in a consumer society is the road to female identity and autonomy. Thus the novel *Their Eyes Were Watching*

God establishes many dimensions of female identity and autonomy, like economic, socio-culture, interpersonal, sexual, academic, psychological which are portrayed through Janie and her urge to emancipate to find her identity and voice in the modern world.

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Bachelor of Arts in English

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DECLARATION.

We hereby declare that the project entitled "A Racist Discourse - A Study of Harper Lee's *To Kill a Mockingbird*" submitted to St. Mary's College (Autonomous), Thoothukudi, affiliated to Manonmaniam Sundaranar University for the award of the Degree of Bachelor of Arts in English Literature, is our original work and that it has not previously formed the basis for the award of any degree, diploma or similar title.

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This is to certify that the project entitled "**A Racist Discourse – A Study of Harper Lee's *To Kill a Mockingbird***" is submitted to St. Mary's College (Autonomous), Thoothukudi, in partial fulfilment of the requirements of Manonmaniam Sundaranar University for the award of the Degree of Bachelor of Arts in English Literature, is a work done by J. Disney, P. Luckno, T. Maria Annammal Preethika, J. Nisha Penovine, E. Soniya during the year 2019 – 2020 and that it has not previously formed the basis for the award of any degree, diploma or similar title.

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PREFACE

This project entitled “**A Racist Discourse – A Study of Harper Lee’s *To Kill a Mockingbird***” investigates the crisis of Anti-Black Racism in the novel *To Kill a Mockingbird*.

The first chapter, **Introduction**, discusses the origin of American literature and gives a short biography of Harper Lee’s life, work and her contemporaries.

The second chapter entitled “**Racism: A Sociological Approach**” analyses the origin of racism and the sociological aspects used in the novel. The structural elements used in the novel are revealed through sociological analysis.

The third chapter entitled “**The Crisis of Anti-Black Racism**” explores about the novel and the incidents reveals about the racism in the novel. The anecdote of the novel is also explained.

The fourth chapter entitled “**Language and Style**” deals with the different types of literary devices incorporated in the novel.

The fifth chapter, **Summation**, sums up all the essential details dealt in the foregoing chapters.

The researcher has followed the guidelines prescribed by MLA Handbook Seventh Edition for the preparation of the project.

Chapter One

Introduction

Literature is a work of art made up of words. Most are written, but some are passed on by word of entrance. Literature usually means works of poetry and prose that are especially well written. There are different varieties of literature such as poetry, plays and novels. They can also be put into groups through their language, historical periods, origin, genre and subject. Literature covers the whole aspects of human life including social, cultural religion, economic and political aspects. It has aesthetic values because of its harmonization, balance, wholeness, and focuses on one aspect that is humanity. A literary work speaks for the culture and the tradition of a society. It also reverses a history that happened at a particular period of time. Among the literary products, novel is one of literary works that has been liked by many readers. The novels appear at the time of slavery in America, the slave narrative genre is one of literary works that is read by many people at the time. Those people give high acknowledgment because slave narrative genre can illustrate incidents and impact of the slavery. Usually novel is a reflection of life or everything found in real life.

American Literature is literature written or produced in the United States of America and its preceding colonies. American literature was destined to be a literature of beauty, irony, affirmation and despair. Before the founding of the United States, the British colonies on the eastern coast of the present-day United States were heavily influenced by English literature. The American literary tradition thus began as a part of a broader tradition of English literature.

This literature imprisons America's quest to understand and define itself. From the beginning, America was unique in the diversity of its inhabitants; over time they arrived from all parts of the world. Although English instantaneously became the language of America, regional and ethnic dialects have enlivened and enriched the country's literature almost from the start. Native American literatures, which were largely oral at the time of colonial settlement, stand apart as a separate tradition that is itself strong and varied.

For the first 200 years American prose reflected the settlement and growth of the American colonies, largely through histories, religious writings, expedition and travel narratives. Fiction appeared only after the colonies gained independence, when the clamour for a uniquely American literature brought forth novels based on circumstance in America's past. By then fiction had become the pre-eminent literary genre in America.

The revolutionary period is notable for the political writings of Benjamin Franklin, Alexander Hamilton, Thomas Paine and several others. Thomas Jefferson's *United States Declaration of Independence* solidified his prestige as a key American writer. It was in the late eighteenth and early nineteenth centuries that the nation's first novels were published. An early example is William Hill Brown's *The Power of Sympathy* published in 1791. Brown's novel characterizes a tragic love story between siblings who fall in love without knowing they are related. The craving to produce American literature and culture, a estimate of crucial new literary figures emerged. While leading the Transcendentalism, inspired by that movement, Henry David Thoreau wrote *Walden*, which celebrates individualism and nature and urges resistance to the dictates of organized society and Unitarianism. The political conflict surrounding abolitionism inspired the writings of William Lloyd Garrison and Harriet

Beecher Stowe in her famous novel *Uncle Tom's Cabin*. These endeavours were supported by the continuation of the slave narratives such as Frederick Douglass's *Narrative of the Life of Frederick Douglass, an American Slave*, written in 1845.

In the mid-nineteenth century, Nathaniel Hawthorne published his magnum opus *The Scarlet Letter*, a novel on adultery, isolation and other important themes. Hawthorne influenced Herman Melville, who is notable for the books *Moby-Dick* and *Billy Budd*. Edgar Allan Poe contributed to American literature by recommending darker themes and ideas that would greatly influence later authors. Mark Twain was the first major American writer to be born away from the East Coast. Henry James put American literature on the international map with novels like *The Portrait of a Lady*. At the turn of the twentieth century, a strong naturalist movement emerged that encompass writers such as Edith Wharton, Stephen Crane, Theodore Dreiser and Jack London.

In the twentieth century, American literature took its place on the world stage and began to exercise influence on other literatures. The writers were looking for new ways of writing and new topics. Their writings expressed their feelings about living in a modern age, some of them wrote positively and some negatively. Their style became more complicated and experimented. This practice was called Modernism.

After the Second World War, the United States emerged as the most powerful nation on earth. There was an accelerated change. New methods had been perfected. Many Americans have walked on the moon. But still racism was not fully abolished. Many literary movements were developed after the war. These developments are called as Post modernism where the writers blended realism and fantasy in their works.

In the twentieth century, due to confiscation of the uncertainty and confusion of life in the modern world, most writers turned away from the traditional way and concluded the stories without any resolution. The modern writers reconstructed the plot in such a manner that the main characters underwent an epiphany. Then came the Depression era in which the human beings were pressurized by the terrible impact of the industrialization. This led to unemployment and frustration. This literature was blunt and direct in its social criticism.

Henry Miller assumed a unique place in American literature in the 1930's. His semi auto biographical novels were written and published in Paris. His major works are *Tropic of Cancer* and *Black Spring*. They were filled with obscenity. In the end of the World War II, the novels published in America were more popular ones. Harper Lee's *To Kill a Mockingbird* belonged to this period. Every writer of this period produced a wide assortment of impressive works, and owed a debt to those writers who had gone before. The early American writers followed European models. But the contemporary writers had a rich heritage of their own. The new American literature mainly focused on the freedom from social constraints and civilizations.

Ernest Hemingway (1899-1961) is probably the most famous representative. His writing style is very plain, his stories and novels are sometimes compared to an iceberg. His novelette *The Old Man and the Sea* (1952) secures him the Nobel Prize for literature. It shows the struggle between a fisher-man called Santiago and the natural world. The moral of the story can be summed up as 'a man can be destroyed, but not defeated'. The novel *The Sun Also Rises* is about a group of young people who drink, have love affairs and attend bullfights, all these without any mental satisfaction. *A Farewell to Arms* and *For Whom the Bell Tolls* are Hemingway's explanation of war in Europe.

F. Scott Fitzgerald (1896-1940) is well known for his novel *The Great Gatsby* (1925). It is a short novel about Nick Carraway, who meets a mysterious rich man named Jay Gatsby. Gatsby spends time throwing lavish parties; however, this does not make him feel happy. The book shows the negative aspects of high society in the roaring twenties. *The Curious Case of Benjamin Button* is a short story about a man's torment out of reverse ageing.

William Faulkner (1897-1962) is one of the most important writers of the American South. He parked his writings in the fictional Yoknapatawpha County in Mississippi. In his books, he intensifies on the fall of the Southern aristocracy. His texts are often very demanding, the reader does not know who says what. He wrote *The Sound and the Fury*, *Light in August* and *Absalom, Absalom!*

Sinclair Lewis (1885-1951) was a satirist from the American Midwest. He is the first American writer to be handed out the Nobel Prize for literature. His best novel *Babbitt*, that tells the story of a typical middle class man. John Steinbeck (1902-1968) is one of the best known socially demanding writers of all time. His style is very realistic, he wrote about exploited people who fall to the bottom of the society. *Of Mice and Men* is a novel about two homeless farm workers. *The Grapes of Wrath* is probably his most famous novel. It is the story of the Joad family moving from Oklahoma to California to work there on fruit farms in terrible conditions. *East of Eden* is another of his great works.

Henry David Thoreau (1811-1862) is a philosopher and naturalist. He is best known for his writings about independence, spiritual discovery and self-reliance depicted in his 1849 essay *Civil Disobedience* and 1854 book, *Walden*, written about a two-year retreat to the woods near Walden Pond.

Mark Twain was inspired to write his classic novels *The Adventures of Tom Sawyer* (1876) and *Adventures of Huckleberry Finn* (1884) based on his childhood involvement in Hannibal and his job as a Mississippi River steamboat pilot. He is known for his witty and satirical prose and the colloquial dialogue of his characters. Twain has been dubbed the Father of American literature.

Agatha Christie (1890-1976) was a writer of crime novels, short stories and plays who is best remembered for her 80 detective novels as well as her lucrative plays for the West End theatre. Christie's works, particularly those featuring the detectives *Hercule Poirot* or *Miss Marple* have given her the title 'Queen of Crime' and she was one of the most far-reaching and innovative writers in this genre.

Kenneth Grahame (1859-1932) wrote the children's classic *The Wind in the Willows*. An informal literary symposium group was associated with the English faculty at the University of Oxford. Its leading members were the major fantasy novelists C.S. Lewis and J.R.R. Tolkien. Lewis is especially known for *The Chronicles of Narnia*, while Tolkien is best known as the author of *The Hobbit* and *The Lord of the Rings*.

Nelle Harper Lee was born on 28 April 1926, in Monroeville, Alabama. The youngest of four children, she grew up as a tomboy in a small town. Her father was a lawyer, a representative of the Alabama state legislature, and also purchased part of the local newspaper. For most of Lee's life, her mother deteriorates from mental illness, rarely leaving the house. It is believed that she may have had bipolar disorder. One of her closest childhood friends was another writer-to-be, Truman Capote. Tougher than many other boys, Lee often stepped up to serve as Truman's protector.

Truman was living with his mother's relatives in a town after largely being abandoned by his own parents. While she enrolled at Monroe County High School, Lee developed engross in English literature. Lee was affluent to have a gifted English teacher, Gladys Watson Burkett, who introduced her to challenging literature and the rigors of writing as well. After graduating in 1944, she went to all-female Huntingdon College in Montgomery where she stood apart from the other students. She could have cared less about fashion, makeup or dating. Instead, she concentrates on her studies and on her writing. Lee was a member of the literary honour society and the glee club. Lee loved nineteenth century British authors best and said her appetite was to become 'the Jane Austen of south Alabama'.

Transferring to the University of Alabama at Tuscaloosa, Lee was known for being a loner and an individualist. Pursuing her interest in writing, Lee subsidizeto the school's newspaper and its humour magazine, the Rammer Jammer. She eventually became the editor of the Rammer Jammer. In her junior year, Lee was accepted into the university's law school, which allowed students to work on law degrees while still undergraduates. The demands of her law studies mandate her to leave her post as editor of the Rammer Jammer. After her first year in the law program, Lee began expressing to her family that writing not the law. She went to Oxford University in England that summer as an exchange student. Returning to her law studies that fall, she discarded out after the first semester. She soon moved to New York City to follow her dreams to become a writer.

In 1949, when Lee was 23 year old girl, she arrived to New York City. She struggled for several years, working as a ticket agent for Eastern Airlines and for the British Overseas Air Corp. While in the city, Lee was reunited with old friend Truman Capote, one of the literary rising stars of the time. She also befriended

Broadway composer and lyricist Michael Martin Brown and his wife Joy. In 1956, the Browns gave Lee a remarkable Christmas present to support her for a year so that she could write full time.

She quit her job and devoted herself to her craft. The Browns also helped her find an agent, Maurice Crain. He, in turn, was able to get the publishing firm that was interested in her first novel, which was first titled *Go Set a Watchman*, then *Atticus*, and later *To Kill a Mockingbird*. Working with an editor Tay Hohoff, Lee finished the manuscript in 1959. She completed her novel in summer of 1959 but published it in 11 July 1960.

Later that year, Lee joined forces with the old friend Truman Capote to assist him with an article he was writing for *The New Yorker*. Capote was writing about the impact of the murder of four members of the Clutter family on their small Kansas farming community. The two travelled to Kansas to interview town people, friends and family of the deceased, and the investigators working to determine the crime. Serving as his research assistant, Lee helped with the interviews, eventually winning over some of the locals with her easy-going, unpretentious manner.

Lee and Capote got a chance to interview the suspects not long after their arrangement in January 1960. Soon after, Lee and Capote returned to New York, she worked on the galleys for her forthcoming first novel while he initiated working on his article, which would evolve into the nonfiction masterpiece, *In Cold Blood*. Later that spring, Lee gave Capote all of her notes on the crime, the victims, the killers, the local communities and much more.

Lee was engrossed in her literary success story. In July 1960, *To Kill a Mockingbird* was published and picked up by the Book-of-the-Month Club and the

Literary Guild. A condensed interpretation of the story appeared in Reader's Digest magazine. The work's central character, a young girl nicknamed Scout, was not unlike Lee in her youth. In one of the book's major plotlines, Scout and her brother Jem and their friend Dill explore their fascination with a mysterious and somewhat infamous neighbourhood character named Boo Radley. But the work was more than a coming-of-age story. Another part of the novel reflected racial prejudices in the South.

To Kill a Mockingbird was an immediate bestseller and won great demanding acclaim, including the prestigious Pulitzer Prize for Fiction in 1961. It remains a bestseller with more than 30 million copies in print. In 1999, it was voted 'Best Novel of the Century' in a poll by the Library Journal. It won several literary awards. Horton Foote wrote a screenplay based on the book and used the same title for the 1962 film adaptation. Lee visited the set during filming and did a lot of interviews to support the film. Earning eight Academy Award nominations, the movie version of *To Kill a Mockingbird* won four awards, including Best Actor for Gregory Peck's portrayal of Atticus Finch. The character of Atticus is said to have been based on Lee's father. In 2011, President Obama awarded her the National Medal of Arts. According to biographer Charles J. Shields, Lee was unprepared for the amount of personal consideration associated with writing a bestseller.

By the mid-1960s, Lee was reportedly working on a second novel, but it was never published. Continuing to help Capote, Lee worked with him on and off *In Cold Blood*. She had been invited by Smith and Hickock to witness their execution in 1965, but she declined. When Capote's book was finally published in 1966, a rift developed between the two friends and collaborators. Capote dedicated the book to

Lee and to his long-time lover Jack Dunphy, but he failed to acknowledge her contributions to the work.

During 1970s and 1980s, Lee largely retreated from public life. She spent some of her time on a nonfiction book project about an Alabama serial killer, which had the working title *The Reverend*. But the work was never published. Lee continues to live a quiet, private life in New York City and Monroeville. Active in her church and community, she usually avoids anything to do with her still popular novels. She succumb on 19 February 2016.

The novel *To Kill a Mockingbird* is told through the eyes of Scout Finch, her father Atticus Finch, an attorney who hopelessly strives to prove the innocence of a black man Tom Robinson who is unjustly accused of rape and about Boo Radley a mysterious neighbour who saves Scout and her brother Jem from being killed from Ewell. This project deals with Sociological Analysis and Racism that happened in the novel.

Chapter Two

Racism: A Sociological Approach

Racism, also called racialism, any action, practice, or belief that echoes the racial world view- the creed that humans may be divided into independent and exclusive biological entities called 'Races'. There is a causal tie between inherited physical traits and traits of personality, intuition, morality and other artistic and observable features and some races are innately remarkable to others. As Lois Tyson says, "Racism refers to the unequal power relations that grow from the socio-political domination of one race by another and that result in systematic discriminatory practices" (360). Since the late twentieth century the notion of biological race has been recognized as a cultural invention, entirely without scientific basis.

Racism was at the heart of North American slavery, the colonization and empire-building activities of western Europeans, especially in the eighteenth century. The idea of race was invented to magnify the differences between people of European origin and those of African descent whose ancestors had been involuntarily enslaved and shifted to the Americans. The contradiction between subjugation and the outlook of human equality, accompanying a philosophy of human freedom and dignity, seemed to demand the dehumanization of those enslaved.

By the nineteenth century, the concept of racism has matured and got spread around the world. In many countries, leaders began to think of the ethnic components of their own societies, usually clerical or accent groups, in racial terms and to designate 'more advanced' and 'curtailed' races. Since the mid twentieth century, many conflicts around the world have been interpreted in racial terms even though their origins were in the indigenous hostilities that have long characterized many

In the United States, racism came under rising attack during the civil rights movement of the 1950s and '60s, and laws and social policies that enforced racial segregation and permitted racial discrimination against African Americans were gradually eliminated. It elucidated political and economic conflicts in various parts of the world and legalised the dominant role of British in the world economic system. Racism is prevalent and it is evident in many peculiar racial and social groups.

It is not limited to white groups. By the mid nineteenth century, there was general rule that the world's population was divided into a variety of races: groups of people who shared similar attributes like skin colour. This process of race categorization is invoked to as racialization. Racism is an output of capitalism. It grew out of early capitalism's use of slaves for the plantations of the advanced world, it was solidified in order to justify western and white domination of the rest of the world and it flourishes today as a means of dividing the working class between white and black, and native and immigrants. Racism is commonly assumed to be as old as culture itself.

Racism is a particular form of oppression: discrimination against folk on the grounds that some inherited characteristic, for example, skin colour, makes them inferior to their oppressors. According to the United Nations conventions, there is no distinction between the term racial discrimination and tribal discrimination.

Racism is one motif which is hugely adorned in *To Kill a Mockingbird*. Harper Lee has been very successful in being able to elicit racism. The most unique and significant approach she uses to reveal racism is that she tells the story through the point of perspective of a child. The argument of racism is advertised in various interactions among the characters. According to George M. Fredrickson, "The term 'racism' is often used in a loose and un-reflective way to describe the hostile or

negative feelings of one ethnic group or 'people' toward another and the actions resulting from such attitudes" (1). Blacks were still highly prevail members of society. They were not authorized to disseminate with whites in public places, and there existed a clearly distinct black and white area of town.

Racial Prejudice was particularly tough in the southern states, though there had been an abolishment of slavery. Blacks were still considered as serfs to whites. The white people could not go against the racist notion, superstitions and the general state of breach that they had been practicing for their whole lives. Racism was at its peak during the years of *To Kill a Mockingbird*. Most of the misunderstandings in the town are caused by stereotypes that are told by members of opposing races. The narration thus details how prejudices and injustices along racial lines can impede social harmony.

Racial Prejudice is a crucial problem in the early twentieth centuries. It happened in America as a multicultural country but also around the world. Thus, the United Nations makes an announcement to handle the problem of race and racial prejudice to bring peace on earth. According to Brewer and Brown's *Handbook of social psychology* (1998), "Prejudice is an attitude directed toward people because they are members of a specific social group" (11). As a social issue, racial prejudice has a correlation with literature. Literature is a kind of a documented social product and it takes place in the society, which it is same as racial prejudice as one of social devices.

Sociology is a study of society, patterns of social relationships, social interaction and culture of everyday life. It is a social science that uses various methods of empirical investigation and critical analysis to develop a body of familiarity about social order, acceptance, and change or social evolution. Sociology

is also defined as the general science of society. The linguistic and cultural turns of the mid twentieth century led to increasingly interpretative, hermeneutic and philosophic approaches towards the investigation of society.

The social aspects of America in the mid twentieth century are reflected in Harper Lee's novel *To Kill a Mockingbird*. The attitude contains the social structure and social status, family role, and the social relation. The American social structure in the mid twentieth century was divided into middle class and the lower class. The middle class was a professional class such as the lawyers, judge, editors, doctors, educators, policemen, and others. The lower class was the hard workers such as carpenter, bricklayer, labours, etc. Harper Lee describes the social structure and the social situation in *To Kill a Mockingbird* through the characters, setting and the plot.

To Kill a Mockingbird portrays Atticus as a middle class man. He was a senior Lawyer who came from a farmer family, after starting his proceeding he got reasonable income that was enough for his family. Harper Lee constitutes other characters that represent the middle class such as Hack Tate as police officer, the teacher Miss Caroline, The Doctor Jack Finch and Dr Raymond, John Taylor as judges, Mr Underwood as editor, the other Lawyer Mr Gilmer, and also Aunt Alexandra, and Mr Link Deas. Besides the reflection of social structure in the characters, *To Kill a Mockingbird* also reflects the social structure in setting.

In a school, Walter Cunningham as Mr Cunningham have to end his pore over to help his father which causes a grade failure and stay in first grade. It is different with other kids from middle class family that they can go to school every day but Walter Cunningham cannot do that because he must help his father. Thus, the American society considered Walter Cunningham reside to the lower class that had no

opportunity to enjoy his study like other normal children for he had no enough money to do that. In this regard, Walter says, 'Reason I can't pass the first grad, Mr Finch, is I've had to stay out ever' spring an' help Papa with the choppin', but there's another'n at the house now that's field size' (Lee 26).

Tom Robinson family belongs to the lower class. They got the money by plucking the plants. The social aspects of the novel *To Kill a Mockingbird* contains the social relations which explore the relation among the members of a family, the relation between the indigenous, and the social relation among the ethnics, and the social relation of gender. D. W. Sue in his *Overcoming our racism: The ourney to liberation* (2003), defines discrimination and says that it "consists of treating people differently from others based primarily on membership in a social group" (12). It involved the racial discrimination which showed a great depression in the middle of twentieth century. Harper Lee tries to inform this fact through the characters.

The economic condition in America was dominated by farming, transportation and the service industries. This economic facet is reflected through the economic condition of the characters. Atticus, the father of Scout and Jem, who come from a middle-class family, owe his own car. Dr Reynold also purchased a car which is possible for him as a middle class family to own a car, his job as a doctor gives him enough money to buy a car, especially his job needs a personal transportation to make sure that he can meet his patients as soon as possible. It is said, 'I can ease around and turn my car lights on', said Dr Reynolds, but he took Mr Tate's flashlight (Lee 302).

In American society, money is the most important and valuable thing. In order to get it, people may do something immoral. Harper Lee tries to convey how

money can impact someone's transaction with their life, and it happens when Bob Ewell lost his job and starts to intimidate and blame Atticus for the causes. He says, "Ruth Jones, the welfare lady, said Mr Ewell openly accused Atticus of getting his job. She was upset enough to walk down to Atticus's office and tell him about it" (Lee 273).

From the plot construction in the novel *To Kill a Mockingbird*, Harper Lee describes that the politics in America uses Democracy party, as it is shown in the appointment of the state legislature. In this novel, Atticus Lake is elected for the member of state legislation. In this regard, Scout says,

Our mother died when I was two, so I never felt her absence. She was a Graham from Montgomery; Atticus met her when he was first elected to the state legislature. He was middle-aged then, she was fifteen years his junior. (Lee 6)

The confirmation above, describes that the middle class and high class society were easier to be a legislative member than lower class. People prefer to trust person who come from high and middle class, where as lower class can only be a resident. The racial discrimination in America also inspires Harper Lee to criticize it through the plot of the fantasy.

The cultural condition in American in the early and mid-twentieth century influences Harper Lee to create the character. In the early twentieth family life style becomes most subtle in American civilization. Living on a land and inherit it from generation to generation has become a myth in American culture. It can be seen when Simon inherit his land from generation to generation until Atticus and his younger brother had broken it. They inherit their own perception and continued from

generation to generation. It shows that some culture is still preserved and some has begun to disappear. It is said as mentioned:

Simon would have regarded with impotent fury the disturbance between the North and the South, as it left his descendants stripped of everything but their land, yet the tradition of living on the land remained unbroken until well into the twentieth century.... (Lee 4)

The mid twentieth century of the United States was primarily Christian nation. It can be seen that the main character belongs to a Christian family. She was born a Christian, she also goes to church every week and that makes Scout grow as a good Christian. Although the county was dominated by Christians, but the Christians were divided into several sects, such as Baptist, foot washing Baptist, Presbyterians, etc. it shows that Christianity in Maycomb was the major religion. 'You know old Mr Radley was a foot-washing Baptist-' (Lee 49).

Though Maycomb county was dominated by Christians, racial discrimination still happens between them. There is an unwritten rule where coloured people worship in white people church. The coloured people must build their own church, but even they have redeemed their own church, white people still used it to gamble. "Negroes worshiped in it on Sundays and white men gambled in it on weekdays (Lee 130).

In the early and mid-twentieth century, the technology in America was not too matured. It was because Maycomb is a small city and the people work in farm and field. There is no high technology stuff; people mostly use only traditional stuff. This condition has inspired Harper Lee to criticize this condition through the plot of the novel. It is the pattern of transportation used in Maycomb. "We would see only a couple of farmers studying the enema bags in the Mayco Drugstore window. Or two

dummy countrywomen in straw hats sitting in a Hoover cart" (Lee 148). This describes that people prefer to use Hoover cart or house to go to near place while they use their car to go to further place.

Based on the sociological analysis it is clearly stated that the structural elements in this novel are worthy. Harper Lee's *To Kill a Mockingbird* discusses the American society in the mid twentieth century. Harper Lee sees that social life is important to American society and gets influenced from it. The social background of American society in the middle century gives influences to Harper Lee's *To Kill a Mockingbird*.

The story of *To Kill a Mockingbird* is the phenomenon of what happened at that time. Social background at that time influenced Harper Lee in creating it. She gives some idea about prejudice to the coloured people through the characters' act in the novel. In the late twentieth century, social, economic, politic, cultural, science and technology, and religious position lead the United States to great depression.

The social situation of America in the mid twentieth century was one of the influential circumstance to Harper Lee in making literary work. In the mid twentieth century, where coloured people live in insecurity and iniquity condition. Races are important thing in this era. Laurie Champion in her article "When You Finally See Them: The Unconquered Eye in *To Kill a Mockingbird*" says that *To Kill a Mockingbird* "is primarily a story about perception, the ability to see clearly" (237). The sociological analysis above shows that the racial discrimination depends on the social background of America in the late twentieth century. Based on the analysis, it is obvious to state that the structural material of the novel are matching to the main idea of Harper Lee examine by sociological approach.

Chapter Three

The Crisis of Anti-Black Racism

The novel *To kill a Mockingbird* serves as a major fundamental of social inequality. Differences in social prominence are expressed through an overcomplicated social pecking order of Maycomb, the 'blacks' and the 'whites' that continuously baffle the children. Atticus' family stood near the top of Maycomb's social hierarchy, with most of the town people beneath them. The title *To Kill a Mockingbird* has a very little authentic connection to the plot, but it carries a great deal of emblematic weight. The mocking comes to speak for the idea of impeccability, thus, to kill a mockingbird is to destroy innocence.

This connection between the novel's title and its main argument is made explicit several times in the narrative: after Tom Robinson is shot, Mr Underwood correlates his death to "the senseless slaughter of songbirds" (Lee 265) and at the end of the book, Scout thinks that hurting Boo Radley would be like "shootin' a mockingbird" (Lee 304). In *To Kill a Mockingbird* by Harper Lee, racism, evil, prejudice and discrimination are suggested throughout the whole organize. Scout learns to take a positive examine of the African Americans in society. This is shown with the relationship with her maid, Calpurnia.

This view contradicts the witness of the other children living in her area. The other children in their ages have adopted their ancestors prejudiced perception as Cecil Jacobs announces, 'Scout Finch's daddy defended niggers'. Another precedent is when Aunt Alexandria forbids Scout to play with Walter Cunningham because she sees them as 'good folks, but not our kind of folks'.

Harper Lee grew up in the strict segregation rule between white people and black people. Du Bois asserts "The problem of the twentieth century is the problem of the colour-line" (15). Lee wrote her novel *To Kill a Mockingbird* during the beginning of the Civil Rights era from about 1955-1958. Alabama had many stories of racial prejudice against black people. She used the Depression of 1930s, as the setting when racist dominated people in Alabama. Alabama in 1930 was the place and time where infamously racist Scottsboro boys' case took place. Hence, *To Kill a Mockingbird* was also influenced by the case. Her childhood and the current events of the 1950s inspired Lee to write this novel.

Harper Lee said that *To Kill a Mockingbird* is not an autobiography but rather an illustration of how an author 'should write about what he knows and write truthfully'. Several people and events from Lee's childhood were parallel to those of the fictional Scout. Lee's father, Amasa Coleman Lee, was an attorney, comparable to Atticus Finch, and in 1919, he defended two black men accused of murder. After they were convicted, hanged and mutilated, he never tried another criminal case. Lee's father was also the editor and publisher of the Monroeville newspaper. Scout's mother died when she was a baby, Lee was twenty-five when her mother, Frances Cunningham Finch, died. Lee's older brother Edwin was the encouragement for Jem.

Lee modelled the character of Dill on Truman Capote, her childhood friend known then as Truman Persons. Dill lived next door to Scout's during the summer; Capote lived next door to Lee's with his aunts while his mother inspected New York City. Like Dill, Capote had a monumental inventiveness and a gift for engrossing description. Down the street from the Lee, lived a family whose house was always boarded up; they served as the models for the fictional Radleys. The son of the family

got into some legal trouble and the father kept him at home for 24 years out of shame. He was hidden until virtually forgotten; and died in 1952.

The origin of Tom Robinson is less clear, although many have speculated that his character was inspired by several models. When Lee was 10 years old, a white woman near Monroeville accused a black man named Walter Lett of raping her. The version and the trial were covered by her father's newspaper, which proclaimed that Lett was convicted and sentenced to death. After a series of letters appeared claiming Lett had been falsely accused, his sentence was commuted to life in prison. He succumbed there of tuberculosis in 1937.

Scholars believe that Robinson's difficulties reflect the notorious case of the Scottsboro Boys, in which nine black men were condemned of raping two white women on negligible evidence. In 2005, Lee stated that she had in mind something less sensational, although the Scottsboro case served the same purpose to display southern prejudices. Emmett Till, a black teenager who was murdered for allegedly flirting with a white woman in Mississippi in 1955, and whose death is credited as a catalyst for the Civil Rights Movement, is also studied as a model for Tom Robinson.

The anecdote, told by a six-year-old Jean Louise Finch, takes place during three years (1933-35) of the Great Depression in the fictional tired old town of Maycomb, Alabama, the seat of Maycomb County. Jean Louise Finch, nicknamed Scout, lives with her older brother Jeremy, nicknamed Jem, and their widowed father Atticus, a middle-aged lawyer. Jem and Scout befriend a boy named Dill, who visits Maycomb to stay with his aunt each summer. The three children are terrified, yet fascinated by their neighbour, the reclusive Arthur 'Boo Radley'.

The adults of Maycomb are hesitant to talk about Boo, and few of them have seen him for many years. The children feed one another's imagination with fabrication about his appearance and reasons for remaining hidden, and they hallucinate about how to get him out of his house. After two summers of friendship with Dill, Scout and Jem, they find that someone is leaving them small gifts in a tree outside the Radley place. Several times the mysterious Boo makes gestures of affection to the children, but to their disappointment, he never appears in person.

Judge Taylor appoints Atticus to defend Tom Robinson, a black man who has been accused of raping a young white woman, Mayella Ewell. Although many of Maycomb's citizens disapprove, Atticus acknowledges to defend Tom to the best of his ability. Other children taunt Jem and Scout for Atticus's actions, calling him a "nigger-lover" (Lee 95). Scout is tempted to stand up for her father's honour by fighting, even though he has told her not to fight. One night, Atticus faces a group of men intent on lynching Tom. This crisis is averted in an unexpected manner. Scout, Jem and Dill show up, and Scout inadvertently breaks the mob mentality by recognizing and talking to a classmate's father, and the would-be lynchers disperse.

Atticus does not want Jem and Scout to be present at Tom Robinson's trial. No seat is available on the main floor, but the Rev. Sykes invites Jem, Scout and Dill to watch from the coloured balcony. Atticus establishes that Mayella and Bob Ewell are lying. It is revealed that Mayella made sexual advances towards Tom, subsequently resulting in her being beaten by her father. The townspeople refer to the Ewells as white trash who are not to be trusted, but the jury convicts Tom regardless. Jem's faith in justice is badly shaken. Atticus is hopeful that he can get the verdict overturned, but Tom is shot and killed while trying to escape from prison.

Despite Tom's conviction, Bob Ewell is humiliated by the events of the trial. Atticus explains that he destroyed [Ewell's] last shred of credibility at that trial. Ewell vows revenge, spitting in Atticus' face, trying to break into the judge's house and menacing Tom Robinson's widow. Finally, he attacks Jem and Scout while they are walking home on a dark night after the school Halloween pageant. Jem suffers a broken arm in the struggle, but amidst the confusion, someone comes to the children's rescue. The mysterious man carries Jem to home, where Scout realizes that he is Boo Radley.

Sheriff Tate arrives and discovers Ewell dead from a knife wound. Atticus believes that Jem was responsible, but Tate is certain that it was Boo. The sheriff decides to protect Boo's privacy, by broadcasting that Ewell simply fell on his own knife during the attack. Boo asks Scout to walk him home. After she says goodbye to him at his front door, he disappears, never to be seen again by Scout. While standing on the Radley porch, Scout imagines life from Boo's perspective.

Harper Lee explains the phenomenon of racial prejudice which materializes in Southern America. People in that place cannot accept divergent things outside theirs, and racial prejudice flourish up perfectly in society, whether against someone in their group or against Blacks.

The favouritism against individuals based on their race was a common phenomenon in the 1930s. According to Lee, the injustice against the black community primarily affected the African-Americans because they were the largest national population in the white society. *To Kill a Mockingbird* highlights the practice in a small town of Maycomb through various characters who exhibit different views on the issue.

To Kill a Mockingbird was set in the 1930s, a period that was characterized by the Great Depression and fiscal hardships. Maycomb was a small town occupied by only people in the lower social class and from various ethnicities. Since the whites were the majority, many atrocities were perpetrated against African Americans. Lee Brown asserts that transparent eyes are physically blind, she points out, "the pupils of the saints are made transparent and they can see the uncreated light directly and with a sight which reveals in essence" (127). Atticus family did not consider an individual's colour as a socially divisive element. The family coexisted with other races, often displaying sympathy and respect for the persecuted.

Atticus even volunteered to offer his legal services in an alleged rape case against a poor black man, Tom. This decision prompts the anger of the Maycomb society. Cecil Jacobs, Scout's classmate proclaims that Atticus is defending a 'Negro'. 'Do you defend niggers, Atticus?' I asked him that evening. 'Of course I do. Don't say nigger, Scout. That's common' (Lee 83).

The contention leads to a fight between Scout and Cecil. Scout felt so humiliated with such racist claim that she loses her temper and confront Cecil. The minority groups were perceived as being inferior, and their rights were violated, just like Tom's case. Tom was accused of rape by a white father and daughter and condemn, even though he did not commit the misdemeanour. It can be said that he was unreasonably sentenced just because he was black.

Tom's trial is the major event of racism as the entire novel revolves around it. He was arrested for rape and assault on Mayella Ewell, a white woman. This circumstance turns the whole populace of Maycomb against him. He turns into an easy victim of racism just suppose of the colour of his skin. Everyone in the town regards Mayella's side of the story except Atticus. Although there is no proof of his

crime, yet he faces hatred from the citizens of his own community as well as the court. This trial provides a convenience to probe the racist stance of an entire association.

Lee takes an anti-racial approach to condemn injustices against minority groups by an overly prejudiced society. The people in the town of Maycomb have racism ingrained in them to a point where people of different colours alienate themselves from enterprise that would involve socializing. Scout, investigates her father the reason why he settled on delineating Tom Robinson in court since he was from the black community. In this regard Atticus replied,

“Because I could never ask you to mind me again. Scout, simply by the nature of the work, every lawyer gets at least one case in his lifetime that affects him personally. This one’s mine, I guess”.

(Lee 84)

It validates how Atticus perceived the susceptible of racism. He trusts that all people should be treated equally, irrespective of their colour. Maycomb could be considered a microcosm of modern society’s racism proceeding. The author’s continental approach and choice of character traits seem to stand the test of time as it remains admissible in the present-day world.

Lee uses Maycomb town to pass an anti-racism message. Atticus and his family are considered heroes mainly for their attempt to save Tom from rape accusations. But they had experienced an intimidation from the anger society of Maycomb. The situation portends the racist mentality of the people of that stretch.

It is notable that Scout, Jem and Dill are enamored by Boo, a shy character who lives with Mr Radley. Weird anecdote about Boo drives the three kids to his yard to try and steal a glance of him. When Radley sees Jem’s shadow, he mistakes it

for a person and shoots at it. The people of Maycomb then presume that he had shot an African-American, and they predispose saying, "Mr Radley shot at a Negro in his collard patch" (Lee 60). The racist individuals accuse the 'blacks' of any crime in the town and perceive them as being inferior people. T. J. Wise says, "The racial ideology that posits the best way to end discrimination is by treating individuals as equally as possible, without regard to race, culture, or ethnicity. It focuses on commonalities between people, such as their shared humanity". In contemporary societies, there have been similar incidences where people from minority groups are mistakenly killed or injured because of their tribal appearances.

The portrayal of black people's love life often called Nigger-love, a term prevalent at that occasion. Scout's scrutiny about this term augurs the prescription of African-Americans in Maycomb society. Atticus's interpretation of the term in a decisive manner is miraculous. He expounds that people who hate black people use foul words and offend each other. Atticus restores Scout's tenacity, explaining to her that she is above all the denial things she hears. This incident shows that in the racist society of Maycomb, people like Atticus, dare to uphold the trademark of equality, justice and pageant treatment.

Another incident of racism involves the refusal remedy veteran by Jem and Scout in a church. One day, Calpurnia, their superintendent, takes them to her church where they aspect social hostility and prejudice. On seeing them, a black woman assert her exacerbate saying whites have their own church. Jem and Scout materialize as antagonist of the blacks at that very moment because of their white skin. This hatred is caused because of the way the prominent white people evaluate the black company during that course.

This incident shows how people have become hostile in their attitudes, even towards children; they even cannot stand together in their devotion places. "Lula stopped, but she said, 'You ain't got no business bringin' white chillum here – they got their church, we got our'n. It is our church, ain't it,' Miss Cal?" (Lee 131). Harper Lee uses racism in both guidance, whites to blacks, and blacks to whites. So, it implies that both are to criticism for intolerance. Lula was trying to ambience an impression of satisfaction in having black church to go to, and now, for her, it was like Jem and Scout came stampeding over that pride by entering the gate. Jem and Scout obviously felt that they did not reside and needed to go home.

Atticus and Tom defended in the courtroom. Atticus says to the court that Mayella Ewell is taking advantage of her white privilege by denouncing a legitimate man, Tom. She does not provide any confirmation of her innocence to the court yet and Tom becomes a casualty of the felony he did not perpetrate. He recommends that resolution of the court should be complimentary from discrimination because the court is a place where authority exercises supremacy regardless of colour, caste or creed. This circumstance parades that even the judicial organization in Maycomb is not free from racism. In this regard, Atticus replied,

"The one place where a man ought to get a square deal is in a courtroom, be he any colour of the rainbow, but people have a way of carrying their resentments right into a jury box". (Lee 243)

Scout's cousin Francis characterizes Atticus as a 'nigger-lover' and makes it robust like a horrendous exploitation. Scout admits that she does not fathom what it means; however, she does not like how Francis used it. Atticus demonstrates that the term means nothing but as:

"Nigger-lover is just one of those terms that don't mean anything – like snot-nose. It's hard to explain – ignorant, trashy people use it when they think somebody's favouring Negroes over and above themselves. It's slipped into usage with some people like ourselves, when they want a common, ugly term to label somebody". (Lee 20)

The description was not only derogatory towards people of colour, but it was also a disparaging phrase meant to depict the Whites who supported them. Atticus defending Tom's innocence acquire him unceasing discrimination from local town people and even from his own family. His battle for due process caused more problems for Scout.

She continued to defend him but the racist assertion did not stop. These commentaries just showed how cruel children can be to other children. She feels the need to defend her father to Francis, her cousin. He also taunts her with accusations, as "At a safe distance her called, 'He's nothin' but a nigger-lover!' " (Lee 92).

When Atticus decides to defend Robinson, he is cursed at by being called a 'nigger-lover' by many people, including his nephew. Scout's cousin Francis comments on Atticus. It is stated as,

"Francis, what the hell do you mean?"

'Just what I said. Grandma says it's bad enough he lets you all run wild, but now he's turned out a nigger-lover". (Lee 92)

Atticus deteriorates every deep blow, being told that some of his family representatives do not bolster him. This ambiguous racism comes only from the impartiality that Atticus' delicacy with any individual detractor.

Racism is the eventual infringement to any person. The white character, Boo Radley twinges his father with a scissor. Despite his crime, he is not sealed up with

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the dark-skinned hooligan in prison. Instead, he is locked up in the court house basement. The sheriff thinks that it will be a harsh treatment if he is confined with the black people. The difference in the integrity scheme as Boo, a white juvenile, receives a prejudicial regimen even after confessing his misdeed.

On the other hand, innocent Tom faces ill-treatment because of his dark skin. This episode shows how prejudice segregate people, and how people in authority lose the discern of honesty and culpable mechanism. It is stated as, "His father entered the room. As Mr Radley passed by, Boo drove the scissors into his parent's leg, pulled them out, wiped them on his pants, and resumed his activities" (Lee 12).

During these years, there were many racial controversies in America about the civil rights for black people. It probates the injustice and how paramount it is to be apprehensive of racism and ultimately to stand against it. The novel *To kill a Mockingbird* shows how natural racism and segregation seem to the adults in an innovative manner. Racism permeates every idea and inch of the catastrophe of Robinson's struggle, the prejudice against Atticus, and the contempt for Jem and Scout. M. B. Katz and T. J. Sugrue argued that, racism makes it more difficult for black men to earn a living or spend their earnings as they will; it gives them poorer school facilities and restricted contact with cultured classes; and it becomes, throughout the land, a cause and excuse for discontent, lawlessness, laziness, and injustice (205). It affected everyone in this novel. In the novel, Harper Lee presents the palpable role that Racism plays in the town especially through the Finch Family.

Racism can only be interrupted if all human races understand that people are all commensurate and that colours are only skin profound. Racism can have very elementary explanation; unfortunately it is complicated because of how one race single out others will cause both the races to discriminate each other. As Chief Justice

John Roberts says, "The way to stop discrimination on the basis of race, is to stop discriminating on the basis of race" (33).

Black people were being toiled during the 1800s and because of this, white people think that black people are secondary to them. During 1900s, many white people came to recognition that black people are also human beings and that they should handle them the same. This might seem like a ecstatic denouement but in phenomenon, racism did not evaporate because by then black people had scorn white people and they determine that white people is their bandit because of how they were evaluated. Therefore, the only explanation to racism is an empathetic among races that everybody is equivalent.

Chapter 4

Language and Style

The novel *To Kill a Mockingbird* is a well-developed story, within a frame. The structure is that the narrator, Scout, is retelling and elucidating the events that led to her brother, Jem, breaking his arm when he was nearly thirteen. The novel starts with the children's interest about Boo Radley, the 'malevolent phantom' whom they have never seen. At various points in the novel, they fail to recognize his presence. At the end of the novel, Scout meets Boo and recognizes him. The events are told in chronological order and takes place over three years.

Harper Lee in her novel *To Kill a Mockingbird* has utilized Scout, a six-year old girl to relate the facts. Language she uses is not restricted to her age, since that would have severely limited the expressions which Harper Lee needed to give. Varied use of language is noticed throughout the novel. First of all, there is a difference in the language spoken by the whites and the colloquial use of language by the blacks. A compromise is reached by Calpurina, who uses white man's language at Atticus' house, but switches over to the black jargon the moment she is amidst the blacks. Language describes the character of a person too. Mayella, though not using foul words, betrays a lack of education in her speech.

Atticus is formal in his speech, and his words are often laced with irony and humour. Yet he cannot be considered pompous or having an inflated ego because of this. When speaking to the children, he usually uses simple words that can be easily comprehended. Jem and Scout sometimes use slang words, typical of their age. While speaking to Uncle Jack, Scout says, "I don't mean to sass you" (Lee 95). Tom uses the characteristic colloquial English, saying 'suh' for 'sir' and 'chillun' for

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'children'. Various derogatory terms for the blacks have also been used, like 'nigger', 'darky', 'negroes' and 'coloured folk'. This reflects the attitude of the whites towards the blacks.

Thus language has been very adeptly and adroitly used by Harper Lee to enable her novel to read naturally. In the novel *To Kill a Mockingbird*, Harper Lee clearly uses language and style to emphasize the character of each individual. From the beginning, the readers understand that Lee has written the book from the adult Scout's perspective, who is recreating the past events of her childhood.

After listing the varieties of language found in the novel, one should analyse the author's purpose in using them. First, difference in social class and educational status are revealed by differing the use of language. Secondly, individual character is often revealed by a distinctive style of speech (as in the cases of Atticus and Bob Ewell). Thirdly, attitude to moral issues can often be detected by analysis of language. There is expressly a variety in the use of language as one views the difference between white and black people's ways of speaking. It is not only based on this but through the idea that their language correlates with their social class and educational status. Some characters basically speak in the same way, like Scout, Jem and Atticus, but others like Bob Ewell and Calpurina show us language that completely differs.

Harper Lee regularly uses dialogue throughout the story, allowing the readers to get a sense of how it is being reflected on the character as an individual. For example, Atticus is a man who speaks in a formal language, which is not very common in Maycomb. The language used by Atticus instills the concept that he is very intelligent, and is a person with an overwhelming amount of knowledge. A new

character by the name of Bob Ewell is introduced and the reader easily interpret that his way of speaking is generally informal, and is different not only in content but in diction, possibly suggesting that he is of the lower social class.

Bob exposes to view the opposite of Atticus, displaying that his dialogue is an exact reflection of his character; a disrespectful and a dishonest man lacking education. One character in the novel is perplexed and reveals that she can very easily speak in two different dialects. Her name is Calpurnia, a woman who works as Finch's cook, but is also seen as an important figure in the lives of Atticus' children. For the most part, one notices that she is able to speak in a good manner, a lot like Atticus.

A reader learns that she can speak both the ways because of the comparable sources she grew up with, the Bible and law books. When she is surrounded by the black people in her church, readers discover that she changes into a different Calpurnia, one who talks in a Nigerian dialect. At the same time, she has to speak the way Atticus does in his house, as she works for him. In the end, the two ways of speaking are able to fit in with the two roles of Calpurnia's life.

Harper Lee cleverly uses the central character, Jean Louise Finch to create the dramatic irony explored throughout the book. Scout enables audience members to imagine the events of her life through the use of language. One can eventually view these things from someone else's perspective, from the point of view of an adult. This can sometimes bring out the humour in the story and even creates drama and tension. One of the key themes of racial discrimination and justice is emphasized by Atticus through his honesty and the idea that he firmly stands by his high moral standards. He views Maycomb as an unjust and racist community. Scout agrees with

her father that she knows hope and courage lie within Maycomb and believes that change can occur one day, when people like her father takes an action by beginning with his own family.

Key events included in the narrative are all purposeful and that is the reason for their existence which becomes apparent, usually later in the novel. Her use of language and dialect variation is very powerful and serves not only as a tool of realism, but as a means to reflect themes, status and character. Tone throughout the novel is somber and interspersed with serious thoughts, yet Harper Lee has injected humour. She has made subtle use of humour so that the readers can comprehend the serious message with the agreeable flavour of humour.

Scout's childish view of the entire scenario touches the reader's heart and brings a smile to the face while going through the entire gamut of experiences that childhood is all about. Thus she very effectively blends entertainment with serious morality. Another aspect of the novel is the humour which abounds in many forms. There is a warm, tender humour of Dill and Scout discussing the origin of babies; there is a satire that mocks ignorance and prejudice. There is much irony in the trial scene. At the end, humorous tone lessens the final horror of the Tom Robinson incident and one tends to remember the novel for its masterful strokes of humour.

When the Old Sarum gang tries to lynch Tom Robinson, the tension is evident from the start. This chapter makes us keenly aware that there are those who may be so enraged by the trial that they could pose a serious danger to Tom and those who protect him. Jem admits to Scout that he is 'Scared about Atticus' and fears someone may hurt him. Sheriff has been lured out of town and Atticus is vulnerable and alone.

Tension is broken; Scout recognizes and addresses Mr Cunningham, causing the gang to break up and leave.

Atticus says that 'it's a sin to kill a mockingbird'. Mr Underwood writes an editorial after Tom's death in which he likes it "to the senseless slaughter of songbirds by hunters and children" (Lee 265). Boo Radley is a vulnerable, kind man who does not deserve to suffer just because he has killed Bob Ewell. Scout says that drawing any attention to him would be "sort of like shootin' a mockingbird" (Lee 304). Killing a mockingbird is a pointless, cruel act that serves no purpose. Atticus wants Jem to stop and think before he pulls the trigger, and may be everyone in Maycomb should do the same before they react to situations. Those who act sinfully or thoughtlessly or cruelly cause great pain to others.

The style of *To Kill a Mockingbird* is generally conversational, but also deceptively sophisticated, which reflects the mix of straight forward story-telling and complicated ideas. Scout and Jem misuse words guess at the definition of words they do not understand and remark on their father's 'last will and testament' diction and the elegant sentences of Miss Maudie. Language both reveals and conceals, as when Calpurnia's grammar becomes 'erratic' when she is furious, or Dill tells lies to get the kids out of trouble.

Atticus, a lawyer, trips his children up in their own narratives. The contrast between what people say and what they mean is echoed by the style of the story itself, which conceals adult subjects in the apparently simple story of children. Scout mixes words of phrases one can assume that comes directly from the speaker, 'ray of sunshine', 'lonely life' – with her own interpretation of their meaning.

In literature, 'mood' refers to how the word 'tone' describes the author's attitude towards the subject. Since Lee's *To Kill a Mockingbird* is told from a young girl's perspective, there are sure to have scenes of innocent humour along with glimpses of childhood fears. The readers may laugh at Scout's naïve response to her father and older brother. They may then empathize with her fears and concern for the stories she hears, the events she witnesses, and the prejudices she faces.

On the other hand, it should be recognized that the narrator is not a child when she tells the story. In fact, Scout's older self-narrates the story from her memories of the past. The tone of the story shifts from one happy memory to another and from one stressful event to another. Readers may feel the overall mood and tone about life. There are ups and downs. There are struggles during times of joy. Whether one likes it or not, dark times must be faced with courage and compassion, even though it seems like the whole world is going crazy with hate. Atticus sums it up best:

You know what's going to happen as well as I do, Jack, and I hope and pray I can get Jem and Scout through it without bitterness, and most of all, without catching Maycomb's usual disease I just hope that Jem and Scout come to me for their answers instead of listening to the town. I hope they trust me enough... (Lee 98)

Atticus speaks of four major feelings in this passage: bitterness, prejudice, hope and trust. Just as life is filled with both good and bad, so is Lee's *To Kill a Mockingbird*. Thus the style of the book is warm and confiding.

Chapter Five

Summation

Nelle Harper Lee was born and raised in Monroeville, Alabama, the youngest of four children of Amasa Coleman Lee and Frances Cunningham Finch Lee. Her father, a former newspaper editor and proprietor, was a lawyer who served in the Alabama State Legislature from 1926 to 1938. As a child, Lee was a tomboy and a precocious reader, and was best friends with her acquaintance and neighbour, the young Truman Capote.

Lee and Truman Capote became friends in the early 1930s as kindergarteners in Monroeville, Alabama. They lived next door to each other. Although Capote moved to New York City in the third grade to join his mother and stepfather, he returned to Monroeville most summers, eventually providing the enthusiasm for Dill in *To Kill a Mockingbird*.

Lee joined at the University of Alabama, she found a second home on the campus newspaper. Eventually she became editor-in-chief of the *Rammer Jammer*, a quarterly humour magazine on campus. She entered the law school, but she loathed it. Despite her father's hopes that she would become a local attorney like her sister Alice, Lee went to New York to pursue her writing.

She spent eight years working odd jobs before she finally showed a manuscript to Tay Hohoff, an editor at J.B. Lippincott. At this point, it still resembled a string of stories more than the novel that Lee had intended. Under Hohoff's guidance, two and a half years of rewriting followed. When the novel was finally ready for publication, the author opted for the name 'Harper Lee' on the cover, because she did not want to be misidentified as 'Nellie.' Capote read the manuscript

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and made editorial suggestions. She, in her turn, escorts him to Kansas to help research *In Cold Blood*.

To Kill a Mockingbird was published in 11 July 1960 to highly favourable re-evaluate and quickly climbed the bestseller lists, where it remained for eighty-eight weeks. In 1961, the novel won the Pulitzer Prize. The following year the book was adapted as a movie with an Academy Award-winning screenplay by Horton Foote. Virtually overnight Lee became a literary impression. A resolution was passed in her honour by the Alabama Legislature in 1961, and in 1966 she was named to the National Council of the Arts by President Lyndon Johnson.

In the last forty years, Lee has received numerous honours, including several honorary university degrees. Most recently she was awarded the Presidential Medal of Freedom in November 2007. *To Kill a Mockingbird* has sold more than thirty million copies in eighteen languages. In 2011, President Obama bestowed her the National Medal of Arts. *To Kill a Mockingbird* which deals with the issues of racism that were observed by the author as a child in her hometown of Monroeville, Alabama.

The backdrop of racial tension and an episode of southern living, Lee develops *To Kill a Mockingbird* to point out basic morals by which people should live. By Lee's combining a fictionalization of the historic Scottsboro Trial and the novel's use of the community to scrupulously educate two children, her characters demonstrate moral responsibility. In the first part of the novel, Lee establishes conflict as Atticus Finch, the father, and the surrounding community, through various situations and conversations enlighten Jem and Scout Finch with lessons of moral ethic.

accused's non-involvement in the incident; however, because of white society's racist fear during the 1930s conviction results. Fictionalizing this historical event helps Lee establish the misguided attitudes of many whites, especially those in the Deep South.

During the second part of the novel, Lee's child characters come to a strong understanding about moral responsibility and how to apply it in life. Through the characters Arthur 'Boo' Radley, the reclusive neighbour, and Tom Robinson, an African American on trial for rape, Lee demonstrates the responsibility people have in their treatment of others. Presenting the mockingbird as a symbol, Lee reminds the congregation that often people respond to situations because of the unknown or past rather than the truth.

Arthur Radley's kindness becomes obvious, but because he reminds hidden and reclusive he is unknown. Likewise the community knows the truth about the rape, but because of past suspicion and prejudice they convict Robinson of a crime he did not commit. According to the lesson learned by Lee's characters, one's moral responsibility lies in respect and kindness toward others.

Tom Robinson's character demonstrates the unnecessary hatred many white people have for races other than white. Through his character, Lee illustrates a man who works hard and tries to assist others by forbearance and represents the part of society or different races that face angst from others. Atticus uncovers Bob Ewell's lie, that he, not Robinson, has in fact beaten his daughter, but the jury, biased by fear, convicts Robinson even with convincing evidence to the contrary. Lee uses Robinson's characterization to chastise her audience and show the mistreatment of others regardless of peculiarity, race or culture as morally wrong.

In addition to Boo Radley and Tom Robinson, Lee creates Dolphus Raymond and Atticus Finch to show various traits of the mockingbird. Both of these characters show convincing confirmation that people can live together in an often intolerant world and do so without constant conflict. Dolphus Raymond, although a minor character, is a white man living with a black woman and represents the ability of different peoples to live together peacefully. This character portrays that whites and blacks can live together, but more generally, by his inclusion, Lee demonstrates that people of different cultures can live harmoniously.

Atticus expresses that people have the ability within themselves to accept others and respect them regardless of differences. Through Atticus, the reader discovers that rumour and fear frequently exist as foundations for impressions that need to be ignored so others do not get bruise or mistreated. By incorporating the lessons learned by the children, the novel's adult audience grasps that society and live harmoniously.

Additionally, adults should learn from Atticus that sometimes it is appropriate to do things because of being asked or obligated, and one should provide a devoted effort to the task and responsibility. Summoned to the trial by a judge, Atticus does not accept the trial in an eager appearance; however, he takes his responsibility seriously and gives much of his time and energy. Lee indicates throughout the second half of the novel that adults can learn from those people who take responsibility seriously.

It is widely believed that Harper Lee based the character of Atticus Finch on her father, Amasa Coleman Lee, a compassionate and dedicated lawyer. The fictional character of Charles Baker Harris (Dill) also has a real-life counterpart. Dill is based

on the author Truman Capote, Lee's childhood friend and next-door neighbour in Monroeville, Alabama. There is some unscientific evidence that the town recluse, Arthur Radley was based on Lee and Capote's childhood neighbour, son Boulware. According to Capote, Boo was a real man and he lived just down the road from us. Everything Lee wrote about it is absolutely true.

Harper Lee's use of language in the novel is varied in style and masterful in achieving her various literary purposes. The language Atticus uses reveals his intelligence and education, Bob Ewell's language reveals his ignorance. Also, the voice of Alabama is heard in many southern expressions and colloquialism. In using language so skilfully Harper Lee tells a gripping story, creates individual characters, and captures life in Maycomb. The language of the novel distributes to develop many of the local colour elements in it.

Through the primary voice in the novel Scout's, Harper Lee creates the dramatic irony that drives the novel. Through Scout's eyes and in her own language, events unfold for readers to understand and interpret from their adult perspectives. This creates humour in the novel; often it creates drama. Harper Lee's ideas of social equality and justice are disclosed through Atticus's integrity and through his children's growing awareness and ultimate understanding of decency and moral behaviour. From her perspective, the south at this time was a place of racism and cruel injustice, weighed down by generations of tradition and social class.

In the literary sense, symbolism is used to enhance the description of a story and give the reader a deeper meaning. The title of the novel is the most obvious use of symbolism. The mockingbird is a bird meant for amusement. It sings a sweet song and hurts nothing. Lee uses the mockingbird as a symbol of purity and

innocence. Tom Robinson is a black man accused of raping Mayella Ewell, a young white female. Although all evidence points to Mayella's father, Bob Ewell, as the perpetrator the jury decides that Tom is culpable primarily because he is black. In this case, Tom is the mockingbird; shot down although he has done no harm.

Irony is another common literary device utilized by Lee. She uses this style to express her opinions about racism. This is demonstrated when Bob Ewell is called to the stand during Tom Robinson's trial. He is called by his full name Robert E. Lee Ewell. This is incongruous because Robert E. Lee was a confederate soldier during the Civil War who opposed to slavery while Bob Ewell is the epitome of a bigot.

The only thing they have in common is that they are both southerners. He was a white man he was not a suspect in his daughter's attack and therefore not charged with the crime. *To Kill a Mockingbird* is a novel about long existing prejudice and hypocrisy in a small southern town.

The lesson of equality is also imparted very effectively. It is well brought out that man has needlessly differentiated between the colour of the complexion of people and so formed barriers of prejudice. Harper Lee has taken pains to convey the message that one must learn to be tolerant of others. Only then people can a better understanding and a stronger bond of mankind be formed.

Compassionate, dramatic and deeply moving *To Kill a Mockingbird* takes readers to the roots of human behaviour to innocence and experience, kindness and cruelty, love and hatred, humour and pathos. This regional story by a young Alabama woman claims universal appeal. Harper Lee always considered her book to be a simple love story. Today it is regarded as a masterpiece of American literature.

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ETHNIC CHAUVINISM IN MARLON JAMES' *THE BOOK OF NIGHT WOMEN*

A Project submitted to

St. Mary's College (Autonomous)

Thoothukudi

affiliated to

MANONMANIAM SUNDARANAR UNIVERSITY

in partial fulfilment of the requirements

for the award of the Degree of

BACHELOR OF ARTS IN ENGLISH

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DECLARATION

We hereby declare that the project entitled **Ethnic Chauvinism and Feminine Prospensity in Marlon James' *The Book of Night Women*** submitted to St. Mary's College (Autonomous), Thoothukudi, affiliated to Manonmaniam Sundaranar University for the Degree of Bachelor of Arts in English, is our genuine effort and that, it has not previously formed the basis for the award of any degree, diploma or similar.

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Preface

Marlon James was a famous Jamaican writer. His second novel, *The Book of Night Women* is about slave women's revolt in Jamaican plantation during the nineteenth century.

The project entitled **Ethnic Chauvinism and Feminine Propensity in Marlon James' *The Book of Night Women*** comprises of five chapters.

The first chapter, **Introduction** deals with the origin and development of Jamaican literature and deals with the life and works of Marlon James and his contribution as a novelist to Jamaican literature.

The second chapter "**Servitude of Lilith**" discusses about the main character Lilith and her survival. It also gives an account of slavery revolt against white master.

The third chapter "**Feminine Aptitude and Racial Prejudice**" deals with important and main themes employed in this novel.

The fourth chapter analyses on "**Intolerant characters**" and inevitable characters in this novel and explains the importance of each character.

The final chapter, **Summation** consolidates the ideas discussed in the preceding chapters.

CHAPTER ONE

Introduction

Jamaica stands large among world cultures. It shows the Jamaica strength, vibrancy, colour and characters of its culture. The first inhabitants of Jamaican probably came from various islands and it is classified into Pre Columbian Jamaica, Spanish Jamaica, English Jamaica and Independent Jamaica. The pre Columbian people were Taino tribes and they named their land as Xaymaca meaning 'Land of Wood and water'. The Spanish enslaved the Tainos who were so ravaged by their conflict with the Europeans and by foreign diseases and the entire native population vanished in 1600. The Spanish also transported hundreds of West African slaves to the island. In the year 1655, the English invaded Jamaica defeating the Spanish colonists.

Enslaved Africans fled to the island's interior freeing independent. Jamaican journalists Kevin O' Brien Chang captured the essence of this achievement quiet in an article titled "The Smallest World cultural power" says,

When the black, green, gold went up on midnight August 5, 1962, this island was unknown and insignificant to most of the world....Forty-nine years on, we are famed planet- wide for our vivid music and culture, and Jamaica instantly induces a sense of spontaneous excitement and freedom of spirit (12).

In the mid 17th century, sugarcane had been brought into the Jamaica by the Dutch from Brazil, they quickly urged local growers to change their main crops from cotton and tobacco to sugarcane which leads to a boom in the Caribbean economies. Sugarcane was quickly snapped

up by the British who used it in cakes and for sweetening teas. In the 18th century, Sugar Industry replaced Piracy as Jamaica's main source of income.

The sugar industry was labour intensive hence the English brought hundreds and thousands of enslaved Africans to Jamaica which also led to its growth. After slavery was abolished in 1834, sugarcane plantations used various forms of labour including workers imported from India under agreement contracts. Most of the Jamaicans worked in sugarcane industries and they are all enslaved by their owners. Most of them were died and they are unable to voice against them. They worked for low wages and for many hours and the women were harassed. Hence, the Jamaican Literature begins with folktales told by the slaves during the colonial period.

Jamaica's folk stories are most closely associated with those of the Ashanti tribe in West Africa from which many of the slaves originated. Some European tales were also brought to the island by immigrants, particularly those from the United Kingdom as folktales. It infuses humour into the stories by retelling it. The most popular characters in Jamaican tales, An ancy is an African spider God who makes an appearance throughout the tales of Caribbean region. He is a trickster one, and often goes against other animal godly characters like Tiger and Donkey in his stories. These imaginary stories are told in a way to outsmart their owners. The writers of Jamaican literature are the natives of the place. The famous contemporary Jamaican writers are Lindsay Barrett, Edward Baugh, Louise Bennett-Coverley, James Berry, Eliot Bliss, Erna Brodber, Margaret Cezair-Thompson, Colin Channer, Claude McKay, Andrew Salkey, Roger Mais and Marlon James.

Claude McKay was a Jamaican-American writer who celebrates his African American identity and Afro Caribbean culture. He was born in 1889 in Clarendon, Jamaica. He started

writing his first poems at the age of ten. He published his first book of poetry *Songs of Jamaica* in the year 1912. He left Jamaica to study in United States and became rapidly disillusioned by the racism which he encountered in the southern states. His work *Home to Harlem* celebrated the life of the place at the time and also depicts the alienation and anomie that was a part of black urban life. He remains widely read in both Jamaica and the United States, and is recognized for his pioneering attempts at literary art as self possession.

Roger Ma is inscribed the budding anti-colonial sentiment of Jamaica in his works, and thus fostered the growth of Jamaican Literature. He started publishing fiction in the early 1930s following several years as a journalist; he became involved in 'The People's National Party' independence movement at the same time. So, he was arrested and imprisoned for six months. His famous works are *The Hills Were Joyful Together* and *Brother Man* which offered intriguing perspectives on Jamaican society and its social problems. He is remembered as an icon of Jamaican literature for his fearless depiction of the inequality and sufferings of colonialism.

Andrew Salkey remained a leading figure in Caribbean literature until his death in 1995. He was an editor and broadcaster as well as a good writer. One of his primary forms of advocacy for young writers was his work for the BBC's Caribbean section where he would often promote the voices of writers such as Samson and George Lamming. He published novels, stories and poems throughout his career and is remembered for acclaimed works like *Hurricane*, *Riot*, and *Drought*.

James was born in 24th November, 1970 at Kingston in Jamaica. James is a 1991 graduate of the University of the West Indies where he studied Language and Literature. He left Jamaica to escape homophobic violence and economic conditions that he felt would result in career stagnation. He received a Master's degree in creative writing from Wilkes University.

James has taught English and creative writing at Macalester College since 2007. His first novel, *John Crow's Devil* (2005) tells the story of a 20th century biblical struggle in a remote Jamaican village. His second novel, *The Book of Night Women* (2009) is about the slave women revolt in a Jamaican plantation in the early 19th century. His most recent novel *A Brief History of Seven Killings* (2014) explores several decades of Jamaican history and political instability through the perspectives of many narrators. He is the second Caribbean writer to win the Literature Prize in 1971. James has indicated his next work will be a fantasy novel, titled *Black Leopard, Red Wolf*.

James work is challenging and lyrical, he uses Jamaican patois in dialogue and often uses multiple dialects for different characters. His style strays from traditional and expected Caribbean Literature by creating wild and risky new possibilities for thinking about the region's place in our contemporary reality. James had stated that he commits offences in his writings that he would not allow his students to commit such as writing seven page sentences. James' writing has been compared to Toni Morrison, William Faulkner, and Gabriel Garcia Marquez. James' work carries a unique style often referred to as disturbing, brutal and violent, and it leads to excessive violence in his films. James does not hold back in his graphic descriptions of sexual and violent acts contributing to the raw nature of his writing. Quentin Tarantino says "James does not set out to entertain, he does not want readers to be entertained by shocking events: he believes they should be rightly horrified" (48).

James first novel *John Crow's Devil* (2005) tells the story of the biblical struggle in a remote Jamaican village in 1957. In this novel he explores postcolonial Jamaica through a religiously charged archetypal battle of good and evil. His characters in this novel represent through their archetypal portrayal and many facts including hope. Despite the particular setting,

the novel conveys archetypal situations that reside in the collective unconsciousness. Additionally, this piece of Caribbean gothic reveals the power of guilt and hypocrisy both in the person and community revealing truths of human nature. The ghosts of colonialism are more subtle, but the instability and struggle for identity is clear to the reader.

James most recent novel *A Brief History of Seven Killings* (2014) explores several decades of Jamaican history and political instability through the perspectives of many narrators. In this novel, he portrays an angry postcolonial society struggling to establish identity in upper middle class criminal environment. The novel has twelve narrators contributing to the excess that Harrison explores in her works. James' rejection of a purely nationalist tradition like that of the other authors and his followers concretizes his critique of the ways nationalism distracts us from the increased deregulation of global capital and its production of a material inequality around the globe. His experimentation with form functions to rework familiar paradigms and themes that have been central to the literary imaginations of postcolonial realities for a little over half a century.

James second novel *The Book of Night Women* published in 2009 challenges a traditional slave narrative by presenting Lilith, the protagonist who approaches her enslavement with complex duality of antagonism between slaves and masters on a plantation in Jamaica. She hates the masters but much of the novel deals with how she aspires to obtain a privileged stature within plantation society by submitting to the sexual subjugation of White overseer, Robert Quinn. This is additionally challenged by Lilith and Quinn's overthrowing the limits of love and relationships. Quinn has a reputation as a brutal, violent overseer even ordering Lilith to be severely whipped. The novel explores the complexity of slaved women with some of the characters having deep connections to Obeah and Myal spiritualism. The female slaves are

portrayed as strong willed and intelligent while the male slaves are often portrayed as weak and thoughtless.

The novel defines hegemonic notions by pointing out the explosive and antagonistic relationship between colonizers and colonized. In his other works, James takes on other period in Jamaica yet keeps consistency in his portrayal of violence and brutality. James is an emerging Jamaican writer who writes on wide range of issues like Jamaican history, slavery, political violence, racism, colonization and so on. James employs different techniques and strategies to accommodate different perspectives and ideas in his novels which help to create multi-levelness.

James' work spins from religion and supernatural to sexuality, violence and colonialism. In his novels, he deals about Jamaican slavery. He got so many awards for his work such as 2009 National Book Critics Circle Awards finalist for *The Book of Night Women* 2010, Dayton Literary Peace Prize Award, Minnesota Book Award and Silver Musgrave Medal from the Institute of Jamaica 2014. One of his famous work, *A Brief History of Seven Killings* got many awards like National Book Critics Circle Awards, Anisfield Wolf Book Award, Man Booker Prize Award and Green Carnation Prize Award.

James *The Book of Night Women* mainly focuses on the life of slaves who lived at the end of the eighteenth century. This novel is the story of Lilith, born into slavery on a Jamaican sugar plantation. It is all about how black women tortured by their white masters. More than the black men, black women are violated. This project throws light on the violence that black women come across in their lifetime in their plantation as a slave and by identifying their own self they form a group and plan to revolt against their white masters which is said in feminist perspectives. Colum McCann says,

The Book of Night Women is a slave narrative, a story of rebellion, and a testament to human heart in conflict with itself. It is a book of rip and rhythm, of violence and tenderness, of the healing glance in all the hatred. It reads like the brave book. And like the best, and most dangerous, of stories, it seems as if it was just waiting to be told (18).

In this novel, Lilith wants to live a happy life but her surroundings were not happy. She wants to come out of slavery life. But her half sisters were against it. She had a love affair with her master but it was not of success. She longs to create a self identity in this novel. Here the white people's cruelty over them is also discussed elaborately. Lilith bravely fought for freedom. She wants to be unique among the slaves though she has got so many scolding from white masters. But she never thinks about that she is living on her own and struggles hard to establish her own identity.

In this novel, James uses the imagery of witchcraft and African shamanism inventively as a metaphor for political resistance. Homer, the head of the sisterhood had a supreme mastery of African lotions and potions that magically heal the other women from the whippings, rapes and beatings they endure; she uses the same potent herbs to send the masters and their wives into disturbed states of mind as a form of revenge for the cruelty met out by her sisters. It also deals with the institution aliased hatred inherent in slavery but also a love story with an certainly tragic outcome.

Lilith first struggles against the romantic overtures made by the Irish overseer, Quinn commanded the slave to be free, she asks him with horror then submits to his advances, although she makes the mental note that no women can afford to feel anything for a man and she finally realizes the love Quinn offers bringing her freedom in the bedroom but leaving her as enslaved in other aspects of life. From this realization comes her final act of rebellion, as well as her

atonement. She wants to take revenge against them but it did not happen leaving her desires unfulfilled one.

In this novel, James discusses about the slaves how they were affected by their white masters. This novel deals with the variety of themes like slaves experience of being trapped in a vicious circle of oppression, counter violence, retaliation and brutalizing effects of slavery; intra black violence and the slave women's misery. It also deals with history of slavery and white colonial rules in Jamaica, its attempt to capture the horrific violence of eighteenth century plantation life, its vivid depiction of a strong black female protagonist Lilith.

Lilith is among six mulatto house servants at the Montpelier Estate whose mothers were all raped by the same overseer, Wilkins is a fate which protects them from an even more arduous life of field slavery but serves as a remainder of the routine sexual abuse that inflict on the female "domestics". The six half sisters form a covert sisterhood, meeting in the witching hour to formulate the overthrow of their white oppressors throughout the island insurgency with the hope of creating a slave Free States. James, a Jamaican writer uses Lilith to set this story as a historical tale of slavery which is told through her internal conflict how she was abused by white masters. She tries to raise her voice against them but everything ends in vain. Yet how she overcomes it leads to move the plot further.

This project explores the protagonist Lilith, the other major and minor characters, the plot and the themes in the novel. The writing style of James, the writer will also be discussed here.

CHAPTER TWO

Servitude Life of Lilith

The Book of Night Women is a novel written by Marlon James. It tells about African slavery in Jamaica during the 18th century. The book was first published in hard back on February 19 2009, by Riverhead Books. *This novel* is beautifully written as a sweeping tale of Jamaican slavery set in early 19th century. James presents the life of the slaves at Montpelier, a sugar plantation in Jamaica. The story centers on Lilith, a slave born at the Montpelier Estate, large sugar plantation where life is ruled by anger and fear. In that plantation, slaves were often treated brutally tortured by their white overseers, whipped, raped and even murdered. It portrays the dynamic and flawed characters in a complex, stratified society. The slaves should work for their white masters. It also shows the vicious circle of oppression, counter violence and retaliation; the brutalizing effects of slavery, intra-violence and the slave women's misery.

Lilith is fourteen year teenage girl. Lilith, a green-eyed mulatto girl is born into slavery. She is the protagonist of the novel. Lilith is the central character of the novel, she is the witness of the tragedy. She was born as a result of sexual abuse by an overseer named Jack Wilkins. Lilith was orphan because her mother dies after giving birth to her. Wilkins asked Homer to take care of her. Lilith was by the control of Homer. Homer was a black slave woman who was the head of slave women.

Montpelier, like other estates on the east coast, have one white man for every thirty-three negro... Johnny-jumpers they call them, five to ten in number and they work with whip and on some estate, knife and gun. When a field nigger not keeping up the quota of

ground to plough or cane to cut they whip him in the back or punch him in the face or kick him in the balls and tell him work harder because he not no prince regent here. The Johnny-jumpers raid the slave settlement at night like they be pirate, taking the supper that just cook, or if they hungering for something else, grabbing the daughter or the mother even if her titty lanky and her pussy no good (10).

Lilith was working in Montpelier Estate. She was tortured by white masters. The slaves have to work under the white supervisors. Each white supervisor carry whip as well as some other tools to punish the slaves if they do not work hard. The slaves received much violence, such as being beaten, whipped and kicked up. The slave working at the plantation of the overseer came to satisfy their hunger by snatching the slave's supper and satisfy their lust by raping the female slaves without seeing their age and physical appearance. The white master who named Paris tries to abuse Lilith. She wants to save her life from Paris so she killed him and ran away from the house. "Lilith know the other niggers don't like her. They know she has something to do with the missing Paris and that the Johnny-jumpers lay waiting any of them" (45).

Homer comes to know the courage and power of a black girl who was able to kill Paris with her own hand without the help of others. Homer thinks that Lilith is worthy of enclosure in the night women to plan a rebellion. So she planned to kill white masters with the help of Lilith. For that she protects Lilith from the white masters. So Homer asked Lilith to stay in cellar where she works as a head of the house slaves.

Most night as Lilith fall asleep, she fly up awake in fear that the Johnny-jumpers already in the cellar and ready to kill her. Is a week since and right in that instant between dreaming and walking she hear a whisper calling her the wickedest woman. Paris didn't

beat her or try to kill her and he not even try to have him way with her. Lilith looking for him in the dark, coming for her with no head on him shoulder (27).

When Lilith is in the cellar in the protection of Homer, she never felt safe and comfortable. She hates that place. As she killed Paris in order to protect her, the supervisor started searching for the killer of Paris. There he went and asked the house slave at the Massa Humphrey. But he did not find the real killer. Lilith was hiding in the cellar, until one day she feel bored for being in the cellar. So she was angry with Homer because she orders her to go down stairs to the cellar. She was bored in the cellar because the cellar was dark and so smelly. She was also tired of hiding in the cellar. Later, Homer asked Lilith to work in the mistress Wilson house, "Carry these to the grand table outside, Homer says and point to the tray. Lilith stand up like she don't want to carry it. Make sure the Governor get serve pumpkin soup, not pepper pot, Homer say and Lilith hurry up and grab the tray... me can carry a tray, Lilith say. Lilith pick up the tray and it wobble a little, but she settle it" (152).

Homer told Lilith to take a tray to serving pumpkin soup to the governor. Homer warned her to be careful because she did not get prior training. Unfortunately the tray fell, the soup bowl ruptured, and the hot soup spilled on her neck and on her dress. The woman was screaming like she was burn in hell, then she fell on the ground. The other guest turned to see what happened. The Massa Humphrey immediately came up with angry red face and beat her in front of the invited guests.

Massa Humphrey is ashamed because Lilith cannot serve the guests well. Humphrey hit the face of Lilith till blood flowing from her nose and she was spitting blood. Humphrey still wants to punish Lilith more. McClusky is a slave who worked as a driver in Massa Humphrey's

house. McClusky was an unkind person and he also abused the slave women. McClusky drag Lilith out and whips her, she cried a lot. McClusky punched her face as Massa Humphrey was angry with the Lilith. So, Lilith was sent out of his house.

Lilith made a mistake at Montpelier, she was sent to the Coulibre. When Lilith enters into the house she met one house slave at the Massa Roget house. Her name was Dulcimena and many people called her Dulcey. Lilith watched how wild Massa Roget punished Dulcey. Massa Roget often scolds Dulcey for small mistakes and beat her. Dulcey fell on the floor and shecried.

He lash her back, her shoulder, her neck and two time he whip her in the face. Dulcimena fall to the floor between the counter and the kitchen table and Lilith can't see her no more, but she see Massa Roget over her, whipping and whipping and screaming and screaming, Me dead, Massa, me dead, you done kill poor Dulcey. Massa Roget whip her until him hand give out and he couldn't whip no more. (185)

Lilith work hard in the house and is loyal to their Massa. But the masters would scold Lilith for committing little mistake. One day Dulcimena forget to lock the goat pen. The goats let loose in Mistress Roget garden and ate nearly every flower insight. When the Mistress wake up and look outside her window, she screamed like somebody is killing her. She tries to shoo the goat from the flower but they just run one plant to the other plant. Mistress Roget sent two men to tie Dulcimena in the nearby tree. She issued a wide whip. Dulcey begged to Massa Roget when he passed her but he ignored it. Dulcey get 166 lashes and finally she died. Lilith knows how cruel her master was. Lilith cannot do anything. But she hates her master Roget.

She flog Dulcimena as hard as she could flog, swinging the whip wide and lasing Dulcimena back till the skin tear into flesh and the flesh tear into blood. The Mistress get tired

and rest for a few. Nobody beg for Dulcimena. Every time the mistress get tired, she sit down for a spell and have the new grounds nigger whip her till she ready to flog her again. Dulcimena get one hundred sixty-six lash that day. (199-200)

Lilith has changed rude after the death of Dulcey. Because, she wanted to take revenge against them. She is adding some bit of dirt to the food and drinks which were served to the Massa. Lilith turned into a cruel criminal after seeing and experiencing the cruelty of whites very often. Every morning Lilith prepared some warm water to bath Massa Roget. But one day Massa Roget tried to commit sexual abuse and attempted to rape Lilith. Massa Roget is old enough to fight with Lilith and so he slipped into the tub and was sinking. Lilith helps him but Massa Roget does not eliminate his bad intentions, he tried to rape Lilith again. Lilith drowned Massa Roget in the bath tub until he is dead, “True darkness and womanness make her want to live, make her think that goddamn, this nigger goin’ live longer than what white man say. Than what God say. Lilith led the spirit take her back into the kitchen. She have to hide and only the thing she can think of hiding in is fire. She don’t think. She chanting in her head” (224).

Mistress saw Lilith that she had killed her husband therefore she screamed and ran away from the house. Lilith try to chase the mistress and she pushed her to the ground from the balcony stairs. Mistress Roget’s blood spread across the floor. Lilith wants to escape from the situation. So she set the fire in the house and then she burned the house mercilessly. She jumped to save her. Massa Isobel’s family burned to death in the fire. During the day, Massa Isobel is back to the Coulibre, she screamed and cried until Massa Humphrey came. Massa Humphrey accused Lilith as the arsonist. However, Lilith dodged reason she did not know about the murder because she was at the farm milking cows. She already saw the fire burnedup the entire house and also the Isobel’s family.

Massa Humphrey decided that Isobel should live in Montpelier Estate. Lilith was also sent back to Montpelier as the house slave. Lilith overshadowed by the guilt of the killing the people and seeing Isobel in her sadness was so much devastated and frustrated. Lilith felt guilty throughout the day, she felt uneasy in her life for the first time because of the murders. In the Montpelier Estate Lilith saw overseer Robert Quinn. Quinn makes Lilith confused about her life because Lilith is in love with Quinn. Lilith is a black slave and Quinn is a white overseer. Quinn gave her the whip wounds, but he also gave a special treat to her. Lilith fall love with him but she was afraid because Quinn was a white man. Lilith loves Quinn but is confused because no whites were really falling in love with blacks. Lilith knows very well but she is still in love with the white man, Quinn. They just have lust to the slaves. The white man will simply love a whitewoman. So it is not at all possible for Quinn to fall in love with Lilith.

Some of you stay here until me give you the signal. The rest of you run to the field to give the mens the gun. You need to take some fire to the field too. Remember, any nigger that start to fuss, shoot them. She run to the window and see some negroes walking up to the cottage. Some carrying stick and some carrying fire. (388-391)

After arrival of Lilith, Homer and all other women ready for encountering the white masters. Lilith was not interested because her father was a white master and he is kind to her. So, she is not interested to encounter the white masters. Pallas was one of the slave who led the revolt of the nigger. Pallas gave instructions to Gorgon. She asked a men slave to bring a gun. Then some of them have to carry a fire. Lilith is still at home and sees the nigger carrying weapons to kill the whites. She immediately woke Quinn and told him to escape from there. Then she immediately ran to rescue Isobel and her father Jack Wilkins. Finally, Lilith as a

nigger had saved Isobel from death, so she was able to come out from the guilt of what she had done to Isobel's family.

Lilith had killed many people, until her memories forgot how many people have died because her. Lilith thought that she lived to be a killer to Whites because they will torture and kill other blacks forever, if they are left free. Sometimes she thought what she did was right. On the other hand, she has a sense of regret for her life to kill and hate. She does this all because of the effects of the cruel behavior of whites to her and other slaves. Lilith life was full of darkness because she lives in the environment of violence and she had a sense of humanity.

A violent rebellion is started, to avenge the cruelty that black women suffer on the plantation field. When Homer tells the plan to Lilith she says that it is not easy to get freedom from whites. Homer says Lilith is not ready for her freedom and for the revolt. Homer conveys with the positive note that "freedom coming whether you ready or not" (349). Black people want their lives to be a free one from being called a nigger. They feel that it is their own life to have their own freedom in return they searched for their own identity. Every black woman is ready to take up her freedom as "Nigger wants freedom and they take it. Nigger want land and they take that it. Nigger want blood and they take that too" (304). It is only because of Homer the revolt started. She boosted every women in the plantation field to take up their freedom. In the revolt, only black women took active participation and not the black men.

Black women are not only humiliated by their white masters but also by their fellow black men. Lots of violence had been faced by the blacks in their lifetime. Black people in search of their identity plan to revolt against their masters for their freedom, keeping in mind about the Haitian revolution which was the most successful slave revolution in the history. Black women must fight against the trauma to lead a pleasant life. Men should not value women

by their attire or by their physic. Women had to be discovered by their own selves through which they take a step to change their fate and to live life as free humans.

Black women have tasted a little bit of happiness amongst much violence in their lives. Blacks must not sit idle and accept the fate that lies before them. Not only black women but also every woman should fight against the ordeals and must obtain freedom in their patriarchal society. The novel concluded with the note on how the night women die in the revolt while fighting for their freedom in her life and the life of the blacks. The story is narrated to the reader by Lilith's daughter. Basically, this novel is not a historical novel but the author brings out the historical reference of the Domingue Revolt of 1791.

CHAPTER THREE

Feminine Aptitude and Racial Prejudice

This chapter deals with the black woman called Lilith and other black women who were tortured by their white masters. More than the black man, black women are violated. This study throws light on the violence that black women come across in their lifetime in their plantation as a slave and how they form a group and plan to revolt against their white masters which is seen from a feminist perspective. Thus, how hard they try to get out of the racial prejudices prevailing in plantations. In the field of Feminist Criticism, Barbara Smith a critic states that,

Feminism is the political theory that struggles to free all women of colour, working class women, poor women, disabled women, lesbians, old women as well as white economically privileged, heterosexual women. Anything less than this vision of total freedom is not feminism but merely feminist self- aggrandizement. (43)

The novel *The Book of Night Women* depicts about the people's sufferings. Lilith is the protagonist and the story revolves around her. It begins from her birth and continues till the other women plan to fight for their freedom from nigger status and to establish their own identity as women. The author uses Jamaican dialect to bring out the real pain of the blacks. The novel gives the clear picture of the slave's life, their pain their small happiness, their relationships and their sufferings. Blacks are isolated based on their race, colour, class, and gender. They are also assaulted verbally and physically. This novel deals with the variety of themes like counter violence, black woman's misery, oppression and also the powerful black violence. In this novel many slaves are deflowered by the masters. One such incident occurs in the ratoon field which

was witnessed by Lilith, Ratoon field be nothing but last year chopped cane that leave to grow back by it lonesome. Lilith run to the end and pull to stalk apart to see the new fields. A nigger woman on her knees, shaking and blubbering. Her faces well and cut up and wash with so much blood that she drip red. She begging with the cry for the women got no words. One of her eyes shut. (61)

Lilith saw this violence and she felt distress for that woman. All black women in the field had felt the agony at least once in their life time. When Lilith saw that incident she feels bad for the women even though see is not her sisters. Women are seduced by their masters both verbally and physically. The black women were also made to suffer a lot by the white women, so each and every black woman always faces the double burden throughout their life, “The Negro Scream that white people don’t hear because it never stop late lunch Or early afternoon tea. A Negro scream be like a pig scream. A Negro scream be like a dog whistle. A Negro scream be like wind” (164).

Even though the black slaves scream aloud, whites do not listen to them. They even make fun of black’s scream as pig’s scream and dog’s scream. In Alice Walker’s *The Colour Purple*, the protagonist Celie was physically abused by their own father. Be it a slave or a black woman, they had to undergo sufferings and physical torture in their lives. Even for the small mistake they are wiped without any mercy by the whites. In *The Book of Night Women*, the author disguises about the relationship between masters, overseers, slaves and maroons. He also examines the constitutive role of violence during the eighteenth century Jamaican underwent in the sugarcane plantations. He depicts a slave community that is marked by constant power struggles and clear hierarchical divisions between Creole and African born slaves, between black women and men as well as between house slaves, artisans, drivers, field slaves and overseers.

According to Burnard, eighteenth century Jamaica was a place of economic and social opportunities for white Europeans from all social classes: “Any man with a modicum of ambition and a measure of talents was in a very strong position to acquire a fortune superior to that possible anywhere else in Britain and its empire”(42). In *The Book of Night Women*, the black women like Lilith are maltreated by white masters and the black slave women are the victims of sexual abuse. The slaves on Montpelier Estate form bonds of friendship and love with the white man. In particular, it explores the complex power relationship between black enslaved women and men.

The white men are superior and they want to supervise the slave. If they are not working properly they will be punished by the supervisor. Some of the white Europeans died of diseases such as malaria, and yellow fever. Those native-born whites are died before they reached the certain age. In Jamaica, native born whites are heavily outnumbered by immigrants. The numerous Jamaican plantation owners and slave masters are absentees, living in Great Britain and it had created disturbing effects on black and white Jamaican. Richard B. Sheridan contends, “Tender to promote a careless, cruel, and extravagant management of plantation; it established conditions that led to slave insurrections; it drained away wealth and income that might otherwise have gone into public and private improvements” (386).

Jamaica’s booming economy depended on the manual labour of large numbers of imprisoned blacks. In 1655, thousands of black captives were violently taken from Africa and brought to Jamaica as slaves. During the second half of the eighteenth century when the sugar boom was at its height, Jamaica became Britain’s most precious and profitable colony. It attracts thousands of European immigrants and sojourners. Most of them were west young Englishmen and they came from urban area, driven by the desire to gain influence and power, to make a

fortune as soon as possible and then to return home to Europe as absentee planters. In Jamaica, European worked as merchants, sugar planters, traders, book keepers, attorneys or slave overseer, creating an extremely violent and materialistic society whose wealth was based on the systematic exploitation of African slaves.

In the middle of the eighteenth century, blacks constituted the overwhelming majority of Jamaica's population. In 1752, there were Ten Thousand slaves in the colony. Approximately seventy five percent of the slaves worked on plantations and were treated as animals. They suffered from malnutrition, sickness and violence, the African captives were forced to carry out laborious task, such as digging holes, cutting the cane and transporting it to the mill, cutting firewood as well as crushing and boiling the sugar cane. Living in a society in which whites were heavily outnumbered by blacks is never dreamt by anyone in the history of Jamaica.

Jamaican slave masters, plantation owners and overseers always want to control their slaves. The slaves are physically and psychologically affected. The whites show the authority towards black by whipping them, beating them black and blue and by torturing them physically. They killed their slaves in horrific ways. Female slaves are suffered by sexual abuse both by black and white men. The slaves are sold in auction. Male slaves want to do hard work and female slaves have to do domestic work and they want to obey their white masters. Bush contends it as, "As chattel slaves, they could be sold for debts if other movable assets were exhausted, and disposed of in accordance with the laws of inheritance of real estate"(138).

Slaves cannot lead an independent life and to protect their children and wives. Many male slaves resorted to violence to assert their manhood and to channelize their anger and frustration, they repressed it when their white masters are around them and liberated it from themselves temporarily when they are alone because of their powerlessness.

This novel, challenges static conceptions of slave communities as homogenous groups of passive and innocent victims without justifying acts of intra black violence and without absolving the black victimizer from guilt and moral responsibility. James also describes how Paris, a black overseer tries to rape Lilith.

In Montpelier Estate, Paris is depicted as a ruthless and cruel man, using physical and psychological means to control and humiliate others whenever he can “He was one of them man who didn’t even have to beat and thump and slap, him voice was enough” (15). Paris attempts to reveal and assert his manhood by oppressing and exerting control over black women. Paris feels free to sexually abuse Lilith because he knows that the white plantation owners and the colonial authorities will not punish him for this crime, “Every negro walk in circle take that and make of it what you will. But sometimes that circle start squeeze in on itself ”(218). This phrase seems like the meaning of connotation of Sisyphus mythology, where the Gods assigned Sisyphus to roll a great stone to the top of a steep hill. The stone has been created by the Gods to always roll back down while annoying to reach the hill. Sisyphus sustained to do this and was not able to complete the task. Just like Sisyphus, the life of slave will always be a cycle like that. Living in a cycle of suffering, there is no change for good. They are born from a slave who was raped by their white overseers and then they also gave birth to children. James focuses on the time of past shows how this cycle never ends as,

Slaves, bought and sold. She think that Miss Isobel see her this time, but Miss Isobel busy cussing people to get out of her goddamn way. The carriage can barely move now, shake of the crowed of people... A rip of one, this lassie is, not yet fifteen, methinks. Aye, I am sure of it. An exotic princess was she back in the dark continent, a boon to any household. And fine

gentlemen such as you are surely you know a good value, so lets start at one hundred, do I hear one and twenty? the auctioneer says (175-176).

In this novel, the white privilege is embodied in the practise of slavery occurring in Montpelier Estate. The system of slavery at that time was black chattel slavery. The black slaves are classified based on their virtues. Their virtue determines the price of the slave. A teenage female slave is favourable because she can be a sex slave to produce more slaves. A strong male slave is also highly priced because his strength may cover more works that save the masters money to buy more slaves. In the auction the slaves are bought and sold like chattel. In the plantation, the slave works from dusk to dawn even to dusk again. There is almost no time for a black slave in plantation to take rest, they have to run round the clock doing one thing or the other. The master and the overseers only think about their own profits.

Most of the time the field negroes work all through the night cutting cane, trashing the leaves, dodging rat and snake, and piling the cane together for sending it to the mill. Crop time is where the slave reaps the cane and Massa reaps the money. The overseer too reaps money during Crop time with his commission of every hogshead over one hundred twenty. On Montpelier, crop time is what keeps the estate going. Next to rumour of rebellion, crop time is the only time the white man lose his sleep.

In sugar cane plantation slaves have to work nonstop of cutting cane. The slaves want to keep the plantation and free from animal attacks. They should send the harvest to the factory to process the cane into sugar. The supervisors are asked to guide the slaves and they are not allowed to take rest. For low wages slaves have to work for a long time. Slaves are like

machines that are required to work without intermission. It depicts how whites are powerful and superior to the blacks resulting in racial discrimination.

White can do anything at will on blacks. The whites are always superior over nigger. They can grab a nigger and kill them without any significant reason. James uses the word “pickney” several times in this novel. The word “pickney” is derived from Piccaninny but it has different connotations. Piccaninny is now usually regarded as an offensive racial slur for a black child. And the word “pickney” is used to call the children, “White pickney and black pickney paly all the time when they little, as if they be combolo one and the same” (4). It refers both black and white children. When the whites and the blacks are in childhood, they play together and were friends. But if they are grown up, they are being separated as two different entities. Whites will be the masters while the blacks will be the servant. They are no longer being friends because whites are in high position or status. Blacks become their slaves to work, serve and for their mere survival.

In this novel, the principles of white privilege embodied in the practise of slave shows how they are cruelly treated by their white masters. Because the white are superior in numbers and they show their superiority by becoming more and more brutal and ruthless towards their slave which in turn create more anger and hatred to the black people who are in slavery. The ideology of white privilege will always assume that the white are the superior among other races throughout the world is rightly said by the author as,

War broke out between Johnny - jumpers and house slave unawares to everybody but them whenever a house have to go further than the flower house, they always travel in two or three and one of the three was either Homer or Pallas. Lilith suspect that this was not because of

her because of who Homer be. She know the other house slave hate her. They have to. For she was thinking that if she wasn't Lilith she would hate Lilith too (45-46).

It portrays about the black slave become the accused for the death when they commit a minute mistake. They feel unsafe at any time because they will be punished for offense actions which they never did. Because Lilith was trying to protect herself from rape, all blacks feel unsafe. It makes the black slaves hate Lilith. But Lilith wants to start a new life. So she lived with the white man but it was not a satisfied life for her. And she also has a child. Here, the author disguises about sadistic and brutal female mistress to shed light on the harmful effects on slavery in black and white society. Lilith's friend Dulcimena was tortured by mistress at Coulibre and so she died. Her crimes in the second part of the narrative are primarily as a result of the dehumanization and degradation she has experienced throughout her life as a slave. After Dulcimena's execution, Lilith thinks about taking revenge,

Lilith start to imagine what white flesh look like after a whipping. What white neck look like after a hanging and what kind a scar leave on a white body after black punishment. She thinks of the little Roget boy, Master Henry of tying and hanging the boy up by him little balls and chopping him head off. She makes the thoughts of white blood work into a fever. (200)

Lilith suffered both physical pain and psychological torture. She has internalized the white woman's conception of violence as a legitimate tool of punishment and sadistic suppression. The hatred is directed against all white people including children. She hopes that her white oppressors will suffer the same fate as Dulcimena and other brutalized slaves. The following acts of violence carried out by Lilith could be interpreted as a form of self liberation and an attempt to express her freedom as a human being. James refuses to represent his black

female characters as passive and submissive. Instead, he highlights the slave women's strong inner determination to offer violent resistance towards their white masters.

Slaves are like machines that are required to work without interruption. The white people are powerful and superior. White can do anything at will on blacks, "Even the dirtiest, smelliest poorest, most god forsook, black teeth, worthless Cockney bastard know that white skin carry God power" (253). The whites are always superior over nigger. They grab a nigger and kill them without any significant reason at any time of day and even during night,

What every nigger done know, "James's narrator says, was that after the treaty, the Maroon, a slave sworn friend, become him sworn enemy. The black pay two pounds for every nigger but most time Maroon done hunt and send back niggers even for free. A nigger who choose to run 'way to freedom now face a new enemy who breathe like he breathe and look like he look (77).

In 1739, there is a peace treaty between the Maroon leader Cudjoe and the British, James challenges a clear cut dichotomy between black victimhood and white suppression without the guilt of white colonial authorities, plantation owners and slaveholders. *The Book of Night Women* explores the brutalizing effect of slavery and white colonial rule on black maroon communities, centralizing the maroons' decision and willingness to turn against and betray other blacks to maintain their won status as free individuals.

The ideology of white privilege will always assume that the whites are the superior race among other races. These views will bring opinions and racial prejudice to judge other races deemed inferior. James tries to convey racial discrimination in his novel *The Book of Night Women* through the whites and blacks life in Jamaica, especially in sugarcane plantations. The

racial discrimination show how the black women are suffered to the worst in comparison with that of a black man. Lilith was a black slave girl, got harsh punishment and sexual abuse in almost all working place wherever she went for her survival by her white masters. It depicts that the black slaves cannot have freedom or independence to determine their one life.

The black slaves are always controlled by the white Slaves. The narrator tells that in reality the Whites feel insecure and are actually afraid of niggers. Therefore, they become cruel and brutal to protect themselves in order to retain their power. The narrator also tells about the evil behaviour of white people towards black people. The whites whipped the black slaves and they tortured them so much and even many were sentenced to death for their minor mistakes. The racial discrimination in this novel is also through words verbally through painful and dirty words. The whites insulted or mocked the blacks with vulgarity and shameful word very often. The whites considered themselves as superior in race so the blacks had to be inferior for maintaining their cycle of life in a balance without any disturbance and so blacks were always put in constant threats and troubles.

In this novel, *The Book of Night Women*, James offers an unsparing account of the experience of being in slavery in which the blacks are trapped in a vicious circle of violence. He also highlights the utterly destructive nature of slavery and transformative power of violence in the struggle for recognition and freedom. James' goal is not to justify his slave characters acts of revenge but to explore the miserable conditions of anti blackness that trigger their brutal actions. The novel moves beyond a reductive celebration of the liberating power of counter violence and highlights the destructive nature of violent acts. Finally, Slavery is exposed as the second order of violence.

CHAPTER FOUR

Intolerant Characters

Characters are the soul of literature. They will give life to the novel. Each character is superficial, rutting and sexually aggressed in this novel which becomes predictable and reductive. Characterization is the act of creating or describing character's physical attributes as well as the character's personality. It is the representation of the person in narrative and dramatic work of art. The way the characters act, think and speak also adds to their characterisation. Character is the literary element. *The Book of Night Women*(2009) explores one of the darkest and most painful novels.

Lilith is the central character of this novel. She is the witness of her tragedy. Lilith is a 14years old teenage girl. An orphanbornto anen slaved women and awhiteoverseer in the year 1785,hername alludes to the defiant Lilith of the Jewish folkloretradition characterised as a female demon and the rebellious first wife of Adam who fled from Eden after she defied her sexual subjugation. Lilith anen slaved house servant, violently contestsher bondage through acts of subversion.

Lilith conjures the fear and animosity of her cohorts and overseers. As a young child, Lilith commits her first act of self protection by disfiguring a Johnny - jumpers with boiling tea and killing him with his own cut at last after he attempts to rape her. In her ultimate act of rebellion, Lilith single handedly kills her enslavers, their children, and other enslaved black people before setting fire to the main house of the Coulibre plantation without raising suspicion. As Geoffrey W. Dennis explains in recent debates,

“Lilith has become rallying point among feminists in critiquing the overwhelmingly male oriented perspective of tradition Judaism, and she has been adopted as a symbol of feminist resistances to male spiritual hegemony” (154).

Lilith is a personification of female vulnerability and resistance. She is both a victim of white brutality, a defiant slave, an oppressed women and a victimizer who not only resorts to violence to defend herself and change the master’s power but also kills white children and ultimately even attacks fellow female captives to gain influence and power within the slave community. Lilith’s eagerness to turn against other slave and she wants to show the brutalizing effect of slavery.

Lilith was a brave girl she wants to live a happy life. Lilith work as a slave in the Montpelier Estate. The white master named Paris wants to direct the slaves. Paris tries to abuse her. She wants to save her life from Paris so she killed her and ran away from the house. David goes on to argue of black women slaves as

If black women had achieved a sense of their own strength and a strong urge to resist, then violent sexual assaults so the slaveholders might have reasoned would remain the women of their essential and inalterable femaleness. In the male supremacist vision of the period, this meant passivity, acquiescence and weakness (24).

As a black women Lilith have courage and power because they want to lead an independent life but the white master tortured them a lot. Paris was a strong man but Lilith killed him by her own hands it shows her as a brave women. Lilith got so many whippings from the white masters. If she commits a small mistake she will be punished a lot. So Lilith was angry towards the white masters after her friend

Dulcey died. She wants to take revenge against them. Lilith adds a bit of dirt to the food and drinks which were served to the white master. Lilith turned into a criminal after often seeing and experiencing the cruelty Whites. One day white master tried to commit sexual abuse and attempted to rape Lilith. Lilith drowns him in the bathtub till he is dead. "At the door be the mistress. She go to scream again but a cough come out. She run from the door" (124).

Lilith wants to escape from this situation. So she set the fire and burn the house. She jumped to save her. Lilith had killed many people, until her memories forget how many people have died because her. Lilith thought that she lived to be a killer. But if they are not killed they will torture and kill other blacks. Sometimes she thought what she did was right. On the other hand she has a sense of regret for her life to kill and hate. She does this all because of the effects of the cruel behavior of whites to her and other slaves. Lilith life was full of darkness because she lives in the environment of violence still she has got profound sense of humanity.

Homer was one of major character in this novel. Homer is a woman and the head of the culinary works. She has also undergone violence but not physically abused by the whites. When narrating her dejected flashback to Lilith, she explodes ferociously narrating how her life was destroyed by the Maroons who were of team that had dealings with white men. If any black intended to escape from the Montpelier Estate he/she will be caught and handed over to their white masters by these maroons who are also blacks.

When Homer decided to run away from the estate with black man Benjy carrying her own child in her belly, she is caught red handed by the maroons and is later sent to her masters. The masters harm both her baby in the womb and her black man. The

punishment which is given to her is very severe and that creates a fear in her. She keeps all her worries and sufferings inside her it burns like a fire. “Every nigger have reason for the white man to dead. Me more than most. You can talk all you want, but me shed real blood, and me not shedding no more. Me not killing nobody” (329). As Homer’s master kill her child and her man, she decides to kill her master and waits for the perfect time. In his article, “Black Feminist Thought: Knowledge, Consciousness, and the Politics of Environment” Collins says,

But change can also occur in the private, personal space of an individual Woman’s consciousness any individual black woman who is forced to remain “motionless on the outside,” can develop the “inside” of a changed consciousness as a sphere of freedom (129).

As stated by Collins, the power to save the self lies within the self. Other black women may assist in this journey toward personal empowerment. So Homer wants to kill the white master. She need a help from the other black slave women. And individual women may use multiple strategies in her quest for the constructed knowledge of an independent voice. According to Collins in this novel, Homer evaluated her own self, and by evaluating, she decides to lead a nigger free life and plans to revolt against her masters. She decides to fight back for her own self. The black women decide to live an independent life freeing themselves from the chains of slavery and double burden. After facing all kinds of violence, they identify their strength and decide to revolt. She imprecates white men as “what a terrible thing ‘pon this world the white man must be. What a wicked, terrible, brutal creature,

nothing no wicked like he so. That is the only thing they can teach we. Watch today when they see how much we learn.” (375).

The most terrible creature in the world is only the whites. Homer teaches Lilith to read. “When a nigger can read, she can plan, if is even for just a minute. Make me tell you something else ’bout reading. You see this? Every time you open this you get Free. Freeness up in here and nobody even have to know you get free but you” (55) says Homer, who has only one book, that is also a stolen copy of Henry Fielding’s *Joseph Andrews*. Homer introduces Lilith to the other black slave women who meet clandestinely at night. After knowing the braveness of Lilith, the other five women invite her to join the revolt. The six women call themselves ‘Night Women’ and they plan secretly at midnight.

The night women are Homer, Collisto, Pallas, Hippolyta, Gorgon, Iphigenia and Lilith. The six women secretly plan for the revolt. Only at midnight the meetings take place, that too, in a place like mountain cave. For the first time when Lilith went to attend the meeting, “God strike me down death if worse do not happen to you shake of that mouth. Now get out. Get out! The cave trembled. The women all stand and they don’t look like women no more. Lilith back away through the cave and stumble. Then she run” (74). She was frightened by the look of the women and ran into the big house.

When realizing her own strength Homer desires that all other women should fight for their rights as everyone has their strength within them. When Lilith is confused about this Homer says: “Me already tell you. Time to know what true and what lie, time to decide if you want to be slave or – Free? Oh. Me see now”(69). She adds that the time for freedom has come and that she must decide whether to free or to remain as a slave. Homer is the one who tried to sow the seed of

freedom in every woman's mind and she says, "We going kill them, girl child, every single white son of a within hundred mile. We going kill them all" (281).

A violent revolt is started, to revenge the brutality that black women suffer on the plantation field. When Homer tells the plan to Lilith she says that it is not easy to get freedom from whites. Lilith is not ready for her freedom and for the revolt. Homer conveys with a positive thought. Black people want their lives to be a nigger free one. They feel that it is their own identity. Homer wants to guide the slave she wants to instruct them to take revenge against the white people. So with the help of Lilith she and the other four black slaves, she wants to take revenge against the white masters.

The other three white characters play a major role in this novel. They are the white masters who ruled the black slaves under their control. Massa Humphrey is British and owner of a slave estate. In the sugar cane estate they sell the sugarcane for sale and distributes to industries through which he earns money. He is the wealthiest and the most powerful person in this novel.

The young son Massa Humphrey who was getting learning in England receive order to come back to the plantation directly to take up his station in life. When Humphrey Wilson reach Jamaica, the year was 1800 and he be twenty-one years of age. The Montpelier Estate be the biggest in East Jamaica so niggers was expecting a big gathering of white people to pay them respects (35).

Massa Humphrey is the son of Patrick Wilson. After he completed his education in England, he got a duty to go back to The Montpelier Great House to be the successor his father. He takes care of his estate after his father died. Massa Humphrey was very

discourteous person. He scolded and whipped the black slaves very much. In the estate, slaves will work hard. They work from morning to evening. In Massa Humphrey's house Lilith worked as a slave. Homer told Lilith to take a tray for serving pumpkin soup to the governor. Unfortunately the tray fell, the soup bowl ruptured, and hot soup spilled on the neck and on her dress, at once Massa Humphrey immediately came up with an angry red face. Massa Humphrey is angry and beat her in front of the invited guests.

Massa Humphrey is ashamed because Lilith cannot serve the guests well. Humphrey hit the face of Lilith till blood flows in her nose and she was spitting blood. Humphrey still wants to punish Lilith more. McClusky was a black slave he works as a driver in Massa Humphrey's house. McClusky was an unkind person, he also abused the slave women. He orders McClusky to drag her out and whips her severely. And Lilith was sent out of his house. It shows how the White masters are cruel against white people.

Robert Quinn is "Robert Quin who we come to know was an Irishman, take over as overseer, and lives in the great house. Jack Wilkins getting on in years Massa Humphrey make he stay. Montpelier Great house have a ground floor that make out cut stone and two more on top that make out of wooden plaster" (42). Robert Quinn is one of the white man from Ireland. He is a best friend of Massa Humphrey who was invited to Jamaica to be one of the overseers in his sugar plantation. Quinn is not a landowner or private slave owner, he worked for Massa Humphrey. Quinn makes Lilith confused about her life.

Lilith is a black slave and Quinn is a white overseer. Quinn gave her the whip wounds, but he also gave a special treat to her. Lilith fall love with him but she was afraid of him being a white man as whites do not really fall in love with blacks. They just have lust to their slaves So it is not possible for Quinn to love her truly and to reciprocate her with his

true love. Humphrey and Quinn take advantage of their white privilege in the colony through sexual practices in which the violence of rape and sexual dominance are perpetuated as,

The colony can change a man if he willing and there be things. He can do here that he can't do no where else. Regard this, coming to a land where a man can seduce, rape or sodomite any nigger woman or boy or girl he wish and there be nothing that nobody going "do, for every other white man be doing the same (43).

Humphrey and Quinn uses their privileges for immortal lust and sexual abuse toward their slaves. They both drink alcohols and enjoyed with the colored women on the island. They came to the foreign land with overbearing and do things on their own wish and desire. They feel that their race is superior so they can do as whatever they like. It shows the White masters as the people without sense of humanity.

Massa Roget and Mistress Roget are the white people. They are also having sugarcane estate. Massa Roget ill treated the black slaves. Massa Roget think that the black slaves are not having knowledge. Massa Humphrey and Massa Roget proclaims about the African slaves as in the following statement,

God's words! Why must blood thee brought up at the table! My husband and daughter are so insufferable, the Mistress say, but nobody listening to her. Oh, no, young sir, they are nothing like us, they have no interest in the finer arts, knowledge, literature and science, nothing that man has put in place for his own advancement. No Sir, Massa Roget say. Neither do we, for thee most part. In the colonies for certain, I must say. Present company excluded, of course (202-203).

Massa Roget thinks that the slaves are not important. They are considered the lowest caste, foolish people and does not know anything, including the science of living. He believes that the White race is superior. Ducley worked as a slave in Massa Roget house. They always punished Ducley very much. For a small mistake she got whippings. One day Ducley forgot to lock the goat pen “He whip the horse for them to ride faster. They burst a turn round a cliff and Lilith gasp when she see the gorge below. Coublire seem far, very far for a place that Miss Isobel leave every day to come to Montpelier” (175). So the goat enter into the garden. So Mistress got angry against Ducley and gave whippings to her. Finally Massa Roget killed Ducley.

Lilith also worked as a slave in Massa Roget house. Massa Roget often scold Lilith. But one day he tried to commit sexual abuse and attempted to rape Lilith. Massa Roget is old enough to fight Lilith when she was slipped into the tub and sink. Lilith helps him but Massa Roget does not eliminate his bad intentions, he tried to rape Lilith again. Until Lilith drown him in the bathtub till death. Mistress Roget was also killed by Lilith who became dark as a result of atrocities that she had felt. Thus, the brutality of the white people was answered by these merciless black people whenever they get chance through which they try to set right the racial prejudices.

CHAPTER FIVE

Summation

Introduction is about history and origin of Jamaican literature. Jamaica stands large among world cultures. It shows the Jamaica strength, vibrancy, culture and historical background of the Jamaican literature and its origin. In Jamaican the black men and women works under their white masters. Marlon James is a Jamaican born novelist, currently residing in the United States. In his work he reflects the Jamaican slavery.

James' famous three novels are *John Crow's Devil* (2005), *The Book of Night Women*(2009) and *A Brief History of Seven Killings*(2014). James first novel *John Crow's Devil* (2005)tells the story of a struggle in a remote Jamaican village in 1957. In *John Crow's Devil* novel he explores postcolonial Jamaica through a religiously charged, archetypal battle of good and evil. His represents the characters in this novel through their archetypal portrays like humanity including hope which is not seen or felt in reality. Despite the particular setting, the novel conveys archetypal situations that reside in their collective unconsciousness.

This novel, *Book Night Women* is a novel written by Marlon James. It tells about African slavery in Jamaica during the 18th century. James presents the life of slaves at Montpelier, a sugar plantation in Jamaica. In that plantation, slaves were often treated brutally tortured by their white overseers, who whipped, raped, and even murdered them. Lilith is the central character of this novel. She started witnessing the tragedy of blacks as a fourteen year teenage girl.

The second chapter, *Servitude* Life of Lilith deals with the summary of this novel. Lilith was born as a result of sexual abuse by an overseer named Jack Wilkins. Lilith was orphaned because her mother dies directly after giving birth to her. Jacks Wilkins asked Homer to take care of her. Lilith was under the control of Homer. Homer was a black slave woman and head of the slave women. Homer introduced Lilith to all other night women. Homer wants to take revenge against white masters with the help of all other night women for her personal vengeance and also for the entire black women who have been suffering a lot under them. So she and the other slaves plan for a revolt.

A group of slaves who call themselves the “Night Women” are plotting a revolt and assume Lilith’s powers will be the key to its success. Lilith begins to assume her identity she chooses a different path which poses a threat to the conspiracy. Lilith is among six mulatto house servants at the Montpelier Estate whose mothers were all raped by the same overseer, Wilkins a fate which protects them from an even more arduous life of field slavery but serves as remainder of the routine sexual abuse that the likes of Wilkins inflict on the female. Jamaican writer wrote a historical tale of slavery *The Book of Night Women* discuss about Lilith’s internal conflict how she was abused by white masters. She raises the voice against them.

Feminine aptitude and racial prejudice discuss about the center utter destructiveness of Caribbean slavery by showing how slavery perverts the slave’s moral values and how Lilith turns into a victimizer. In this novel, James’s black protagonist emerges as an incredibly intricate character, overwhelmed by conflicting feelings of hate and love, revenge and guilt, fear and decisiveness. Depicted as a rebellious, impetuous and headstrong woman, she struggles to find a way to gain a measure of control over her life, to escape herself apart from the other female slaves on Montpelier estate. The novel *The Book of Night Women* depicts about the black

people's sufferings. Lilith is the protagonist and the story revolves around her, starting from her birth till other women plan to fight for their freedom.

The author uses Jamaican dialect to bring out the real pain of the blacks. This novel gives the clear picture of the slave's life, their plan, their small happiness, their relationships and their sufferings. Blacks are isolated based on their race, colour, class, and gender. They are assaulted by both means of verbal and physical. This novel deals with a variety of themes like, counter violence, black woman's misery, oppression and also the power of black violence.

The Book of Night Women depicts the black slaves who cannot determine their own lives. The Black slaves are always controlled by the white slaves. The narrator tells that in reality the whites feel insecure and afraid of blacks. Therefore, the black slaves become cruel and brutal to protect themselves. Then narrator tells about the evil behaviour of white people towards black people. The whites whipped the black slaves and they tortured them so much. The whites insulted or mocked the Blacks with vulgarity and shameful word. Here the humans are compared to animals, whites are superior in race and blacks race are inferior. Blacks were not allowed to express their feelings and they are not comfortable with their traditions and customs.

Characters are the soul of literature. Each character shows the own identity and give life to the novel. Lilith is the central character of this novel. She is the witness of her tragedy. Lilith is a fourteen year teenage girl. An orphan born to an enslaved woman and a white overseer in 1785, her name alludes to the defiant Lilith of the Jewish folklore tradition characterized as a female demand and the rebellious first wife of Adam who fled from Eden after she defied his sexual subjugation.

Lilith an enslaved house servant, violently contests her bondage through acts of subversion. Lilith conjures the fear and animosity of her cohorts and overseers. As a young child, Lilith commits her first act of self protection by disfiguring Johnny- jumpers with boiling tea and killing him with his own cutlass after he attempts to rape her. In her ultimate act of rebellion, Lilith single handedly kills her enslavers, their children, and other enslaved black people before setting fire to the main house on the Coulibre plantation without raising suspicion.

Homer was one of the major characters in this novel. Homer a woman who is the head of the culinary works has also undergone violence, but not physically abused by her white masters. When narrating her dejected flashback to Lilith, she explodes ferociously narrating how her life was destroyed by the maroons, who were a team that had dealings with white men. If any black intended to escape from the Montpelier Estate he/she will be caught and handed over to their masters.

When homer decided to run away from the estate with black men Benjy carrying her own child in her belly, she is caught red handed by the maroons and is later sent to her masters. The masters harm both her baby in the womb and her black men. The punishment which is given to her is very severe and that creates a fear in her. She keeps all her worries and sufferings inside her it burns like a fire.

In this novel the author discusses about various characters of white masters like Massa Humphery, Robert Quinn, Isobel, Massa Roget. These white masters are superior and they want to guide the black slaves. Lilith was a protagonist of this novel she wants to take revenge against them. She was a brave girl and fight for her own life.

James's goal is not to justify his slave characters acts of revenge but to explore the miserable conditions of anti-blackness that trigger their brutal actions. He offers an unsparing account of the slave experience of being trapped in a vicious circle of violence, highlighting the utterly destructive nature of slavery and transformative power of violence in the struggle for recognition and freedom. So the white people are portrayed as a brutal and merciless people. The novel moves beyond a reductive celebration of the liberating power of counter violence and highlights the destructive nature of violent acts. *The Book of Night Women* ultimately exposes the enslaved as a second order of violence.

Marlon James novel concludes that Black women are not only humiliated by their White masters but also by their fellow black men. Lot of violence has been faced by the blacks in their lifetime. Black people in search of their identity plan to revolt against their masters for their freedom, keeping in mind about the Haitian revolution which was the most successful slave revolt in the history.

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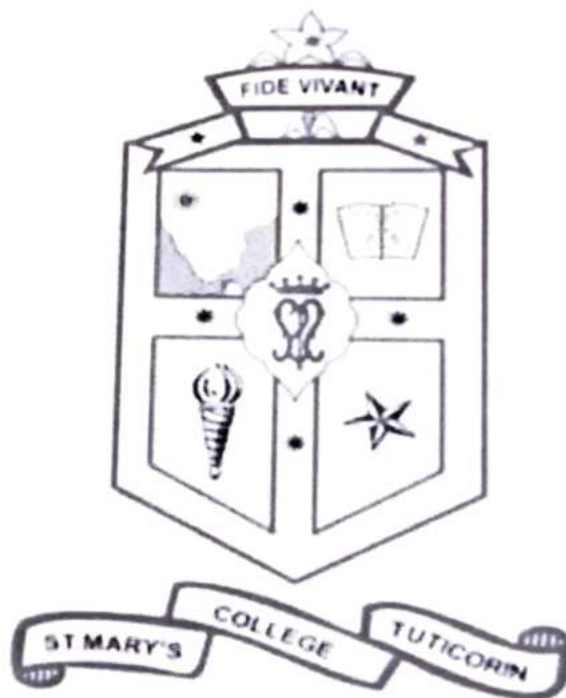
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DECLARATION

I hereby declare that the project entitled "Escaping the Labyrinth: A Reading of John Green's *Looking for Alaska*." submitted to St. Mary's College (Autonomous), Thoothukudi, affiliated to Manonmaniam Sundaranar University for the award of the Degree of Bachelor of Arts in English Literature, is my original work and that it has not previously formed the basis for the award of any degree, diploma or similar title.

April 2020

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CERTIFICATE

This is to certify that the project entitled "Escaping the Labyrinth: A Reading of John Green's *Looking for Alaska*." is submitted to St. Mary's College (Autonomous), Thoothukudi, in partial fulfilment of the requirements of Manonmaniam Sundaranar University for the award of the Degree of Bachelor of Arts in English Literature, is a work done during the year 2019-2020 and that it has not previously formed the basis for the award of any degree, diploma or similar title.

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Research oriented study. I thank our institution for the values and the knowledge that I have acquired in the course of study. I thank Ms. A. Judith Sheela Damayanthi, Head of the Department of English for her motivational support, moral guidance and encouragement in the successful completion of this project.

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PREFACE

The project entitled "Escaping the Labyrinth: A Reading of John Green's *Looking for Alaska*" deals with the life and struggles faced by the characters of the novel in the contemporary American society.

The first chapter, "**Introduction**", discusses the origin of American literature and gives a short biography of John Green discussing the general characteristics of his works.

The second chapter entitled "**Characterisation**" analyses the lives of each character and gives a detailed account of their characteristics.

The third chapter, "**Thematic Significance**" depicts the life and struggles of young generations.

The fourth chapter entitled "**The Essence of Mystery**" depicts the mysteries that happen in the life of the teenage students in their boarding school. It also creates interest among the readers to know about the mysteries.

The fifth chapter, **Summation**, sums up all the important aspects dealt in the preceding chapters.

The researcher has followed the guidelines prescribed by MLA Handbook (Seventh Edition) for the preparation of the project.

Chapter One

Introduction

Literature represents the culture and tradition of a language or a group of people, which is in the form of a language or an expression. In the book, *Studies in American literature*, Mohit K. Ray an Indian author says: "literature is a reward of human experience and it is people's impression of life" (IX). It often uses language differently than the ordinary language and it is the reflection of human life. Literature can be presented in any number of forms, ranging from novel to poem, short story, dramatic play, etc. It gives an opportunity for us to enrich our life. Literature is most commonly used to refer to works of the creative imagination, including works of poetry, drama, fiction and nonfiction. The history of literature follows closely the development of civilization. When defined as written work, ancient Egyptian literature is considered the world's oldest literatures.

There are various types of literature: Indian literature, African literature, Canadian literature and American literature. Indian literature refers to the literature produced in the Indian subcontinent until 1947 and in the Republic of India thereafter. The earliest works of Indian literature were orally transmitted. African literature is a literature from Africa and includes oral literature. Canadian literature is written in Canadian English, Canadian French and Canadian Gaelic and more recently by first nations and immigrants of other ancestral backgrounds.

However, in recent decades Canada's literature has been strongly influenced by immigrants from other countries. American Literature is a literature written or produced in the United States of America and its preceding colonies.

The American literary tradition began as a part of the broader tradition of English literature. In the book, *The New Literatures in English* Professor Nahal shows admirably how the American writers with their native sense of adventure "have found their own voice, shed all traces of colonialism and are marching towards new goals" (14). One of the famous American writers, Edgar Allan Poe, contributed to American literature by introducing darker themes and ideas. Until then, American literature was full of glories, shining masterpieces and writers. From its initial imitative activities to innovative attempts, American literature gradually gains its unique style, form, theme and flavour that cannot be easily ignored. Many of the past generations witnessed the tumult of events from the time when the continent was not yet independent to the time when it became a sovereign entity. There were so many battles that were fought to build this country. For instance, the long and great Civil War in America took place from 1861 to 1865. African-Americans and the American-Indians had to fight for their rights to be recognized.

American minority groups were deprived of their rights until 1960s when there was a federal registration enforcement of the constitution that helped this group to have their rights protected. Literature is valuable in letting generations know about the past and what their ancestors went through to build this great nation. American literature consists of many themes within a wide range of genres. During the early twentieth century, America became the world's greatest power, because of its entrepreneurship.

American literature is studied worldwide as America has emerged as a global power. It has much influence on the political, social and economic factors of other countries. Many of the world's favourite authors came from America and their written literature reflects much about the history and culture of America. American literature helps one to understand other people's thoughts and beliefs.

The first European settlers of North America wrote about their experiences starting in the 1600s. This was the earliest American literature; it was practical, straight forward, often derivative of literature in Great Britain and focussed on the future. In its earlier days, during the 1600s, American literature consisted mostly of practical nonfiction written by British settlers who populated the colonies which later became the United States. A new era began when the United States declared its Independence in 1776 and much new writings addressed the country's future. American poetry and fiction were largely modeled on what was being published overseas in Great Britain and much of what American readers consumed also came from Great Britain.

By the first decades of the nineteenth century, American literature began to emerge. Though, still derived from British literary tradition, the short stories and novels were published from 1800-1820s, which depicted the American society and explored the American landscape in an unprecedented manner. Romanticism as a worldview took hold in Western Europe in the late eighteenth century and American writers embraced it in the early nineteenth century. Nathaniel Hawthorne, Herman Melville and Walt Whitman began publishing novels, short stories and poetry during the Romantic period that became some of the most enduring works of American literature.

During the 1850s as the United States headed towards Civil War, the literature of that time was based on stories about enslavement. Drama came to prominence for the first time in the United States around the early twentieth century. Playwrights drew inspiration from European theatre but created plays that were uniquely and enduringly American.

The American novel took on a dizzying number of forms after World War II. Realist, metafictional, postmodern, absurdist, autobiographical, short, long, fragmentary, feminist, stream of consciousness techniques were applied by the vast output of American novelists in their novels. A novel is a relatively long work of narrative fiction, normally written in prose form which is typically published as a book. Novel has been the most versatile and illuminating modes of creative expression. It is an invented prose narrative of considerable length and a certain complexity that deals imaginatively with human experience, usually through a connected sequence of events involving a group of persons in a specific setting. The genre of the novel encompasses extensive range of types and styles: picaresque, epistolary, gothic, romantic, realist and historical. The American novels were first published during late eighteenth and early nineteenth century. An early example is William Hill Brown's work *The Power of Sympathy*, published in 1791. Harriet Beecher Stowe, Nathaniel Hawthorne, Herman Melville and Mark Twain are the few world class novelists of nineteenth century.

The novels of nineteenth century were of highly fluid form, constantly evolving in response to the turbulent events of the period and emerging as a key component in American identity, growth, expansion and Civil War. At the beginning of the 20th century, the American novelists were expanding fiction to encompass both high and low

life but, sometimes connected to the naturalist school of realism. The signature attributes of these novels are skepticism, inferiority and absence of moral preaching. The novels of twentieth century depict the importance of facing reality which became a dominant theme at that time. Vision and viewpoint became the essential aspects of the novel. Loneliness was a dominant theme in 1950s. The major political and military confrontations of twentieth and twenty-first centuries have also influenced the novelists. They have also been interested in the subject of racial and gender identity in recent decades.

Young adult fiction is a category of fiction written for readers from twelve to eighteen years of age. This genre is mainly produced for the teenagers. The themes related to young adult fiction are friendship, first love, relationships and identity. Young adult novels are peculiarly well suited to consideration of ethical matters. One of the chief exponents of this type of fiction is writer John Green. John Michael Green is an American author and youtube content creator.

He was born in Indianapolis, Indiana, U.S, in 1977. He attended Glenridge Middle School and Lake Highland Preparatory School in Orlando, Florida. He later attended Indian Springs School outside of Birmingham, Alabama, graduating in 1995. He has spoken about being bullied and how it had made life, as a teenager, miserable for him. He used Indian Springs as an inspiration for the main setting of his first novel, *Looking for Alaska*. Green graduated from Kenyon College in 2000 with a double major in English and Religious Studies.

Green intended to become an Episcopal priest, but his experience of working in a hospital with children suffering from life-threatening illness, inspired him to become

an author and later he wrote his second novel *The Fault in Our Stars*. Green lived for several years in Chicago, where he worked for the book review as a publishing assistant and production editor while writing *Looking for Alaska*. He reviewed hundreds of books, particularly literary fiction and books about Islam or conjoined twins. He has also critiqued books for "The New York Times" Book Review and created original radio essays for National Public Radio.

Alongside his career as a novelist, Green is also known for his YouTube ventures. Crash Course is a project made by Green and his brother, Hank Green which aims to educate high school students. In 2007, John and his brother launched a video blog project called Brotherhood 2.0. The videos were uploaded to a YouTube channel called Vlog Brothers channel. Green has Obsessive-Compulsive Disorder and has discussed his struggles with mental illness extensively on YouTube. In 2014, John Green was included in "Times Magazines", list of the 100 most influential people in the World. John Green has an exceptional talent at pinpointing every youngadult emotion through his powerful books.

John Green was influenced by F. Scott Fitzgerald, J. D. Salinger and Walt Whitman. Green's novel, *Looking for Alaska* was published by Dutton Juvenile in March 2005. It is a school story and teen romance inspired by his experiences at Indian Springs fictionalised as Culver Creek Preparatory High School. The people that he met there and the setting of the two schools were two major keys to his novels. *Looking for Alaska* is a coming-of-age novel that touches on themes of meaning, grief, hope and young adult relationships. *Looking for Alaska* follows the novel's main character and narrator Miles Halter or Pudge. Throughout the first half of the novel, Miles and his

friends, Chip Martin, Alaska Young and Takumi Hikohito grow very close and the section culminates in Alaska's death.

In the second half of the novel, Miles and his friends work to discover the missing details of the night, when Alaska died. John Green wrote this novel as a result of his desire to create meaningful young adult fiction. The novel was awarded the annual Michael L. Printz Award by the American Library Association, recognising the year's best book written for teens, based entirely on its literary merit. It also appeared on the ALA's annual list, "Top 10 Best Books for Young Adults". In 2012, the book reached "The New York Times Best Seller List" for children's paperbacks. In May 2018, it was announced that *Looking for Alaska* would be made into a series with Schwartz and others on board. The casting was announced in October 2018. *Looking for Alaska* was released on October 18, 2019. After Alaska's death, Pudge and Colonel investigate the circumstances surrounding the traumatic event.

Green's novel, *An Abundance of Young Katherines* is a young adult novel published in 2006. Colin Singleton, a former child prodigy, struggles to find a "eureka" moment in his life, to finally prove his genius. Colin finds everything interesting, which other people seem not to care about, so, it is difficult for people to relate to Colin. Colin takes a road trip with his friend Hassan Habrish and along the way he resolves to find why he is always being dumped by girls named Katherine. He meets a new girl namely, Lindsey Lee Wells. Colin spends his time striving to be unique, but with Lindsey's help, ends up with the realisation that he is not-unique in the very best way possible. The novel was critically and commercially successful. It was also a finalist for the Michael L. Printz Association's Best Books for Young Adults.

With fellow young adult authors Maureen Johnson and Lauren Myracle, Green collaborated on *Let it Snow: Three Holiday Romances* (2008), which consists of three interconnected short stories, including Green's *A Cheertastic Christmas Miracle*, each set in the small town on Christmas Eve during a massive snowstorm. In November 2009, that book reached tenth place, on "The New York Times" best seller list for paperback children's book. John Green's novel, *Paper Towns* was published on October 16, 2008 by Dutton Books. The novel about the protagonist, Quentin "Q" Jacobsen and his search for Margo Roth Spiegelman, his neighbour and childhood sweetheart. He is known to his friends as 'Q'. It is what one might call a pretty normal kid.

During his search, Quentin and his friends Ben, Radar and Lacey discover information about Margo. In 2009, *Paper Towns* was awarded the 2009, "Edgar Award" for best young adult novel and the 2010 Corine Literature Prize. After this, Green and his friend, young adult writer David Levithan, collaborated on the novel *Will Grayson*, which was published by Dutton in 2010. It was a runner-up for two of the annual ALA awards, the Stonewall Book Award and the Odyssey Award for Excellence for Audio book production. Green drew inspiration for this book from his experience and knowledge of *Paper Towns* during a road journey through South Dakota.

Green's novel, *The Fault in our Stars* was published in January 2012. It is his fourth novel. The title is inspired by Act I, Scene 2 of Shakespeare's play *Julius Caesar*. The story is narrated by Hazel Grace Lancaster, a 16 year old girl with thyroid cancer that has affected her lungs. Hazel is forced to attend a support group by her parents where she subsequently meets and falls in love with 17 year old Augustus Waters, an

ex-basketball player and amputee. Green writes this novel in memory of a friend named Esther Earl who has passed away due to thyroid cancer.

In late 2013, Green stated that he was writing a new book with the working title *The Racket*. On June 22, 2017, it was announced that Green's next novel would be entitled as *Turtles All the Way Down*. It was released on October 10, 2017. The story centres around a 16 year old American, Aza Holmes a high school student with OCD and anxiety and her search for a fugitive billionaire. She is grieving the loss of her father while a budding relationship grows between her and a neighbour. Additionally, the novel explores Aza's relationship with her best friend, Daisy. Speaking about the novel, Green states: this is my first attempt to write directly about the kind of mental illness that has affected my life since childhood, so, while the story is fictional, it is also quite personal.

The other contemporary writers of John Green are David Levithan, Stephen Chbosky, Rachel Cohn, Jennifer Niven and Jenny Han. David Levithan is an American young adult fiction author and editor. He has written numerous works featuring strong male gay characters, most notably "*Boy Meets Boy*" and "*Naomi and Ely's No Kiss List*". His first book, "*Boy Meets Boy*" was published by Knof Books for young readers in 2003. David Levithan has given a voice to teens who often feel marginalised. His work has allowed readers to experience life and love from many different perspectives. His stories are written with high literary quality, they are accessible and engaging to everyone who reads them. In 2016, Levithan won the "Margaret A. Edwards Award" for *The Realm of Possibility*, *Boy Meets Boy*, *Love is the Higher Law*, *How They Met and Other Stories*, *Wide Awake*, and *Nick and Noah's infinite playlist*.

Stephen Chbosky is an American novelist, screen writer and film director. As a teenager, Chbosky enjoyed a good blend of the classics, horror and fantasy. *The Perks of Being a Wallflower* is a semi-autobiographical novel written by Chbosky and published in 1999. It is Chbosky's most famous work and it has been translated in 31 languages. The novel follows the intellectual and emotional maturation of a teenager who uses "alias Charlie" over the course of his first year of High school. The novel also stirred up controversy due to Chbosky's portrayal of teen sexuality and drug use. Chbosky wrote the screenplay and directed the film *The Perks of Being a Wallflower* based on the novel. Chbosky was nominated in the best adapted screen play category for the 2013 Writers Guild Awards and the film won the 2013 Independent Spirit Awards for Best first feature as well as the 2013 People's Choice Award for Best Dramatic Movie. He is an active supporter of gay rights and continues to be employed as a film consultant.

Rachel Cohn is an American young adult fiction writer. Her first book, *Ginger Bread*, was published in 2002. She was the best-selling, award winning author of many books. *Gingerbread* is an award-winning book, first in a teen novel written by Rachel Cohn. The book is about Cyd Charisse, a punk girl, who lives in San Francisco with her parents Nancy, Sid and siblings Ashley, Josh and her surf-crossed lover shrimp. She goes to New York and tries to find out her father and family. The next two novels in this young adult series are *Shrimp* (2005) and *Cupcake* (2008). The novel *Gingerbread* received the *Best Books for Young Adults Selection* (2003).

Jennifer Niven is a New York Times and international best-selling American author who is best known for the 2015 young adult book, *All the Bright Places*. Her first two works were non-fiction narratives called *The Ice Master*, published in 2000

and *Ada Black Jack: A True Story of Survival in the Arctic*, published in 2003. In 2010, she published a memoir of her years in high school called *The Aqua Net Diaries: Big Hair, Big Dreams, and Small Town*. Niven's first young adult novel, *All the Bright Places* was released in 2015. The narrative follows two teenagers, Violet and Finch who struggle with mental health issues. It won the 2015 Goodreads Choice Award for Best young adult fiction and was long listed for the 2015 Guardian Children's Fiction Prize.

Jenny Han is an American author of young adult fiction and Children's fiction. She is best known for writing *The Summer I Turned Pretty Trilogy* and *To All the Boys Series*. She is a Korean- American. Han wrote her first book, the children's novel entitled *Shug*, while she was in college. *Shug* is about Annemarie Wilcox, a twelve year old trying to navigate the perils of junior high school. In 2014, Han released a young adult romance novel entitled, *To All the Boys I've Loved Before*, about Lara Jean, a high school student whose life turns upside down when the letters she wrote to her five past crushes are sent out without her knowledge.

Suzanne Collins is an American television writer and author. She is known as the author of The New York Times best-selling series *The Underland Chronicles* and *Hunger Games Trilogy*. Collins' speciality is writing children's books and he has a vivid imagination. *The Hunger Games* (2008) is a best-selling book written by Collins. As a result of the popularity of *The Hunger Games*, Collins was named one of Time Magazine's most influential people of 2010.

John Green, the author taken into consideration in this research work, has a very unique way of writing when compared to his contemporary writers. He is a writer who is

passionate about people. His stories allow us to share the feelings and experiences of real people in real situations. John Green is clearly interested in teens and what they experience and encounter in their childhood. All of John Green's books have a boy that loves a girl, that is slightly out of his league or mysterious or just difficult to be with. The theme is usually more relatable to teenagers and the never give up attitude is prevalent in all of his books; he also deals with much deeper and enigmatic themes.

Green develops the themes not through the actions of the characters, but through their reactions. The themes usually bring the characters close together. The themes are lessons that one can even take into real life. He is a peace maker by nature. John Green's writings contain very deep messages, intellectual language, humour and compassion which are wrapped up in a way that makes it accessible and enjoyable for teenage readers. He has the great ability to put thoughts into action. John Green's literary world has become a safe heaven for some and an addiction for many. His novels stay with us long after we have read them.

In the novel, *Looking for Alaska*, John Green captures the feeling with freshness, candour and heart. It showcases what young love and growing up really are in a brutal and honest light. *Looking for Alaska* is a funny, sad, inspiring and compelling novel. How the characters communicate their relationships with each other, their pasts and the pleasure that comes with being a bad kid, shine through the pages. This novel romanticizes toxic friendships and leaves audiences looking for a deeper meaning. The story is told in an ominous fashion and narrated by the character named Miles. The novel focusses on a group of friends at Alabama boarding school.

Looking for Alaska tackles the topic of mental health in a poignant and respectful way. The title of the novel does not actually refer to a state, but rather an actual girl whose name is Alaska Young. Alaska's death is extremely important to the title's significance. In this novel, each chapter is titled with the number of days before or after Alaska's death. The book starts from "one hundred thirty-six days before the event" and ends with one hundred thirty-six days after the event". There is a bright dividing line in the novel: which has happened before the death and that happened after the death.

John Green has written novel's title to help the young readers access their place in the world and how to deal with one another. This novel takes place in the Culver Creek Preparatory High School which is a boarding school in Birmingham. This story is about Miles Halter, a boy who memorises famous last words. Miles is new to the school and Colonel introduces him to his friends Lara, Takumi and Alaska Young. Miles falls in love with Alaska. Alaska drags Miles into her world of drinking and smoking and playing pranks. Alaska's death is extremely important to the novel. When she dies, she is drunk and crashes right into a cop car, thus causing her death. Her friends do not know whether she took her own life or not, they are forced to look for answers themselves. Miles discovers that she was driving to the cemetery where her mother is buried, he understands that the car wreck was an accident. The theme of hope plays a major role in *Looking for Alaska*. John Green ties hope in to the end of the novel to solve Pudge's internal conflict brought in by Alaska's death.

The novel *Looking for Alaska* is based on John Green's early life. Green's experience at boarding school inspired him to write this novel. The novel itself is entirely fictional. Many of the characters and events that take place in the novel are

based on what Green experienced at Indian Springs, including the death of a central character in the novel. Green became infatuated with famous last words, specifically those of a famous writer, John Adams. Green passes this love of last words onto the main character Miles and uses Simon Bolivar's last words to inspire a search for meaning in the face of tragedy for the characters of his novel. John Green states that the intended audience for the novel are the high school students.

John Green fills *Looking for Alaska* with humour, sadness and suspense. The author's purpose of this novel is to make the reader question the meaning of life. The main idea of the novel is the search for meaning and purpose in life. While the characters look for different things, their journeys all end up revolving around identity. Alaska the titular character is looking for penance for the guilt she feels surrounding her mother's death and she eventually dies at the end of the novel. Miles searches for meaning behind Alaska's death and continues to dwell on his culpability in it. He is searching for answers while also trying to understand his purpose.

Chapter Two entitled "Characterisation" is a detailed analysis of the characters in the novel. *Looking for Alaska* places an emphasis on complex characters, dialogue and relationships between characters. The plot of the novel is developed with the connection between the characters.

Chapter Two

Characterisation

Characterisation is the representation of the traits, motives and psychology of a character in a narrative. It is a literary device that is used in literature to highlight and explain the details about a character in a story. It is the initial stage in which the writer introduces the character with noticeable emergence. Characterisation as a literary tool was coined in the mid-fifteenth century. It is an essential component in writing good literature. A good use of characterisation always leads the readers to relate better to the events taking place in the story. The term characterisation was introduced in the nineteenth century. In the book, *An Introduction to English Criticism*, Prasad says: "Aristotle has promoted the primacy of plot over characters by arguing in his "poetics" that tragedy is a representation not of men, but of action and life" (17). This view was reversed in the nineteenth century, when the primacy of the character, that is a character driven narrative, was affirmed first with the realist novel and increasingly later with the influential development of psychology.

Since the nineteenth century, the art of creating characters, as practised by an actor or writer has been called "characterisation". Characters refer to a person and the characteristics of persons in a work of art. The characters, desires, hopes, dreams and thoughts are the driving force of the whole story. It is through the characters that the reader understands the theme of the work of art. Character is a psychological notion that refers to all the habitual ways of feeling and reacting that distinguishes one individual from another. The general purpose of the characters in a work of art is to extend the plot.

Character is a literary element. *Looking for Alaska* is narrated in the first person point of view and this has a large impact on the book as a whole, because, Miles tells everything from his point of view.

John Green uses the method of direct and indirect characterisation in his novel *Looking for Alaska*. The variety of characterisation techniques helps the readers understand the characters in different ways to stay interested. The characters and events of the plot are grounded in Green's life, while the story itself is fictional. There are two types of characters round and flat. Round characters are complex and undergo development, sometimes sufficiently to surprise the reader. Flat characters are two dimensional and they are relatively uncomplicated they do not change throughout the course of a work.

The major characters in the novel are Miles "Pudge" Halter, Alaska young, Chip "The Colonel" Martin and Takumi Hikohito. These characters play a primary role in the development of the plot. The minor characters are Miles' parents, Mr. Starnes "The Eagle", Marya, Paul, Lara Buterskaya, Kevin Richman, Sara, Jake, Dr. Hyde (old man) and the Weekday Warriors. They also help in the advancement of the plot. The protagonist is usually a well-developed character or a leading role in a story. Miles Halter is the novel's main character and narrator. Miles is a round character because he has different moods. He is a character who greatly changes throughout the development of the story. Sometime, he can be grumpy and bitter, but, other times he is happy and hopeful. He is also a dynamic character because he learns a lesson by the end of the story and changes morally.

Miles' personality throughout the book is self-centered. He is a typical high school boy and he is unhappy with the social life in Florida. Living all of his life in Florida, Miles Halter is never familiar with alcohol, smoking and especially with girls which most kids at boarding school were very comfortable with. Miles' mother tells him to invite his friends for the going away party. He looks at his friends as a "social necessity", but he also knows that no one would come to the party. He says:

Although I was more or less forced to invite all my "school friends", i.e. the ragtag bunch of drama people and English geeks I sat with by social necessity in the cavernous cafeteria of my public school, I knew they wouldn't come. (9)

Being a junior at high school, he neither has friends nor a distinct position in the society. He likes memorizing famous writers' last words. He believes that the last words of the famous writers can change his life in the future. He is fascinated with the last words of famous figures, in particular those of Francois Rabelais "I go to seek a great perhaps" (11). His hobby is reading biographies and he reads them only to find out what the persons last words are. Miles explains his love for last words, by saying:

But a lot of times, people die how they live. And so last words tell me a lot about who people were, and why they became the sort of people biographies get written about. (156)

According to him, the last words are funny but they reveal a lot about who people were in life. He knows that he will not find his "great perhaps" at home in Florida. Therefore, he decides to go to Culver Creek to seek a "great perhaps", which may have something more for him. Culver Creek introduces a new and interesting life to Miles.

Miles make real friends and faces a lot of adventures that affect his personality at the Culver Creek boarding school. He faces smaller internal conflicts when he comes to Culver Creek school. He has to decide whether to drink and smoke with his friends or not to do and whether to follow the rules or to break the law.

Miles faces many external conflicts, including punishments from the Dean of students. Culver Creek becomes a turning point in his life and he meets the unique teenagers who teach and transform him. He wants to experience new things and is looking for a life which is the opposite of his childhood life. He is really skinny and his legs are called chicken legs. He states:

My skinniness always surprised me, my thin arms didn't seem to get much bigger as they moved from wrist to shoulder, my chest lacked any hint of either fat or muscle, and I felt embarrassed. (15)

This quote shows his character trait that he does not like himself. Miles wears two big shorts below his hips because he thinks he looks cool that way. Miles Halter behaves like an extrovert when he is with his friends, because he likes hanging out with other people around him. He is a really thoughtful guy who imagines situations before they happen but these imaginations never happen to him. He frowns saying: "Things never happened like I imagined them" (14). Miles is a very intellectual person who can analyse every situation and every single detail in order to truly understand it and the reason behind it. He has a strong love for video games. At Culver Creek, Chip Martin, whom everyone calls the Colonel, is his roommate and first friend. Miles is easy going and gets along with him pretty well. Miles is from a well-off family but most of his friends are poor. He is nicknamed as "Pudge" by his friend Chip Martin, because he is so skinny. He can be

categorised as independent, curious and also unique. He is not judgemental and he is not fond of social interactions, with adults. He is smart in his words but does not excel in his actions. His social strategy is to listen quietly as he adds: "listening quietly was my general strategy" (55). Miles is very punctual. He does not want anything to do with sports or sporting events.

He is a vulnerable character who often finds himself in hard situations because he is very confused and very insecure about himself. This is why Miles instantly falls in love with the beautiful entrancing Alaska Young. She has a boyfriend, but Miles is constantly tempted to admit his true feelings for her. He does not talk much and Alaska calls him smart, quiet and cute when compared to her boyfriend. Miles desires to spend his holiday with Alaska Young, so, he lies to his family that he has some work at school during Thanksgiving Day. This shows his love for her. The relationship between Miles and Alaska form the backbone of the novel. The way, John Green crafts the relationship between Pudge and Alaska is an incredible illustration of how to develop an interesting relationship between two characters.

Every single interaction between Miles and Alaska advances their relationship in a series of incremental steps that swing between positive and negative emotion. One encounter makes Miles feel like Alaska is the greatest girl in the world, the next minute he feels that she ignores him or is mean to him. Every time he experiences a swing between positive and negative emotions. He realises that the world does not revolve around him, specifically after Alaska's death. He learns that he is not the only one who loves Alaska and that he is not the centre of everybody else's lives. The biggest internal conflict he faces is the guilt after Alaska's death. Miles thinks that he is the one affected

the most by the loss of Alaska. There are many events throughout the story which demonstrates that Miles is endlessly looking for the things that will make his life more exciting. Through his narrow experience, he learns about life, death and the labyrinth of suffering.

The next important character in the novel is Alaska Young. She is a junior in high school, who is a round character and has mood swings often. Alaska is excessively moody and it is extremely hard for anyone to figure out what she is feeling and what is wrong when she is in bad mood. She is a fragile girl who sometimes bursts into tears, but at other times, she is a cheerful girl. Alaska has a static character whose morals never change and she does not learn any type of lesson by the conclusion of the novel. She remains mysterious and always takes risks that could potentially be dangerous. The whole story mostly revolves around her and her mystery. Throughout the novel she faces many internal conflicts. Alaska is the type of girl who always has a boyfriend.

Alaska is described as a very beautiful girl with dark long hair and a curvy structure. She is described as living in a "reckless world". Her name is derived from an Aleut word, Alyeska. It means that "which the sea breaks against". She is a reliable person who always helps one to solve personal matters, including the problems with cigarettes and alcohol. She is undoubtedly, the leading character who makes everything happen in the Culver Creek. Alaska remains a perpetual mystery in this novel, both to Miles and to the readers. Her life is full of pranks and it is an emotional voyage. At first sight, Miles describes her as hot, curvy and the most beautiful girl in the world.

Alaska captures Miles' attention and heart right from the first time he meets her. She has a long distance relationship with her boyfriend Jake. She is a flirtatious person,

who constantly flirts with Miles. Even though she is flirty with Miles, Alaska truly loves her boyfriend. Altshuler McDough explains about Science and sex ethics in his novel *Prose as Experience* as follows. In real life human relationships are not often so simple. Even these fictional liaisons had their hurtful side, for the first was very largely physical and therefore, not long satisfying; The second could only end in sorrow because it led to a deep attachment doomed to be thwarted. (178)

Alaska states that she does not have a home and because of this fact the girl stays at Culver Creek during holidays. Her parents are not involved in her life anymore and she does not have a family outside of the school. She is an independent person who has come to Culver Creek to get away from home because she claims that home is full of ghosts. Alaska is close with her friend Colonel and also seems to enjoy spending time with Miles.

Alaska is a sort of character who constantly has a different attitude towards life. She does not feel sympathetic towards anybody because she has been through a lot of things in her life. Alaska is a type of girl, who always tries to set up friendship with girls. Alaska's favourite book is Gabriel Garcia Marquez's *The General is His Labyrinth* which is about Simon Bolivar. Alaska loves sex, smoking, drinking and pulling pranks. She is heavily dependent on alcohol and has a room full of books which is very open and explicit. She makes jokes about death saying: "I may die young", she said, "but at least I'll die smart" (66). Alaska decides that the biggest question in life is how to escape the labyrinth of suffering.

Alaska makes a deal with Miles, she says: "You figure out what the Labyrinth is and how to get out of it, and I'll get you laid" (29). She looks like a happy girl but she is actually alone in the world. She is a kind of girl who lives in the present. She says,

Jesus, I'm not going to be one of those people who sits around talking about what they're gonna do. I'm just going to do it. Imagining the future is a kind of nostalgia. (68)

She has a lot of personal problems and even has a fake ID to get wine and cigarettes in the town. Alaska smells like wet dirt, grass, sunshine, vanilla and cigarette smoke. Her eyes are compared to emeralds. She gathers four-leaf clovers, drinks strawberry wine, burns candles in her room and reads aloud to Miles from her favourite books. Alaska dies in a fatal car accident. When Alaska was young, her mother died in front of her and she has failed to call 911. She is submersed in guilt and blame because of her mother's death. She's not able to forgive herself for her role in her mother's death. Alaska's self-destruction is her inner suffering and is caused by her inability to forgive herself for mother's death. As the British novelist Tynbee writes in his novel entitled *Experiences*: "Death raises questions, but does not give the answer" (121), the same happens with Alaska's death.

The next important character in the novel is The Colonel. He is rarely called as Chip Martin in the novel. He is a round character because he has different moods. The Colonel comes from a poor background and relies on his scholastic achievement to better his position his life. He is a funny guy, but is very blunt. He takes advanced classes and excels in almost every subject. He loves memorising things and he remembers every country by heart, and can name all of them. He is nicknamed "The

Colonel" by Miles and Alaska, it symbolises him as the mastermind behind most of Alaska's pranks. He is a big smoker and urges Miles to buy cigarettes for him. The Colonel is a short muscular guy with a shock of brown hair. He has a deep voice and talks a lot. Chip has a good relationship with his mom Dolores and he wants to buy a house for her. Chip goes to home on all holidays to spend time with her.

The Colonel is Miles roommate and his first friend. Chip helps Miles get adjusted to life in Culver Creek, advising him and telling him about the different people in the school. He is an extremely principled person and he values loyalty among friends. He is the strategic mastermind behind the scenes that Alaska concocts and in charge of everyone's nicknames. He loves to prank his fellow classmates, but he makes it a point to never, ever be a rat, "Pretty much the only important thing is never nevernever never rat" (25). The Colonel invites Miles to join in their pranks and emphasizes constantly that one among the students is caught to take the fall and does not rat out the others.

Chip is poor, so, he likes to make fun of the "weekday warriors", the rich kids who go home on their weekends. He is the military-style planner of all pranks. When a prank is being organised, the Colonel is the one who gives out orders and who makes sure everything goes as planned. The Colonel dates a "weekday warrior" named Sara for nine months. She breaks up with him. He decides that it is a good thing because deep down he could not stand her. The Colonel is viewed as a leader by his friends. They listen to him as if he holds some sort of authority. The Colonel sees life in an absolute manner, he says: "I have gotten thrown out of thirty-seven straight games" (63). He gets kicked out of thirty-seven straight basketball games. His loyalty to his friends is uncontested.

Colonel communicates with blunt words and blunt actions. His way of viewing the labyrinth is typically different from how Miles sees it. The Colonel chooses to stay in the labyrinth, to continue to suffer because he thinks that there is something valuable in suffering. The Colonel says that the best day of his life has not happened yet. It will be when he buys a house because it is hard for him to have his mother at school. He says:

Best day of my life hasn't happened yet. But I know it. I see it every day.

The best day of my life is the day I buy my mom a huge fucking house.

(141)

The Colonel is an important character in the story because he provides stability to Miles and he is always around to help and come up with ideas. He adds an element of mystery because it is very hard to know exactly what he's thinking or feeling.

The next important character in the novel is Takumi Hikohito. Takumi is a flat character in this novel. He is a student at Culver Creek who comes from Japan and also a reliable friend to the major characters, including Miles Halter, Alaska Young and Chip Martin. He is a very talkative and lively person who always supports others. He is a thin Japanese, who is a few inches taller than Colonel. Other students often prank Takumi because of his slim and agile build. When he was a kid he was called as yellow man, but he is not ashamed of his colour. He says: "When I was a kid they called me a yellow man, but I ain't ashamed-a my skin colour"(137).

Takumi is very interested in everything related to hip-hop. He has great skills in investigating various stuff and is truly good at keeping secrets of his friends. In comparison to other characters in the story, Takumi rarely appears in main events. He helps Miles to understand how moody Alaska can get and not to take it personally.

During the night of their pranks against the "weekday warriors", Takumi pulls out a fox hat before him and Miles starts to set off the fireworks. Takumi says to Miles :

It's my fox hat.

Your fox hat?

Yeah, Pudge. My fox hat. (127)

From that time, Miles calls him "The Fox". Takumi does not know anything about the computer. Takumi has a car and sometimes drives his friends around. Like Miles, he also has feelings for Alaska. Takumi says to Miles, "But I'm tired of you acting like you were the only guy who ever wanted her. Like you had some monopoly on liking her" (220).

The Colonel and Miles ignore Takumi after Alaska's death. Takumi withholds information about her death from the Colonel and Miles, but eventually he does help them and understands why Alaska died. On the last day of school, Takumi leaves a letter for Miles confessing he was actually the last one who talked to Alaska that night. He bears the survivor's guilt. Takumi plays a significant role in defining Miles' life and in Alaska's death. He returns to Japan towards the end of novel. Takumi is again an important character in the story as he helps the Colonel and Alaska with their pranks.

The minor characters in the novel are, Lara Buterskaya, Dolores Martin, the Eagle (Mr.Starnes), the Jury, Marya and Paul, Miles Parents, the old man (Dr.Hyde), Sara and the weekday warriors. Lara Buterskaya is a Romanian student at Culver Creek preparatory school in Birmingham, Alabama. Lara introduces herself to the students in Alabama as follows:

My name's Lara and I'm from Romania / This is pretty hard, um, I once visited Albania / I love riding in Alaska's Geo / My two best vowels in

English are *EO* / I'm not so good with the leetle 'T's / but they make me sound cosmopolecteen, right? / Oh, Takumi, I think I'm done / end these game weeth some fun. (137)

She is a minor character in the novel who is described as an introvert. She also likes Miles Halter. Lara is described as pretty with long dark hair and perky breasts. She is a flat character in the novel who is friendly and agreeable, but, speaks using a slight accent. She has dark curls, chubby cheeks and round eyes and she is described as a nice, sweet and quiet personality.

Green depicts Lara as a physically appealing girl with a foreign accent who is probably fifteen to sixteen years old. At twelve years, Lara and her family moved from Romania to the United States. While playing the game of best / worst days with Miles, Colonel, Alaska Young and Takumi, she reveals that her best and worst days are the days she moved. She says: My worst day was probably the same day as my best. Because I left everytheeng. I mean, eet sounds dumb, but my childhood too (143). Lara is the only one in her family, who can speak English, she adds: "I knew Engleesh and my parentsdeedn't" (141). Throughout the novel, Lara's character does not undergo much of an inner change. She is a part of Mile's social group. She makes Miles discover many things about himself. Lara likes Miles and she starts flirting with him. She has a relationship with Miles which is mostly lustful. She dates Miles for a day and her kindness is shown when she forgives Miles immediately after he apologises for ignoring her. Lara helps the story move simple and build up emotions.

Dolores Martin is the next minor character in the novel. Dolores, the Colonel's mom, never really had an easy life, but that does not stop her from being one of the

optimistic characters in the novel. She is a hardworking woman and works at a Waffle House. When Alaska asks her about her profession, she says: "I'm a culinary engineer. That's a shortorder cook at the Waffle House to y'all" (113). She lives in a trailer which was old and not big enough for them to live.

According to the novel, Colonel's mom lived in a trailer, as in the kind of thing you might see attached to a large pick up truck, except this particular one was old and falling apart on its cinderblock, and probably couldn't have been hooked up to a truck without disintegrating. It wasn't even a particularly big trailer.

Dolores is deeply grateful to have a good son. The Colonel is her source of motivation and she is extremely proud of him because he has got into Culver Creek on a full paid scholarship. She is friendly, warm and an excellent cook, who is divorced. Dolores invites Alaska and Miles for "Thanksgiving Party", when she hears from her son that they will be spending "Thanksgiving" on campus without a family. That event goes on to show how Dolores is a caring person and loves her son more than any other person. Although she is poor, she is very generous.

The next minor character is Mr. Starnes "Eagle". Mr. Starnes is known by everyone as "The Eagle". He is the Dean of school students at Culver Creek. He is an old man who lives right across Culver Creek in a moderate house. Mr. Starnes is very strict about things like smoking and drinking, "He can smell a cigarette from like five miles" (24). He believes that discipline is good for young people. He is known for his sternness. Miles Halter, The Colonel, Alaska Young and Takumi spend great deal of time trying to avoid his watchful eye. The Eagle plays a necessary role at the Culver Creek as the martinet who enforces the rules. He is the person who enforces discipline among the

students and many of them dislike him, but Alaska and Colonel have a good relationship with the Eagle. Mr. Starnes does have a soft spot, because he understands that Miles and Colonel pull certain pranks. He doesn't rule alone though a student-run jury helps him govern the Culver Creek.

The Eagle serves as judge, for the non-expellable offences at the school. He disgusts the audacity of the students and their inability to get away from their mischief. He does not always punish everyone because he is an understanding person. His sense of humour and appreciation for quality pranks is paired with his true grief at the news of Alaska's death, the Eagle ceases to be the only disciplinarian, disciplinarian with a heart of gold. Throughout the course of the novel, he gets pranked by the group multiple times.

The next character is The Jury. The Jury is a faculty-elected body of students that includes three students from each grade. For a total of twelve students, the Eagle is the judge. They dispense punishment for non-expellable offences. The Eagle sits in the jury meetings, but he does not often overrule their decisions. Miles is brought before the jury twice in the novel. Marya is Alaska's ex-roommate and Paul is Marya's boyfriend. They are weekday warriors who got expelled at the end of their sophomore year for drug use, alcohol use and sexual activity. Alaska is the one who snitched on them. Marya and Paul were known as "the trifecta", because they were caught committing three of Culver Creek's expellable offences at once:

- Lying naked in bed together ("genital contact" being offence number one),
- already drunk (number two), they were smoking a joint (number three).

(32)

Marya and Paul are dismissed from the school because of their misbehaved attitude.

Miles' parents exist mostly off-page, but they and their parenting still echo throughout the novel and in Miles' thoughts. Miles' parents are very caring people who love Miles very much. They call him every Sunday and tell him how much they miss him and how empty it is at home without him. Miles' mom is clingier than his dad. Miles' father also has attended Culver Creek and it is always easier for him to remember his own time at the Culver Creek as a teenager. Miles recalls his father's life at Culver Creek as follows:

As an alumnus of Culver Creek, he had done the things I had only heard about: the secret parties, streaking through hayfields, drugs, drinking and cigarettes. (13)

He advises Miles that he should not use drugs, cigarettes and drinks: "No drugs, No drinking, No cigarettes" (13). Miles' dad also helps Miles accomplish one of the pranks because he understands what it was like to be as a teenager at Culver Creek and how important the pranks are.

The next character is the Theoldman, Dr. Hyde. He is Miles' favourite professor than any other because of Dr. Hyde's attitude. He is a very old religious teacher at Culver Creek. He uses a teaching method with many metaphors and life experiences. This makes his teaching more enjoyable and relatable. Dr. Hyde is very strict with the students and does not tolerate a student who is distracted; this is why Miles gets kicked out of class for staring outside instead of listening. Dr. Hyde encourages his students to think about the meaning of life and death. Dr. Hyde tells to his students:

This year, we'll be studying three religious traditions: Islam, Christianity and Buddhism. We'll tackle three more traditions next year. And in my

classes, I will talk most of the time and you will listen most of the time, because you may be smart. But I've been smart longer. (43)

Dr. Hyde loves to spend his remaining breath chatting with the students about the finer points of Islamic history. After Alaska dies, he changes his final exam and asks students to answer Alaska's question about how to escape the labyrinth of suffering. He fulfills the role of the wise old man and helps the characters in the novel grow emotionally- it's a good thing that he is there in the novel, because without him, Miles might never have found a way out of his own labyrinth of suffering. He is an extremely intriguing man with many life experiences.

The next character is Sara. She is a weekday warrior and plays the Colonel's girlfriend in the first few chapters until they break up after a useless argument. Sara has a long, pale blonde hair and resembles a movie star. Miles describes her in the novel as follows:

Her long pale blonde hair was pulled up into a twist, with a strand of hair falling down each side of her face. She looked like a movie star- a bitchy one. (47)

She is a pretty sassy character who can be quite merciless while dealing with people around her. The weekday warriors are the rich kids.

The weekday warriors are students at the Creek, who stay during the week and return to their wealthy families who have mansions in Birmingham. There are several weekday warriors, Kevin and Longwell Chase in particular play a significant role in the novel. Kevin and Longwell Chase cover Miles in duct tape and throw him into the lake

at the beginning of the year. Longwell Chase is the Junior Class President and plays an integral part in the Alaska Young's memorial prank.

Jake is also a weekday warrior who goes to Vanderbilt. He has blonde hair which is of shoulder length. Jake is "faux-rugged" and more endurable. He has also dated Alaska for eight months. All the characters are connected with each other in the most entertaining and interesting way. This is a wonderful novel with great character development. The characters in the novel represents the life of young generations. Chapter three entitled "Thematic significance" revolves around the coming of age situations. The novel portrays the lives of young Americans, their quest for identity, their relationships as well as their struggles. Coming-of-age mainly focuses on the protagonist. Coming-of-age novels tend to emphasize dialogue or internal monologue over action and are often set in the past. The novel is also categorized as "coming-of-age" novel.

Thematic Significance

The theme of 'coming-of-age' that has evolved in the twenty first century portrays the lives of young Americans between adolescence and young adulthood. In America it offers a clear view of how traditional patterns and expectations are changing and how young people themselves view their lives. The formal name for a coming of age novel is a "bildungsroman" novel, which actually stems from the German phrase meaning formation. The Bildungsroman is a specific subgenre of coming-of-age story. Bildungsroman style has evolved in the time of coming of age.

It refers to a novel that deals with any sort of formative or spiritual development of its characters. The most important part of these novels is a character change that stems from gaining experience in the world. Coming-of-age story is all about the protagonist's journey that takes a young person from being naive to wise, from being an idealist into a realist, and from immaturity to maturity.

However, irrespective of the narrative direction, the result is that the hero grows from his experiences and in some way loses the childhood innocence that helps steer him towards adulthood. There comes a time in each person's life when they reach the point where they are no longer children, but adults. The transition from a child into young adult is referred to as 'coming of-age'. The time when this transition occurs is different in everyone; since everyone is an individual and no two people are alike. Certain children reach this stage through a tragic, painful event which affects them to such an extent that they are completely changed. Other children reach this time by

simply growing older and having a better understanding of the world around them. The coming-of-age really is indefinite and cannot be marked in general overview. A coming of age novel is devoted entirely to the crisis of late adolescence involving courtship, sexual initiation, separation from parents and choice of vocation or spouse. It focuses on the growth of a protagonist from youth to adulthood. The subjects of coming-of-age stories are typically teenagers. Moral dilemmas and everyday challenge can change a young person's life and these issues can begin a story with a coming-of-age theme.

In *Looking for Alaska*, the events that Miles and other characters experience are typical situations of a coming-of-age novel. The characters themselves resemble coming-of-age figures as they are relatable to the readers going through similar experiences. Many reviewers agree that this is a coming-of-age story that is appealing to both older and younger readers. All coming-of-age novels are invested in identity, *Looking for Alaska* is particularly concerned with it. The characters are looking for different things, their journeys end up revolving around their identity. Identity is a prison that one can never escape from, but, it is the way to redeem one's past and try to understand it and use it as a foundation to grow.

The novel describes a group of teenagers attempting to figure out themselves and each other. When Miles first arrives at Culver Creek he thinks that he knows himself. He is well liked by teachers, he does not care for sports and is perfectly happy being alone. His quest, at that moment, is for adventure rather than self-awareness. Once Alaska dies, Miles turns his attention to trying to figure out who she really was. While she was alive, Miles could identify Alaska as beautiful, mysterious and smart, but she was also mean, selfish and irrational, Miles struggles to come to terms with

the many facets of her personality. Ultimately, Miles realizes that while the process of looking for Alaska ever brought him any real answers about Alaska, it did help him grow closer to his friends and learn more about himself.

Miles matures into someone who knows the value of friendship and forgiveness and only once he realizes that he cares about these things that he truly knows himself. When Miles announces that he wants to attend Culver Creek, his mother and father question him for his decision. Miles states the following words as his reason for going to a college away from home:

"I go to seek a Great Perhaps. That's why I'm going. So I don't have to wait until I die to start seeking a Great Perhaps" (11).

Miles after entering into the Culver Creek boarding school searches for only one thing, his "Great Perhaps". Miles separation from parents indicates that it is a coming-of-age story. The pursuit of the "Great Perhaps" gives Pudge, hope for a better, more exciting life. For Miles, the "Great Perhaps" is the concept of unknown, a place that is uncertain but could contain something wonderful. A "Great Perhaps" is when one has come to peace with oneself. In *Looking for Alaska*, Alaska symbolizes a great perhaps. This is why Miles halter is looking for Alaska.

Miles states several times that he is in pursuit of the great perhaps. Miles feels that he has found the great perhaps during the pre-prank. The "Great Perhaps" holds the secret of life and death and relates to how one drives meaning from one's finite existence on Earth. When Miles meets Alaska, he considers her a physical embodiment of the "The Great Perhaps". After she dies, he seems to believe if he could only understand Alaska, then he understands all of life's mysteries, but, at the end of the

novel, he implies that the future will be bright and will hold more chances for finding the great perhaps because he is alive. Joshua Ian Schwartz is an American screenwriter and television producer. He is known for developing the CW's series *Gossip Girl*. He says that, finding the great perhaps is about stepping out in the great unknown in search of something bigger and understanding something more profound outside of himself. It is such a beautiful concept that drives the story. This search leads him to a mysterious girl named Alaska. The Sexual initiation plays a major role in coming-of-age novels and *Looking for Alaska* is particularly concerned with it. In his short time at Culver Creek, Pudge is able to observe many facets of romance. Intimacy, sex and love are complicated in *Looking for Alaska*. Iqbal Kaur's in his work *Gender and Literature* views on sexual initiation as follows:

Sex is the creation of God and sexual differences are essential for procreation, but gender is not God's creation. It is the creation of patriarchy and serves the male

flair for domination. (XI)

The relationship between Miles and Alaska forms the back bone of the novel. Alaska evokes the confusion and intensity of first love. She fascinates him with her enigmatic personality. Each time, a new love relationship pops out at boarding school and Miles, every time, tries hard to conquer and have Alaska for himself. Miles meets Alaska and falls in love at first sight with her. This instant love shows that love is one of the important themes in the novel. Alaska and Pudge grow closer and he begins to fall in love with her, although, she insists on keeping their relationship platonic because she has a boyfriend at Vanderbilt University.

Miles kisses Alaska and says that he loves her, but she does not hear. Love becomes a greater and stronger icon and theme in the lives of main characters. Afterwards, Miles grows closer to Lara and they start dating. Miles has a sexual relationship with Lara. Rosemarie Morgan's views on sexuality in the novel *Women and Sexuality in the novels of Thomas Hardy* as follows:

Sexual experience brings no new self-awareness, no enhancement of life, no selfrenewal, no epiphanies (4).

The relationship between Colonel and Sara provides some information to Miles, because they used to fight and finally Sara breaks up with Colonel. John Green uses the two characters Marya and Paul to show that this novel is a coming-of-age novel, because they are expelled for their misbehaviour in the school. The adults in *Looking for Alaska* are neither stupid, clueless and mean nor indifferent. John Green has said in an interview that there is a lot that he can relate to Alaska as well as the characters. He thinks that is such a huge reason why the book is popular. He thinks that anyone who reads it can really connect with all the characters. This novel can be comprehended with the life of any individual as it has multiple layers of connections regarding various relationships.

Youth-adult relationship plays a major role in *Looking for Alaska*. It is a conscious relationship which establishes and sustains intergenerational equity between young people and adults. *Looking for Alaska* is a novel that exposes readers to the interpersonal relationships between the youth and adult characters. In *Looking for Alaska*, Green presents a story about a cohort of high school friends. It primarily deals with Pudge, the Colonel and Alaska enduring tragedy at their boarding school, Culver

Creek. These young people ponder existential questions about death and build interpersonal relationships. They also interact with several adult characters.

The most stereotypical adult character is, The Eagle, the dean of students at Culver Creek whose main focus is to eliminate the rebellious tendencies of various students. In general, he exemplifies an understanding of youth as rebellious. In his introduction to Pudge he says,

Welcome to Culver Creek, Mr. Halter. You're given large measure of freedom here. If you abuse it, you'll regret it. You seem like a nice young man. I'd hate to have to bid you farewell. (30)

In this statement, the Eagle establishes strict parameters on the "freedom" given to the students and that expulsion for breaking this parameter is a real consequence.

The characterisation of the Eagle as an adult who understands that adolescents need rules and discipline because they are inherently incapable of maintaining their own growth renege notions of youth as lacking certain level of maturity and capability. This Eagle is particularly ironic in Green's novel. Yet, throughout the novel, Pudge and his friends consistently break the rules set by the Eagle, mainly because they seem to be following certain norms of the school state which state that the students should break the rules and pull pranks as it exhibits some inherent trait of adolescence. We argue that this rule established by the Eagle (the responsible adult) illustrates the larger social understanding about youth as rebels.

Certain characters like Dr. Hyde, the school's religious studies teacher expresses positive beliefs in his students, while maintaining an authoritative role within the classroom environment. This relationship that exists between Dr. Hyde and his students

illustrates how mutual respect can lead to positive interpersonal relationships between the youth and the adults. Dr. Hyde, offers a more complex depiction of an adult character in relation to youth. On the one hand, Hyde typifies the stereotypical authoritative teacher: he refuses to provide his first name (actually making a point of asserting this during the first class), utilises a transmission oriented pedagogical approach and dismisses Pudge for daydreaming in the class. In general, he makes himself inaccessible to the youth and these do not view him as a possible role model. Instead, they refer to him as the "Old Man" and ridicule him for both his age and health issues.

Pudge admires Dr. Hyde's brilliance and maintains his interpersonal distance from Hyde rather than embracing him as a personal or professional mentor. In these ways, Hyde attempts to hold onto to rigid, normative adult-youth hierarchal relationships. At the same time, Hyde identifies his students as passionate learners who have the capacity to answer existential questions. Consequently, he extends intense challenges to them, inviting them to grapple with religious spirituality.

In many ways, Hyde's teaching facilitates Pudge's inquiries and his journey of selfhood in a way that honours his ability to find his own answers to life's most difficult questions. In fact, Hyde centralises youth's ideas and interests in his curriculum by integrating Alaska's question from the midterm: "How will we ever get out of this labyrinth of suffering?" (158) into the final exam to help the students process their suffering.

This multi-faced dynamic force between Hyde and his students reveals how adolescent-adult interactions need not lead to adversarial relationship. In comparison

hierarchical expectations of adults guiding youth do not exist. The parents of both Pudge and Colonel respect their sons and trust their children, so that they can maintain their good standing at Culver Creek. Pudge's parents completely understand their son's intellect. These parents expect their sons to engage in good behaviour and pursue endeavours beneficial to their academic and social status. Green's novel reveals a spectrum of possibilities for youth adult relationships, some of which reveal adversarial relationships and some of which reveal collaborative, non-hierarchical relations.

Labyrinth is a word of pre-Greek origin, which the Greeks associated with the palace of Knossos in Crete, excavated by Arthur Evans in the early twentieth century. The word "labyrinth" comes from the Greek word "labyrinthos" and describes any maze-like structure with a single path which differentiates it from an actual maze which may have multiple paths intricately linked. In Greek mythology, the labyrinth is an elaborate, confusing structure designed and built by the legendary artificer Daedalus for King Minos of Crete at Knossos.

In English, the term labyrinth is generally synonymous with maze. It is a complicated set of paths and passages, in which it is difficult to find your way or to reach the exit. Life is a labyrinth of experiences. Each dead end you see, the new thing you learn, more dead ends-more things to learn. Don't stop at a dead end. These dead

ends are going to help you, unleash the real you. The most important thing in this novel *Looking for Alaska* is the labyrinth.

The first time the readers are acquainted about the labyrinth is when Alaska quotes for Miles, her favourite last words said by Simon Bolivar:

He was shaken by the overwhelming revelation that the headlong race between his misfortunes and his dreams was at that moment reaching the finishing line.

The rest was darkness. "How will I ever get out of this labyrinth?". (27)

At the beginning of the novel, Alaska is not sure if the famous writer Simon Bolivar's labyrinth symbolizes life or death, but she eventually decides that life's most important thing is to escape from the labyrinth of suffering. The labyrinth is a symbol for pain, suffering and wrong doing.

Even though Alaska challenges Miles to figure out what the labyrinth is, she eventually gives Miles the answer. She explains:

It's not life or death, the labyrinth.

'Suffering' she said. 'Doing wrong and having wrong things happen to you. That's the problem. Bolivar was talking about the pain, not about the living or dying. (101)

So, she says that labyrinth means pain, sufferings, doing wrong and having wrong things. The labyrinth is also a minor metaphor for Alaska herself, when Pudge first describes her in detail as follows:

I realized the importance of Curves of the thousand times where girls bodies ease from one place to another, from arc of the foot to ankle to

Chapter Four

The Essence of Mystery

Mystery is something that baffles our understanding

It is the quality of being strange and secret and things that are difficult to explain. It has an obscure or puzzling nature. It is defined as a secret, something which has no explanation, something difficult to understand or explain or something unexplainable or unsolvable. The word mystery comes from the Greek 'mysterion', meaning "secret rite or doctrine". In mystery, strange things happen that are not explained until the end.

In a novel or short story, mystery involves a crime or other events that remain puzzling unsettled until the end. An artist always aims to deepen the mystery.

Mystery is one that typically focusses around the crime. It is an event that cannot be explained, a problem that cannot be solved, a secret, something that is missing, or a crime that has been committed. It is the action of keeping something secret. Mystery is a resource, like coal or gold and its preservation is a fine thing. It is important because it features topics, that are usually both fascinating and troubling to the human mind, unsolved crimes, unexplained events, human history, supernatural curiosities and so on. Mysteries are fun to read and equally fun to write.

Mystery is fun, because, the entire premise of the book intellectually engages the reader to try to arrive at an answer to the problem that the author creates. Reading a mystery is like going on a roller coaster ride, the people know everything and will most beautiful thing we can experience is mystery. It is the are more

In this novel there are some mysteries, which the author leaves unknown to the readers. John Green handles mystery in a different manner in this novel because he didn't tell what happened at the end of the novel. Mysteries in this novel makes the book very interesting and it makes the readers to know what happened at the end of the novel.

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Mystery is fun, because, the entire premise of the book intellectually engages the reader to try to arrive at an answer to the problem that the author creates. Reading a mystery is like going on a roller coaster ride, the people know everything and will be alright in the end. The most beautiful thing we can experience is mystery. It is the source of all true art and science. Mystery, allows us to live vicariously through the characters in the novel. Readers take delight in imagining that their lives are more exciting by reading about the characters whose lives involve these adventures. People

enjoy mysteries because it makes the people to figure out the answer. It draws the people in and keeps them hanging, until the end. Mystery is important in everyone's life for two reasons. First, it is an inevitable human condition and secondly, it provides us with challenges. All people have mystery in their lives which is their future. Mystery, by its nature, is a wordless condition. Words seem to fail where it exists and for this reason it cannot be spoken of and so cannot be thought of which eventually means that it cannot be known. In *Looking for Alaska*, mystery revolves around the question whether Alaska's death was an accident or suicide.

Adult life deals with an enormous amount of questions, that does not have answers. When mystery is solved, it symbolises the end of the story. There are some stories in which mysteries are unsolved. Mystery is at the heart of the novel *Looking for Alaska*. The title of this novel itself creates a mystery in the minds of the readers. It makes the readers think whether Alaska refers to the state or a girl. Green sections his book into days, for example, the first section of the book is called "one-hundred thirty six days before" and the other section ended with "one-hundred and thirty six days after". The unique thing is the heading of the first chapter "one hundred and thirty six days before". This immediately drives the curiosity of the readers. That was John Green's goal of writing; the novel's structure lures the readers and prepares them for whatever that is coming.

As the number of days decrease, the reader gets more and more anxious and just wants to skip those pages altogether. The novel barely gives any details about Miles' past, rather, it makes the readers think and imagine about the past life of Miles. Miles is an outsider in his school in Florida and only two people show up at the party before Miles arrives at Alabama. They are Marie Lawson and her boyfriend, Wills. In the novel, Wills says: "Have fun at boarding school Miles (10)".

This itself, creates a mystery among the readers about the expectation of boarding school. Culver Creek School is a fully realised world, featuring the smoking hole, where the teens smoke and contemplate on life. This place is like a little bubble where everything is possible. This boarding school is very mysterious to Pudge, because, he has a new experience in the boarding school. One day, Miles decides to sleep in his boxers because it is too hot to wear anything else. He wakes up to find two people pulling him out of his bed. The two boys take him to the lake, which he narrates as follows:

They taped my legs together, from ankles to thighs. I looked like a silver mummy. I said, "Please, guys, don't," just before they taped my mouth shut. They picked me up and hurled me into the water. (35)

Before they throw him they warn him not to hang out with the Colonel: "This is for the Colonel. You shouldn't hang out with that asshole (35)". Miles eventually wiggles back to the shore and out of his duct tape. He goes to see Alaska and she tells him that some people have more serious problems to worry about than being thrown in a lake.

The Colonel is confused as to why it took Miles so long to tame him and he is shocked to learn that Kevin and the other boy have covered Miles in duct tape. It is a Culver Creek tradition, to throw new students into the lake but usually it is easy for them to swim out of it. The Colonel declares war on Kevin and his friends. Miles goes to sleep, and he feels happy to have colonel as his friend and he is excited about what might happen next. It marks a significant change in the life of Miles because, being pranked is a ritual performed on all students. This prank, by weekday warriors, is a rebirth and baptism in pudge's adolescence.

Miles life is very mysterious from the time he comes to boarding school till Alaska's death. The Colonel, Takumi and Alaska Young take Miles under their wings and introduce him to the social order of campus and mischief making. In between his regular school days, there are minor adventures often involving intricate pranks, school intrigue, social engagements, but, mainly the teens in this school hang out to know one another better or trying to sneak away or to get drunk or smoke. The more Miles spends time at Culver Creek, the more comfortable he becomes with mischief. He is blantly co-ordinating and participating in a prank against the school.

At first, Miles does not know about pranks. It seems to be a mystery to him. Pranks are big part of the Culver Creek culture. *Looking for Alaska* is a nutshell comprised of, first drink, first prank, first friend, first girl and last words. Miles comes to know more about pranks through his friends. During pre-prank, Miles takes part and comes to know about pranks. Alaska and the Colonel devise a prank to reclaim Kevin and some of the weekday warriors for damaging all of Alaska's books in her room. They decide that there will be a preprank before the actual prank happens. A pre-prank is a prank that help distract the person-in-charge before carrying out the real prank. The Colonel tells his friends that they should set a pre-prank to disturb the Eagle: "We'll also have the opportunity to make life unpleasant for the Eagle, who is always a welcome pleasure (125)". Colonel says to his friends: "We fight tonight a battle on three fronts" (125).

The other students respond as follows:

Front one: The pre-prank. We will, as it were, light a fire under the

Eagle's pass.

Front two: Operation Baldy. Wherein Lara files solo in a retaliatory mission so elegant and cruel that it could only have been the brainchild of, well, me.

Front three: The progress reports: we're going to hack into the faculty computer network and use their grading database to send out letters to Kevin and all's families saying that they are failing some of their classes. (125)

As they begin to execute their plans, they light fireworks in order to lure the Eagle out. While the Eagle is out searching for the culprits, the Colonel sends out failure notices to the families of the weekday warriors. The punishment for these pranks is that, students have to work in cafeteria or clean the dining hall.

Therefore, Miles understands the mystery of pranks. Another mystery that appears in this novel is about the person who revealed incriminating information about Marya and Paul. A year before Pudge goes to Culver Creek, two students, Marya and Paul were expelled because of their trifecta.

When Colonel and Takumi discuss about the mystery of Marya and Paul's expulsion, Alaska says that it was probably done by the weekday warriors. "It must have been some weekday warrior (55)". Alaska says that they were expelled, because they were stupid enough to get caught. "She was stupid; she got caught; she got expelled; it's over. That's what happens when you're stupid and you get caught (55)".

This comment strikes Takumi as lacking loyalty and when he says so, Alaska rudely tells him to stop trying to figure everything out and find some problems of his own:

"I don't understand why you're so obsessed with figuring out everything that happens here, like we have to unravel every story. (55)

Finally Alaska is the one who has revealed the secrets about Marya and Paul. Alaska is Marya's roommate, therefore, she knows more about her. Alaska is caught with a bottle of wine in her car while she tries to sneak off campus to see her boyfriend Jake. The Eagle makes a deal with Alaska that he would not expel her if she tells him every secret she knows. Alaska does not want to get expelled, so she tells the Eagle that Marya and Paul are drunk in her room. After some days her friends find out that Alaska snitched out the confidential matters about Marya and Paul, they do not trust her as much as they used to and now see a different side of her. But, the reason why Alaska chooses Marya out of all people in Culver Creek remains a mystery in this novel.

Alaska, herself is a mysterious girl. Her active cultivation of a mysterious air make her seem interesting to others, but, she suffers because of it. Alaska is not willing to let others in and is afraid for others to see the horrible person that she thinks herself to be. As a result, Alaska prevents her friends from getting to know her eventually, her death is a mystery in this novel. She dies in a heart-wrenching car accident the night she leaves Culver Creek in a panic. After spending a night drinking and making out with Pudge before the Colonel's explosion, Alaska gets a call. In a panic, she leaves Culver Creek, Pudge and the Colonel help her by distracting the dean without much resistance.

Miles and the Colonel let her drive away on the night of her death because they do not realise how upset she is or that it is the anniversary of her mother's death. the students learn that she has died in a car crash, the steering

wheel crushed her chest, when she drove into a police car. Miles quotes many famous personalities' last words as a mark of his respect for Alaska. He quotes the nineteenth century preacher Henry Ward Beecher's last words, "Now comes the mystery." The poet Dylan Thomas, who liked a good drink, before dying said, "I've had eighteen straight whiskeys. I do believe that's a record." Alaska's favourite was playwright Eugene O'Neill: "Born in a hotel room, and God damn it-died in a hotel room." Even car-accident victims sometimes have time for last words. Princess Diana said, "Oh, God. What's happened?", Movie star James Dean said, "They've got to see us.", just before slamming his Porsche into another car. After quoting all this, Miles says that he does not know the last words of Alaska, "But I will never know hers" (171). Miles comforts himself by saying that: She's not dead. She's alive somewhere. She's in the woods. Alaska is hiding in the woods and she's not dead, she's just hiding. She's just playing a trick on us. This is just an Alaska Young Prank Extraordinaire. It's Alaska being Alaska, funny and playful and not knowing when or how to put on the brakes. (168)

Miles has the habit of memorising the last words of famous people. But as he could not remember the last words of his beloved Alaska, he considers that she is not dead she is living somewhere else and playing with them. Pudge, the Colonel and Takumi put their heads together to figure out how she died. Miles decides to find out the death of Alaska. So, he writes out a game plan. They go as far as acquiring the police report, which states that her blood alcohol level was 0.21. The three friends later steal Eagle's breathalyser to reenact the events of the night. After calling Jake and sleuthing the web, Pudge and the Colonel figure out that Alaska has died on the anniversary of her mother's death. They two realise that she has probably been to visit her mother's grave.

Even with all the facts, Pudge and the Colonel come to learn that, Alaska's death remains a mystery that they could not solve. They will never know if her death was an accident or suicide and no matter what it is, they have still lost their friend. The novel *Suicide Bent Sangerizing Mankind* by David Goldstein explains suicide as follows:

If suicides were not contrary to the nature given by God to man, and if it were not infringement upon God's dominion over human life, which comes from God and is created to return to God. (9)

Miles is alright without knowing exactly what happened to Alaska, because it does not matter what happened. The solutions to mysteries are not always important. Miles realises that whether or not she killed herself, he still loves her and cares about her and believes that her spirit lives on. For him this is enough. Arnold Toynbee's opinion about love after death is as follows: Love cannot save life from death; but it can fulfil life's purpose; and in so far as life's purpose has been fulfilled, its fulfilment cannot be undone by death when death puts an end to life itself. In this sense, love is stronger than death. Death is not all powerful, any more than love is. (167)

The second half of the novel focuses on uncovering the mystery from the night she died. At the end of the novel, it is not confirmed whether her death was an accident or suicide. The mystery about her death remains unknown to the friends and to the readers. The death of Alaska is the unknown mystery in this novel. The book mostly revolves around this mystery and it remains unsolved. Thus, mystery plays a major role in *Looking for Alaska*. The novel *Looking for Alaska* acts as a mirror that reflects the life of young adulthood.

Chapter Five

Summation

American literature is very important for the education of people as it reveals the culture and history of the United States. American literature is unique because it explains the basic characteristic of all kinds of literature such as characters, plots, settings, images and themes. It also tells stories of certain characters that Americans had within their unique culture. *Looking for Alaska* is a typical American novel because it shows the picture of the ordinary emotions and manners of American existence.

Looking for Alaska is an interesting novel about the teenagers. This novel shows how teenagers learn to deal with real problems. This novel is a fascinating, compelling yet controversial and is centered on the students of Culver Creek Boarding School. It is a chilling, masterful novel that explores the depth of evil and the resilience of the human spirit. *Looking for Alaska* is a novel with great characterisation, a gripping theme, a fast-paced narrative, well managed plot and lots of delicious humour. The excellent timing of injecting new characters is the beauty of this novel.

Another funny thing about this novel is that its characters could be found in daily life. This thing shows John Green's writing skills and his love and passion for writing. This novel is a heart-wrenching, heart breaking and soul-shattering novel. It is inspirational and phenomenal and is painfully and beautifully written. *Looking for Alaska* is a novel with a fantastic story and strong characters. It deals with the themes of sexual references, excessive alcohol consumption, smoking, drug taking and swearing.

establishes a common understanding of the US education system especially in contrast to Australia's. It is told from the point of view of Miles in two distinct parts.

The first half of the novel is labelled 'Before' and is a countdown of days from "One hundred and Thirty six days Before" to "One day Before". The second part of the novel is labelled, 'After' and it counts days from "The Day After" to "One Hundred and Thirty-six Days After". This style leads the story to move slowly towards the climax. The last day of this novel also includes a letter from Takumi to Miles and the Colonel and a final religious essay by Miles, in response to Alaska's desire to escape the Labyrinth. The author also adds an important significance called "Some Last Words on Last Words" in this novel.

Looking for Alaska received great acclamation and appraisal from the readers. It attained great success and ranked on top best-selling books. This novel went on to become a phenomenal hit as it won the Printz Award based on audience voting. This novel is John Green's attempt to recapture those high school days when he loved his peers fiercely and boundlessly. John Green sees himself in the characters of the novel. However, there are definite similarities between Miles and John Green which John Green himself admits willingly. This novel is vaguely autobiographical. John Green was only 23 when he started writing the novel and says that he sees himself in Miles, as well as other characters.

When John Green was a student at Indian Springs, one of his classmates died and her death was devastating to the entire community. His relationship with her was nothing like Pudge's relationship with Alaska, but, she was someone John Green liked and

admired a lot. He still does not feel reconciled with what happened. John Green relates himself with Miles. Like Miles, Green sweated through Alabama weather without AC.

In this novel, John Green portrays his teenage life by comparing it with the life of Miles, but some of Green's classmates were not happy with the novelisation of their high school years. He wants the readers not to get hurt. So he does not tell about the death of Alaska. All chapters are filled with the struggles of the high school students. John Green states that the intended audience for the novel is high-school students. The characters and events of the plot are grounded in Green's life while the story itself is fictional.

In *Looking for Alaska*, John Green narrates the story through the character Miles Halter, portraying the story and characters from the perspective of an outsider. John Green uses this technique to make the readers understand Miles' thoughts and feelings and his emotional confusions about love and friendship. John Green's personal choice of writing the novel from the point of view of Miles, rather than Alaska, allows us to experience the story in a detached, yet, personal way and puts the readers on the side of the narrator. Green through the character of Miles draws a clear picture of a high school student's life in America. Miles' search for his identity symbolises the life of all teenage students who try to find their individuality despite their family's permission.

Alaska Young represents the struggle of the teenage girls' life in the boarding school in America. Through her character, John Green tells about the mindset of young girls who do not have a stable mind and how they constantly exhibit changes in their love and relationships. Through the character, Chip Martin, John Green tells about the value of friendship. He acts as an honest and reliable friend who will always help others in difficult times. The readers like high school students get easily connected with the

characters. The other characters like Takumi, Sara and Jake also add curiosity to the novel. John Green through these characters gives a clear picture of the life of high school without adding any floridity to it. Coming-of-age situations in this novel represents the things which the future generations would have to face. First thing, searching for identity in this novel exemplifies Miles search for identity. It inspires the young readers to search for their identity. The American psychologist Erik. H. Erikson, who elaborated the concept of identity and popularized it in his book, *Cultural Identity in Transition*. He says,

Identity can be said to have a personal or individual dimension. This dimension consists of how a person differs from other people and how he or she understand his or her individuality. (7)

Through the concept of sexual initiation, John Green portrays the life of high school students in America. In this novel, students have many illegal affairs. In this novel, youth adult relationship represents the relationship between students and teachers. In this novel, John Green portrays the relationship of Miles with Dr. Hyde and Eagle. *Looking for Alaska* replicates the youth adult relationship of 21st century. Mystery and unknown makes the readers get engaged in this novel. *Looking for Alaska* portrays the major mystery of Alaska's death. There are also many other mysteries, which the author brings to the readers through the novel. This technique itself motivates the readers to read the novel. The novel presents the reality of the life of the high school students. John Green's style in *Looking for Alaska* is simple and direct. He does not waste words in flowery prose and metaphor, instead, speaks directly to the readers as a reasonable

educated teen would. With this simple style, John Green connects better with the readers, avoiding confusion and boredom.

John Green, the author of *Looking for Alaska*, uses an informed style but it can be formal at times. The sentences in this novel are normally short. John Green's sentences are fully written and there are not many fragments or subordinate clauses. John Green puts a lot of detail into his writing. He is very descriptive when it comes to important characters or places, he doesn't zoom through the story but takes his time giving all the details to the readers. For example, when Miles first sees Alaska, the story gives us a very detailed description of what Miles thinks of her. The use of figurative language in *Looking for Alaska* is very prominent. John Green uses these figures of speech to describe what he intends to convey.

There are a lot of metaphors and similes used. Miles describes Alaska as follows: "She tasted like Mountain Dew, Cigarettes and Chopstick" (158). The conversations used in the novel are like the everyday conversation of the teens. The conversations are natural and are very realistic and give the readers extra information. John Green's attitude towards the novel is very positive and the mood of the story is mostly happy. The author seems hopeful and at the same time in love. The main idea in the novel is the search for meaning and purpose. While the characters are looking for different things, their journeys all end up revolving around identity.

This novel will also give young adults a lot to think about, most obviously about loss and what it means to journey into a "Great Perhaps". This coming-of-age novel allows readers to learn more about the process and importance of forgiving not only others but ourselves when it comes to guilt and grief. The novel is not a true story, but it

is highly autobiographical. *Looking for Alaska* is not technically a true story, but it draws content from Green's own school experience. This novel is a good choice for any teenager and it deals with universal questions of love, friendship, truth and the unknown areas in between.

In this novel, John Green draws the growing interest of the present teenagers, towards love, alcohol, and friendship. Here, Alaska indulges herself in smoking cigarettes and alcohol and this shows the western culture of America. John Green portrays Alaska's physical appearance in detail. He does not give much reverence to girls. In contrast to John Green, Hardy not only acknowledges or gives due recognition to female volatile emotions but with the same devotion, also details the male emotions. After a detailed analysis, the researcher concludes that this novel is about the struggles of the teenagers in their life. The researcher concludes that it is the young-adult novel that stands as a mirror of contemporary American society.

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Explication of Psychological Dilemma in Khaled Hosseini's

And the Mountains Echoed

A Project Submitted to

St.Mary's College (Autonomous)

Thoothukudi

affiliated to

Manonmaniam Sundaranar University

in partial fulfillment of the requirements

for the award of the Degree of

Bachelor of Arts in English

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DECLARATION

I hereby declare that the project entitled "**Explication of Psychological Dilemma in Khaled Hosseini's *And The Mountains Echoed***" submitted to St. Mary's College (Autonomous), Thoothukudi, affiliated to Manonmaniam Sundaranar University for the award of the Degree of Bachelor of Arts in English Literature, is my original work and that it has not previously formed the basis for the award of any degree, diploma or similar title.

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This is to certify that the project entitled "**Explication of Psychological Dilemma in Khaled Hosseini's *And The Mountains Echoed***" is submitted to St.Mary's College (Autonomous), Thoothukudi, in partial fulfillment of the requirements of Manonmaniam Sundaranar University for the award of the Degree of Bachelor of Arts in English Literature, is a work done during the year 2019-2020 and that it has not previously formed the basis for the award of any degree, diploma or similar title.

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PREFACE

This project entitled “**Explication of Psychological Dilemma in Khaled Hosseini’s *And The Mountains Echoed***” elucidates the trauma and grief embraced by the characters in the novel.

The first chapter, **Introduction**, explores the aspects of Afghan-American literature along with the life, works and career of Khaled Hosseini.

The second chapter entitled “**Allegories and symbols**” points out and details the allegories and symbols used by the author in the novel.

The third chapter entitled “**Alienation and Antagonism**” analyses the issues of alienation and struggles faced by the Afghans in the American society.

The fourth chapter entitled “**The Psychological Dilemmas of Women Characters**” deals with the major social issues faced by women in the male dominated Afghan society.

The fifth chapter, **Summation**, sums up all the important aspects dealt in the preceding chapters.

The researcher has followed the guidelines prescribed by MLA Handbook Seventh Edition for the preparation of the project.

Chapter One

Introduction

Literature is the reflection of life, which refers to the works, resulted from the creative imagination including poetry, drama, fiction and non-fictions. The culture and traditions of a certain language or people are represented in a literature. Though it is difficult to define literature, many have given it a try, so, the definition keep changing and evolving. Literature helps an individual to gain knowledge about a wide range of topics and also to read the works of different authors. It opens our minds to ambiguities of meanings and deals with the values that form the basis of human relationships, the complications, the barriers and the ties that bind them. It is also explores ethical issues and complexities.

The new literature in English are not that new altogether. They have emerged from processes of colonisation that transformed large tracts of the world from the late fifteenth century onwards and some of them can trace their beginnings to the nineteenth or even late eighteenth century. New literature in English is concerned with colonial and postcolonial writings. The renowned Indian writer Chanan Nahal in his work *New Literature in English* comments on new literature as follows: "The new literature in English in various parts of the world have their origin in the credibility and acceptance of the principal of change; social and psychological change and linguistic change" (1). When the Afghanistan-United States relations were being established, the Afghans immigrated to America and they were called Afghan-Americans. The migrants followed the American way of life, but, a few valued their own traditional culture.

Afghans who settled in America represented their difficulties in their writings and called Afghan-American Literature. The predominant genre in Afghan-American Literature is writing about the aspects of living in a migrant nation as people in diaspora retain memories of their home land by recording their life experience through literature. Afghan-Americans, through writings, situate life histories based on specific individual experiences with their ancestral lineage as Afghan as well as the idea of a collectively shared identity politics within multicultural America. Most of the Afghan-American writings revolve around the theme of migration, discrimination and memory of their own land. It addresses the difficulties of adapting to life in America. It enumerates the value of Afghan culture and tradition and gives the reader a clear-cut knowledge about the Afghan-Americans by establishing the difficulties of leaving their native land.

Khaled Hosseini was born on March 4, 1965 in Kabul, Afghanistan. He was an Afghan- American novelist and physician. Hosseini graduated from Independence High School in San Jose in 1984 and enrolled at Santa Clara University where he earned a Bachelor's Degree in Biology in 1988. The following year, he entered the University of California, San Diego School of Medicine, where he earned his "Teacher of Medicine" in 1993. He completed his residency in internal medicine at Cedars Sinai Medical Center in Los Angeles in 1997 and practiced medicine for over ten years. His father worked as a diplomat and when Hosseini was eleven years old, the family moved to France. Four years later, they had applied for an asylum in the United States where he later became a citizen. Hosseini did not return to Afghanistan until 2001. In an interview about his experience of migration, he admits his guilt of having left his motherland before the Soviet invasion and subsequent wars.

Hosseini has published three novels and most notable among these is his 2003 debut *The Kite Runner*. All his novels are partially set in Afghanistan and feature an Afghan as the protagonist. Following the success of *The Kite Runner*, Hosseini retired from medicine to become a full-time writer. The other two novels are *A Thousand Splendid Suns* and *And The Mountains Echoed*. *The Kite Runner* was published in 2003 spent 101 weeks on The NewYork Times Best Sellers list. *A Thousand Splendid Suns* published in 2007 was on "The NewYork Times" Best Sellers list for 103 weeks. *And The Mountains Echoed* published in 2007 was at the top of the "Times list" and remained on it for 33 weeks until January 2014. *The Kite Runner* is the first novel written by Khaled Hosseini. It revolves around the theme of betrayal, redemption, violence, memory and politics. The story is about the strongest friendship between Amir and Hassan. It also says how Amir's hope to win his father's love was shattered by the war in Afghanistan. The second novel written by Hosseini is *A Thousand Splendid Suns*. In this novel the protagonist Mariam is an illegitimate child. The story progresses as she suffers from both disgrace surrounding her birth and the abuse she faces throughout her marriage. Hosseini considers this novel as a "mother-daughter story" in contrast to *The Kite Runner* which he remarks a "father-son story".

And The Mountains Echoed is the third novel by Hosseini published in 2007. It is different from Hosseini's style adopted in his first two novels as it avoids focusing on just one character. This novel is based on a true incident that took place in Afghanistan during civil war against Soviet Union. The foundation of the novel is built on the relationship between ten-year-old Abdullah and his three-year-old sister Pari and a father's decision to sell his daughter to a childless couple in Kabul, an event that ties the

various narratives together. The separation of the two siblings, Abdullah and Pari, is the soul of the book. The siblings subsequently become victims of the passage of time. However, towards the end of the book, Pari is informed that she was adopted and that she has an elder brother, she locates him only to discover that he is suffering from Alzheimer's disease.

There are inputs of various other characters that help in elevating the novel to a different level. The setting darts from Shadbagh to Kabul to Paris to Silicon Valley to the tiny Greek island of Tinos, back and forth in time from 1949 to 2010, to encompass the Soviet occupation of Afghanistan, the rule of the Taliban and the Nato-led war. The novel is about the sprawling family saga that sails through the mountains (obstacles) of love, displacement of cultural identity, separation, and truancy of familial love. Hosseini elaborates the condition that prevailed in Afghanistan during war and the impact of the war and the impact of the war on the society, especially, the lower class society.

The plot of the novel *And the Mountains Echoed* is unpredictable. It makes the readers curious as the chapters progress. The plot is not ordered chronologically, so, the readers have to read the novel wholeheartedly to catch the story of the novel. Hosseini has beautifully portrayed the importance of relationship in this novel. The central story of this novel about the separation of siblings and their final reunion. They are separated in their childhood days and even though they have their own family, the siblings long for each other's company. Hosseini excellently enumerates the relationship between a brother and sister through the characters Abdullah and Pari. He has done a marvelous job in portraying the bond between the characters. All the characters in the story struggle

with the desires and the way the society deals with them. The title of this novel is inspired by William Blake's poem "Nurse's Song" from the collection *Songs of Innocence*, which reverberates with the sound of children's voice. Hosseini's writings well depict the essence of diaspora. The longing for his homeland reverberates through his novels and his words flow with the feel to aspire and ignite the people of his own kind and society.

Hosseini's novel were prescribed in American curriculum as it speaks about historical realism, gives a faithful scenario of politics and revolution in the Middle East countries and also describes the complex human relationships. He is one of the most widely read and beloved novelists in the world, with over thirty eight million copies of his books sold in more than seventy countries. Hosseini has won numerous awards. He is awarded with "Exclusive Books Boeke Prize" for *The Kite Runner* in 2004. He has received "California Book Award Silver Medal" for his fiction *A Thousand Splendid Suns* in 2007. In 2008 he has been awarded with "British Book Awards" for *A Thousand Splendid Suns*. And he is also appreciated with "Goodreads Choice Awards" in 2013 for *And The Mountains Echoed*.

Hosseini is currently a Goodwill Envoy for the United Nations High Commissioner for Refugees (UNHCR). He has been working to provide humanitarian assistance in Afghanistan through Khaled Hosseini's foundation, a non-profit organisation. The concept for the foundation is inspired by his trip to Afghanistan before the publication of *And The Mountains Echoed*. In an interview given to Stephen Lee of Entertainment Weekly Hosseini said:

I am forever drawn to a family as a recurring central theme of writing. My earlier novels were at heart tales of fatherhood and motherhood, My new novel is a multi-generational family story as

well, this time revolving around brothers and sisters, and the way in which they love, wound, betray, honour, and sacrifice for each other.(50)

Thus, Hosseini's novels imbibe the deep qualities of family love.

Mir Tamim Ansary and Fariba Nawa are the notable contemporaries of Khaled Hosseini. Ansary was born on November 4, 1948 in Kabul, Afghanistan and he lived there until his High School Education. He then moved to the United States and attended Reed College in Portland, Oregon. He is an Afghan-American author and public speaker. He is the author of *Destiny Disrupted: A History of the World Through Islamic Eyes*, *West of Kabul, East of New York* and other concerning Afghan and Muslim history. Ansary gained prominence in 2001 after he wrote a widely circulated "e-mail" which was a response to a call to bomb Afghanistan "Into the stone age". Ansary also edited and published a group of essays by young Afghans entitled "Snapshots". Ansary gave a series of lectures to the Osher Lifelong Learning Institute. This series was rebroadcast on the local affiliate of National Public Radio (KALW). His book *West of Kabul, East of New York* is a literary memoir recounting the bicultural perspective on contemporary world conflicts. His novel *The Widow's Husband* portrays the nineteenth century British invasion of Afghanistan from both an Afghan and a British perspective. Ansary's works point the repine happenings in Afghanistan. He points out the political fault in Afghanistan.

Fariba Nawa born in 1973 is an Afghan-American freelance journalist and an author who grew up in both Herat and Lashkargh in Afghanistan as well as Fremont, California. She was born into a native Afghan family in Herat, Afghanistan. Her family left there during the Soviet Invasion in the 1980s. She is a trilingual writer, fluent in Persian, Arabic and English. Her book *Opium Nation* was published in

2011. The book is her personal account of the drug-trade in Afghanistan and how it affected the poor and disadvantaged. She has worked for fifteen years as a freelance journalist covering war, corruption, human and women rights. Nawa is also an informative and inspirational speaker. Afghan-American writers generally emphasize on the struggles, problems and mischiefs of the society. There is some distinction in Hosseini's novels that make his work stand alone. His contemporary Fariba Nawa's *Opium Nation* focuses on the drug trade and the impacts of that incident. Though Hosseini, writes about the difficulties in migration, his novels mostly focuses on the importance of the relationship.

This chapter deals with the biography and literary contribution of Hosseini. It also speaks the details of a particular novel *And The Mountains Echoed*. The second, third, and fourth chapters describe the allegories and symbols, alienation and antagonism, psychological dilemmas. The fifth chapter summarizes the aforementioned chapters. Chapter Two illustrates the allegories and other symbolization undertaken in the novel.

Chapter Two

Alienation and Antagonism

Symbols and allegories play an important role in literature. They, many a time, prepare the reader to expect certain way in which the writing may take its course and the way in which the scenes unfold. Khaled Hosseini deals with the problems, his country of birth, Afghanistan has faced during the insurgency and war. He has become a voice for the people who are deprived of their rights. In an amazing array of subjects, Hosseini has talked about the negativities that are destroying the Afghan society. In *The Kite Runner*, he has written about how ethnic difference in the country eats the very fabric of the nation. In *A Thousand Splendid Suns*, he talks about the condition of women who are deprived of dignity in their lives. The novel *And the Mountains Echoed* has of Afghanistan as its setting and deals more with the fears and follies of the people. He brings out the follies of the people and thereby shows how they become culprits with respect to their own wrongs. In building the novel, Hosseini uses symbols, allegories and other tools. The usage of these tools helps Hosseini to make his ideas clear to the reader. The story of Abdullah and Pari which is a profound tragedy makes the readers feel helpless while witnessing it. Thus, Hosseini emerges successful in doing what he does as a storyteller.

Hosseini is a master storyteller who brings his point home in a very lucid fashion, making the readers feel one with the protagonists of his novels. In *And the Mountains Echoed*, Hosseini has tried to work away from what he has done in his previous two novels and has succeeded in doing justice to the characters. As it is the forte of Khaled Hosseini, he has used a lot of symbols and allegories to drive his thoughts home in *And the Mountains Echoed*. The interesting thing that sets *And the Mountains Echoed* apart is that he starts his novel with a story which serves as an

allegory to what happens next or in subsequent chapters. The novel starts with a story of Baba Ayub, which sets the tone of the novel. The story of Baba Ayub who loves his wife and children immeasurably has some ominous thing foreboding in it. The writer manages to make the readers feel that all is not going to be fine as the novel proceeds further. Khaled Hosseini is very good at unfolding the novel as life comes always with a twist. The readers also start to develop a craving to set things right, but, could just watch the happenings desperately and cannot do anything as life does not give that chance.

Baba Ayub's fear of losing his loved ones to Div, a monster in the story narrated by Saboor comes true as Div comes and knocks on his door. This can be implied to the poverty of the people who struggle to come out of its steel clutches. Ayub does not want to give his children away. He has a favourite child among his children, Qais, who is the darling of all, as he is the youngest. Baba Ayub can never be away from this special kid of his who has a bell in his neck as a ruse to get to know when he walks in the sleep. When Div knocks on the door of Baba Ayub, he and his wife cannot decide which of their children has to be sent with Div, who would take the child to an unknown land which nobody has seen so far. When they pick the names out of the dip, it is Qais, who has to be sent with the div. The moaning starts the moment the name comes on in the dip. Qais is given away to Div and the door is closed on the child as he bangs on the door with his tiny fists. Div has no mercy and it takes the grieving child away. This is the case with the character Pari, Saboor's daughter. She is given away to Wahdatis by Saboor when the demand to meet his family expenses comes and when Nila Wahdati wants to adopt the

beautiful Pari as her daughter. Qais is given away to Div in the same way as Pari is given to Nila.

Nila Wahdati promises to take care of her, but, Pari has to be uprooted from everything that she held dear and longed to be with. Her life used to revolve around her brother Abdullah and a dog named Shuja which has befriended only her, Shuja would never go anywhere but always wait for Pari patiently everyday to come out of her house. Pari is content in her innocence with her brother and the feathers he used to collect for her. She is the happiest in his company. Her happiness when she is with Abdullah is explained in the following lines :

Pari's hand quickly slipped into Abdullah's. she was looking up at him, her eyes liquid, and she was smiling her gap-toothed smile like no bad thing would ever befall her so long as she stood at her side. (20)

Pari feels that she has not faced with any obstacle until her brother Abdullah was by her side.

Qais, in the story narrated by Saboor to his children Abdullah and Pari, was also as unsuspecting as Pari was. He never imagined his family would ever give him away, as Pari never could suspect she was given away by her own father even in her childhood. Qais is taken away by Div and his father almost goes mad for the beloved son once he leaves the place. Though, he had traded his son with the Div to find happiness in life, that happiness eludes him and he could never be happy ever after that. Even Saboor goes through the same condition after having sent Pari to the Wahdatis. He, in fact, shares a good relationship with his wife's brother Nabi who was the driver to the Wahdatis. Once

Pari is sent away to Wahdatis, he could never talk to Nabi as he feels it is he who has been instrumental in snatching his daughter away from him.

In the story, Baba Ayub goes in search of Qais, ultimately, reaching the palace of Div. Div, having found such a brave man who has come all the way, lets him see his son on the condition that the son would not be able to see him. Baba Ayub finds his loving Qais playing with his playmates merrily and without a trace of sorrow for having left his beloved family behind. In a way Baba Ayub is heartbroken. He wants to hold his son tight but the curse of the Div does not allow him to do so.

Div tells Ayub that it will grant him a boon and that boon is nothing but the forgetfulness. He would forget even the fact that he had a son called Qais. Baba feels it to be a curse, but in reality it turns out to be a boon because the pain of having lost his son forever, does not haunt him anymore. This proves to be a boon, but, at times, he does feel melancholic whenever he hears the jingling sound of a bell. The bells seem to be reminding of some vague thing but he never gets to know what makes the sound of a bell painfully dear.

The allegory of the story of Qais, Baba Ayub and Div keeps drawing inferences throughout the novel, especially in the lives of Abdullah and Pari. Throughout his life Abdullah wants to meet his long-lost sister, but, as he ages, he becomes a victim of the Alzheimer's and forgets that somebody could be his sister. His memory gets locked at the phase that he had a sister, but that she could ever come to him in flesh and blood falls beyond his comprehension. He does remember that he has a sister, but, when Pari tries to commit him to memory and tells him that she is his sister, he even goes on to harm her.

The allegory of Baba Ayub and his lovely son Qais plays a significant role throughout the novel with various people and at various locations. Pari, being young, forgets everything as she grows, yet, has a deep void that something which is beyond her perception aches her. Saboor could not live happily after the unfortunate decision of re-territorialising Pari. He stops talking to Nabi. Nabi says :

A chill had grown between us. My visit had been awkward, tense, even contentious. It felt unnatural to sit together now, to sip tea and chat about the weather or that year's grape harvest. We were feigning a normalcy, Saboor and I, that no longer was. Whatever was the reason I was in the end, the instrument of his family's rupture. Saboor did not want to set eyes on me again and I understood. I stopped my monthly visits. I never saw any of them again. (119-20)\

Nabi's visits to his village Shadbagh become rare until one day he finally stops going to his village. Even when he visits his sister's place, it is as if he has been kept away for some reason even in the presence of all.

Abdullah, Pari's brother walks away from his house because he could not stay in a house which has sold his loving sister away for keeping itself warm. He could not stay in the warmth which has been bought by selling her. He simply walks out into the unknown. He leaves the house as a feather which gets disconnected from a bird and gets hurled into the unknown carried away by the wind. This imagery is used by the writer very effectively and it elucidates the fact that it does need courage to leave everything behind and walk the untrodden path. It needs immense faith in one's own self to walk all

alone. He walks away as a rebellion against what his father chose to do to him and his little sister. He also walks away from the house with a feeling that he will meet his sister someday. He walks away against the prejudice of his father, as narrated in the novel: "The bird that would soar above the level plain of tradition and prejudice must have strong wings..." (83). The prejudice sucked the very life out of Abdullah's existence

Abdullah's life, from the day he leaves the house, is not made known until later, as half the novel is narrated by the perspective of Nabi. Hence, one does not get to know much about Abdullah. But, once one finds him appearing in later chapters of the novel, Abdullah still has the same kind of longing for his sister. He has collected bird feathers of all colours and shapes to be given to her when he meets her. Feathers serve as tools through which he keeps the memory of his sister fresh. He never could once forget her. Feathers are the ones which connect him to her. The pain in Abdullah's heart is akin to a gnawing palpitation of an anxiety stricken man which never really vanishes but keeps striking back with renewed vigour having provoked by unexpected moments. He keeps her alive and fresh in his memory.

Abdullah never accepts the fact that his sister would never come to him. He believes with utmost faith that he will be meeting her someday hence, he keeps collecting feathers for her, which she loved as a kid. Hosseini uses the allegory of a feather that Pari gets when they all are going to Kabul. He feels that someday he will meet his sister in the same way she got the little yellow feather which may have got separated from the bird and crossed many miles before landing at Pari's feet. When Alzheimer's disease strikes him, Abdullah leaves a note to his sister in Paris. He explains to Pari how he could never forget her all through his life and now that he is slipping into the area of general darkness

of mind and may never see her again but, wishes that she does one day get his letter and know about his love for her. It is a pity that he could never see her when he was in his senses. He writes in his letter to Pari: "They tell me I must wade into waters, where I will soon drown. Before I march in, I leave this on the shore for you. I pray you find it, sister, so you know what was there in my heart as I went under" (460-61).

The note by Abdullah is the testimony that Pari was always there in his life. The sadness of losing his sister was like a birthmark on Abdullah's face. As desired by Abdullah, the note reaches her:

Pari slowly shakes her head. She takes the box from me and peers inside it... "Only that when we lost each other, Abdullah and I, it hurt him much more than me. I was the lucky one because I was protected by my youth. *Je ouvaisoublier*. I still had the luxury of forgetting. He did not." She lifts a feather, brushes it against her wrist, eyeing it as though hoping it might spring to life and take flight. "I don't know what this feather means, the story of it, but I know it means he was thinking of me. For all these years, he remembered me." (461-62)

The feathers that serve as a means to shower his love on his little sister, later on, become the agents which tell Pari that her brother never forgot her and his pain of having lost her was greater than the pain which she experiences as a result of the forgetfulness of the young age.

Khaled Hosseini interlocks the lives of both the aunt Pari and the niece Pari. Younger Pari always feels that she is drawn towards aunt Pari as she shares the same name. She feels that she is not different from her father's sister. She has heard Pari's

story innumerable times and she always asks her father to tell her the story as she is pulled into its gravity. Little Pari always dreams of collecting enough money in her piggy bank and bringing her father's sister to him to make him happy. She also sees her aunt as her sibling with whom she has a great bonding. Since she could never meet her in her younger days she keeps writing letters to her. The letters are the symbols of Pari's innocence. When she is a child she keeps telling everything to Pari through letters which she keeps to herself. As she grows older, her letters become less frequent, subsequently, she stops writing. But, they do serve as symbols which let Pari-the elder, know how much she is missed by her family.

The Div in the story is another allegory to large world which is scary, unsympathetic and selfish. Nila becomes the scary world for Abdullah and Pari. She, in her arrogance and self-interest thinks that everything will be fine, but that does not happen. Saboor is the husband of Parwana and father of Abdullah and Pari. His life also goes topsy turvy once Masooma falls from the tree and loses her limb. Life puts such questions to him that he becomes totally lost to the extent of selling his daughter away to a wealthy family.

When Nila Wahdati adopts Pari, she says to Abdullah, Pari's brother: "I don't blame you if you hate me. It's your right. But – and I don't expect you to understand, not now – this is for the best. It really is, Abdullah. It's for the best. One day you'll see" (51). She tells Abdullah that she is snatching away his sister which will be good for him. Nila has a wrong impression of life. she thinks that her money can buy happiness for all. Misplaced thought process of Nila makes her to be a pitiable character as the story proceeds. Nila Wahdati initially feels very happy to have adopted a girl and tries to shower all her affection upon her. But, Nila fails to realise that all the materialistic pleasures of the world do not provide any guarantee of

happiness in life. She fails to understand the need of inner happiness. Or even, if she knows about it, she fails to understand what makes one happy.

While adopting Pari, Nila tells Abdullah that he would appreciate what she has done in future, but she herself can never be happy even though Pari is with her. She herself sees Pari's sufferings in the adopted home besides all the comforts that's she is offered. The novel describes Pari's sufferings as follows:

Seeing her father's face in those photos stirred an old sensation in Pari, a feeling that she had had for as long as she could remember. That there was in her life the absence of something, or someone, fundamental to her own existence. Sometimes it was vague, like a message sent across shadowy byways and vast distances, a weak signal on a radio dial, remote, warbled. Other times it felt so clear, this absence, so intimately close it made her heart lurch. (214-15)

Eventhough Pari doesn't remember her childhood she still has a sensation of having lost someone close to her heart. Khaled Hosseini works on strangeness that each one of the characters feels when thrown into the world. Every character tries to feel a sense of belongingness but that eludes each one of them. Nila's desire to be happy is the symbol of modern predicament of the human beings. She wants to be happy, yet, she is not ready to do anything to keep her family happy. She keeps her own happiness above everything. When Suleiman Wahdati falls sick, she chooses to forsake him and go away to European continent. She brings Pari along with her. But, she starts to live a liberal life forgetting the impression it might have on young Pari.

Nila says to Pari:

I look at you sometimes and I don't see me in you. Of course I don't. I suppose that isn't unexpected, after all. I don't know what sort of

person you are, Pari. I don't know who you are, what you are capable of, in your blood. You're a stranger to me. (25)

Pari grows up to detest such escapades of her mother. This leads her to be an introvert. Nila blames Pari for such behaviour rather than questioning her own self.

Another symbol that is used is that of the usage of a mask. Thalia is a victim of a terrible dog attack that took place when she was five years old. She is made to put a mask on. The mask is the symbol of her subjugation to her mother. Her mother Madeline does not want to be seen with deformed Thalia whose face is bitten by a dog. Hosseini has used the mask as a symbol of "shame". But it is Odelia, the mother of Markos Varvaris and the care taker of Thalia who realises whose shame it is. As Odelia can clearly see, the mask is put on Thalia's face as Madeline does not want herself to be seen with her deformed daughter. So, the mask on Thalia's face is actually a mask for Madeline. Mask is a symbol of Madeline's ugliness that is within her. She is so ugly at heart that she does not want to stay with her own daughter. She forsakes her with Odelia and goes away. The mask on Thalia's face is a symbol which tries to hide Madeline's restlessness in her daughter's company. She thrives on her self-importance. She does not care about Thalia at all. Once she leaves her on the island, she never comes back even once to see her own daughter. This is how, existentialism takes root in the human life. Even a mother is not ready to take care of her child.

The symbol of the tree which is cut by Saboor is heart-wrenching. The oak tree serves as a marking of a land that belongs to Saboor. He, as a kid, is very reverential of that old tree which according to him has seen even the army of Genghis Khan march past the place. But, after he sends Pari away to the Wahdatis he becomes so restless that he cuts the tree off with such disgust to symbolise the fact that he has no more daughters left to sell them away to keep his family warm. It also means to show how this tree has been instrumental in rendering Masooma immobile. Saboor and Masooma's story had developed under the same tree. But, the tree stands tall while Saboor's life gets shattered. The tree reminds him of his failure in life. Hence, he chops the tree off. The same tree stump remains as a mark of the land which belongs to Omar when he comes back to claim it with his family from the refugee camp of Pakistan. The same tree stump also becomes a reason to show how the rich are far removed from the difficult situations of the poor. Adel's father, looking at the tree stump, calls the one who might have cut the old tree a fool. But, he does not realise that the tree was cut in such desperation as there was nothing to keep the family warm in the frosty winter of Afghanistan.

There is another symbol that runs through the novel – the symbol of an island. Markos' mother Odelia lives in an island called Tinos. She has an aversion to the people who come from other places. She does not trust non-islanders. As she cannot trust them, she does not want to go out of the island. Neither does she want her son to go away from island. She herself has become an island. In the same way, Thalia becomes an island herself. She also does not leave Tinos once she gets accustomed to that place. Even when she gets a chance to go out, she does not go to even pursue her education. Thus, they are islands themselves who do not want to get connected with anybody. They live in their own secluded world and do not let

anyone come into. Nila Wahdati's ego is the tool through which Hosseini shows the negativity that creeps into the lives of all connected and ultimately eats up that person. Nila, who lives life in her own terms, cannot digest it when her daughter starts to do the same. When Pari tells Nila about Julien and herself, she fumes at Pari. This pushes her off the cliff and leads to her death. She dies a death of a lonely person. Even Pari does not stay with Nila during her last days. The wrong decisions that she had taken in her early life leads Nila to the loneliness. She always wants to be loved and cared for, but, it does not happen that way. She thinks by changing the things the way she likes she would buy happiness but it does not happen so. She gets doomed as happiness is quite a relative abstract. Uprooting Pari from her life when she was a kid does not guarantee happiness for Nila.

Hosseini brings a point home very poignantly that life has its own plans. Whatever plans a human being makes should be complemented by the bigger plan, if not, all the things fall flat. Nila who thought that she would bring happiness into the lives of Pari and all others, ultimately, could not find it in her own life. Nila's karma does not leave her. She who acts as a saviour of others is left helpless and broken as her end approaches. Hosseini, thus, skillfully portrays how life loses meaning for those who start to carve life according to their taste and hurt others by doing so. Pari does think about it when she gets a copy of the magazine in which her mother's interview is published:

Pari thinks, this is Maman's retribution. Not only for Julien but also for the disappointment that Pari has always been. Pari, who was, may be, supposed to bring an end to all the drinking, the men the years squandered making desperate lunges at happiness. All the dead ends pursued and abandoned. Each lash of disappointment leaving

Maman more damaged, more derailed, and happiness more illusory.
(251)

Thus, Khaled Hosseini uses many tools like allegories and symbols to bring a kind of foreboding expectancy to the novel *And the Mountains Echoed*. The style employed tells, in a clear fashion, the things about life. Allegories and symbols used in the novel makes the human efforts look so tiny, yet, heroic against what is bound to happen in life. This connects one with the characters and their follies. The ensuing chapter entitled "Alienation and Antagonism" details the sufferings of the characters who are alienated.

Chapter Three

Alienation and Antagonism

The sense of alienation and antagonism is the feeling of being an outcast or outsider who could not share his own culture and language in a different nation and is in an irremediable exile. Alienation is the form of incipience or rootlessness which provides an abysmal raw material to the psychological, sociological, literary and philosophical studies. Alienation has certainly corroborated as a very large theme of human condition in the contemporary era. It is only natural that a pervasive spectacle like alienation should leave such an unforgettable plague upon the contemporary literature. It has proved to be an incurable illness that has destroyed an innumerable population to living death.

The theme alienation has been vibrantly dealt with persistence in Khaled Hosseini's *And The Mountain Echoed*. Alienation is the outcome of loss of identity which is one of the most important themes in postcolonial Literature. The dispossessed personality's search for identity is a common theme in modern fiction. Man fails to perceive today the very purpose and relevance of his existence in a hostile world. The American novelist Edmund Fuller remarks: "...that man suffers not only from war, persecution, famine and ruin, but also from inner problems like conviction of isolation, randomness, and meaninglessness in his way of existence (21)".

Alienation is a state in which people find it very difficult to ascertain where they belong to. They are trapped in their own world without an attempt to move away from it. This anger and embarrassment gives birth when a person is not so proficient to scrutinise or identify himself with his surroundings. The sense of isolation has its manifestation in the quest for meaning of home. Home is a place where one fulfills

his emotional as well as his physical needs. If he feels alienated while living in his own house in a foreign land, it reflects his emotional isolation. He continually tries to discover meaning in life. Displacement, dislocation and uprootedness lead an individual to have countless cultural magnitude. When a person is dislocated, it is congenital for him to feel alienated. The relationship between displacement and the feeling of alienation has been the theme of focus in contemporary modern fiction. The refugees from Syria, Myanmar, Vietnam etc. have cruelly suffered the wrath of displacement and dislocation which has given birth to this truculent and deliberate state of alienation.

The theme of alienation has become the centre of attention for every modern contemporary writer. The present world is teetering on the chaos and disharmony and man is isolated in his own house. He is trapped in his own world, unable to communicate and engulfed by the desperations. This unwanted feeling of being an outcast and barred from partaking in his own culture as well as language. Lois Lowry, the American writer and in his work *The Giver*, says:

I feel sorry for anyone who is in a place where he feels strange and stupid. We have to heal our wounded world. The chaos, despair, and senseless destruction we see today are a result of the alienation that people feel from each other and their environment. (15)

A person's root provides a meaning to his life. It is a feeling or relation for a place he associates himself with.

Khaled Hosseini, a very cornucopian writer, left Afghanistan in 1976 when he was eleven years old and moved to the United States in 1980 after spending four years in Paris. His absence from his homeland makes him feel like an outsider. Through his writings he expresses that he always longs to discover himself

after escaping from the place besieged by a crowd of dissidence. The author tries to paint this horrendous picture of estrangement through the dominion banishment and immigration. By taking multiple nations such as America, France, even the Greek island Tinos along with his home country Afghanistan, Khaled Hosseini very industriously tries to substantiate different cultural spaciousness and perspective to ponder over the global world and surpasses all the national extremity. Literary themes like transnationalism including postcolonialism, multiculturalism, globalization and interconnection between nations explain how certain cultures affect the diaspora communities. Sometimes, it also unravels the incongruity when a migrant and non migrant undergo the same garrulous and social proficiency or experience.

Hosseini's *And The Mountains Echoed* picturesquely presents what it is like to grow up rootless. There is an on-going battle within the lives of characters. This multigenerational novel takes place in Afghanistan, the place from where the author's life begins. He candidly pictures his experience of living in Afghanistan, Paris and the USA through this novel. A cultural critic, Edward Said, says:

I think that if one is an intellectual, one has to exile oneself from what has been given to you, what is customary, and to see it from a point of view that looks at it as if it were something that is provisional and foreign to oneself. That allows for independence – commitment- but independence and a certain kind of detachment. (13)

Due to the impact of migration and diaspora identity, Khaled Hosseini connects Afghanistan to a worldwide link which constructs a multiplicity of thoughts from different nations in his works. It is this diaspora that acts as a bridge to connect the two domains Afghanistan and the world.

And the Mountains Echoed paints a very harrowing picture of identity crisis and alienation. These two elements are the main proponents that the writer laboriously delineates. The novel unmask and explicates the social, cultural and economic factors for the migration of characters. The writer also exposes the reason behind the migration. The novel also promulgates the view that in order to be alienated, it is not vital to leave the homeland. There are some characters who do not feel at home in their own country. The story of Abdullah and Pari is the foundation of the book and their story has an interconnection with many other stories told by different people from different nations in the novel.

Khaled Hosseini reveals that a person feels detached from his roots and his beginnings and, his own life seems unreal to him. The whole plot reflects their conditions after being cut off from their roots. Pari is sold to a very prosperous couple having a tidy fortune. Since Pari is born to penniless parents and the only option left to them is to sell their child and rise above the scale of fatal poverty. The first reason of displacement, in the novel, is impoverished remunerative or economic posture. Although Saboor, an impoverished man loves his daughter very much, the economic condition of his family does not allow him to have her in his home. She is burdened in her own family and needs to be eradicated. Saboor could not safeguard or shield Pari from the impending doom in the guise of cold callous winter. Saboor has already lost his one child due to the paucity of torrid clothes.

The theme of the story is clearly explicated in the first chapter of the novel which is in the form of a fairy tale and is narrated by Saboor to Abdullah and Pari on their way to Kabul. Sometimes people appease themselves emotionally as well as economically by distancing themselves from their roots. Pari survives and grows up in a culture which is not hers. Her life first in Kabul and then in Paris is detached

from her own roots. Although she lives a very babylonian and luxurious life, the feeling of alienation is always with her. It never leaves her and always hovers over head every day. Nila Wahdati says:

Well, it's hardly a mystery, mon amour, Maman had said. You miss your father. He is gone from your life. It's natural that you should feel this way. Of course that's what it is. Come here. Give Maman a kiss. Her mother's answer had been perfectly reasonable but also unsatisfactory. Pari did believe that she would feel more whole if her father was still living, if he were here with her. But she also remembered this way even as a child, living with both her parents at the big house in Kabul. (215)

Despite her life at a home replete with every luxurious commodity, she feels very poor and forlorn. Her remembrance of her homeland tantalises her like a mirage. She is utterly confused about her looks and manners.

There is something very moving the way Pari feels somewhat different. She says: "Only that in my life something has been missing always. Something good. Something...Ah, I don't know what to say. That is all " (412). Her smouldering interior never pacifies and keeps aggravating all the time since she is sold by her parents. There is something in her consciousness that keeps rattling in her head. She is tantalised by her own invisible identity. She becomes a victim of the Machiavellian scheme and is a mirror through which one can see how one feels when diverged from his home. She always feels this emotional vacuity and bleakness and it is vigorously confirmed when her mother Nila Wahdati tells her that she is not acquainted about her identity and does not know who she is and where she has come from. She tries to probe into her origin in Afghanistan.

A state of identity crisis always keeps tantalizing and haunting Pari, until, she receives a call from Markos and gets to know about her past. This call plays an important role in her life and acts as the prime agent in the further progress of the plot. This call is vital in bringing the sequestered events together. Pari gets abreasted and fully familiar with her homeland, her real parents and most importantly her brother Abdullah. For the first time, she gets acquainted about her identity. The author paints the obscure and arduous problems in which an individual is terribly coerced to decamp and leave his root, his native land in order to safeguard a better thriving and booming future for himself and his family.

The plot of the novel is well devised and the story is narrated through different perspectives. The novel seeks to vividly picture the conflict an individual comes across while living in a very distinctive and sundry culture. Most of the characters in the novel have their anchorage in Afghanistan. Afghanistan is a cradle from which they have started breathing in a very unstable and agitated ambience. In this novel, there are various characters that had to bear the brunt of the vicious atmosphere in Afghanistan and are deceived to flee. They are forced to leave their original home and hence have become the victims of the confusion that has swollen in the whole of Afghanistan.

Pari is given to a very affluent and privileged couple in order to drain her from the curse of fatal poverty and give her a better and luxurious life. Sometimes human need comes in the deluxe way of human desire. Abdullah leaves Afghanistan because after the loss of Pari he does not feel happy. Home is something which connects our emotions to our identity. When Pari is taken to the Wahdati family, Abdullah loses everything, "There was nothing left for him here. He had no home here" (56). In the middle of the novel Abdullah is in the United States where he runs

an Afghan restaurant. There is also a mystifying emptiness in Abdullah's life and he feels it throughout his life. Her daughter Pari, named after his sister, observes this condition of her father. "His life, riddled with gaps, everyday, a mystifying story, a puzzle to struggle through" (410).

Sometimes people do not find their own way of life while living in native land. Nila Wahdati, a gorgeous and talented poet in the novel, is born in Afghanistan. But the readers do not see her any trace of Afghan tradition and values in her personality. Her personality is largely different from that of traditional Afghan woman. Instead of accepting the social and cultural norms of the patriarchal Afghan society, controlled by men, she refuses to believe herself to be an Afghan. She does not allow even her adopted daughter Pari to grow up in Afghanistan. She says:

I didn't want her turned, against both her will and nature, into one of those diligent, sad women who are bent on a lifelong course of quite servitude, forever in fear of showing, saying, or doing the wrong thing. (207)

Nila's mother's culture is more embodied in her personality than the Afghan values. Her mother a French woman, met her father in Kabul. Thus we look at her as "half Afghan, half French".

Although she considers the Afghan root in her troublesome half. In Afghanistan, her prestige was not more than a harlot. Even her father used to beat her accusing her of having illicit affairs with local boys. This kind of life she wishes to live, was impossible in Afghanistan, therefore she moves to Paris. She wanted to save herself as well as her daughter from the patriarchal kind of life. She exposes her disgust in her interview with Monsieur Boustouler. She is teering on the edge of a sword, caught between two worlds, never finds her way of life, and ultimately commits

suicide.

In terms of homeland, Khaled Hosseini's characters never get what they have once lost. Many people leave their countries and move into other nations because of the devastating condition in Afghanistan. The past three decades of war and disorder have had a devastating impact on the Afghan people. Millions have been killed, millions more have been forced to flee their homes and the country's infrastructure and forests have all but been destroyed. The social fabric of the country is fractured and state institutions are fragile and weak. There is an Afghan-American doctor Indris Bashiri who goes to Kabul in 2003. He has a very weird kind of experience. Although he is in his homeland, he does not feel as if he is in his homeland and seems completely lost. His condition is extremely complicated. May be a long duration has passed since he left Afghanistan to live in the United States and here he feels like a stranger. When he sees the impoverished condition of the country, he feels a kind of guilt for not being there during the war time.

The discordancy and emotions of indris are very redolent to propagate his sense of estrangement and alienation. He realises that he is not one of them and it is very difficult for a person to go back to his old way of life once he leaves his roots. He adds : "we're not like these people. We shouldn't pretend we are" (167).

By conglomerating these diverse nations in the novel, the author has produced the heterogeneousness of cultures, languages, customs, living standards etc., but above all, the feeling of humanity which supersedes everything. He is sympathetic towards his country, but at the same time, he also demonstrates how the different nations can co- operate with each other. The involvement of other nations to carry the plot of the novel presents the global outlook of the author and his cosmopolitan

view which is a major issue in the 21st century. In this novel, the major characters are not national but transnational. The author himself has a transnational identity and through this identity he puts in double vision in *And the Mountains Echoed*. On the other hand, he tries to get attached to his roots by representing his own country and intends to have other's experience of life. Through the process of hybridisation of cultures, the novel proposes a global phenomenon and multiple identities of characters. A renowned screen writer Peter Berry, in his *Beginning Theory*, says

If we claim that great literature, has a timeless and universal significance we thereby demote or disregard cultural, social, regional and national differences in experience and outlook, preferring instead to judge all literature by a single, supposedly, universal "standard" (185)

And the Mountains Echoed is a literature of universal standard in which the author focuses on the universal aspects of human relationship. The fourth chapter entitled "The Psychological Dilemmas of women characters" deals with the major social issues faced by the women in Afghan society.

Chapter Four

The Psychological Dilemmas of Women Characters

In the post-colonial fiction of Khaled Hosseini, female body has been used as a salable commodity in the traditional patriarchal society of Afghanistan. Women are oppressed sexually as men are considered superior to women. The novels of Khaled Hosseini depicts the plight of women who are subjected to the terror of male domination. In each of his novel Hosseini describes the sufferings of women who are treated as the "other". Hosseini's latest novel *And the Mountains Echoed* describes the endless sufferings of women who are trapped in the power structure of men and are always treated as objects of sexual pleasures and not as individuals. The Afghan society is patriarchal, repressive and oppressive giving privileges to men and the harsh treatment of women, justified in the name of cultural tradition and religion. In this society, men are born with respect, dignity and worth, whereas, women are considered as salable commodities. Men are considered as individuals and women are thought of as bodies. Therefore, in her life, a woman's body is subjected to scrutiny, at home by the father and brother and outside by strangers.

Feminists such as Chandra Talpade Mohanty, Ritu Menon and Urvashi Butalia believe in "crossing of boundaries". Bryan Stanely Turner is a British and Australian sociologist, John Scott, British sociologist and David Hopcraft John Morgan, British sociologist, have made sociological explorations of the body of woman. The contemporary central studies focused on the exploration of body and sexuality. It is an established patriarchal assumption that intellectual pursuits are a male legacy, women are for reproduction, their bodies are disruptive and volatile and they need constant surveillance and control by men. In his book *Volatile Bodies*, Grosz observes: "Women are somewhat more biological, more corporeal and more

natural, but men appear to possess a body but not be a body" (14). The historical justification of women as a weaker sex is based on the reproductive functionality of the female body.

On the other hand, men are characterised as naturally strong, active, rational and dominating. Women are seen as passive, emotional, impulsive, foolish and talkative. Simon de Beauvoir draws a distinction between "gender" and "sex", postulating the body to be a historical construct:

In actuality, the relation of the sexes is not quite like that of two electrical poles, for man represents both the positive and the neutral, as it is indicated by the common use of man to designate human beings in general: whereas a woman represents only the negative defined by limiting criteria, without reciprocity. (40)

In the social structure men are positioned at the centre as subjects, possessing power and women are projected as the marginalised and as mere objects in social, political, economical and religious discourses.

Hosseini's latest novel *And the Mountains Echoed* depicts the traumatic experiences of women who are sold in the open market and are forced to live in alien lands. Women suffer because of the enforcement of strict Taliban laws. They are not allowed to get education; schools and colleges are closed for them. They are forced to wear burqa and cannot enjoy all the basic rights. Rapes, sexual oppression and molestation of women are very common in Afghan society. The History Professor Ashley Jackson published *The Cost of War: Afghan Experiences of Conflict, 1978-2009* narrating the political, social and cultural upheaval in Afghan life. Hosseini has a fresh knowledge about the realities of female body abused by the destructive forces of the Taliban and Islamic fundamentalism. His novel vividly depicts the

plight of Afghan women.

The novel *And The Mountains Echoed* is a heart-wrenching tale of anguish and sexual oppression. The plot of the novel deals with the problems of assimilation and displacement of women protagonists. The beauty of the story lies in the verisimilitude, the imagery and symbolism of Hosseini. The plot of the novel gives an insight into the moral and spiritual disorder of the universe of Nila Wahdati and Saboor. The setting of the novel is in the remote village of Kabul. The plot of the novel is cosmopolitan as it takes the readers to Europe, Greece, France and America. Hosseini's bewitching style compels the readers to read every page of the novel to comprehend the plight of the Afghan women reeling under the pressure of the stereotyped patriarchy. Parwana, the step-mother of Abdullah, neglects Pari and Abdullah. The burden of taking care of Pari falls on Abdullah. The novel reads:

Thus the care had fallen on Abdullah, but he didn't mind at all. He did it gladly. He loved that fact he was the one to help with her first step, to gasp at her uttered word. This was his purpose, he believed, the reason God had made him, so he would be there to take care of Pari when he took away their mother. (35)

Abdullah, thus, stays loyal to Pari and believes that it is his purpose of existence.

In the novel, Pari is sold to the rich Nila Wahdati which indeed is very touching and painful to the readers. Saboor selling his beautiful daughter Pari to a rich woman of Kabul symbolises the orthodox and oppressive mindset of Afghans who believe that women are less important than men in the society. Saboor's poverty compels him to sell his daughter. Saboor belongs to a village confronting the harsh life, struggling in abject poverty and starvation. His sin is unforgivable; when he sells his daughter, even the mountains echo his sin. Hosseini uses William Blake's

famous phrase "and the mountains echoed" as the title of this novel suggesting the horrendous social sin committed by Saboor in the beginning of the story. Hosseini gives the image of the echoing of the mountains to depict the cruelty of Saboor who sells his pretty daughter for money. Saboor is a good story-teller, but, after he sells Pari his talent disappears. As mentioned in the novel:

He didn't tell stories anymore, had not told one since he and Abdullah had returned from Kabul. Maybe, Abdullah thought, Father had sold his muse as well. Nothing left. Nothing said. (52)

Through these lines, Hosseini tries to explicit the sufferings of Abdullah and Saboor after selling Pari.

Abdullah loves Pari from the core of his heart and he feels sorry for the loss of Pari. He feels so much depressed that he leaves Kabul forever and goes to America in quest of peace and growth. He is always haunted by the scenes of panicking and shrieking of Pari. He remains sleepless and helpless and curses himself for being the silent spectator of the sale of Pari. Abdullah's feelings are expressed as follows in the novel:

She was like the dust that clung to his shirt. She was in the silences that had become so frequent at the houses, silences that welled up between their words, sometimes cold and hollow, sometimes pregnant with things that went unsaid, like a cloud filled with rain that never fell. (55)

Abdullah, in the absence of his lovable sister Pari, stumbled in his life much more.

The plot of the novel is packed with multiple stories narrated by multiple characters from different perspectives. The storyline of the novel is very powerful as Hosseini does not focus on wars and conflicts of Afghanistan. The structure and

setting of the plot is absolutely new as there are no traces of war and conflicts in Kabul; the people are used to the war situation as Kabul gets back to normalcy. The craze for money has obsessed people of Kabul as everybody is seen hunting for money at the cost of old values of Kabul society. Idris Bashiri is an Afghan migrant who works as a doctor in America. His old refined values become outdated. On the other hand, Timur, Bashiri's cousin attains success. Idris and Timur leave Kabul in 1990 and they migrate to America to save their life from the atrocities of Taliban. They come back in 2003 and when they reach Kabul they are shocked to see the demolition of old values and Kabul embracing Western values. The modernisation and transformation of the city is depicted well by Hosseini. Idris and Timur who left their country in their childhood are now haunted by the memories of old Kabul.

Hosseini observes that the war and conflicts do not cause any impact on the life of rich and wealthy people. Wahdati enjoys all comforts of life even during the war. The rich people never suffer from the shortage of goods as everything is available in the black market. Rich people have plenty of money and they could buy all comforts conveniently with money. Nabi is a chauffeur to Suleiman and he talks of people who have migrated to Europe and America for security and prosperity during the war. All major characters move from one place to another because of political uncertainty in the country. Nila Wahdati is the main woman character who migrates to France with her purchased daughter, Pari. All the characters are haunted by the guilty consciousness as the plot unfolds the themes of love and betrayal. The characters wish to know their roots and struggle to find some space in Kabul; the land of their ancestors. Abdullah longs to visit Kabul; Pari is anxious to know her birth place and Nila Wahdati is restless to come back to Kabul, but, she commits suicide and her dream remains unfulfilled. She is punished for her sin of buying the

young and lovely Pari for money. She remains restless throughout her life. She loses her husband; her ancestral home and even the love of her daughter, Pari.

Hosseni also writes about sexual oppression, marginalisation of women and male domination. Saboor, the father of Abdullah and Pari enjoys absolute liberty and sells his daughter. He remarries Parwana who is much younger. People are poor but they value life; they live in muddy huts with crisp grapes and they are seen quite content with the beautiful scenes and sights of mountains. Nila Wahdati is poetic; erotic and sensational in depicting imagery in her poems. Many rich families send their children to the Western schools and Kabul presented in the novel is under the process of racialism and transformation. Many secular international schools are opened by French, German, English and American teachers. Students in these schools learn their native languages i.e. Persian and Pashto.

Nila Wahdati, a rich woman who buys Pari for money is an ultra- modern woman who revolts against the oppressive patriarchy of Kabul. She migrates to France to enjoy sexual liberty and to publish her erotic poems. She is depicted as a modern, ultra-fashionable but a barren woman. Her mother-in-law hates her and calls her a harlot, a liar and a drunk. Nabi, Wahdati's driver and Parwana's brother gives a different picture about her: "I walked into Mr. Wahdati's room one day and found Nila sobbing into his belly" (124). She was the talk of the town even in Kabul, as her dresses were sleeveless. She would spend money recklessly because she lived a life filled with emptiness. Her married life was horrible as she was barren. Nila flouted all the moral scruples in the winds and lives as a rebel. She gives shock to the elders of the society when she falls in love with Suleiman and later on much heat is generated by her lover's marriage. Suleiman suffers a paralytic stroke one day. Nila and her husband Suleiman are never comfortable in their domestic life

because Nila is a flirt and even developed intimacy with Nabi her driver. Nila deserts him when he needed her the most and she migrates to Paris with Pari.

Nila suffers the pain of her fractured identity as nobody knows her in Paris. She becomes a hybrid as she struggles to assimilate into the alien culture; she hosts parties for her wealthy friends to end her alienation. Nila recites her erotic poems on theme of love, sex and loss, before the guests. Most of her poems are concentrated on the theme of loss in love and on sexual cravings of young lovers. The heroes of her poems are crazy lovers who desperately express their hunger for sexual pleasures. Nila also writes on the theme of sexual oppression of women by the male dominated society. Nila Wahdati commits suicide in Paris. Pari loses her Afghan identity and her culture. Her mother gives her new illusions in the alien society which results in the disintegration of self. Pari seldom enjoys good health and peace in her soul because of the guilt. She develops a strange type of deformity. Pari marries Eric and has four children and she becomes a widow at the age of forty-eight as Eric dies of heart attack.

Hosseini depicts the patriarchal structure of the male dominated society of Kabul. The sale of Pari depicts the human degradation and the life and experience of Nila Wahdati reveal her frustrations of life since she remained sexually repressed. The novel raises many deep questions about the status of woman; their objectification and loss of identity. Hosseini vividly depicts the major dilemmas of Saboor and his daughter Pari; Parwana and her sister, Masooma; Idris and Timur. Hosseini admits that *And the Mountains Echoed* is a "multigenerational family story" dealing with the themes of life, love, sex grief, conflict, duty and sacrifice. Chapter Five sums up all the important deliberations that are dealt with in the previous chapters.

Chapter Five

Summation

Afghan-American writings situate life histories based on specific individual experiences with their ancestral lineage as Afghan, as well as the idea of a collectively shared identity within multicultural America. Khaled Hosseini writes about the life and culture of the people of Afghanistan. He is an Afghan writer who has spent most of his life in Afghanistan. Hosseini is a man with a mission, a mission to redeem his country of all its ills, to make it beautiful, like it once was. He took the mission to write the real story about Afghanistan to clear all doubts and misunderstanding from the minds of people of Europe and America. He gives an insight into the life, culture and the problems of the Afghans who have become the victims of the Taliban. His novels depict the miserable condition of the colonised people who suffer violence and human degradation. Hosseini investigates the problems of the migrants who suffer alienation and antagonism. From the psychoanalytical perspective, the protagonists suffer rootlessness and fragmentation in their life. He also uses symbols and allegories to make the novel more effective.

And The Mountains Echoed is a family drama of the 1950s reeling under the pressure of orthodox conventions and rigid patriarchal oppression. The Taliban hegemony destroys the peace and prosperity of Kabul as all the people are the victims of cruelty of Taliban forces. The old values are deteriorating fast in Kabul, the institutions are collapsing and there are episodes of cultural collision in the novel. The power of the novel is the lyrical words of Hosseini and the multiple narrators who depict the poignancy and passion of human relationships as well as the horrors of deprivation and separation of Abdullah and Pari. Hosseini develops a fragmentary vision of reality because of his experiences of displacement and

homelessness. Hosseini draws upon old memories of Afghanistan, a country he left as a child. He lived in Afghanistan and experiences the torments of the Taliban. In all his novels, his main thrust is on the portrayal of the life and struggles of the Afghans in a bewitching style and charming language.

Hosseini uses symbols in his work to help readers visualise complex concepts and follow central themes. He uses allegories to add different layers of meanings. Saboor's tale encompasses the symbolical significance of allegories and myths. Hosseini gives the destructive image of "hawk" to depict his "callous disposition". The appearance of Div in the beginning of the novel symbolizes mortality. He also uses symbols like feathers, letters, mask and oak tree in *And The Mountains Echoed*. The feathers are used as the symbol of Abdullah's love for his sister Pari and it acts as an agent which tells Pari that her brother has not forgotten her and his pain of having lost her. The letters which little Pari writes during her childhood to her aunt Pari are the symbols of Pari's innocence. Hosseini uses mask as the symbol of shame. The mask acts as the symbol of Thalia's subjugation to her mother Madeline, Thalia's mother wants her daughter to put on a mask to hide her deformed face which was bitten by a dog. Hosseini describes the old oak tree that plays a vital role in the life of Saboor, in Shadbagh village where Saboor lives. The tree reminds Saboor of his failure in life, so, he chops it off after selling Pari, which he considers as a failure.

Symbolism allows a writer to convey something to his audience in a poetic way instead of saying it outright. This indirect approach allows an author to create complexity. The symbols and allegories which Hosseini uses, adds emotional weight to the text and it helps conceal a theme that may be too controversial to approach openly. The theme of alienation is vibrantly dealt with persistence in

Khaled Hosseini's, *And The Mountains Echoed* and it is one of the most important themes of post-colonial literature. Most of the characters in the novel suffer alienation and antagonism as they migrate from their homeland to an unknown land. This novel gives the picture of colonisation and westernisation through the erotic character of Nila Wahdati. Nila is a modern fashionable woman who is a rebel against the patriarchal Afghan society. Nila flees to Paris deserting her husband Suleiman who suffers a stroke and is left to be looked after by Nabi, Wahdati's driver. In Paris, Nila is an alien diaspora suffering from indifference and cultural dislocation. She hosts parties for her wealthy friends to end her alienation.

Hosseini's novel *And The Mountains Echoed* begins in Afghanistan, moves to Europe and Greece and ends in California, gradually widening its perspective. In the entire plot of the novel, a red thread of cultural collision runs, as Hosseini gives a conformation between native culture of Kabul and the alien culture of France and America. In the fiction of Hosseini, the main focus is on the theme of cultural clash of the immigrants living in America. The immigrants leave their homeland and carry with them the rituals, customs and traditions of their original culture. But, as they live in the host country, they are confronted with so many challenges during their stay. The immigrants are confronted with the reality that they are different from the local people by having different name, colour, appearance, culture and ethnicity.

Hosseini's *And The Mountains Echoed* is a blend of so many stories narrated by its various characters giving a running commentary on the dilemmas and uncertainties confronted by the people of Afghanistan. Hosseini has built the structure of the novel around the patterns of images and symbols blending truth and fantasy. The characters are given freedom to have their choices impact the life of other characters to maintain the interest of the readers throughout the novel. The female characters of the novel like Nila Wahdati, Parwana and Pari suffer the

psychological dilemmas to a larger extent.

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Hosseini punctures the gothic patriarchy of the Afghan society depicting the sufferings of the Afghan women. The women characters dominate the main action of the novel. Hosseini uses the details of emotional lives to humanise figures that have been hollowed by the various agendas of warfare. Nila Wahdati is the dramatic Kabul socialite who becomes a Parisian poetess in desperation. Parwana is the guilt-ridden woman who is condemned to a life of grief in life. Her jealousy brings her degradation.

The story line of *And The Mountains Echoed* covers the long history of Afghanistan; the story spreads across families and many tribes narrating the old tales, fables and tales of the old culture. The strength of the novel is the multiplicity of human relationships within families. The plot of the novel is unfolded through many speakers who actively participate in the novel. The storyline is about the diasporic experience of the migrants who travel from Kabul to Greece, then to Paris and California and then back to Kabul. The presence of Pari and her sale and her movement to Paris and her strained relations with Nila Wahdati add to the structural beauty of the novel. Hosseini uses his rich characters as the medium to describe old Afghanistan. Male domination and female subordination in a patriarchal Islamic society is the recurrent theme in Hosseini's *And the Mountains Echoed*. Hosseini shows the vital role played by religion in strengthening and reinforcing patriarchal domination of women in Afghan society.

Besides religious exploitation, the chauvinistic attitudes of men who view women only as "salable commodities", or as "objects of desire", have also been realistically rendered in this novel.

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**AMALGAMATING STREAM OF CONSCIOUSNESS IN
JEET THAYIL'S NARCOPOLIS**

A project submitted to

St. Mary's College (Autonomous)

Thoothukudi

affiliated to

Manonmaniam Sundaranar University

in partial fulfillment of the requirements

for the award of the Degree of

Bachelor of Arts in English

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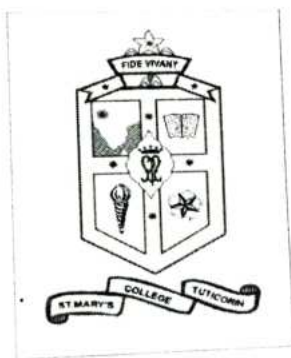
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DECLARATION

We hereby declare the project entitled, Stream of Consciousness in Jeet Thayil's Narcopolis submitted to St. Mary's College (Autonomous), Thoothukudi, affiliated to Manonmaniam Sundaranar University, for the degree of Bachelor of Arts, is our genuine effort and that, it has not previously formed the basis for the award of any degree, diploma or similar.

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CERTIFICATE

This is to certify that the project entitled "**Amalgamating Stream of Consciousness in Jeet Thayil's Narcopolis**" is submitted to St. Mary's College (Autonomous), Thoothukudi, in partial fulfillment of the requirements of Manonmanian Sundaranar University for the award of the Degree of Bachelor of Arts in English Literature, is a work done during the year 2019-2020 and that it has not previously formed the basis for the award of any degree, diploma or similar title.

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PREFACE

The project entitled "Stream of Consciousness in Jeet Thayil's Narcopolis" deals with the drugs and evil that follows a cast of style of Characters in Indian society.

The first chapter, "**Introduction**", discusses the origin of Indian literature and gives a short biography of Pioneers of Indian novel and the biography of Jeet Thayil.

The Second chapter entitled "**Influence of Drugs**" analysis the Drug Addiction and Alcoholism of the novel Protagonist.

The third chapter, "**Women in Drug Trafficking**" depicts the Trafficking of illegal Drugs by the general characters in the novel.

The fourth chapter entitled "**Stream of Consciousness**" is defined as the method of voice that describes incident in the flow of thoughts in a minds of character in the novel Narcopolis.

The fifth chapter, **Summation**, shall essence up all the chief aspects that hand out in the preceding chapters.

CHAPTER ONE

INTRODUCTION

Literature is a term used to describe written and spoken materials. Literature most commonly refers to the works of creative imagination, including poetry, drama, fiction, non-fiction and in some instances journalism and song. Literature can be classified in many ways. One key distinction for prose literature is between fiction and non-fiction. Other than of prose, works of literature can be classified as drama or poetry both of which have their own sub-categories. Definitions of literature have varied over time. In Western Europe prior to the eighteenth century, literature as a term indicated all books and writing.

A more restricted sense of the term 'Literature' emerged during the Romantic period, in which it began to demarcate "imaginative" literature. Contemporary writer's debate over what constitutes literature can be seen as returning to the older, more inclusive notion of what constitutes literature. Cultural studies, for instance, takes as its subject of analysis both popular and minority genres, in addition to canonical works. Literary genre is a mode of categorizing literature.

Poetry may be subdivided into the genres of lyric, epic, and dramatic. The lyric includes all the shorter forms of poetry, e.g., song, ode, ballad, elegy, sonnet. Dramatic poetry might include comedy, tragedy, melodrama, and mixtures like tragicomedy.

The origin of literature is the historical development of writings in prose or poetry. Literature derives its origin from the Latin root literature (or) litteratura. The concept has changed its meaning over the time to include texts that are spoken or sung

(oral literature) and non-written verbal art forms. The 18th century which was of western European period denoted all books and writings of literature. During the Romantic period the most rusticated sense of the term emerged in which it began to demarcate a French term literary type or class. This term has been used in different ways in different periods and traditions. The formalist definition is that literature "*Foregrounds poetic*"; it is the "literarinus" or "poetic" of literature.

The inevitable reaction was the explosion of Romanticism in the later 18th century which reclaimed the imaginative and fantastical bias of old romances and folk-literature and asserted the primacy of individual experience and emotion. But as the 19th century went on, European fiction evolved towards realism and naturalism, the meticulous documentation of real life and social trends. Much of the output of naturalism was implicitly polemical, and influenced social and political change, but 20th century fiction and drama moved back towards the subjective, emphasizing unconscious motivations, social and environmental pressures on the individual.

Jim Meyer considers this as a useful characteristic in explaining the use of the term to mean published material in a particular field as such writing must use language according to particular standards. Urban cultures and societies developed there was a proliferation in the forms of literature. The earliest examples of written literature appear to have originated in ancient Mesopotamia. Indian English literature is at least a century and a half old, the earliest known novel in English have been written in India in 1853 and the earliest instance of poetry taking back to eighteen and twenties.

A literary genre is a category of literary composition. Genres may be determined by literary technique, tone, content, or even length. The distinctions between genres and categories are flexible and loosely defined, often with subgroups. The most general genres in literature are epic, tragedy, comedy, and creative nonfiction. They can all be in the form of prose or poetry. A genre such as satire, allegory or pastoral might appear in any of the above, not only as a subgenre, but as a mixture of genres. Finally, they are defined by the general cultural movement of the historical period in which they were composed.

A Novel is an elongated work of narrative fiction, it is written in prose form. The word novel has derived from the Latin word 'novella', a singular noun use of the neuter plural of novellus, in minute of 'novus', meaning 'new'. The Novel derives from the early 18th century from the Italian word "Novella", which was used for stories in the antique period. The fore-father of the Novel was Elizabethan prose fiction and French heroic romancenovel. The modern era usually makes use of a literary prose style. The Novel came into popular attention towards the end of the 1700's, due to the flourishing middle class with more leisure time to read and more money to buy books.

Indian English literature refers to that body of works by writers from India. The seed of Indian writing in English was sown during the period of the British rule in India. Indian writers-poets, novelists, essayists and dramatists have been making notable and major contributions to the world literature. Indian English literature has gained an independent status in the realm of world literature. Indian English literature is a honest activity to determine the ever rare gems of Indian writing in English. Wide ranges of themes are dealt with in Indian writing in English. Indian literature refers to the literature

produced on the Indian subcontinent until 1947 and in the Republic of India thereafter. The Republic of India has 22 officially identified languages.

In 1793, Sake Dean Mahomed wrote perhaps the first book by an Indian in English, called the travels of Dean Mahomed. Most early Indian writing in English was non-fictional work, such as biographies and political essays. English language may be foreign in its origin, but it has gained massive popularity over the years and is also the most favored language of communication amongst people of various regions in India. Indian English literature contains the finest remarks of life and conduct.

The Sanskrit epics Ramayana and Mahabharata appeared towards the end of the 2nd millennium BCE classical Sanskrit literature developed briskly during the first few centuries of the first millennium BCE, as did the Tamil Sangam literature, and the Palicanon and Telugu appeared in the 6th and 11th centuries commonly. Later, literature in Marathi, Assamese, Odia, Bengali and Maithili appeared thereafter literature in various accents of Hindi, Persian and Urdu began to appear as well.

The arrival of Indian literature in English can be traced to the end of the 18th century and the beginning of the 19th century when English education was authorized in the cities of Madras, Bombay and Kolkata in the former British India. Raja Ram Mohan Roy, a social reformist from Bengal, was the pioneer of Indian writing in English. He claimed that English should be the medium of education in India. Rabindranath Tagore was also one of the eminent literary dignitaries during that age, which is well known for his work Gitanjali.

Salman Rushdie is an award-winning writer and he is known for his works like the Booker-Prize winning *Midnight's Children* in 1981, and the controversial *The Satanic verses* in 1988. In 1983, Rushdie was elected a fellow of the Royal Society of Literature, the UK's senior literary organisation. He was appointed Commandeur de l'Ordre des Arts et des Lettres of France in January 1999. In June 2007, Queen Elizabeth II knighted him for his services to literature. In 2008, The Times ranked him thirteenth on its list of the 50 greatest British writers since 1945.

Anita Desai is a celebrated figure in the Indian literary world. Her famous work is a novel, *Clear Light of Day* in 1980, *In Custody* in 1984 which is taken into an award winning film in 1993 and *The village by the sea* in 1982 for which she won the Guardian Children's fiction prize. Desai published her first novel, *Cry The Peacock*, in 1963. In 1958 she collaborated with P. Lal to found the publishing firm Writers Workshop. She considers *Clear Light of Day* (1980) her most autobiographical work as it is set during her coming of age and also in the same neighbourhood in which she grew up.

In 1984, she published *In Custody* about an Urdu poet in his declining days which was shortlisted for the Booker Prize. In 1993, she became a creative writing teacher at Massachusetts Institute of Technology. The 1999 Booker Prize finalist novel *Fasting, Feasting* increased her popularity. Her novel *The Zigzag Way*, set in 20th-century Mexico, appeared in 2004 and her latest collection of short stories, *The Artist of Disappearance*, was published in 2011.

Agha Shahid Ali is a kashmiri poet who moved to the United States. He is the author of *A walk through the yellow Pages* in 1987, *The Half-Inch Himalayas* in 1987,

Anastalgist's Map of America in 1991, *The Country without a post office* in 1997. He is the English language poet of 20th century.

Chitra Banerjee Divakaruni, an award winning and bestselling author, poet, activist and teacher of writing. Her work published in over 50 magazines, including the *Atlantic Monthly* and *The New Yorker* and her writing has been included in over 50 anthologies. Her books have been translated into 29 languages including Dutch, Hebrew, Bengali, Russian and Japanese. Divakaruni has judged several prestigious awards, such as The National Book Award and The Faulkner Award.

Two of her books *The Mistress of Spices* and *Sister of My Heart*, had been made into movies by film makers Gurinder Chandra, Berges and Suharini Mani Ratnam respectively. A short story, *The Word Love* from her collection *Arranged Marriage*, was made into a Bilingual short film in Bengali and English, titled *Ammar Ma*. All the films have won awards. Several of her novels are currently under option at Hollywood and Bollywood.

Arundhati Roy is well known for her political stances and commentary. Her debut novel is *The God of Small Things* in 1997. Her work also includes essays like *War Talk* in 2003 and *Capitalism: A Ghost story* in 2014. Khushwant Singh was an eminent Indian writer, journalist, lawyer and politician. One of the integral works of the 20th century Indian Literature is *Train to Pakistan* in 1956. His other well-known and renowned books are *I shall not hear the nightingale* in 1959, *Truth, Love and a little Malice* in 2002, *Delhi: A Novel* in 1990 and *The Company of Women* in 1999. The women in India had made evident contribution to literature, and their contribution is well acknowledged in all

literary circles. Indian literature has made women's role in English Literature. Predominant Women are naturally artistic.

Women and literature are closely related to each other because it lacks a lot of aesthetic creativity to be good at literature and women are too good. When it comes to artistic creativity, women novelist from India is the one to add a new element to the English literature of India. Obviously the current Indian literature is due to the effort of many creative writers, some of them are Sarojini Naidu, Nayantra Sehgal, Rama Mehta.

Vikram Seth is a novelist and poet who is born in Kolkata. He has entitled several books including *A Suitable Boy* in 1993. His collections of poems include *The Humble Administrator's Garden* in 1985, *Beastly Tales* in 1991 and *Mappings* in 1980. He is a writer who uses a purer English and more realistic themes.

Aravind Adiga's debut novel *The White Tiger* in 2008 won the *Man Booker Prize*. It is one of the most defining segments in 21st century Indian literature. His other works include a collection of short stories *Between the Assassinations* in 2008. Novel: *Last Man in Tower* in 2011 and *Selection Day* in 2016. Aravind Adiga's views on humans as animals in his novel *The White Tiger* are as follows:

Let animal live like animals; let

Humans live like humans. That's my

Whole philosophy in a sentence.(237)

Adiga has gone to publish two more highly regarded works between the assassinations, a collection of short stories. His works are marked by a linguistic and

insular density that sees him weave complex narratives and multiple narrators into his tales, which combine a vivid portrayal of the rich patch work of Indian literature.

Amit Chaudhuri, is a professor who lectures in contemporary literature at the University of East Anglia. His work reflected his background in academia and also in his theory. Chaudhuri is also a renaissance man in the best sense of the term; he is also a musician who works within the Indian Classical belief. His first novel is *A Strange and abstract address*. His two recent works are, *The Immortal* and *A New World*.

Kamala Markandaya was born in 1924. He is best remembered for her novel *Nectar in the sieve*, published in early 50s. It is a touching count of the life of an Indian peasant woman, Rukmani, her struggle for survival and her abiding love for her husband. They also reflect the changing times and society.

Shashi Desphande was born in 1938, hails from Karnataka. A journalist by profession, she started at a very early age, publishing her first short story in 1970. To start with her stories were published in magazines like *Femina*, *Eve's weekly*, etc. *Legacy* her first collection of short stories was published in 1978 followed by her first novel, *The Dark Holds No Terrors* in 1980. She is a winner of the *Sahitya Akademi* Award for the novel, *That Long Silence*.

The contemporary Indian writers in Indian literature are eminent throughout the world for its complexity and depth, with the range of fiction issued in the subcontinent reverse the abused assortment of India itself through Young writers who are retracing the boundaries of Indian literature.

Jeet Thayil was born in Kerala, on 13 October 1959. Thayil is the son of the author and editor TJS George. He received a Masters in Fine Arts from Sarah Lawrence College, New York, and is the recipient of grants and awards from the New York Foundation for the Arts, the Swiss Arts Council, the British Council and the Rockefeller Foundation. He continued this pattern as an adult spending twelve years working as a journalist in Hong Kong, another ten or so years in Bombay, and in 1998 returning to New York to earn his MFA.

In 2004, he moved back to India and began writing *Narcopolis*. He is an Indian poet, novelist, librettist and musician. He is best known as a poet and is the author of four collections: *These Errors Are Correct*, *English*, *Apocalypso* and *Gemini*. His first novel, *Narcopolis* won the DSC prize for South Asian Literature. His novel, *Narcopolis* is set in Bombay in the 70s and 80s, and sets out to tell the city's secret history, when opium gave way to new cheap heroin. Thayil is the editor of the *Blood axe Book of Contemporary Indian poets*. Thayil is the author of the opera *Babur* in London, commissioned by the UK-based opera group with music by the Zurich-based composer Edward Rushton. He worked as a journalist in New York, Mumbai and Bangalore. In 2004, he moved back to India and began writing *Narcopolis*. Thayil has said he wrote the novel, to create a kind of memorial, to inscribe certain names in stone.

As one of the characters in *Narcopolis* says, "it is only by repeating the names of the dead that we honour them". In 2012, Thayil's poetry collection *These Errors are Correct* was awarded the *Sahitya Akademi Award* for English. He was short-listed for the *Man Booker Prize* in 2013 for his first novel *Narcopolis*.

Indian Poet, Dom Moraes in his introduction to Thayil's first book of poems *Gemini*, he did not concern with many Indian Poets, his concerns were mainly personal. His idiom is the result of a cosmopolitan blend of styles. In his prose, as in his poetry, he has introduced new areas of feelings and emotions to Indian literature and he concerns himself with the pleasure and pains of drugs and alcohol, sex and death-emblematic of Keats and Baudelaire. James Anderson's view on sexuality is as follows:

The term 'sexuality' in fact first appeared during the early nineteenth century in works of both science and literature. (165)

Thayil, Moraes said, "works his feelings out with care, through colorations of mood rather than through explicit statements." His idiom is the result of a cosmopolitan blend of styles, and is yet, quite clearly, his own.

Thayil was a poet before he was a novelist and his skills with words shows throughout the novel. The first chapter of the book is one long, breathless sentence that makes your head spin and your heart race, much as opium high might do. It is a book both painful and sad, and yet it manages to be funny in places as it flicks from one character to another without much happening directly, while outside the den, Bombay grows up and changes into a harsher version of it.

The thematic and narrative features of Jeet Thayil's "Narcopolis" attempts to grasp the trend of recent English fiction writing in India as the author himself is hailed by the media as the leading light of the new generation Indian novelists, who are willing to take on the less salubrious realities of life in the world's largest democracy.

Thayil's story, though, could have happened and still can in any metropolis where poverty, illiteracy and deep set economic inequality dictate people's lives, where many seem pre-destined for the usual ending, as he writes, due to a fatherless childhood, an adolescence of petty crime, grad or alcohol... more crimes and illness || , it can still be read as a story on the choices of life. Witness the eunuch, Dimple, main character of *Narcopolis*. Abject poverty and other forces beyond her control drive Dimple's mother into selling her eight-year-old child. That exchange leads to the crudest form of castration its pain will torture Dimple in later life and leave her with no option but to seek the relief of opium.

Rashid is an opium house owner and it is in his den that we meet the other characters. In a way, he is proud of his den. He has the best opium, the best hostess, and the best reputation of all the dens. As he begins to get sucked down into the opium life, however, he starts to lose his grip on it all. His business falls away, unable to compete with the newer, nastier, quicker and harder hitting drugs of the 1980s, and yet he is now powerless to do anything about it.

Dimple is the center of this almost plot-less novel. She is the opium den hostess, a eunuch who turned to opium to relieve the pain of her operation, only to find a whole new world of pain opening up. It is her skills at making up pipes of opium that help to draw other people into the den, yet she is more aware than anyone else in the novel of what is waiting at the end of the line. She is a truly tragic figure, in that she cannot escape her fate. Customers who come and go from the den have a choice of whether to walk away from opium, or stay and spiral into addiction. Dimple has never had that choice,

and she faces her ultimate demise with fortitude, fighting only with an attempt to educate herself in order that her life not is wasted.

Jeet Thayil offers in a series of vignettes, at times gritty and raw, at times melodious and soft. Thayil is an accomplished poet and that sensibility serves him well. The readers slide in and out of characters' lives, emerging occasionally inside a vivid druginduced recollection. The narrator has fallen into trouble in New York City, caught with drugs in his pockets after running from a police officer, shipped to Bombay to straighten out. *Narcopolis* is a novel of drugs and crime that follows a cast of characters over the course of 30 years in their Bombay slum.

The novel is a kind of stream-of-consciousness that is often suddenly interrupted by new events and new narrators. Beginning in the 1970's, the characters tend to revolve around Rashid's, a combination opium den and brothel. Rashid is both an addict and a family man, brutal with his don, Jamal, and stand to this Muslim faith. One of the popular workers at Rashid is a transgender girl named Dimple. Dimple was surgically altered following the death of his mother.

"Women are more evolved biologically and emotionally, but they confuse sex and the spirit; they don't separate. Men always separate: they separate their human and dog natures" (12). Dimple becomes an opium pipe tenders for customers, where she becomes addicted to opium. "An addict is like a saint"(40).She also serves as a prostitute, looking for the better way of life but never finding the right chance.

Two of Dimple's customers provide a contrasi with how she is treated. Dom comes to smoke opium and read books to her. Rumi who has decent jobs who considers

adventure in slums having violent sex with Dimple Rumi views on pimps and bad jokes are as follows:

Pimps are cowards... pimps make their money from the weak and the diseased, from men and women whose will has deserted them, who will never fight or put up any kind of resistance, who want to die. You've got to face facts and the fact is life is a joke, a fucking bad joke. (22)

Dimple tells about *The Story of the Pipe* (73) Mr. Lee, is a Chinese refugee who began his own opium den and who sheltered Dimple until his death. "His mind skipped years, slipping backward or forward without regard for chronology. He lost faith in linear time". (76). It was using Lee's ancient opium pipes as leverage that Dimple secured her job at Rashid's. The 1980's come on and Rashid is approached by Khalid about transforming his opium den and brothel into a place for cocaine.

Book Three, "The Intoxicated" (132) has twelve chapters with the initial ones describing Rashid thriving in his business but losing his peace of mind, Jamal his son who without much effort takes after him, Salim, from whom Rashid buys bottles of Johnnie Walker and the new garad heroin, Lala, Salim's employer and old gangster who likes quoting from the Baburnama: "Women for procreation, boys for pleasure, melons for delight"(139). Rashid refuses, and his place is shut down by corrupt government officials and corrupt police. Rashid then has Khalid son kidnapped, and returned once his den is reopened.

The 1990s opens up with, drugs of every kind become available but the hard partying lifestyle of those in the slums finally begin to catch up the term. Dom decides to

leave Bombay and begin a new life. Dimple realizes that she will die if she lives in the city, so she begs Dom to take her with him. Dom checks Dimple to a place called Safer. Safer is also attended by Rumi who has divorced his wife and lost everything. She is "more than a wife, more than both his wives put together, she's his business partner and she's better at it than he is" (176). Rashid's son takes over the business, transforming the den into a serious call center and hell of operation of drug sale. Rashid fat and old, regret not only having gone with cocaine at the den who when he had the chance.

Book Four, "Some Uses of Reincarnation" (263), returns narrator Dom to Bombay. In 2004, Rashid receives a visit from Dom, who everyone is doing. Rashid explains everyone is now dead expecting them. Dom asks to bring home some old things from the den as souvenirs, including opium pipes. He intends to turn them into a museum exhibit, or so he tells Rashid. Rashid views on prostitutes, criminals and drug addicts are as follows:

Put our shame on display, so the people understand the lowest of the low, prostitutes and criminals and drug addicts, people with no faith in God or man, no faith in anything except the truth of theirs. (288)

Dom smokes the opium pipe, and it is revealed that the entire book has been only one of his opium dreams. The book ends in the same spot it started: Dom and the pipe and the account they've now made together, a met textual call out signaling the circularity. Thayer completes the story that began in the 19th century through Lee's pipe, as it becomes the instrument of escape for the city's tormented souls.

CHAPTER TWO

INFLUENCE OF DRUGS

Indian youth have higher rates of using alcohol and drugs in ways that increase their risk getting very drunk, drinking while driving, and using drugs and alcohol together. "The highest rate is found among reservation youth, a lower rate among non-reservation Indians, and the lowest rate among non-Indian youth."

Frequency of self-reported consequences from alcohol and drug use follows the same order, with 15% of reservation seniors involved in an alcohol-related accident. The most frequent consequences involve relationship problems. Drug addiction and alcoholism are the major social problems. They are harmful not only for the individual but also for his family and the society at large.

Drug abuse and alcoholism are the root causes of social problems affecting the lives of the individuals. The use of alcohol and drugs undoubtedly has an influence on this problem: it affects judgment and impulse control, increases the chances of precocious sexual activity, and lowers the chances of using methods that will protect against infection. Indian youth not only use drugs more than other youth do but also engage in some of the risky ways of using drugs more frequently. Daily alcohol use is relatively infrequent in all groups, and Indian youth are not more likely than others to be daily users. The lower access to alcohol on reservations essentially prevents a pattern of daily use. Indian youth are, however, much more likely to engage in the high-risk extremes of alcohol use.

Nearly 70 % of Indian homes meet at least one drug user usually a parent and often the father. Expert tells that children as young as thirteen and fourteen regularly experiment with intoxicants. Drug abuse naturally trickles into younger generation. Making up one-fifth of the population, 15 – 24 year old carry with them India's pride and future.

The youth of our nation will eventually determine the country's moral, political and social persuasion. Bearing the burden of a densely populated country like India is not a small task. And Drug abuse does nothing to lighten the load. Illicit drug which is used among the youth specifically teenagers, presents an impending threat to our nation.

Currently in India more youngsters discover themselves addicted to drugs than ever before. 35% of youth became addicted after trying drugs for fun and out of curiosity. In Punjab the numbers are ridiculous nearly 75% of its youth are severely addicted to drugs that are three out of every four children. Mumbai, Hyderabad and other cities around the country are quickly gaining a reputation for their drug usage and population in each of these cities continues to grow Delhi is filled with rehab centers trying to keep with the flow of addicts. Thayil's view on the city's microcosm- opium dens are as follows:

Shuklaji Sireet was a fever grid of rooms, boom-boom rooms, family rooms, secret rooms that contracted in the day time and expanded at night (135).

Our country work together to nurse addicts back into healthy productive lifestyles but addiction is becoming too much for India. India's future generation will have to compete with drugs like cannabis, alcohol and tobacco.

The Indian Survey was based on interviews with five lakhs people across the nations. The report estimated that two hundred and seventy one millions people used different types of drugs. Among them thirty seven million suffer from drug use disorder. The death toll also increased with five lakhs eighty five thousand people from drug use. Cannabis consumption, the most widely used drug globally with approximately one hundred and eighty eight millions, has increased in Asia and north and South America. At the same time spike in use of opioids was registered. Opioids are the drugs that present the largest cause for concern due to the severe impact on the health of users.

Among the negative consequences of drugs use, mental health disorders, HIV infection, hepatitis c and over dose are the main concerns, many of which can lead to premature death. Injecting drugs, mainly opioid is deemed to be the most dangerous way of consuming narcotics because it activates many diseases through the sharing of needles.

According to the report, fifty percent of those who inject drugs live with hepatitis morality crates formidably affect men who account for seventy two percent of those who die as a result of drug use. Sixty Eight percent of overdose deaths throughout the world are due to opioids. Most of the world's opioids are produced in Afghanistan (263000 hectares of poppy seed production) with Myanmar (37300 hectares).

The novel's protagonist 'Dom Ullis', a Syrian Christian from Kerala is deported from New York to Bombay for the crime of the possession

of drugs. Dom Ullis, the heroic narrator work as a proof reader in a pharmaceutical company which makes it easier to get the drugs. He comes to Bombay only to fall into the consumption of opium. Rashid is the owner of the opium den known as Rashid's Kahuna. Rashid falls in love with Dimple who is the pipe maker of his opium den.

Newton Xavier is a postmodern painter who visits Bombay often for the exhibition of his works and for various speeches. Xavier's pithy statements are as follows "only the rich can afford surprise and/irony". (39)," An addict... is like a saint". (40) Are sufficient nourishment for those inclined to think philosophically.

Dom goes to meet him and end up driving to the Rashid's den he meets Dimple and spend some time with her. He is a chivy drunk and addicts to odor of 'O' (opium) .He learns Dimple's life stays with her and suddenly leaves her and gets back to his 'normal' life. Thayil's view on Dimple's dreams which are veil that separated one from ones dreams are as follows:

On the other side of the mirror, our hands are resting against the glass, trying to touch your face. Only a veil separates us from you, a transparent veil as flimsy as the one that separates you from your dreams (20).

He is of the belief that people get addicted to substance as they find solace which they are in continuous search in their lives. Mr. Lee is like a father figure to Dimple. "Best. Forget is best. Why remember and make yourself sad? Why remember when you memory wrong, ALL WRONG Yes, yes, best to forget". (67)

He is a Chinese refugee who began his own opium den and he sheltered Dimple until his death.

The term 'sexuality' in fact first appeared during the early nineteenth century in works of both science and literature. His only wish was that he should be buried in china after death. "The world is ending... anything can happen to anyone at any time". (199) Dimple fails to do his wish and so he haunts her in dream asking her to smoke more opium. Dimple's perspective of her own self is:

Woman and man are words other people use, not me. I'm not sure what I'm. Some days I'm neither, or I'm nothing, on other days I feel I'm both.

(11)

Khalid who involved himself in drugs approached Rashid about transforming his opium den and brothel into a place for cocaine. Rashid refuses and his government officials and corrupt police Rashid then has Khalid's son kidnapped and returned safely once his den is reopened Rumi is one of the customer of Dimple and shares his experience with her.

Rumi's married life is stained because he is not making much money, so he seeks pleasure outside. The reason for his addition as he himself says 'there is frustration with life'. Rumi is also admitted in the rehab center but it believed that he is killed by the stone killer.

Other mirror characters include a Bengali - the old man who was a government clerk once and became Rashid's accountant Prather Maar the tone killer who worked at nights without differentiating between the poor and the rich,

adults and children. JeetThayil's perception on the character named Bengali in the novel are as follows:

He shared the regional affliction that Bengalis were prone to, the conviction that they were the most aristocratic and talented people in the world. (147)

It is quite ironical that even the drug addicts have their own principles. He had been with Rashid since the early days "when Rashid was a tapori selling charas near Grand Road Station. (145)

Narcopolis explores the lowest of the low of our country. In 1980 Rashid is approached by Khalid about transforming his opium den and brothel into a place for cocaine.

There used to be thirty-six chandukhanas on Shuklaji Street ... now mine is the last one, perhaps the last one in the whole city... you'll think it's the last chandukhana on earth. And that too will be gone (217).

Rashid refuses, and his place is shut down by corrupt government officials and corrupt police. Rashid then kidnaps Khalid's son and returned safely once his den is reopened. "Dreams leak from head to head; they travel between those who face in the same direction, that is to say lovers, and those who share the bonds of intoxication and death". (187)

As cocaine comes onto the scene in force opium supplies like Salim begin lacing the opium with highly poisonous substance to give it a more potent kick

and to beat out opium. But the hard lifestyle of those in the slums finally begin to catch up to them. Dom decides he will leave bomb and begin a new life. "She varied her costume depending on who she wanted to be, Dimple or Zeenat, Hindu or Muslim. Each name had its own set of adornments".(158)

Dimple realizes that she will die if she stays in Bombay, So she begs Dom who checks Dimple into a rehab place called safer. Safer is also attended by Rumi who has divorced his wife and since then lost everything. "it was more businesslike, as if they were weighing her for meat, guessing how much she would fetch in the market".(200)

Rashid's son takes over the business , transforming the den into a serious call Centre and hub of operations for drug sales "with cash in his pocket and the shortest commute in the world". (135) Rashid fat and old regret only not having gone with cocaine and the den when he had the chance. In 2004, Do makes a to Rashid, visit who asks how everyone is done. Rashid with heavy heart explains that everyone is now dead expect for them. At the end of it all he would admit "none of it gives me a moment of peace in my head". (135)

The arrival of the new drug is simply another herald or the decadence in Bombay signaling a drastic change for the people worded their religion on faces . Many opium dens are closed .The fights and fires became exalted. At one point Dimple is saved by dressing herself as a Christian . Jamal (Rashid's son) is also saved by addressing Dimple as his mother . "The police and the dogs, it seemed to her, were

always the first to smell trouble and disappear". (200) There was nothing to be afraid of because nothing really mattered.

The true image of the city is portrayed in narrator's words when he decided to leave Bombay for good reason. The narrator returns to Bombay after ten years but he is not able to find the old place as everything is changed there. Finally he meets Jamal who is how the sellers of cocaine and says that nothing had truly changed. Rashid was once shocked to find his son smoking and he shouted "Six years old and you are on the street, fucking and smoking" .(143) Rashid tells him of the others death after his leave . "The boy had a way of appearing without making a sound, materializing from nowhere with his eyes wide and his hand extended". (135) Rashid's view on prostitute, criminals and drug addict are as follows:

"Put our shame on display, so the people understand the lowest of the low, prostitutes and criminals and drug addicts, people with no faith in God or man, no faith in anything except the truth of theirs" (288).

Then Dom asks him to bring home some old things from the den as souvenirs, including an opium pipe . Dom was surprised by his thinness, "the expression of unreachability on his face". (277) and noted that his charisma was gone. He intends to turn them into a museum exhibit, or so he tells Rashid . Rashid says the exhibit should display their shame for the way their lives have been lived . At his apartment , Dom smokes the opium pipe and it is revealed the entire book has been only one of his opium dreams .

CHAPTER THREE

WOMEN AND DRUG TRAFFICKING

Women trafficked by drugs is existent slavery, where people are forced to work or provide services, like a retainers or prostitute. Often these people are waggie (moved or transported) to another nation first. The waggie people may apprehend only what is necessary to live, while the money consummated by their work goes to the "traffickers" who control them.

Human trafficking is an austere crime and many countries are working stable to curtail it. A person being trafficked may phenomenal by bruised or affected by an ailment that cannot be able to take to someone beyond a third person being existent. So the waggie person cannot over openly and honestly / fairly about what's proceeding to them. They cannot choose where they animate and someone else keeps their testimony cords, permit, credentials etc.

People who preserve a dieback may close their dormitory their possessions or their jobs and be defenseless to deprivation. Traffickers may take upper hand of these people's melancholy by promising them food and shelter or they may simply force or threaten their vulnerable people into trafficking.

Trafficking of illegal drugs and human trafficking often betide together. Drug traffickers may also ferry people as another source of money. Human traffickers may also source their dupe to smuggle drugs across borders. Human traffickers can use drugs has bait to draft people who have concreteness use anarchy, or they can use drugs to force a victim to heed their orders, or work adamantine or for elongated jiffy.

Human traffickers in the United Kingdom are progressively using drugs and alcohol as a means of controlling and forcing vulnerable British men and women into slave labor and sexual exploitation across the country, according to the Salvation Army.

Figures from the endowment show that this year they have seen a troop of the number of British people coming into their legal abutment services after being diagnosed as victims of slavery by the government. Many were destitute and had extant drug and alcohol craving that had made them a target for traffickers, who then used their addiction to them into continued labor, fornication or criminal bleeding such as selling drugs or forced imploding begging.

Dimple, the eunuch, is the main character of *Narcopoliis*. Abject poverty drives Dimple's smother into selling her eight-year-old child. That exchange leads to the crudest form of castration, the pain of which will torture Dimple in later life. The novel is broken up into four books. Book One, *The Story of O*, begins with Dom's arrival in Bombay. It is the late 1970s, and he quickly weaves himself into the fabric of Bombay's sordid underbelly, specifically, the opium dens.

Here he meets Rashid, owner of a khana on Shuklaji Street where much of the novel takes place (and where Dom smokes his first pipe); Dimple, the beautiful hijra who works for Rashid preparing bowls of opium; Bengali, who manages Rashid's money; Rumi, the unflinchingly confrontational businessman; and an assortment of other characters.

Dom has several run-ins with a poet, Newton Xavier Francis, before disappearing near the middle of Book One and not returning until well into the second half of Book

Three. Dimple naturally wonders why people with choices in life, who seemingly have it all - education, jobs, families, and prospects for the future - become addicts.

The narrator "I" simply vanishes, and is replaced by third-person omniscience that suddenly steps in to tell us the inner workings of other characters' minds and their personal histories. It is through the mouth of an ancient opium pipe that the stories are heard.

The pipe leads us to consider Dimple's perspective. It is witnessed that her encounter with Xavier (who seems to her like the devil, but speaks to her of saints), and follow her into her dreams. The narration swoops back in time when a much younger Dimple is experiencing body pain as a result of hormonal changes from being gelded at a young age. She visits a Chinese man called Mr. Lee, who provides her opium to ease her pain and winds up as her surrogate father.

Dimple: If there is one character that embodies the heart and soul of the book, it is Dimple. ManmohanK.Bhatwagar's view on women sexual relationship is as follows:

Women can't be as a man in every strange, new encounter, unless there's the kind of sexual relationship which aviates the danger (87).

The most captivating of the city's denizens, Dimple is neither man nor woman, a hijra, technically a man but referred to throughout with female pronouns and wears woman's clothing. Her mother gave her to a priest when she was still a boy, and the priest sold her to a brothel. She works at the opium den part-time, at first; evenings are given over to the brothel. She is on an endless search for knowledge and beauty. She has taught herself to speak English, and is teaching herself to read.

When she takes over the story, the shift is so gentle that it takes some time for the reader to realize that the narrator has faded into the background and hasn't been seen in some time.

Dimple says of herself:

Woman and man are words other people use, not me. I'm not sure what I'm. Some days I'm neither, or I'm nothing. On other days I feel I'm both (11).

The neither/either/both that defines Dimple's gender applies to so much in the book and so much of what the book is doing. The idea of syzygy, which Bengali introduces, is especially salient here: it's a concept that can refer to both a conjunction and opposition and a pair of connected or corresponding things".(20) Someone read out a quote from the Mahabharata which appeared in the editorial page of the newspaper which said, "Only eunuchs worship fate". And then to make a joke of it the man asked Dimple if it was true.

The words stayed with her. She believed in Fate and Ghosts and bad luck: "if this made her doubly a eunuch there was nothing she could do to change it. It was fate."(76) Like Tiresias of Greek mythology, Dimple has known both worlds:

I'm both and I've learned some things, to my cost, the kind of thing you're better off not knowing if you mean to live in the world (11).

She claims that she has certain insight on love concealed to most others. She has an understanding of how lovers want to consume and be consumed, and disappear into each other. She says, "I know how they yearn to make two equal one and I know it can never be" (11). Yet from her own experience she asserts confidently that "Genuine union is impossible; all we can hope for is cohabitation" (18).

Thayil testifies "She was the one who made pipes in an opium den in about 1980-81. I only saw her twice. Then she disappeared. Many people in that world disappear. There was something about the way she used to make the pipe, very elegant." She is a prostitute and like all the main characters in the novel, a drug addict; opium is the only thing that lessens her pain. Dimple is the moral and emotional center of the novel; despite her terrible experiences she has a sweetness, gentleness, tolerance and lovability which go far beyond the usual "tart-with-a-heart" cliché.

Dom the narrator reports how he was often transported to a trance-like dream induced by Dimple's opium pipe. Dimple liked Dom who asked her many questions. She understood there was only a thin veil that separated one from one's dreams:

On the other side of the mirror, our hands are resting against the glass, trying to touch your face. Only a veil separates us from you, a transparent veil as flimsy as the one that separates you from your dreams. (20)

Dimple painfully narrates how she was forced to go through the process of gelding and docking when she was just nine or eight. She was brought to Bombay to a hijra's brothel.

A woman was called, a famous daima, Shantibai. There was singing and dancing and whisky. The daima told me to chant the goddess's name and

she gave me a red sari. She made me drink whisky. I hated the taste but I drank it. They gave me opium. Then four of them held me down. They used a piece of split bamboo on my penis and testicles and held me down. The bamboo was so tight I felt nothing, until afterwards, when they poured hot oil on my wound. That was when I felt the pain ... (66- 67)

Dimple hardly remembers her mother but she considers it a blessing to forget her childhood past:

My mother gave me to a priest, who brought me here to 007 and sold me to the Tai. I was seven or eight. I don't remember much about my mother or my life before I came. I don't want to remember. Best Forget is best. Why remember and make yourself sad? Why remember when you memory wrong, ALL WRONG Yes, yes, best to forget (67)

When Dimple's income dropped owing to her ill health, Tai took her to Mr. Lee. She was dressed like a good Indian girl going to meet her elders. Dom, at this point, tries to read what goes on in Dimple's mind:

Clothes are costumes or disguises. The image has nothing to do with the truth. And what is truth? Whatever you want it to be. Men are women and women are men. Everybody is everything. She thought: Who do I look like? Do I look like my mother? ... She had no idea and for that she was grateful. Forgetfulness was a gift, a talent to be nurtured. (57)

Lee gave her a pallet to be swallowed with milk. In about fifteen minutes the pain left her, to be replaced by its opposite, "something that enveloping that told her she was loved, no, beloved: she was beloved and not alone". (60) She learned English by conversing with customers and by reading whatever she could get hold of. Vacillating between prescience and naiveté, Dimple was driven to communicate; she then was a story addict obsessed with language, who would read anything she could, though while she was still becoming literate, she didn't really get genre. She believed *Sex Detective* is a true-crime narration. It's not a book, a humored Dom tells her. And this is not a pipe.

Khalid one of Rashid's business-mate was once politely reprimanding Rashid for allowing Dimple to talk too much: "Your kaamvali, the hijda Dimple, why do you let her talk so much? ... Our scripture says women must be silent in the assemblies of men". But Rashid knew that his customers liked to hear her talk. Khalid was quite aware of the double meaning in the word "kaamavali", for "kaam" is work in Hindi but desire or lust in Sanskrit.

Jamai behaved as if Dimple was his enemy until the day she saved him from a group of men who had grabbed him by his kurtha and were shouting at him. From then on he always greeted her. To Dimple, this was "a great thing, an achievement, something, finally, to be proud of". (205)

Like Bombay's, Dimple's name does not remain fixed. She was originally named after the beautiful Dimple Kapadia, of the film *Bobby*. She was then renamed, after a film star— this time Zeenat Aman by Rashid, who took her to a movie "Hare Rama Hare Krishna", in which Zeenit plays a character who has renamed herself Janice and run away

from home. Again, this undercurrent of exile and separation is witnessed. In fact, the word *hijra* is etymologically related to the Arabic *hijra*, which refers to leaving one's tribe.

Rashid gave Dimple a new name and a new identity when he asked her to begin wearing a burka. For a while she enjoyed slipping between her two identities. Dimple had always found some power in deciding what to wear be it burka, sari, or trousers because it allowed her to act like a man when she wanted to. She recognized that clothes are costumes, or disguises.

The image has nothing to do with the truth. And what is truth? Whatever you want it to be. Men are women and women are men. Everybody is everything. Dimple moved between religions, genders, states of reality, time, clothes, names, roles. She dreamed she was rich; she identified with Jesus because he too was poor. She learnt to use new languages: teaching herself English, learning to swear in Cantonese from Mr. Lee and so on.

Dimple also acknowledged—and had been unequivocally abused by—a gender disparity that placed men squarely on top: For conversation, better to be a woman, for everything else, for sex, better to be a man. The misogyny on display in *Narcopolis* is enough to make any non-misogynist cringe, even though it is clearly intended to be satirical or subversive in most cases. But there are no strong female characters, excepting Dimple, who though in many ways female, is biologically male and doesn't see herself as solely a woman.

CHAPTER FOUR

STREAM OF CONSCIOUSNESS IN THE NOVEL

Stream of consciousness is a portrayal device that endeavors to give the written correspondent of the characters through technique either in a loose interior monologue or in connection to his or her action. Stream of consciousness or interior monologues are dignified. For dramatic monologue and discourse, the speaker is addressing an audience or a third person which is chiefly used in verse or drama. In the stream of consciousness the speaker's thought processes are more often interpreted as overhead in the mind; it is primarily hypothetical. The term Stream Of consciousness was coined by philosopher and psychologist William James in *The principles of Psychology* in 1890. Stream of consciousness is a literary competence used primarily in poetry and fiction which seeks to illustrate a particular point of view by giving the written commensurate of the character's thought processes, either in a loose constitutional interior monologue or in connection to his or her sensitive reactions to external occurrences.

Stream of consciousness is strongly combined with modernist movement. "Interior Monologue" is a direct reference of character's silent speech. "Interior Monologue" is sometimes inaccurate used as a metonym for Stream of Consciousness calligraphy as such. Stream of consciousness is a device that progress acclaim in 20th century literature. There are some examples of stream of consciousness before this period such as in the 1757 novel *Tristram Shandy* or Edgar Allen Poe's forerunner style in *The Tell-Tale Heart* and other works. In general however it's considered a modern style.

Stream of consciousness can be found in the works of French writer, Salman Rushdie, Irish writer James Joyce, Mexican writer, Robert Biano and Italian writer Italo Svevo and contemporary American novelist David Eggers. Scribblers use stream of consciousness to more intently follow a character's bosom life. Stream of consciousness gives a very explicit view into the exquisite and sometimes rapid conversion in the way a character thinks while going about his or her day. This provides a very intimate relationship between the reader and the character.

"I grow old... I grow old...

I shall wear the bottoms of my

Trousers rolled"

Narcopolis is a novel of drugs and evil that follows a cast of style. Over the course of 30 some years in their Bombay slum. The novel itself is told in both first and third person, in a kind of stream of consciousness that is often quickly interrupted by new events and new narrators. In literature, the stream of consciousness is defined as a method of voice that describes incident in the flow of thoughts in the minds of characters. The term was originally originated by psychology. It is defined as "it is nothing joined. It flows a "river" or a stream is the metaphors by which it is most naturally described. It conversing of it hereafter let's call in the stream of thought, consciousness or instinctive life. Another appropriate phrase for this equipment is "interior monologue" where the person though processes of a character relate to his or her action is portrayed in the design of a monologue that addresses the character itself. Therefore it is various from

"dramatic monologue" or "soliloquy" where the speaker locates the audience or the third person.

The stream of consciousness style of writing is notable by the acceleration of thought and lack of punctuation. The use of this narrator novelist and short-story. Writers of the stream of consciousness narrative skill in literature. James Joyce strongly employs the historical mode in his novel *Ulysses*, which expresses a day in the life of a middle aged Jew, Mr. Leopold Bloom, living in Dublin, Ireland. The thoughts of Bloom as he thinks of the younger Bloom are as follows:

"He is a young Leopold as in the retrospective arrangement a mirror within a mirror. That young figure of them is seen, precious manly, walking on a mopping morning from the old house in Clanbrassill to the high school his book satchel on him bandolier wise, and in it a godly hunk of wheaten loaf a mother's thought".

The self-reflection is conditioning by the flow of thoughts that takes him back to his preceding.

Stream of consciousness functions in a template of writing cultivated by a group of writers at the beginning of the 20th century. It anticipated at pageant in words the flow of characters thoughts and feelings in their minds. The technique craves to give readers the impression of being inside the minds. The response of characters, therefore the infantry view of the minds of the characters crumb light on plot and motivation in the novel. Opium is the drug of preferred in Bombay in the 1970s and early 1980s and symbolizes the rust of Indian society. Opium is highly obsessive and nearly every

character in the novel is addicted to opium at some point. The quest to get great leads opium addicts to kill, brutalize, steal, manipulate, lie and disgrace themselves in any desirable way all for a high opium is ultimately jammed by cocaine.

Strychnine is rat poison and symbolizes just how low people are happy to go to get high and to make money. When cocaine begins presuming opium and other drugs out vendor like Salim begin adding strychnine to their drugs to give them on bonus kick to merger addiction and greed. The use of strychnine by both vendor and users demonstrates just how desperate and horrific they have become that they would get by both vendor. *Narcopolis* is a novel of drugs and evil that follows a cast of style. Over the course of thirty some years in their Bombay slum. The novel itself is told in both first and third person in a kind of stream of consciousness that is often quickly interrupted by new events and new.

Thayil's *Narcopolis* is set in Bombay, for the most part, but it is not the glorified slum Bombay of *Slum dog Millionaire* or the Anglo-influenced post-colonial India of Vikram Seth's novels or Satyajit Ray's masterful films. Rather he sets his rich, chaotic, hallucinatory dream of a novel in Bombay, a city made of islands reclaimed by the British, a polyglot culture where all of India's languages, faiths and castes mingle, where the prevailing currency is money and its dreams are told, in those schmaltzy, kitschy Bollywood movies, and which lives on an edge, periodically blown up when terrorists set explosives, but returning to life the next day, resilient and resigned.

The ingenuity of Thayil's novel lies in how he has squeezed this entire universe into an opium den in all its compelling squalor in the 1970s and '80s, with a cast of

pimps, pushers, poets, gangsters and eunuchs. The Judges making an assessment of the novel said, "Bombay is the first and last word of this first novel, an urban history written by a former drug addict through the changing composition of opiates and the changing characters of their users." (BBC, 11 October 2012). Thayil paints a stark portrait of Mumbai. The city is frenetic, but in the opium den time moves very slowly. He recollects his deep relationship with Bombay, his addiction and how this book came about: "I went to school there as a boy. I went to St. Xavier's. My family left for Hong Kong when I was eight where my father was working as a journalist. Then I went to school in New York and then came back to Bombay in 1979 and joined Wilson College. In all, I've lived in Bombay for almost 20 years." (Jaiman)

When he was asked why it makes him feel strongly about the city, he said: "Bombay does that to people. It makes a (connection) with you. It makes it difficult for you. It bludgeons you. I've been reading about that area, Shuklaji Street. It is disappearing now - Kamatipura, Shuklaji street, (the) entire area between Mumbai Central and Grant Road is disappearing, being bought away by real estate sharks who are buying up all the broken-down houses and making tall buildings. So very soon that entire district will disappear, and with it a million stories. A look of Bombay will go... a certain character will go. Those people who live there now of course won't be able to afford to live there." (Jaiman)

At the end of *Narcopolis*, the author quite indignant to draw the picture of present Bombay as a very uniform-looking place bearing a high-rise tenement kind of look of uniformity brought about by the political changes wholly supported by the right-wing, and the kind of socio-economic changes widening the rich-poor divide. The face of old

Bombay that welcomed people of other communities or for that matter, anybody with talent, ambition, with beauty, with brains was just chipped away.

The change from Bombay to Mumbai hints at this change, the change from this old 19th century romantic, glamorous, quiet, slow world of opium to the quick, brutal, modern, degrading world of cheap heroin. Interestingly, there took place a class shift - it is now the poorest, the absolute down-and-out street guys who take to it. Earlier when opium was happening, it was respectable as it was the well-off who did it, the upper-class Urdu-speaking elites. The title refers to a city of narcotics. As historian Amar Farooqui has shown in *Opium City* (2006), Bombay's prosperity owed much to that trade. *Narcopolis* is set at a time when the popularity of opium is waning, and more dangerous drugs are about to invade the city. It makes the opium den look like a piece of innocent nostalgia. Rashid surveys his establishment and reflects:

"The room made people talk in whispers, as if they were in a place of worship, which, the way he saw it, they were. Already now there were times he could feel it slipping away, the conversations that a man would begin and lose interest in, all the rituals that he revered and obeyed, all of it disappearing."

In this sense *Narcopolis* exceeds the limits of a novel about drugs; it is a lament for everything good that time devours. Thayil's luminous debut novel completely subverts and challenges the literary traditions for which the Indian novel is celebrated. This is a book about drugs, sex, death, perversion, addiction, love, and god, and has more

in common in its subject matter with the work of William S. Burroughs or Baudelaire than with the subcontinent's familiar literary lights..

The India in which the novel begins is the India of the 1970s. Men like Xavier and Rumi indulge in the seedy side of life, while others like Dimple affirm it is the only life, others like Rashid want to exploit on their position in life; as well as the craving and greed of others so they open drug houses. Above all, it is a fantastical portrait of a beautiful and damned generation in a nation about to sell its soul. Written in Thayil's poetic and affecting prose, *Narcopolis* charts the evolution of a great and broken metropolis. *Narcopolis* is that structural oddity, a first-person narration with a (mostly) absent narrator, a story that switches quickly to the third person and stays there for most of the duration. This is because Thayil presents the reader in an interesting authorial device, not only with a single omniscient narrator to guide the uninitiated through the potholed journey on Shuklaji street, but with a cast of narrators, each taking over the telling of the story so seamlessly that sometimes it is unclear whether one narrator has left off and another has picked up.

There is, very occasionally, the voice of the omniscient narrator towards the end of the book, but for most part, the narrative voice switches from character to character and it is not always clear who the first person narrator is. The multiple narrators, the slippage from one voice to another, the very long sentences and monologues are reading experiences which disorientate the reader, as does non-linear timeline which moves in leaps and jerks, perhaps intentionally giving the reader the simulated experience of being in an opium drug haze, where time, and even facts, are somewhat fluid and uncertain.

There are some magical || elements like the dead speaking to the living, a talking pipe, a prophetic book called Prophecy and so on, but this magic || is confined to the land of dreams and drugs. Its magical features actually lend strength. We are not able to dismiss anything as unreal, because it is real to the characters and perhaps even real within the book's reality as well. Possibly, a dream, an opium nod, a heroin vision, all these could also be a glimpse behind that veil separating the reader from the realm of the magical. Surely it is not a coincidence that so many of the dream apparitions directly speak of this very thing. That the magical stuff happens in the realm of dreams or the realm of the intoxicated means we have no way to dismiss it. Of course, it becomes easy to forget that the pipe's all-knowing narration comes through Dom—who has himself spoken of the impossibility of reliability. The novel draws on his own experiences as a drug addict, and what he calls "the lost 20 years of my life"(Potter) it took him five years to write the novel, and he called it "the opposite of catharsis. Catharsis gets stuff out of

you. But this put bad feelings into me." (Jaiman) Thayil undoubtedly writes from close experience about that sordid world of pimps and prostitutes, drug addiction and sexual deviance, grotesque crime and heinous punishment. It fascinates as much as it shocks—even as one might recoil in horror, knowing he would probably never set foot in Mumbai's innards, yet one quite desire to know more about them. When he was asked how he had gone about his research on opium-induced Bombay in the 1970s and how much of 'him' is spaced within the book, Thayil's views on embedded research are as follows:

"All information, detailing, figures, characters, composition of chemicals were the byproducts of what I would like to call 'embedded research'. The novel grew out of that period of embedded journalism, of my own days into addiction and intoxication."

Narcopolis is reminiscent of Roberio Bolano; but it is Denis Johnson's *Jesus' Son* – the best junkie book of the last quarter century – that is its closer kin. It may seem that Dimple apart, none of the characters is in the least bit nice: they are to a man greedy, needy, egotistical and prone to bursts of irrational violence. Yet Thayil has shown he is a poet, and it shows in the prose, which contains countless moments of great beauty. The book, indeed, is studded with scenes of shocking physical violence. Bombay in the 1970s is a cauldron which frequently boils over. At the end of the book the readers are to admit his debut is an unsettling portrait of a seething city, a beautifully-written meditation on addiction, sex, friendship, dreams, and murder. It's a simultaneously brutal and beautiful work, dreamlike without ever being sentimental or vague or softhearted. *Narcopolis* is a truly impressive achievement.

CHAPTER FIVE

SUMMATION

The novel *Narcopolis* by Jeet Thayil fits into the recent literary wave of Dark India, a body of literary fiction which seems to have found a niche in the market, writing as it does of the underbelly of Indian society: its slums, poverty, deprivations, depravations, and destitutions.

The novel draws on his own experiences as a drug addict, and what he calls "the lost 20 years of my life" it took him five years to write the novel, and he called it the opposite of catharsis. Thayil undoubtedly writes from close experience about that sordid world of pimps and prostitutes, drug addiction and sexual deviance, grotesque crime and heinous punishment. It fascinates as much as it shocks even as one might recoil in horror, knowing he would probably never set foot in Mumbai's innards, yet one quite desire to know more about them.

When he was asked How he had gone about his research on opium-induced Bombay in the 1970s and how much of him is spaced within the book, Thayil said, "All information, detailing, figures, characters, composition of chemicals were the byproducts of what I would like to call embedded research.

The novel grew out of that period of embedded journalism, of my own days into addiction and intoxication." *Narcopolis* also tells a story about choices those who have them and those who don't. It takes place in India in the 1970s, when Mumbai was still called Bombay, and political and social turbulence reigned supreme.

The history of the opium can be interpreted as the history of any technology: first a bio technology of escape, opium is celebrated for its potential to carry the body and soul into different dimensions of space-time. When addiction sets in, a whole host of evils appear, for addiction and regular use imply some form of social organization of consumption.

As long as opium is sold by British chemists and the administration of choice is ingestion, opium is regarded as a pharmakon, both remedy and poison and consumption is regulated by reason. However, after the opium wars and the wave of Chinese immigration to London, the perception of opium change. As a cultural practice of the oriental others, opium-smoking and opium dens acquired pronounce negative connotations and were associated with all the negative stereotype that haunt European western consciousness: the lazy, effeminate and corrupted eastern, a split consciousness, perversity and crime.

Opium, then makes its entrance in the world of the deductive novel, first with the moonstone, which still retains the ambiguity of De Quincey's description, and where opium figures as both; accessory to crime and an aid in the ratiocination process which solves the crime.

In Canon Doyle's the man with the twisted lip opium-smoking and opium dens figure exclusively as the background of crime. Dicken's fiction, pervaded by a more sensitive social consciousness, not only associates opium-smoking with the criminal mentality, but makes an inquiry into the roots of this problem.

The character of Jack Jasper, the choir master turned opium smoker, points to the split consciousness which lies at the root of all pretense and dissimulation, and takes a step forward in the conceptualization of opium as a pharmakon- from now on, the effect of opium, instead of being directed outwards, towards the imagination/simulation of other worlds are internalized, and the ambiguity that characterized these effects is translated into consciousness itself. This internalization of the dangerous effects of opium parallels the modern concern for the uncontrolled and unpredictable aftereffects of technology is what Ulrich Beck called the postmodern "risks society".

Like any technology, a drug needs strict regulation and control in order to exercise its function properly. The evaluation of pharmacy in the 20th century, with all the emphasis on its regulating and controlling bodies, with its comprehensive theories of addiction of adverse and side effects testifies to an increasing tendency towards developing strategies of management and control. However, returning to Stiegler in the last instance, who noted that pharmakon represented "The addictive structure that continues human life" (30), and that "the human being is structurally and addicted being", one has to admit that the lure of Narcotics is still very powerful, and that the contemporary city is far from resisting it.

Mr. Lee's story is, in a way, the story of opium itself, escaping from China to India. It is he who leaves Dimple his genuine Chinese opium pipes in his will, in exchange for her promise to return his ashes to China, a promise she never manages to fulfill.

Of all the characters, we get more back story of Mr. Lee, possibly because it is through him that the opium pipes come to Dimple and thence to Rashid's den. By the book's end, heroin and its offshoots have taken over as the self-obliteration of choice, and Rashid's son runs the den like a business, with total contempt for his staff and customers. In the way that we all love the era in which we were young, no matter what the economic and political situation around us, the opium den with its horrors is viewed with nostalgia.

Dimple naturally wonders why people with choices in life she did not have grovel on the floor in front of her, desperate for fixes. The question Dimple asks is why do people who seemingly have it all education, jobs, families, and prospects for the future become addicts? That impossible question never gets an answer, although it feels at times as if Thayil pushes readers to pass judgment on those for whom drugs become a deliberate choice.

Why, for example, does an educated young man like Dom choose to while away the best years of his life in an opium den on Mumbai's Shuklaji Street after a bust by cops in New York and deportation to India? Readers might empathize with Salim, a petty black market scotch and cocaine peddler whose powerful boss regularly sodomizes him.

But then question the choices the renowned artist Newton Xavier, a drunk and a junkie with fame and fortune and scores of admirers around the world makes. He gets wasted on opium simply because he has never tried it before. He has sex with Dimple the eunuch just for the heck of it.

Then his wealth and standing allow him simply to walk away from it all. He cleans up and makes an appearance in front of adoring, unsuspecting fans to give them

what they want. Thayil leaves the reader with a realization that the line between those born with choices and those not so lucky is very thin. The side of the divide one is born on is purely random.

The novel has a very unreliable quasi-narrator in Dom Ullis, whose return to 1970s Bombay from New York, and his immediate descent into an opiate languor, opens the novel. The readers rarely hear the narrator's name. Dom is absent for much of the book, and what we know about his personal history doesn't extend far beyond snippets.

Dom, like the author, is from Kerala, but spends his time in New York, working in an editorial capacity as a proof-reader for a pharmaceutical company, and comes and goes from Bombay and the readers can easily guess his drug habit. Thayil and Dom could both be regarded as providing a certain "staged marginality" which denotes "the process by which marginalized individuals or social groups are moved to dramatize their subordinate status for the benefit of a majority or mainstream audience".

The jumble of genres and narratives in the novel is to certain extent an essential ingredient in a postmodern narrative. Scattered throughout narrative are references to other texts and other stories, which make the novel multi-layered. Books appear within dreams. The beginning of Book One, the nod takes Dom and he dreams he is visited by the spirit of deceased Dimple.

This dream's significance becomes clearer as the book unfolds. We begin to understand that these dream visitations may actually be from spirits, traversing time and space, to visit people who know them. Dimple tells Dom that her spirit is always there,

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just beyond a veil behind a mirror's reflection, or under the surface of water. Spirits
hover nearby, she says, just waiting for someone to listen.
Dreams almost merge reality and there is

only a veil... a transparent veil as flimsy as the one that separates
you from your dreams (20).

It is not important if dreams touch reality and facts for " You've got to face facts and the
fact is life is a joke, a fucking bad joke, or, no, a bad fucking joke" (22) Facts are like the
clothes we wear. They are costumes and disguises.

The image has nothing to do with the truth. And what is truth?
Whatever you want it to be. Men are women and women are men.
Everybody is everything (57).

Our sense of reality has this one feature. We are dogged by a constant thought,
"Anything can happen to anyone at any time" (117) Dreams too are layered, and often
contain important messages in the form of secrets or revelations of the future. "With the
dreams came memories, or perhaps they weren't memories at all but fantasies she
imagined were memories". (239)

Dreams of a character do not just remain within the head of the dreamer.
Dimple's dream of Mr. Lee leaks into Rashid while they are having sex, and Rashid sees
a dream vision of his own future which Dom later witnesses come to pass. These
different dimensions of reality blend with one another. For instance, Dimple says of her
memories of her mother that come to her when she is detoxing with the dreams came

memories, or perhaps they weren't memories at all but fantasies she imagined were memories.

Memories contain pain like the way dreams contain lessons. Dimple's mother drove Dimple away at age seven or eight to the Tai at the brothel where Dimple is coerced, and where she spends many years of her life. Upon explaining what she can remember of her past to her new father, Mr. Lee, Dimple is told: Forget is best? She agrees, tired of the emotional burden: Why remember and make yourself sad?

The slippery nature of recollection is evident in Mr Lee's response. Why remember when anyway you memory wrong, all wrong. Stories mix and meld into each other and states of reality are interwoven together. Indeed, flux, and the mixing, shifting, changing, defying, reincorporating of norms, expectations, cultures, languages, codes, stories, reality, etc., is central to the book, which intriguingly often departs from norms yet conforms to them at the same time.

Towards the end of the book, the city has changed with the passage of time. The technology has brought a change in communication. The drugs like opium and garad have been taken over by new drugs like MDMA, Cocaine and Ecstasy. There was overall drastic change in the city. In a way, the old has given way to the new. Rashid's son, a self-righteous man, has started selling cocaine replacing his father's business of opium.

Rashid's son views are as follows:

He didn't like to dance: it made him feel foolish. Come on, soldier, Farheen said, I'll show you how. Some swayed as if they were too high to stand, others hardly moved or they oved only their hips (279).

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**The theme of Marital Dissonance: A sociological study on Manju Kapur's
*Custody.***

A project submitted to

St. Mary's College(Autonomous)

Thoothukudi

affiliated to

MANONMANIAM SUNDARANAR UNIVERSITY

in partial fulfilment of the requirements

for the award of the Degree of

Bachelor of Arts in English

by

Siji Sivan.

(Reg. No. 17AUEN63)



P. G. and Research Department of English

St. Mary's College (Autonomous)

Thoothukudi

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DECLARATION

I hereby declare that the project entitled "The theme of Marital Dissonance: A Sociological Study of Manju Kapur's *Custody*" submitted to St. Mary's College (Autonomous), Thoothukudi, affiliated to Manonmaniam Sundaranar University, for the award of the Degree of Bachelor of Arts in English Literature, is my original work and that it has not previously formed the basis for the award of any degree, diploma or similar title.

April 2020

Thoothukudi


Siji Sivan.

CERTIFICATE

This is to certify that the project entitled "**The theme of Marital Dissonance: A Sociological Study of Manju Kapur's *Custody***" is submitted to St. Mary's College (Autonomous), Thoothukudi, in partial fulfillment of the requirements of Manonmaniam Sundaranar University for the award of the Degree of Bachelor of Arts in English Literature, is a work done by Siji Sivan during the year 2019 – 2020 and that it has not previously formed the basis for the award of any degree, diploma or similar title.

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PREFACE

This project entitled "**The theme of Marital Dissonance: A Sociological Study of Manju Kapur's *Custody***" deals with the hardships and dilemmas in relationship faced by the characters of the novel in the contemporary Indian society.

The first chapter, **Introduction**, discusses the origin of Indian literature and gives a short biography of Manju Kapur discussing the general characteristics of her works.

The second chapter entitled **Reminiscence** analyses the lives of each character and gives a detailed account of their characteristics.

The third chapter entitled **Marital Dissonance** explores the major social issues that dominate the modern society. It reflects the contemporary society with all its predicaments.

The fourth chapter entitled **Frenzy to Ecstasy** depicts the complications of relationships and the struggles faced in the lives of the characters to attain a peaceful atmosphere.

The fifth chapter, **Summation**, sums up all the important aspects dealt in the preceding chapters.

The researcher has followed the guidelines prescribed by MLA Handbook Seventh Edition for the preparation of the project.

Chapter One

Introduction

Literature is a term used to describe any work of art that is either written or spoken. It is derived from the Latin word meaning, writing formed with letters. Literature in the broader sense includes the works of imagination and creativity. The different genres of writing each varying in structure, style, language and subject matter creates a kind of anticipation and expectations in the minds of the readers. The four main literary genres are poetry, fiction, non-fiction and drama. The six genres of writing are descriptive, expository, persuasive, narrative, technical and poetic.

Literature can be interpreted in two ways. It can be taken as a source of entertainment and also it instructs and guides people to lead a better life. It is both didactic and pleasure giving. Literature has in it the lives and experiences of numerous people in and around the world. It provides us with both good and bad examples, cautious warnings and an exposure to wide range of varieties in it.

The term 'Indian Literature' includes all kinds of literature produced in India in any language. As a result of British colonisation, India developed its own unique dialect of English known as 'Indian English'. In the twentieth century, several Indian writers distinguished themselves in English, a language borrowed from British.

The Indian novel has been a vibrant and energetic expressive space in the twenty first century. While the grand postcolonial characteristic of the late twentieth century Indian novel have been in evidence in new novels by established authors such as Vikram Chandra, Amitav Ghosh, and Salman Rushdie. Some of the new authors

are Kiran Desai, Aravind Adiga, Githa Hariharan, Samina Ali, Karan Mahajan, and Amitava Kumar.

The most dynamic and influential Indian writing uses new novelistic forms and literary styles tied to the changing landscape of India's current contemporary social and political problems. The newer generation of authors aim to explore much more limited regional and cultural narrative frameworks. There is no central agenda or defining idiom of this emerging literary culture.

Women novelists have also contributed a lot to the Indian literature. They play an important role in the field of literature. Indian women writers have been creating a new place for them in the contemporary Indian literary scenario. They bear numerous responsibilities in the world of literature. They have become the central socio-literary figures with substantial body of works drawing the global attention. They also have become the negotiators to mediate the core social and cultural problems of India and other colonised nations.

Women writers in India have emerged as a distinct group because of their power in effecting the social structure. They are deeply aware of the various facets of domestic and public life, the different aspects of human and social relationships which bring them happiness and anxiety. The women in their novels break the stereotypes of the society and are rebellious in nature.

The novels of early 1950's and 1960's dealt with the binaries like tradition vs modernity and rural vs urban. The period witnessed writers like Nayantara Sahgal, Manohar Malgonkar, Bhabani Bhattacharya and Kamala Markandaya who took up subjects and themes dealing with women's self-awareness. For many Indian woman novelists, the quest for identity as impacted by the patriarchal system has been the

favourite theme. Women writers such as Kamala Das, Shivani, Krishna Sobti and Ismat Chughtai gave to us through their novels, women on the frontlines of emotional, sexual, social and political conflicts.

The novels of 1970's were woman-centred and increasingly became the voice of the new dynamic Indian woman. The 1980's saw a maturity in the use of language, style and technique. The novels of this period mostly project the alienation and identity crisis of the male dominated female characters.

The 1990's produced novels focused on women of modern India. These writers do not carry with them the colonial baggage but show a refreshing and different face of contemporary India. The novels are mostly centered on female protagonists and their awareness of what it entails to be a woman in a patriarchal society.

The recent novels are about representation of middle-class women who have a career. These women resist marriage as they are happy and contented with their life. Here, men in their lives become peripheral. The novels of this century show a lot of variety in genre and themes.

Some of the major themes of contemporary authors are feminism, sex, identity crisis, alienation and loneliness. The theme of the conflict between tradition and modernity is also found prevalent. The contemporary novels portray women fighting against predetermined secondary-status and social roles assigned to them.

Indian women writers have been gaining worldwide recognition largely after Arundhati Roy won the 'Booker prize' for *The God of Small Things* in 1997. The celebrated contemporary Indian women writers like Nayantara Sahgal, Kamala Das,

Anita Nair, Jhumpa Lahiri, Arundhati Roy and Anuradha Roy have revealed the true state of Indian society and its treatment of women.

Their themes are mainly concerned with the women's role in the modern Indian society. Their works have initiated the emergence of critique of feminism with nationalism. Their intellectual insights, conceptual, theoretical and textual experiments have interpreted the complex colonial and postcolonial situations.

Writers like Jhumpha Lahiri, Manju Kapur, Kiran Desai and Arundhati Roy have written novels of magic realism, social realism and regional fiction. These fictions have received several National and International awards. They have given a new life to the genre of fiction. Manju Kapur is one of the greatest living authors and novelists. Like her predecessors Shashi Despande and Githa Hariharan, Manju Kapur is a celebrated novelist. She is a popular novelist with a considerable impact of her writing on society.

Manju Kapur was born on October 25, 1948 at Amritsar in Punjab. Manju Kapur graduated from the Miranda House University College for women. She took Master of Arts at Dalhousie University in Halifax, Nova Scotia, and a Master of Philosophy at Delhi University. She married Gun Nidhi Dalmia. She has three daughters and a son. She taught English literature in Miranda House, Delhi University for fourteen years and took voluntary retirement to devote herself completely in creative writing in English. Manju Kapur lives in New Delhi with her husband. She has three daughters and three grandchildren.

Manju Kapur, an internationally acclaimed Indian woman novelist, has penned down five novels. Manju Kapur's novels reveal the life of women, their struggle for basic rights, quest for identity and survival. With education, they become aware of

self-reliance which is proved in concern with new women. It is thus her endeavour to connect with the readers belonging to different regions that makes her to include certain vernacular words in her novels.

Manju Kapur through the treatment of the language and delineation of the characters present a real picture of the society and this impresses the readers. She is about reality, the roots of Indian psyche, family-centred life, generation gap and real-life situations faced by common man. She revives the traditional linear narrative fashion and adheres to social realism rather than magic realism.

Her first novel, *Difficult Daughters* was published in the year 1998 and won international acclaim with the "Commonwealth Writers prize" for the first book awarded to it. Her second novel, *A Married Woman* came out in 2002 and was shortlisted for "Encore Award". Her third novel, *Home* appeared in 2006 and it was also shortlisted for "Hutch Crossword Award". Her fourth novel, *The Immigrant* appeared in 2009 followed by her fifth novel *Custody*, a couple of years later in 2011.

Manju Kapur's novels follow the popular trend of contemporary Indian women's writing in English. The central focus of her novels concentrates around woman characters within the territory of home and society. Like her contemporaries, Manju Kapur too has fore-grounded women's lives in her novels which depict both the external and internal dimensions of female-community.

Out of her five novels, only three novels – *Difficult Daughters*, *A Married Woman*, and *Home* incorporate the theme of female bonding in varying shades and degrees. These novels offer a fascinating glimpse into women's consciousness and their inter-relations. Her female protagonists forge bonds or make attempts to do so as a strategy of survival and empowerment in the contemporary society marked by unforeseen social change.

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Difficult Daughters is the story of a woman torn between family duty, the desire for education, and illicit love. Set around the time of Partition of India and written with absorbing intelligence and sympathy, Virmati, a young woman, born in Amritsar into an austere and high-minded household, falls in love with a neighbour, the Professor, a man who is already married. The Professor eventually marries Virmati and installs her in his home alongside with his furious first wife. Later Virmati finds that the battle for her own independence has created irrevocable lines of partition and pain around her.

A Married Woman is a vivid and tender story of sexual awakening in 1970's Delhi. The story revolves around Astha, the protagonist of the story who has everything what an educated, middle-class Delhi woman could ask for, yet is consumed with a sense of dissatisfaction. She begins an extra-marital affair with a younger woman, the widow of a political activist and jeopardizes everything.

Tender and funny, Manju Kapur's third novel, *Home* is an engrossing story of family life, across three generations of Delhi shopkeepers. When their traditional business of selling saris was increasingly side-lined by the new fashion for jeans and stitched salwar kameez, the Banwari Lal family must adapt. But, instead of branching out, the sons remain apprenticed to the struggling shop, and the daughters are confined to the family home. Very human and hugely engaging, *Home* is a masterful novel of the acts of kindness, compromise, and secrecy that lie at the heart of every family.

Her fourth novel, *The Immigrant* is another mesmerizing saga about the complexities of arranged marriage and Non-Resident Indian life. Nina, the protagonist, at the age of thirty, sees herself as increasingly off the shelf. But then unexpectedly, a proposal arrives. Ananda is a dentist in Halifax, Canada. They two

and she leaves her home and her country to build a new life with him. But there is always more to marriage than courtship. And as Nina discovers truths about her husband, her fragile new life in Canada begins to unravel.

Manju Kapur's fifth novel *Custody* following previously acclaimed works such as *Difficult Daughters* (1998) and *The Immigrant* (2009) is largely set in the thriving, upper-middle-class colonies of Delhi in the mid-90's against the backdrop of the initial surge of foreign investment in India. Raman and Shagun, a couple with two children, reap the monetary benefits and accompanying lifestyle of his work at 'The Brand', a company that invests largely in the manufacture of soft drinks.

Into the picture comes Ashok, Raman's boss at The Brand. As Shagun begins a passionate affair with Ashok, she finds herself struggling to define her roles as a wife, a mother and a lover. When she asks Raman for a divorce, he descends into anger and self-pity as his perfect life unravels around him. At the other end of the city, in a colony governed by far more traditional bonds, Ishita, a young divorcee, strives to find satisfaction in independence and social work. She is drawn to the divorced Raman and the temptation of familial fulfilment, which has so far evaded her.

Amid the demands and hysterics of the four grown-ups in this tale of broken marriages, the children remain quietly in the background until the novel's second half. It is then we begin to see the disastrous side-effects of the bitter fight for their custody, the tyranny of blood, and their trauma, torn between two mothers, two homes and two countries. Manju Kapur's novel reveals the unimagined uncertainties of matrimony. The wife's sense of suffocation, the husband's fear of loneliness and the constant shifting of children like commodities from one home to the other, are evoked with painstaking sincerity.

Although marriage is a well-trodden territory for Manju Kapur, her possession of the subject is complete. In the accumulation of detail and tone of emotional restraint, *Custody* becomes a novel that is true to the universal angst of modern marriage, with its burden of individualism. This fiction is impressive in its skill and art-rendering in its honesty.

Her novels orchestrate a wide range of theme related to women's life in context of patriarchal society: Women's lives within the family, their relationships with the male and female members, their ambition for education and independence, their conflicts with other women and men in their journey towards self-realization, their desire to have and possess children and finally their bonding with other women as a means of emotional support, survival and empower.

In this novel *Custody*, Manju Kapur deals with the psychic trauma of the children due to the different behaviour and separation of their parents. She also deals with the importance of women in constructing a family. In general, a woman is the backbone of the family and especially when she becomes a mother. As a mother the woman plays a dual role: she is expected to take care of the needs of her husband as well as her children. A mother is always considered as a form of love and for children she is the origin of love.

In this novel, Manju Kapur not only deals with the traumatic condition of the children in detail but also had given equal weightage to the traumatic condition of the husband after the separation from his wife. Manju Kapur has set this novel from a third person perspective. A different kind of strategy is used in this novel to hold on the interest of the readers. The novel begins with 1st January 1998. The beauty in this

novel is that this year is neither the beginning year nor the ending year of this novel but it is the time between the happenings of the novel.

It is set in a kind of flashback telling by a third person. It can also be considered as a memory fiction narrated by someone. The technique used in this novel is known as multiple soap opera. This novel *Custody* has been the basis for multiple soap operas in India.

Manju Kapur's novel *Custody* has been the basis of daily soap operas on several Indian television channels in various languages: '*Ye Hai Mohabbatein*' on Star Plus in Hindi, under Ekta Kapoor's production house Balaji Telefilms, '*Nakalat Sarare Ghadle*' on Star Pravah in Marathi under Swapnil Joshi Productions, '*Pranayam*' on Asianet in Malayalam under Sree Saran Productions, '*Kalyanam Mudhal Kadhal Varai*' on Star Vijay in Tamil, '*Avanu Mathe Shravani*' on Asianet Suvarna in Kannada, '*Manasupalik Mouna Geetham*' on Maa in Telugu and '*Mon Niye Kachakachi*' on Star Jalsha in Bengali.

The novel takes place in Delhi, India. It revolves around a middle to upper class family. This novel is about a wedded couple with two children. However, when the wife (Shagun) cheats on her husband (Raman) with his boss (Ashok Khanna), a divorce is filed. The wife abandons her husband and takes their two children (Arjun and Roohi) with her. A custody dispute begins and unravels with sadness, confusion and stress.

The characters in the novel are Raman, Shagun, Mr. Kaushik, Mrs. Kaushik, Mrs. Sabharwal, Nandan, Rohini, Arjun, Roohi, Suryakanta, Ishita, Mr. Rajora, Mrs. Rajora, Ashok Khanna and others. The story revolves around these characters. A marriage preceded or fractured by a heady, socially unacceptable romance has

emerged time in Manju Kapur's fiction, "*Custody*": here, the subject is 'matrimony' at its most intolerable followed by the emotional fall-out of a break-up on one wealthy extended Delhi family.

We are introduced to the central couple just as their troubles begin. Their relationship comes to a juddering end after Shagun, the beautiful wife of Raman, falls for his far more charismatic boss and hot-shot sales executive, Ashok Khanna. The affair sparks the book's furious momentum as it follows them through separation, divorce, re-marriage (Shagun to Ashok; Raman to the infertile Ishita) and a crescendo of a custody battle in all its legal chicanery and psychological ugliness.

The battle could have made for exhausting, car-crash drama had it not been for Manju Kapur's carefully balanced tone. The pain and loneliness of all of the characters, from the infertile Ishita's rejection by her first husband to Shagun's frustrations within her tepid marriage and Raman's devastation after she leaves, is set against Manju Kapur's gentle satire. Manju Kapur gives us effective glimmers of insight into their young, confused minds.

Manju Kapur is adept at dealing with this complicated family reconfiguration, and the insecurity it brings to the step-parents as well as children. In Ishita's plight, we see the second wife's desperate struggle to replace the biological mother, while Ashok presents a more ambiguous kind of care.

Manju Kapur focuses on the concept of family shame. Social propriety is firmly in the background. In the forthcoming chapters let us discuss about the themes and other details in the novel.

Chapter Two

REMINISCENCE

Custody is Manju Kapur's latest novel. It depicts the fallout of the institution of marriage and its effect on life of its characters especially children. In it, Manju Kapur shows the dark side of the divorce. Manju Kapur is not interested in showing the things and incidents; instead she presents the effects of the events. The theme of disintegration of the happy family, divorce and ugly battle of custody are depicted in imaginative story.

The dominant adult characters in the novel *Custody* are Raman, Shagun, Ashok Khanna and Ishita. The dominant supporting adult characters are Mrs. Hingorani, Mrs. Sabharwal, Mr. Kaushik, Mrs. Kaushik and Nandan Kaushik. The novel is about the custody of the children Arjun and Roohi. The major part of the novel is set in Delhi.

Raman Kaushik was a twenty-seven years old Punjabi, the only son of Mr and Mrs. Kaushik who is a steady, sober and an excellent wage earner. In appearance he was good looking with wheatish complexion, a lovely open smile, handsome white teeth, medium height with just a slight paunch and a head of thinning hair.

He did his IIT – Indian Institute of Technology swotting in Delhi for five years, IIM – Indian Institute of Management in Ahmedabad for two years and was graduated in 1984. He has been recruited on campus for the job with India Think Tank, India's number-one advertising agency, five lakhs had been the starting salary, the annual bonus was handsome. He was responsible for ensuring customers to bring even the uncertain into the firm's loyal clients.

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Clearly, he was a sincere company worker, hard-working, ambitious, obviously talented. The man radiated dependability. He was punctual to the minute. He married Shagun, the first girl his parents chose for him.

Shagun was the only daughter of Mrs.Sabharwal, a third-year college student. She was stunningly beautiful. In her colouring, her greenish eyes and her demeanour, she was a perfect blend of East and West. She had wanted to be a model but her mother opposed to a career that would allow all kinds of lechery near her loving daughter. She had less interest in studies yet she did well in her academics. She was graduated from Jesus and Mary College. She was married to Raman Kaushik, the dynamic young man.

Ashok Khanna was Indian in origin. He was a corporate man with strong belief in hard work. He was a man with formidable reputation for trouble shooting. Ashok's reputation was based on his ability to bring the best out of people. Even the most dispirited campaign appeared livelier when he blessed it with his attention. His salary was in the astronomical region of fifty lakhs a year. His house was in West End. He had a chauffeured BMW car. He had lived abroad for twenty-five years. He had completed his schooling in Dehradun Public Academy, Delhi.

Ishita is the only daughter of Mr. and Mrs.Rajora. Mrs.Rajora was a librarian in Delhi University. Ishita's early history had been marked by illness. Both parents worked and so they had a part-time maid and a neighbourhood woman who ran a creche to take care of the child. Ishita was diagnosed with Tuberculosis when she was only four.

The child was under treatment for nine months of time. The caring paid off and Ishita grew stronger. When Ishita was twenty-two they moved from Punjabi Bagh

to South Delhi. She was a beauty, so sweet-tempered rather than pretty. Her qualities both outer and inner had the sole attraction. Having finished a Bachelor of Arts degree, the family decided she should do a Bachelor of Education, a degree that would always be useful.

Suryakanta was a twenty-five-year-old shy and inarticulate man. For five years he had studied hard at Delhi College of Engineering. His family was a traditional merchant one, just shifted to South Delhi from Morris Nagar. He had two sisters, college-going Chandrakanta and school-going Tarakanta. For Suryakanta a female companion was a novel thing. He married Ishita who suited the expectations of the family.

Indraprastha Extension, located in East Delhi across the river Jamuna, was an area furrowed with housing societies. Swarg Nivas was one of the largest housing in this area. Here lived the brothers Kaushik, Raman Kaushik's father and uncle, in flats that attested to the uncle's business acumen. He was a lawyer. Each of the brothers had one son, with seven years between them.

Nandan was Raman's cousin. Once he got his LLB – Bachelor of Legislative Law, he started sharing his father's office in the evenings. He agreed to marry the first girl his parents showed him. Rohini was a niece of his mother's sister's husband. She was a home-loving girl with pleasant features, medium height and nice smile. When she produced twins, Aditya and Abhilasha, the family was joyfully complete.

Raman excelled in his studies. His mother grew ambitious for him. She decided that he will be an engineer. He also did well in his studies. As a result, he was placed in campus in India Think Tank company. Raman Kaushik was now engaged to Shagun. He married her after two months of courtship.

seen earlier he had a clear-cut profile. During the two months of courtship, to look Shagun to see a film he always bought a ticket to her mother as well, to ensure that she was not losing daughter, but gaining a son. His words were backed up by actions that shone in her imagination as large as he intended.

Once the couple were engaged, Raman became even more indispensable. He was the source of everything which was an indication of the great joys to come once he was a full part of the family. The years of struggle and misery that had followed Mr. Arwal's death were drawing to a close. A man was coming into the house, he would be the buffer between them and the world.

Raman and Shagun happily got married. He was a loving husband. After his marriage his wife was everything to him. He could hardly see anything beyond her. He rented a bigger house in South Delhi for them. But he promised his parents of a weekly visit.

Whenever they visited his parents, Shagun complained of his mother that she did not like her. She did this only because she wanted him to see how magnanimous she was. Their first child had been born within a year. On learning his wife's pregnancy, Raman blamed himself. He wasn't sure he was ready to be a father. She was only twenty-two years old then. But on the other side their family members are eagerly waiting to welcome the first baby.

Shagun herself had no doubts. Everything was a glorious adventure. Being pregnant plunged her into the centre of attention. She didn't throw up once. Her skin glowed, her hair shone, her husband called her a Madonna. Her mother said that she was fruitful like the earth. Her in-laws looked proud and fed her almonds and ghee whenever they could get near her.

The birth of a boy added to her glory. She had gotten over the duties of heir-producing smoothly. Her son had inherited her looks and colour, a further source of gratification. To Raman's amazement, her figure resumed its girlish curves. These years were the good years. Raman was doing well at work his creativity at India Think Tank was recognized by bonuses and awards. A happy moment with a Foot Fetish shoe ad had made his name.

When 'The Brand' re-entered India, Raman was ready for a change. He wanted more challenge, more prestige, more salary. They hired him in the marketing department at ten lakhs a year. Shagun and Raman celebrated by going to Europe for their summer holidays. In his new job Raman was incharge of Mang-oh! a duty that took him up and down the country. It was a huge leap in status and responsibility, but as his time away from home increased, Shagun began to protest.

Since Raman had moved to The Brand, anything seemed possible if he worked hard. Their lives assumed the pattern of so many in their set; weekends with family, friends, clubs and parties, weekdays shopping, restaurants, children afternoon and evening, night drinks and parties. From time to time a book was read and knowledge of it displayed. Raman's work was appreciated in his company. These were the good years for them.

When Arjun, their first son was almost eight, Shagun found herself pregnant again. Shagun was distraught. She was disturbed on learning this news. On the other hand, Raman was happy. Because he was in a status that was capable enough to take care of two children.

Although Shagun was displeased with the second pregnancy, she carried the baby to the term. She gave birth to a girl baby in June 1996. They named the child as

Roohi. Right from the beginning it was clear that Baby Roohi was a carbon copy of her father. Shagun felt irritated when she had heard Raman more than once when he drew his attention towards Roohi's looks. Roohi was almost nine months old by this time.

Arjun looked like Shagun and Roohi a carbon copy of Raman. Their life was going in one straight line. Raman had very good relations with Mrs. Sabharwal, Shagun's mother. Shagun did not like this tuning of son and mother relationship between Raman and her mother. Whereas Mrs. Sabharwal felt secured, the more she gets to know Raman. But still they led a happy married life for eleven years.

It was May 1997. "Time meant money, and multinationals were too devoted to its pursuit to waste even a minute" (4). The Brand's Delhi headquarters took up the whole second floor of the building in the centre of fume-choked Delhi. At the end of a corridor was a large office. "Here Ashok Khanna sat in the soft gold ambience created by tussore silk and patterned bamboo blinds across the windows" (4).

Ever since Raman had joined The Brand, he had felt the sharp edge of competition nudging into every idea he had, sometimes to the point of paralysis. In meetings he was told his projections had to be more ambitious. When he shared an opinion, his sales pitch needed to be more aggressive but his ideas were dynamic. Everything that Raman had not been able to tell, revealed Ashok what he needed to know about the state of Mang-oh!

Ashok wanted to imbibe a belief in the minds of the employees as well as people that in a country as hot and populated as India no hand should be without a beverage manufactured by The Brand.

your religion" (7). Raman did not know how to respond. Ashok also spoke about outlining a more focused sales pitch. He also told him that he had to travel more and work longer hours. He accepted it as his due.

Driving back to home, Raman thought of his wife and the distance he has begun to feel between them. As he expected she did say that she was sick and tired of being alone. Immediately he felt anxious. Her bad moods were like claws that clutched his heart. It was only when they were out with friends, her spirits lightened.

After the discussion of Cricket World Cup in England, Raman's friend from the ad agency asked him whether he would be there at the Hrithik Roshan's performance at the Oberoi Hotel. Shagun quickly said that she would love to meet Hrithik Roshan, but she also wanted to meet the new boss whom Raman had talked so much of. She believed that he would be from Harvard Business School.

The crush at the Oberoi was stupendous. The Kaushiks were introduced to the movie star. In the meantime, Shagun was introduced to Ashok Khanna, the company's wonder man. Even though the crowd was glamorous, Raman found the evening long. The only aspect that pleased him was the delight of Shagun and in the compliments that her appearance elicited. That night she was very tender to her husband. A week later Raman was encountered by Ashok in the office:

Would his wife be interested in acting in an ad? They needed a housewife to put a Mang-oh! Tetra Pak in a child's tiffin, he had thought she would be suitable. (11)

Raman was sure that it would gratify his wife to act. He thought of this opportunity as a gift, knowing the excitement it would provide. Because when he first knew Shagun, she wanted to be a model. The screen test was promising and Shagun was chosen to appear as a mother in a thirty-second film. When they wanted a child, she suggested her son, and he too was taken.

In one week, the exhilaration was over but the intensity of Ashok's gaze on Shagun was not over. When he asked for a coffee, Shagun's pleasure was mixed with fear. As this man was imported from abroad, she did not want to seem unsophisticated.

A week later, he had phoned her about needing advice on furnishings in his house. So, she visited his house. Though he had grown up in India, he had lived abroad for the past twenty-five years. He wanted to hear more about her. As she blushed self-consciously, he proceeded with his own history. Later she discovered that he had a strong sense of the significance of his own presence.

During the eleven years of her marriage life, many men had looked at Shagun, but none had ventured across the boundary line of matrimony. Soon after she met Ashok, she grew certain that he was trying to seduce her. It was then she told her first lie to Raman, a lie of omission. From then on, a curtain was drawn between her normal life and another secret one. She felt more real to Ashok than any woman he had known. He felt that she was his other half, the half he had been seeking all his adult life.

But she half wished that he was not so sure about their affair. When she was thinking of Roohi, he was jealous. He tried to participate in all her concerns, but his experience with children was negligible and so he could offer only a little of

...easily meet Ashok, she planned to admit Roohi in a play school. When she told this to Ashok, he encouraged her to follow her instincts. At home when she informed this to Raman, he objected.

Raman noticed that her interests were lying beyond their children. He did not trust the world when it came to his wife. When things were not right between him and Shagun, it felt as though the centre of the world was hollow. So, he turned to his parents. He just asked them to take care of his wife and children when he was away from his house. It was easily said than done.

When they visited Shagun as per their son's request, they only found Shagun in the home. She said that the children were at the Priya movie hall with Mrs. Sabharwal and she was in the house for some reason. It was a strange thing for Raman's parents. They sensed something fishy in it.

Shagun had sent her children with her mother in order to meet Ashok. When she told Ashok that Raman had sent his parents to spy on her, he just pitied him. When he tried to console her and gather her in his arms, she understood that the man was of narrow and intense passions. Ashok, for the first time in his life he claimed he had found someone to put above his work. He was impatient with any problem, worrying until a solution emerged. The secret life of Shagun had started disturbing the members of her family. When Raman sensed a mystery behind Shagun's changed behaviour, the theme of Marital Dissonance begins in Raman's family.

Chapter Three

Marital Dissonance

The gifts of modern life in the form of mental tension, strained human relationships, loss of identity, constant quest for belonging, meaning of life and soul are discussed in the novel. Most of Manju Kapur's characters are constantly struggling against individuals, against social environment or even against their own innerselves.

Similarly, when Mrs.Sabharwal guessed something messy in her daughter's behaviour, she blamed herself for upbringing Shagun as an innocent girl and also blamed Raman for leaving his young wife alone largely to her own devices. Instead of asking what was the matter, she asked Shagun to stay with her when Raman was away on business. But Shagun was not ready. Instead she asked Mrs.Sabharwal to stay in her house to take care of her children, as she was going to her friend's house in Bombay.

Mrs.Sabharwal could read the minutest change in the daughter's voice. Once in Shagun's house, she was reassured. The children were as loving as ever. But when Shagun returned two days later, the glow on her face, the radiance emanating from her made the mother's alarm wearily rise to do more duty. Mrs.Sabharwal directly asked Shagun, "Who is he?" (36). But she never left a clue to identify. Her intuition made Mrs.Sabharwal wretched. For the first time in twelve years, she felt irritated with Raman.

The very next day she went to Shagun's house and inquired her. She did not notice the diamond-dialled watch in her wrist and

questioned her she revealed her secrets. Shagun told that she never wanted to cheat her husband and also said that she too was afraid. She told her that the thing had happened, she was already more deeply in love than ever in her life, more ecstatic and more miserable.

Manju Kapur explores several aspects of womanhood and discusses about the institution of marriage in India in which women usually seek anchorage. This chapter "Marital Dissonance" tries to elicit the problems of women who are caught trapped between the traditional and moral values that exist in the culture-bound society. The mother had no other options other than to agree and remain silent without having accomplished her goal of making Shagun follow the path of virtue. Now she was an accomplice to the crime.

Raman returned from Singapore, and was anxious to distribute presents to both sets of parents. Shagun knew how transparent her mother was. So, she tried her best to postpone going to Alaknanda, until the news had lost its capacity to shock. During the visit, Mrs. Sabharwal could not behave normally. Though she managed without saying him anything, she could not help Raman's care for her.

"The hard reality of modern life forces us to live our life at different levels: the personal, the physical, the social and at the level of inner self" (80), says Anju Bala Agarwal in her book *Post Independence Indian Writing in English*. The reality of life cannot be denied. It was the same with Shagun. Roohi was now at School. So Shagun was free in the mornings. When Raman asked her what she did in the mornings, she said that she went to gym or sometimes out with friends. Raman was not satisfied with the answer.

He knew well about him that he was an ordinary man, ordinarily talented though hardworking. The extraordinary thing in his life was his wife, and his love for her. He hoped that she would never wound him. But now he had begun to fear that his hopes might be shattered. It hurt him to look at her these days. Shagun's changed behaviour had started taunting him. Though he wished that the suspicion should not enter him, it seeped through his heart like poison, paralysing him, making him see his wife through its dark and vicious colours.

Manju Kapur then describes how a person becomes the victim of circumstances. Raman then found himself phoning home at odd hours, asking the servants more questions than necessary. As he began to find out how much time she vanished even after the children returned, he accosted her. When he questioned her, she replied him that she wanted something else in her life. As he attempted to explain his world view, Shagun rewarded him with tears and anger. Deeply resentful, he left the room. She belittled him. The next day in office, he decided that he would try to talk to her again that evening. Because he was sure that they both had wanted a successful relationship.

It is a known fact that marriage is the source of both joy and tribulation in one's life. It was proved in Raman's life. Once there was joy overflowing in his life but now it was a period of tribulation to both Raman and Shagun in different aspects. That evening, after dinner he took her hand and noticed a different thin gold Cartier watch in her hand. When he inquired about it, she lied by saying that it was her mother's watch which her father presented her years ago. She wished his voice would stop. He said, "I sense some distance between us, and that makes me unhappy" (47).

...be good,
...the window"
...number. In the meantime, she had
...with his own resolutions. Once in office, he had come to a
...not knowing was worse than any certainty. "The Lovely Detective
...Results Guaranteed required a minimum of one month to arrive at their
...conclusions" (72). Raman said that he would be satisfied with a brief account of the
...subject's activities, places visited, people met, he elaborated, not quite meeting the
...of the sleazy individual who was going to shadow Shagun.

Sleazy was firm. Confidentiality was their policy. They wanted the pictures of
...subject. To his dismay, the family photos was under Shagun's control. When he
...ed for it, she just stared at him and thought that he was simply going crazy without
...sing the danger behind it. She did not even ask him why he wanted the album.
...ore handing over the pictures to the Detective Agency he talked to her mother
...ause he knew that she would do anything to keep the marriage intact.
...s. Sabharwal's flustered insistence increased Raman's suspicions.

After the phone call, he handed over the photographs to the Lovely Detective
...ency. Two days later Shagun visited her mother. She informed her about Raman's
...and his inquiry about the reasons for her changed behaviour which irritated her.
...a month Raman lived in no man's land. When they were together, he felt barriers
...which he was not invited to bridge.

24
It was her children who dragged her back to reality of the past twelve years, standing like sentinels in the way of what her whole being craved, a life with her lover. The days passed by and nothing brought relief. It had been a year since Ashok and Shagun had first met at Oberoi hotel. Shagun met Ashok and informed him that Raman was suspecting. To her wonder, he just took it in a positive aspect.

He was almost forty-three years old. He found the distraction of being in love. Because his personal and professional lives had become linked in a way that he found distasteful. Clear, straightforward, cutting to the chase, that was his temperament. In the beginning Shagun had been so brave but now she was more fearful as things never remained static.

Adventure is what everyone wants to do in life. Some people experiment it in their life and it is some people who experiment it with their life. Shagun is one such character of Manju Kapur who experiments with her life. Shagun started the affair with Ashok just to add adventure to her monotonous life, but is dragged more and more into it. He desires to own her from the day he meets her. "As soon as he possessed her, this strange hiatus in his life would be over" (35).

Shagun had never thought of divorcing Raman or leaving her children to marry Ashok. When she started her affair, she thought a lover would add to her experience, make up for all the things she had missed having married straight out of college.

But Ashok, smart enough to manipulate people in his life as well as in his job, is determined to marry Shagun and take her with him when posted in New York. Shagun denies. Ashok persuaded her by saying "I just want to take you away from

here. This narrow social set-up all you know, that's why you are afraid. But it will be fine, fine. Trust me, darling." (84).

When Ashok told her that they should inform the Company about their relationship to plan their future, she was nervous. She then understood that she would have to give up something for the other and suffer accordingly. If she had not been a mother it would have been very easy for her to leave Raman and live with Ashok.

On the other side The Lovely Detective Agency had submitted the proof of Shagun's illicit affair. Raman was shocked to see Shagun with his dynamic boss, Ashok Khanna whom he thanked all day and with whom he had worked for months together in one boat. He himself could not believe his eyes.

When Shagun sensed that Raman had found out her secrets, she trembled. Reaching home, Raman wondered how he had never seen the guilt that was so evident in her every gesture and in every word. A lack of easiness, forced attention, presence of abstraction was so clear in her activities. That evening when he confronted her deeds, she accepted that she had wronged him. That night he could not sleep.

The next morning when Raman left for the office, Shagun went to his house and informed him about Raman's disclosure and photographic proofs. Raman was on a sense glad as well as he wanted to chill down a tensed Shagun. The problem was almost clear in the sense, he prepared her mentally for her decision. He advised that they could fight for the custody of the children to keep the children with them.

Manju Kapur then describes how circumstances compels a person to do something unwillingly. Shagun is manipulated by Raman to fight for the custody of the children.

...Raman. ...good bye ...Raman" (111). But the ...to the extent of forgetting her guilt and ... When Shagun visits Raman in the hospital, she feels guilty of spoiling his life. ...an wants her to come back to her life, as he is ready to forgive and forget ...ything. Shagun realizes her mistake for a moment, but knows she has gone forth ...cannot return.

Manju Kapur interprets the bargaining of children for the sake of divorce and ...stant shifting of the children like commodities. Ashok suggests Shagun to bring ...kids with her, and bargain divorce from Raman in exchange of her kids. Shagun ...s, "Don't make this harder. I have left you the best part of the marriage. Surely my ...edom is not too much to ask in exchange?" (114).

Raman denies a divorce with a hope of saving his marriage. Shagun kidnaps ...ten years old son, Arjun, and two years old daughter, Roohi, for the sake of ...tting a divorce. Raman is shocked to know the whole incident, "The fight was on, ...d any means was fair" (116). Shagun desires to live her life with freedom and in her ...wn manner.

Manju Kapur describes the inconsistency of relations through the incidents ...arrated in the novel. For getting his kids back, Raman filed the lawsuit according to ...felt brave and buoyant. "Let Shagun see he too could ... (126)

and pass
different circumstances. Shagun's
behaves as if he is an enemy.
affected the children's psyche and future. It was not the
loss but a lost home, a lost neighbourhood, lost friends and also the loss of
joint family. The author recounts how the parents manipulate their kids for the
of their custody and divorce. The two children, Arjun and Roohi, become the
ns through whom their parents unleash their fury on each other.

Kapur gives us effective glimmers of insight into their young and confused
nds. Almost half of the novel interprets the manipulation of the children in the
nds of their parents. When Roohi questions about the court notice, Shagun tells her
is a little message from your father. He is trying to kill me" (144). Shagun's
ention is to give an unpleasant and bad feedback against Raman. She said "You
st never see him, or go to him even if he calls you. He is a bad, bad man" (144).

Throughout the novel, Manju Kapur counts the sufferings and exploitation of
ildren, which arise because of their parents' decisions. An increased rate of
pression is noticed in the children, separated from their parents, because of marital
blems and divorce. The children of divorced parents suffer more psychological
blems than the children whose parents are not dissociated.

The writer explores that these women with the false pretensions to
ndependence and modernism are not able to grow out of their mental servitude. Their
ttitudes, sentiments and mental processes are controlled by the societal norms in
ental affection obviously possessive.

The fundamental relationship between man and woman is disintegrated mainly because of misunderstanding and betrayal. Because of dissonance of this relationship family is wrecked. This becomes one of the major themes in the stories of Manju Kapur. Disharmony in modern life has struck at the very root of the family relationship.

Marriage is a sacred bond that brings people together into a harmonious joyful union. But sometimes it proves to be an impediment to happiness of the individual concerned and because of it, people move apart. Shagun thinks that divorce is a natural thing in an enlightened society.

Being a modern woman she comes into conflict with her mother who has been trained to be a man's woman. But her mother, as all mothers in the world, wants her daughter to lead a happy and contented life with her husband and her child. She knows very well that her daughter's choice is wrong but she is helpless and unable to do anything for the betterment of her daughter.

Through Arjun, the writer depicts the side-effects of divorce on the mind and the body of the children. The separation of parents affects Arjun's life. Arjun starts complaining about his stomach pain, leg pain and refuses to go to school. He stopped going to school, because it was shameful for him that his mother is a divorcee and he is the kid of a single parent. His performance also falls in school, though he has perpetually been a superb student, but at present he is faring poorly in his academics. Shagun holds Raman responsible for all the suffering of her kids.

Raman used to teach Arjun for his class test and examinations. Shagun forgets the timetable of Arjun's test because of so many incidents happening in her life. Arjun's behaviour changes badly, he forges his mother's signature on his test papers,

pinches Roohi whenever he wants his mother's care. Arjun is jealous of Ashok because he completely possesses Shagun's attention. The whole day, when Ashok has been in his office, Shagun gives her full attention to her children. "But when the man came home, the centre of attention shifted" (148). Arjun feels ignored because of his mother's attitude.

Arjun's behaviour depressed Shagun, he refused to go to school or meet his friends. When Shagun insisted him to go to school he argued. Ashok suggested Shagun to send Arjun to boarding school for a change of environment. Shagun was hurt about everything that Ashok says about Arjun.

"She understood he could never feel for the boy, it was her fault for leaving the child's father, she would pay for her sins for the rest of her life" (171). She tried in every possible way to convince Arjun to attend his classes. But he was determined not to change his mind. Eventually, Shagun considered the option that Ashok had suggested her. She conveyed the suggestion to her son about sending him to Dehradun Public Academy boarding school. But Arjun showed no interest in any suggestion related to his studies and school.

On the other side, being unaware of the trauma that her son was going through, Mrs. Kaushik was involving herself in the lives of her neighbours as usual. She always took opportunities for praising Ishita's qualities. As months went on, there was no sign of a pregnancy in Ishita, and Mrs. Rajora became uneasy. Because producing children was a moral obligation in marital relationship. She thought of Ishita to a doctor for a consultation. After eighteen months of her marriage, the voices. The fertility expert was consulted. Rajora informed her husband about "I should be her in-laws'".

reaction. Soon after Ishita called her mother and told her that she had informed her husband. A few days before the test Suryakanta suggested that they tell his parents. For the first time Ishita felt annoyed with her husband. He was twenty-seven years old but he had not taken any decisions without asking his parents.

In the hospital, after few minutes of the test the words 'severe blockage' drummed in her mind. On the way back to home, he did not say anything to console her. Rather he said that his mother will speak to him. After returning home, he informed his mother. The result of that was an appointment was made with the doctor the next morning. Ishita discovered that her husband was not coming rather her mother-in-law was accompanying her.

At this juncture, Manju Kapur explains the need of the child in a family relationship. After several treatments, nothing profited. To their dismay, everything was an utter failure for her because of the medication taken at her young age for the cure of tuberculosis. Since she could not bear a child, they wanted Ishita to divorce Suryakanta. The marital bond in Ishita's life breaks here leaving her alone and all her hopes and wishes shattered and weakened.

Ishita was only twenty-six years old. The thought of being expelled from the house and from his life was heart-breaking for her. A month passed and it was clear that his love for her had been completely dead and started to treat her so cruelly. They started calling her shameless. Devasted and broken she agreed for a mutual divorce. She felt that her whole life was over. Ishita's married life was over by that day of divorce and the demanded amount of five lakhs was also settled.

Now that Raman has been divorced, and Mrs. Kaushik invited Ishita along with her mother to her house, Raman came there with his daughter. Although Ishita refused at the time, there was her mother.

Mrs. Kaushik wanted Raman to consider Ishita and on the other hand, she wanted Ishita to consider Raman. But both the parents did not try to force their son's divorce, Mrs. Kaushik's main desire was for a simple life, free from the wounds in her son's life.

At Ishita justified the seal of her approval, Mrs. Kaushik volunteered a few mornings at Jeevan, where Ishita worked. At Ishita was capable, patient, even tender with the children. The attractiveness of the sincere, casual appearance of the woman rather than expecting the world to look at her. She was a woman of the eastern coast of India that year, Ishita spoke to Raman went home and took eight bags of thin

for her to do yet she did. By the time Ishita was thirty years old, her parents started seeking alliances for her.

She had been working with Jeevan for three years, still the search for a groom for her continued. Ishita thought of adopting a child as per Mrs. Hingorani's advice. But her parents were not willing. They told her that they would accompany her to adoption agencies when she turned thirty-one. Until then she has to seek for a better match in her life.

Ishita's family came to know that Raman has been divorced and his little daughter was with him. Mrs. Kaushik invited Ishita along with her mother to her house on Sunday when Raman came there with his daughter. Although Ishita refused at the beginning, she went there with her mother.

On one side, Mrs. Kaushik wanted Raman to consider Ishita and on the other side Mrs. Rajora wanted Ishita to consider Raman. But both the parents did not try to push either. After Raman's divorce, Mrs. Kaushik's main desire was for a simple, home-loving girl to heal the wounds in her son's life.

To make sure that Ishita justified the seal of her approval, Mrs. Kaushik took the precaution of volunteering a few mornings at Jeevan, where Ishita worked. Mrs. Kaushik noticed that Ishita was capable, patient, even tender with the children and reliable. She had the attractiveness of the sincere, casual appearance of the one who looked at the world rather than expecting the world to look at her. She had a heart of a homemaker.

When a cyclone hit eastern coast of India that year, Ishita spoke to Raman about the need for things. Raman went home and took eight bags of things from

Shagun's cupboard and gave to Ishita for the affected people. It was the time when the children were to be left with their mother. Raman was restless and plain during all these days.

He planned of the Millennium Eve party at his home with all his family members. He did not call Ishita because he did not want to spoil the mood of Arjun who has never met her. At last 1999 was over. Only Arjun and Raman were still awake, watching TV. Arjun was keen on watching TV because his mother had promised him that she will be there at Times Square that evening and would wave hands at him by standing where the cameras would focus.

As Arjun's vacation was over Raman went to drop him at Dehradun Public School. On their way he learned some information about their vacation in New York which was enough to depress him thoroughly.

Back from Dehradun, one of the first things Raman did was, he visited Ishita. When they met, he could hear the hurt in her words from a certain perspective. She was sure that Raman was not happy with his children that their presence obliterated her. Raman came to know that Ishita had thought of an adoption but had not done yet.

In a few months, it became as natural for Raman to meet Ishita once when he came to meet his parents. The fact was that Roohi was always fine with Ishita. Her pleasure in the child's company was unambiguous. One evening Raman offered to take Ishita home and give her dinner if such thing was acceptable. Mrs. Kaushik accepted it and allowed Raman to take Ishita home.

With Roohi cradled in her arms, Ishita sat in the front seat of his car. On their way to his home, Raman inquired about Ishita's married life. And later they started

speaking about Roohi's future. Raman remarked that Roohi was fond of Ishita. She said that it was mutual.

Once they reached Raman's house Ishita looked around. Instead of the spectacular living arrangements she had imagined, she saw a spacious flat. When she was speaking normally with him about her activities during her young age, he thought angrily of her spineless husband, pressurized into divorcing a wife just because she had a womb that did not function. He also said much about him.

Two hours later, Ishita returned home. Her mother was waiting for her. When she asked her why she was late, she did not answer her properly and asked her to leave her alone. That night Ishita could not sleep. It had been five years since a man had touched her. After five years, she felt like a young girl. Being with him was like having a taste of what every woman had that she was jealous of. Raman too could not sleep. He found himself feeling protective for Ishita in a way he never had with Shagun.

She decided not to tell her mother. Though she would be pleased at the romantic turn her interaction with Raman had taken, she would immediately start fretting about marriage. Her mother did not understand courtship. (280)

“Mrs.Rajora also lay awake. She had recognized the withdrawn look on Ishita's face, a look that suggested secrets” (281). When Mrs.Rajora informed her husband about her suspicion in Ishita's changed behaviour, he did not consider it. Rather he wanted them to fall in love all of their own.

Ishita's lies at home grew more fluent. Both Ishita and Raman started feeling like soulmates. Mrs.Hingorani marked the change in Ishita. Shortly afterwards, Raman took her to a jewellery to buy her a ring. Neither mentioned the word love, her passion for him had become more intense. A delicate, refined, simple and elegant diamond ring was presented to her by him. True love sparked at Ishita's hands. She hid it within herself. It was her sweet secret.

When Ishita pleaded him to permit her to inform their relationship to her parents, he reluctantly agreed. The next morning when she informed her parents, their joy knew no bounds. When Ishita was at the kitty party at Mrs.Kaushik's house, she was at ease. She mingled with everyone which was something that Shagun had never done or even gave an opportunity.

Uneasiness marred Raman's pleasure in his engagement. The fact that he was an object of so much desire to Ishita, that a cross word could create sorrow, that she strove to please him, that he and his daughter were becoming the light of her life – all this made him want to respond in kind.

Ishita advised Raman to replace the photographs of Shagun with his children's photographs. Roohi was four years old then. Raman's pain had now become Ishita's pain. Raman and Ishita married in the court without informing either of their families.

As soon as they reached home, Ishita informed her parents that they both married. It was taken easily in her home whereas the things were not easy at Raman's household. For the first time, Ishita called his mother and father Ma and Papa and she sought for their forgiveness.

A few more hours and both the set of parents had exhausted. It became time for Ishita to leave with Raman to his house. As they reached home, Ishita wanted Raman to inform Roohi about his marriage with Ishita. But Roohi did not listen to him. Later Ishita narrated to Roohi about their marriage in the form of a story. His mood lightened only when he knew that the child has accepted their marriage.

"Ishita started her life with Raman and Roohi, morphing suddenly into wife, mother and a mistress of a large flat along with servants. Every dream had come true" (299). He also told her that the privilege of taking complete charge of Roohi is his wedding gift for her. Ishita took care of Roohi's extra classes, companions, friends, games, dresses with matching accessories, and also took pleasure in stitching clothes that matched her own outfits. He objected nothing because he saw the pleasure that Roohi enjoyed in the attention given to her.

On weekends she planned for family get-togethers checking with Raman's availability. Raman knew that his wife wanted to bind them into a cohesive unit and he did his best to fully participate in these activities. One Sunday they went to a zoo for a family outing. Roohi and Ishita's joy knew no bounds for various reasons. But Raman was not so happy as he missed Arjun. Yet he managed to enjoy with his new wife and daughter.

It was the month of October, the season that was too early for a comfortable outdoor expedition. Once they reached home, he observed the glow on Ishita's face that came from a successful family outing. The pleasures of the outing retrospectively heightened as he listened to the conversation of the overjoyed mother and daughter.

A few months later, Ishita suggested a visit to Roohi's school to inform them about the changes that had taken place in her life. She also discussed with him about

the preparation for big-school interviews for Roohi as it was the time for her to change the school. Despite the six years of her past, her inadequacies now appeared more vivid, her innocence more pathetic.

When Ishita visited her school the next day, she found out that Roohi had informed everything. That evening she told him that the teachers were delighted to see her. She also told him that they inquired about Roohi's preparations for big-school interviews. But with everything so uncertain, Raman wanted his daughter to enjoy the continued familiarity of Toddler's Steps.

It was the month of November. "Shagun had announced that she expected both Roohi and Arjun to be dropped at Alaknanada on January 1st" (304). They both were determined not to send Roohi.

Ever since Ishita had realized the importance of Roohi's admission she had set about it with zeal, going from school to school finding out details, making notes, in her diary. (305)

As Shagun had the visitation rights, they started thinking for reasons and decided that school admission was something that any court would understand. Thus, the first issue was solved. The issue number two was Arjun. In the case of Arjun, she was apprehensive as she has not met him even once. They made preparations both mentally and materialistically for Arjun's arrival. It was November end. Earnestness, sincerity, hope, tension, anxiety, a willingness to feel excluded, a readiness to fight for her rights, all this shone in her eyes when he set out to pick Arjun. Sometimes he thought that marriage for her was a series of tests that she had to pass.

Arjun was thirteen years old then. The Dehradun Public Academy buses arrived at the Nehru Stadium. It took some time for them to be at ease. On the way, they both had a little start up conversation. On reaching home he did not respond to things properly. Next day morning Roohi started a conversation with him. But he started insisting on her continuously that Ishita is not her real mother, her real mother is in America and she loves her more than anyone.

He often spared them with his words. It increased the protective and possessive nature of Ishita towards Roohi. Roohi has also started to adapt to the changes in her home. Raman could spend only four weeks with Arjun. Whatever it was, he always felt pain, an anxious tortured love put him in hell over one or the other of his children.

Raman planned for a three days package to Agra with his son. They both had a great time. For the first time during this visit, Arjun opened up to Raman. He shared his experiences in his school, and also about his last vacation with his mother and sister in America. Raman felt the renewal of the lost son and father relationship. Their bond became stronger in those three days that Arjun asked him whether it is necessary to return home.

Once they reached home, Arjun lost his spirits and always made sure that he hurt them with his words. The sense of father and son which he had experienced in Agra with him had gone. He seemed opaque as like his mother. So, Raman made sure that either he or others did not hurt the feelings of Arjun. He always wanted the boy to be happy when he was with him and at the same time, he explained about his marriage relationship as well as his sister's childhood and about her health and

studies. He also suggested him to leave things as it was and also not to disturb. Because his sister was too young to understand the change.

The tension continued during the remainder of his visit. Ishita looked at though each second was a torture. He was also creating ruckus between the mother-daughter relationship. Roohi started calling Mama only when Arjun was not there. For the first time Ishita began to think it had been a bad idea to give up her job with Jeevan.

Although pressurized with these tensions and struggles, Ishita was keen on following the prospectus of the schools and in filling the application forms for Roohi for various schools. She did not even demand a participation of Raman in these things knowing how preoccupied he was thinking of Arjun's behaviour. He understood well that in these few months Ishita had become indispensable to his family.

The interviews for schools began. At last with no other options left, she was admitted in Our Saviour Convent where Ishita had studied. In April, Roohi joined the classes. Arjun was now at the end of eighth standard. Raman visited him every month visit without fail. Meanwhile, Ishita kept a close follow of Roohi's life in her new convent.

A few days later Shagun called Raman asking for Roohi during the vacation. She also told him that she had planned her visit to India during their vacation. This disturbed both Ishita and Raman. After consulting Nandan, they decided that they could delay the visit by providing some medical certificate indicating some illness. Three days later, Mrs. Sabharwal phone called Raman and told her that she misses the children and she requested him to bring Roohi once to her house. When she phoned the next time, he informed her politely with a sorry that Roohi refused to visit.

No matter how mean it would feel, Raman was determined to look after his own interests. He received a letter from Arjun informing him that he would come there on June 1st and the next he and his sister would go to their Naam's place where their mother would pick them. As decided earlier, Raman informed Arjun that Roohi was ill and was in the nursing home under observation when he asked for Roohi as he reached home. The next day he dropped him in his grandma's house. On the way back home, Shagun phoned Raman asking details about Roohi's illness. He said that she was suffering from high fever and convulsions. He also added that doctor had advised not to travel during this time as it might cause convulsions again.

They also got a medical certificate that attested to the child's high fever due to malaria as a precaution for avoiding contempt-of-court case. He also sent a copy of this to Mrs. Sabharwal's address by courier.

Ishita did not want the boy home because he was a complete emissary of Shagun. It was also equally bad with Raman. In front of his son, he became an anxious, caring father who was unable to see the woods for the tree called Arjun. During the time when Arjun was away, Raman worried incessantly about his return.

The day before Arjun was due to arrive, Raman got a curt e-mail from Shagun giving the date and time of his flight. The plane was landing at two in the morning. It was the first time the boy was travelling by himself. It was a hot July night. He was waiting for his beloved son. Arjun arrived along with a ground staff and greeted his father with a smile. It has been two months and his son had been changed in appearance as well as in his behaviour.

On reaching home, he said that he had brought a lot of photographs and a gift from Shagun for Roohi. He himself handed over the gift box to Roohi as per Shagun's

order. Early next morning, father and son set off for Dehradun. After they had set out, Ishita saw Raman's drawer locked.

Usually he did not lock his drawers. When she opened, she found a closed envelope having piles of photographs sent from Shagun which probably Arjun had kept to show Roohi but forgot to do so. On seeing those photographs, she lost her temper. She vented to her mother that she hates Arjun. She said that he was a horrible influence to Roohi. Whenever he comes there is tension, which he deliberately causes. He goes on and on talking of his mother. Everyday with him is like a year. She said that she dreads his coming.

One year passed and, in this year, there were two sets of holidays. Each time Roohi had a major illness. Once it was measles and once chicken pox. Certificates verifying the child's state of health were sent to Mrs. Sabharwal's residence. During these years Shagun's shadow hung persistently over the Kaushik household.

At this point Manju Kapur gives the nature of Indian women in extreme superstitious beliefs. In this case Ishita started gaining a firm faith in superstitious beliefs due to her intense love for Roohi as well as in the fear of losing her. Day by day Ishita enveloped Roohi in a fierce and fearful love.

To this end she fasted, turned religious, she surreptitiously visited astrologers and numerologists. She told her husband that if they change their child's name, that will ensure she would remain with them. It seems that the name Roohi was not auspicious. So, she started calling Roohi as Roopi in home for the name Roopali.

Days passed. For two years, before such contact ceased, Raman saw Arjun a combined total of two days and four nights per annum from the visit from his mother.

Arjun informed Raman that Shagun asked him to convey that if Raman did not send Roohi, she would tell her lawyer to do something.

By then, Arjun was going to be fifteen years old. He had an incipient moustache, he was taller than him, his voice was breaking, his body was more angular. Each time he saw him, Raman felt startled at the changes, the totally natural changes. And each time he worried at the rate the boy was growing, and the little time he had with him before he became a man with his character fixed. As he struggled to reach out to his son, he felt an impenetrability that disturbed him. The earlier sullenness had gone, but slowly a stranger was taking his place.

A month later, Shagun phone called Raman and threatened him by saying that if he did not send Roohi she will file a case and as a result he will never ever see Arjun. Raman recounted this conversation to Ishita with reluctance. As far as Arjun and Shagun are concerned, Raman cannot be trusted.

A few weeks after the Dehradun trip, Ishita brought up the subject again. Next Sunday, they had the business-cum-pleasure meeting at Swarg Nivas. Nandan said, since Shagun has not filed for contempt they shall wait the longer she goes without doing anything the stronger is their position in the case of Roohi's custody. As far as Arjun's custody is concerned, it has no meaning. Because he was almost fifteen years old and can see you or not as he wishes.

Another year passed. In the winter holidays Roohi had typhoid. In the summer holidays, still very weak from her bout of typhoid, she was advised to recuperate in the mountains. That summer was also the first time Arjun went directly to airport from school without the usual night with his father. Shagun ranged to Raman asking for Roohi. She told him that if he did not allow her to meet Roohi, she would not

allow him to meet Arjun. She also said him that Arjun did not want to meet Raman and so he came directly to his mother from his school.

It was announced that Ashok was coming to Singapore as the region head. From Shagun's perspective, proximity to India meant it would be easier for her to start legal harassment. When Raman told this to Nandan, he told that her delay in filing the contempt of court case would weaken her application for claiming the custody of the children. Roohi was seven years old then.

In order to protect Roohi, Raman and Ishita filed their case pleading that it would be psychologically damaging to force the minor to visit her birth mother when she had no desire to. She was happily adjusted to her stepmother and they have a loving relationship and so the separation would be cruel. Ishita on the side had started preparing Roohi for the day of hearing if their petition in the court.

The day came. The earlier agreement was quoted. The petitioner had already in contempt for denying access to the minor. In conclusion the respondent asked for custody of both children. Raman and Ishita agreed that Nandan was right. It was a big mistake on her part not to have filed a content at the first cited instance.

Everyday Ishita felt that she was treading on eggshells. Both Raman and Ishita were afraid of Shagun as well as the law that they could take away their daughter. On the appointed afternoon, Roohi and her parents drove to Teez Hazari. Nandan's junior received them in the entrance. On reaching the inner area of the building, Shagun approached Roohi with all the love that she had not shared with her daughter, the one that she missed for the past years. Roohi was almost seven and a half years old.

They were taken inside the Judge's chamber around four p.m. for the hearing of their case. Shagun, Raman, Ishita and Roohi went inside. Shagun started by saying that Raman has not allowed her to meet her daughter inspite of their agreement. She also added by saying that she had sent back Roohi honestly when she came there as per their agreement. She also said that for the past two years Raman did not allow her by saying that Roohi was suffering from some illness, one or the other and by providing medical certificates.

She also cornered Ishita by saying that all stepmothers are alike and if Roohi was left under her care, there will be no maternal guidance for her. When the Judge asked her the reason for giving the custody of the children to Raman, she told that Raman demanded of the custody of the children in order to give her the divorce she needed. When the Judge asked Roohi why did she not want to visit her mother, Roohi just nodded. The Judge looked speculatively at the warring parents arrayed before her. So, she asked Raman, Ishita and Shagun to stay outside as she wanted to talk to Roohi alone to know her wish. All the three waited outside wordlessly. After twenty minutes, baby Roohi emerged out of the room.

Raman asked Ishita to take Roohi to the car. On heading down, she asked Roohi what did the judge asked her. She said, "Who did I want to stay with?" (395) when Ishita asked what did she say, Roohi replied, "I said I wanted to stay with my mother. Ishita I said Ishita" (395). Ishita heaved a sigh of relief after hearing this. After fifteen minutes, Raman called Roohi over her phone and informed her that the judge had given Roohi to them and Arjun to Shagun. If the child wanted there would be visiting but not otherwise. Ishita was happy that the worst thing was over. Now Roohi was almost eight, in ten years custody would be legally immaterial and, in the meantime, victory lay with them.

Chapter Five

Summary

Many Indian English women writers like Manju Kapur, portray the independent woman who is not in conflict with the male, but rejects chivalry, and accepts responsibility for herself. Selfhood is no more an imagined and/or abstract concept but a conflict between physical existence and social rights.

Despite provincial differences, the representation of the modern Indian woman, with her typical social and psychological realities and problems, is authentic, recognizable and inclusive in their writings. Manju Kapur in her writing, rejects the confined woman by replacing it by that of an independent person who is trying to expand her space both literally and symbolically.

Manju Kapur had presented the dilemmas in the lives of women from different points of view. She portrays the characters who possess strong self-identity and often face suffering caused by broken relations. She portrays the role of woman in the society and explore the role and status of women in the Indian society. She also portrays women who refuse to remain silent, are educated individuals who demand their own space, question traditions and project a self which is free of guilt and various stigmas.

In all her novels, traditional, transition and modernity are the stages through which the women are passing. It was said that every girl should marry. In addition to that she is not supposed to be a divorcee. It is similar in the case of Ishita. When she was divorced, she was looked down by most of the people.

The novel is a literary work distinctly in the existentialistic trend. Manju Kapur has given her feministic views as the Indian women novelists have concentrated women's problem in their work and have given vent to a new approach to and consciousness of emerging phenomenon.

She has presented the injustice done towards her women characters in the name of religion, God, morality, honesty and other taboos. She had made 'marriage' as a security for women, a conjugal compromise, transforming a fugitive desire into a lasting emotion for both.

Manju Kapur's ideology is deeply rooted in Indian culture, traditions and norms of social behaviour. Her novels overflow with Indianness. Indianness is not just a simple word but a very pious and mystic word in itself, having depth of thousand seas. It is a holy stream of Truth, Purity and Divinity to quench the thirst of everyone who comes in search of peace. That's why the culture of India has a prominent place among the cultures of the world.

This research paper had dealt with the hardships and dilemmas in relationship faced by the characters of the novel in the contemporary Indian society. The first chapter discussed the origin of Indian literature, the general characteristics of Manju Kapur's works and an introduction to the novel and its characters. The second chapter analysed the lives of each character and gave a detailed account of their characteristics.

The third chapter explored the major social issues like adventures in life and its effects that dominated the modern society. It reflected the contemporary society with all its predicaments. The fourth chapter depicted the complications of

relationships and the struggles faced in the lives of the characters to attain a peaceful atmosphere.

The Indian women writers have analysed the socio-cultural model and values that have given Indian women their image and role towards themselves and society. It is the case with all the female characters in the novel. They are worried about the society. The predicament of new Indian women has been taken up for fuller treatment. Their chief contribution consists of dilemmas and repercussions of their women characters along with their efforts to cope with the challenge, and achieve a new harmony of relationship themselves and their surroundings.

In the galaxy of Indian women writing, Manju Kapur occupies a significant portion. Gifted with a sharp observation and keen insight into the subtleties of human mind. She presents them in a richly evocative, unassuming and unpretentious style in her fiction. She presents in her fiction, the life of middleclass women in the fast-changing socio-economic world.

She admits that her writings emerge from her own intense and long suppressed feelings about what is to be woman in our society. All her novels are concerned with woman's inward journey. She presents a deep study of woman's psyche.

In other words, she has laid bare those innermost feelings, yearning, aspirations, hopes and longings, fears and frustration which are peculiar to women and which have never been given full vent in literature so far. She presents a real, authentic picture of an Indian female placed under the pressure of critical human situations and complex web of human relationships.

Manju Kapur discloses the deviations, modernity which is prevailing in our society, and the hollowness of modern life. *Custody*, Manju Kapur's fifth novel, exposes the life of Metropolitan cities where people have become the victims of modernity. The protagonists quite naturally have materialistic pursuits.

The novel is about Raman, a developing marketing executive, his ex-wife Shagun and his present wife Ishita. The present research is an effort to focus on a number of key aspects of *Custody*, like- marriage versus freedom, extramarital affairs, infertility, infidelity, marital dissonance, manipulation of children in the hands of their divorced parents and the indifference of Indian judicial system.

There is the ultimate picture of exploitation, manipulation, victimization and suffering. Each character has a unique mind-set, reflecting the modern virtues that we have been adapting. The author manages to create a sublime atmosphere that exposes the various disasters that a family goes through. The future of the children is at stake. There is screaming, yelling, crying, and all the possible melodrama.

Marriage is a socially supported union between two individuals and is destined to be a stable, enduring relationship. In ancient times, marriage was considered a permanent institution, and the relationship of husband and wife, once established through proper customs and rituals, was believed to be irrevocable. But with the changing time, the modernity is leading people towards divorce. There are many factors that are responsible for it. One of the most important causes has been found to be the social change. The process of social change sets into motion a series of changes—in values, in customs, in ways of living, and in the roles of different people.

Urban society is highly heterogeneous as well as idiosyncratic. The urban attitude is one of non-interference in the affairs of other people. Thus, the social life

of urban people also exposes them to a variety of situations that can retract from the bond of attachment to the family. These situations, therefore, make divorce much easier. That is what had happened with Shagun. Her deep interests in modernisation had led her to change in her life.

In Manju Kapur's novels, there are different themes related to India. The range of themes is quite wide and varied and covers temporal and timeless issues. Her works are based on the concepts like home, nation and alienation. She tries to depict the contemporary problems like loneliness, strangeness from ordinary culture and spiritual heritage, despair and anxiety.

Infidelity is one of the themes of Manju Kapur's novel, reflected in Shagun's character. She portrays, through Shagun, the image of a woman, voicing for space in post-modern era, who is married to Raman at a really immature age and all her dreams and desires are suppressed. Raman travels a lot and stays away from home for many days on his job duty which leads Shagun to feel tired and homesick. It is boring for her to stay alone to look after the children when Raman is not at home.

In such circumstances, she is attracted to the dashing looks of foreign returned Ashok and his flirting statements. The novelist observes that a woman can easily be manipulated due to her unawareness and illiteracy. Shagun is easily trapped in a relationship with Ashok, who is smart enough to manipulate people and get the best out of them. Manju Kapur elaborates the traditional Indian families and modern thinking of characters. Shaleen Kumar comments on Manju Kapur in his *Tradition and Modernity in Difficult Daughters* as -

Manju Kapur has successfully portrayed the conflict of tradition and modernity in her characters. The specialty is that her female characters

are only involved in clash against male dominated traditional world but they have also suffered this conflict in the form of generation gap.

(1991)

In the fiction of Manju Kapur, the role of woman has undergone a gradual alteration and has controlled over their thinking and freedom. The life of Raman Shagun had been drastically affected because of some selfish decisions made by Shagun. As a loyal wife and a dedicated mother, she played a vital role in constructing her own family. But being deceived by Ashok's lust for her, she unknowingly deceived herself by deceiving her husband and children. Though she had immense love for her children, her love for Ashok over-headed it.

On the other side Ishita's life was at stake due to her inability to give birth to a child. At last Raman gave divorce to Shagun on the condition that the custody of both his children will be with him. Ishita also agreed for a mutual divorce with Suryakanta. In the case of Arjun and Roohi, the separation of their parents had a great negative impact in them. Their activities started changing. Especially in the case of Arjun.

He started complaining about ill-health for not attending the school. In Roohi's case she always longed for a motherly touch. At this time Ishita satisfied the needs of the child. As days passed on Roohi's love for Ishita paved the way for the bonding of Raman and Ishita. Raman and Ishita were satisfied with each other in all terms. Because Ishita gained a loving daughter and Raman received a loving and understanding wife.

For Ishita, the only head-ache was Arjun. Though she loved him as her husband's son, his behaviour towards herself and Roohi affected her. His constant reminder to Roohi about Shagun as their original mother irritated Ishita. When they gained the custody of the child, she was relieved.

Custody is not a novel of didactic themes. It depicts the Indian society with all its ups and downs. It is focused in representing the familial issues in Indian Society, due to multiculturalism without any exaggeration. It explores the contemporary social issues prevailing in India. The author concludes it as an evocative novel that stands as a mirror of the contemporary Indian society by depicting the father-daughter relationship.

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