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Authored by

D. Sangeetha

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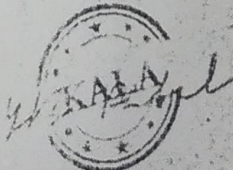
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THEME OF ALIENATION AND COLONIAL DISPLACEMENT IN AMITYA CHATTERJEE'S
THE GLASS PALACE

Department of English M.V. Muthiah Govt. Arts College

for
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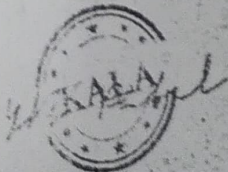
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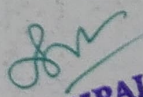
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THEME OF ALIENATION AND COLONIAL DISPLACEMENT IN AMITAV GHOSH'S
THE GLASS PALACE

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Amitav Ghosh is prominently a writer of histories and indulges in an introspective exploration of self and society primarily a post-colonial trait. He celebrates and explores diversity, hybridity and difference apart from diminishing all divisions, physical or psychological. *The Glass Palace* is an ideal demonstration of nearly all the major concerns of Ghosh, blended into a wonderful epic narrative. The destitute and displaced migrant native is an indivisible part of a post-colonial novel. Nation formation is a main device in the process of colonization, as in journeying from an unstructured nation less state to that of conscious nationhood, the new nation people feel privileged and later relegate their apparently disorganized past to the realms of history.

This nation-formation involves a moving diffusion and scattering of people across man-made borders. The wide group of people in the recent history of human race in the rouse of imperialist and expansionist programmes across Africa and eastward in Asia bear adequate testimony to this. *The Glass Palace* retraces the history of the three South Asian countries, Myanmar, India and Malaysia of the late 19th and 20th centuries. Rajkumar, the chief protagonist of the novel, epitomizes the lost, exiled and homeless native whose family is further scattered in the course of the novel through post imperialist dislocation in different parts of the Asian continent. The dramatic conflation of cultures and nationalities is evident at the very outset when the eleven year old Rajkumar witnesses the booming of English cannons and British foray of Burmese Royal Palace in Mandalay.

It's not just the marches and the scared mobs but the fact that most of the British invading forces involve Indian soldiers, which is a surprising presence in the novel. Even the royal proclamation before the surprise invasion of Burma bears testimony to this:

To all royal subjects and inhabitants of the royal empire those heretics, the Barbarian English - *Kalau*s having most harshly made demands calculated to bring about the impairment and destruction of our religion...the degradation of our race, are making a show and preparation as if about to wage war, have been replied with the usages of great nations and in words which are just and regular. (15-16)

True to an Amitav Ghosh novel, *The Glass Palace* contains an abundance of characters which comprise the fortunate as well as the subaltern. The noble personages like King Thebaw, Queen Supayalat and the Burmese princesses; the common people like Dolly, Rajkumar, Saya John and Uma are united ironically by the storm of colonial dislocation. In the very opening of the novel these characters forced by the forceful historical winds are dislocated from Burma to India, Malaya, Singapore and back again, each time involving a pattern of panic, crowded mobs and soldiers on the march are illustrated.

Rajkumar, a true transnational post-colonial subject firstly by being a *Kalau*, a stranger in an unknown territory, then by being subjected to migration of a more severe kind in participating in the great national disorder that the British occupation of Burma involves, followed by another chaotic experience in imperial India and his foray into the Malayan forest resources. He resides in a really borderless post-colonial space beyond the interstices of race, class and nation in which his life is entangled.

The royal maid Dolly too shares her predicament with Rajkumar. She feels the same incomprehensible loyalty to the royal family's deportment to India. She began to notice odd little changes around her, of the servants' impudence, their refusal to *shiko* and her own ambivalent position. She was free, she was told for she was a slave not a prisoner, but in her heart she knew she was bound with the princesses, who she had been enslaved to look after. Dolly symbolizes the colonized casualty of the infringement of a nation. She symbolizes the

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GREEN MARKETING: CONSUMERS' ATTITUDE AND AWARENESS TOWARDS ENVIRONMENTAL PROTECTION

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Abstract

Nowadays consumers are aware of the environmental issues like global warming and its influence on environmental pollution. They know that their individual consumption behaviour affects the environment and it has a serious effect on environmental degradation. Many scientific studies have evidence that the artificial product contains chemicals which cause even cancer. Consumers comprehend the side effects of using chemical products and it creates a negative perception and lack of trust. Further, it generates an increasing interest for them to move towards natural products. To sustain in the competitive market, companies have to produce natural products according to the need and expectations of the consumers. This paper tries to depict the awareness and attitude level of consumers towards green marketing and how green marketing can be a means for sustainable development. It keenly speaks about the preferences of consumers towards natural products and their attitude and interest in environmental protection.

Key words: Green marketing, sustainable development, ethical banking, paperless banking, etc.

1. Introduction

In the modern era of globalization, it is the responsibility of every industry to protect our environment from air pollution, energy depletion, global warming and water pollution. In most of the countries government is concerned about the environmental problems and insisting the industries to produce environmental

Man-Women Relationship in JaishreeMisra's *Afterwards*

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JaishreeMisra is a famous contemporary woman writer of Indian Writing in English. She has won her fame in the literary world with her debut novel *Ancient Promises* published in 2000. JaishreeMisra usually focuses on the familial relationship and the struggles of women-folk in the patriarchal setup in her novels. The female protagonists of her novels face dishonour and under the male supremacy in the family and society. Misra exposes how the oppressed women can eventually break the boundaries of tradition and culture of the society in order to determine their individuality. Also she portrays the psyche of modern educated women who realize their suppression and escape to the place where they get respect. Misra's protagonist Myra in her *afterwards* is such a woman who becomes conscious of her underprivileged position in the family, decides to leave her ruffian husband Govind to Rahul a nice gentle man of music. Misra deals the novel with the theme of man-woman relationship that a good understanding between a man and woman is essential for family and society.


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CHANGING PHASES OF FEMINISTIC ATTITUDE IN MARGARET LAURENCE'S MANAWAKA FICTION

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Abstract: Margaret Laurence is one of the most important writers of Canadian fiction. Her Manawaka fiction comprises of four novels and a short story collection namely, *The Stone Angel*, *A Jest of God*, *The Fire Dwellers*, *The Diviners* and *A Bird in the House*. Her novels have female protagonists who resist the patriarchal hegemony. The heroines are controlled by the male members with patriarchal attitudes in their families and the town's stereotyping which upholds patriarchal ideals. These are the barriers the women should overcome in their journey towards personal identity and autonomy. The Manawaka fiction deals with four generations of women and the change in their feministic attitude. The women characters attempt to have personal, social and gender identities which can fill their lives with respect, dignity, happiness and satisfaction. They are not triumphant in all aspects but they have managed to survive, experiencing success in certain aspects of their lives. The change in their feministic attitude has enabled them to preserve their individuality to some extent averting the annihilation of it through patriarchal domination.

Keywords: hegemony, stereotype, manawaka, feministic, dignity, happiness

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Diverse Ethnicities and Hybridization in Margaret Laurence's Manawaka Fiction

G. S. Anglin

ABSTRACT

The Manawaka fiction of Margaret Laurence comprises of four novels namely, *The Stone Angel*, *A Jest of God*, *The Fire Dwellers*, *The Diviners* and a short story collection *A Bird in the House*. Canada as a multicultural and one can find settlers from different parts of the world who form distinct ethnic groups. Canada as an ethnic mosaic is portrayed in the Manawaka fiction. Laurence has included characters from various ethnic groups such as the Scots, the Ukrainians, the English, the German, the Metis and so on. This results in hybridization among the settlers and the first nations, namely the Metis. Laurence brings out the superiority of the Scots. But the protagonists who have Scottish Presbyterian background do develop relationships with the other groups. The Manawaka series culminates in the union of the Scottish heroine Morag and her Metis lover Jules Tonnerre and this paves way to hybridity.

Keywords: Settlers, Ethnic groups, Aborigines, Hybridity

The superiority of the Scots is obvious in the Manawaka fiction. In *The Stone Angel*, Hagar marries Bram who does not belong to the Scottish background. He has his relationship with the half breed girls and he appears to be an Indian. In the hospital room where Hagar is seen, the fellow patients belong to different ethnic groups. Elva Jardine is from the Prairies, Mrs. Dobereiner is a German lady and Mrs. Reilly is an Irish woman.

A Jest of God includes Nick who is a Ukrainian. Miklos and his wife are the Greeks. They run the Parthenon Café, after coming to Canada with an intention of becoming prosperous. In *The Diviners*, Julie refers to Miklos as a 'rough guy'. Bee Toy who has the Regal Café is a Chinese. His family is in China. He uses his business to send money home. Luke Venturi in *The Fire Dwellers* is an Italian. The Metis is represented by the presence of the members from the Tonnerre family. They appear in all the works except in *A Jest of God*. The diverse ethnicity in the Manawaka cycle is obvious by the instances given above.

Laurence as a writer transcends the ethnic barriers and tries to bring about a union among the ethnic groups and this paves way for hybridity. Manawaka is a small town which insists on rigid code of behaviour with its patriarchal views. In Manawaka, women are expected to marry within their own ethnic groups to maintain the purity of their body and their race. They are discouraged from developing relationships with the other ethnic groups. In *The Stone Angel*, Currie discourages Hagar from marrying Bram. May in *A Jest of God* does not approve of Rachel's relationship with Nick. Women in their families and society feel fettered. When they are suppressed, they seek freedom by developing relationships with the members belonging to the other ethnic groups. Laurence permits it as a mark of resistance to the rigidity and as a means of relief and survival.

In *The Stone Angel*, Hagar Currie, a Scottish protagonist marries Bram Shipley who is low in status. Currie, is a self made man and is respectable in society and in church. Bram's condition is

Unveiling the Purdah: A Feminist Reading of Imtiaz Dharker's *Purdah- I & Purdah- II*

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Research Guide

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Abstract: Feminism talks about gender inequalities in the social world. It focuses on the plight of women in patriarchal society. Today women have an equal share of social responsibility. Feminist writers bring out the issues of women. Imtiaz Dharker is one among them. Her Perspective is wider and deeper and extends its horizon to study the problems of other people in a sympathetic way. Dharker has written seven books of poetry *Purdah* (1989), *Postcards from God* (1997), *I speak for the Devil* (2001), *The Terrorist at My Table* (2006), *Leaving Fingerprints* (2009), *Over the Moon* (2014) and *Luck is the Hook* (2018). *Purdah – I* and *Purdah – II* are taken for study. These poems illustrate a Muslim woman's life in various aspects. Dharker explores how women are oppressed by the culture of purdah.

Key Words: Imtiaz Dharker, Feminist reading, Concept of purdah, Condition of Woman, Poetess' view

Feminist literary texts question the current social assumptions which depict women as being subjective, prejudiced and one-sided. They capture the depressing condition of women, implicitly suggesting ways and means for resolving their problems. They plead for a kind of literature which would be free from the biased portraits of individuals because of race, class and gender. Irrespective of the ideologies about women found in religious scriptures, practically speaking all women have been oppressed and treated as the other in all societies at all ages.

Imtiaz Dharker born in Pakistan, living in Glasgow is also adopted in the circle of Indian English poetry as she had married an Indian Anil Dharker and begot Ayesha Dharker. She started her poetic career with *Purdah and Other Poems* (1989) in Indian English poetry. Her first poem *Purdah-I* portrays the oppression against women by the name of culture and religion. Wearing purdah is a religious practice in Muslim culture to cover a skin of women from the sight of men. The religion advocates a woman to



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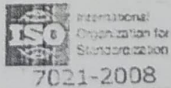
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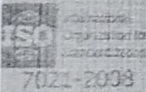


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Irony and Humour in Kiran Nagarkar's Trilogy, *Ravan and Eddie: A Postmodern Study*

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Research Guide

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Abstract - Postmodernism refers to the depiction of life after World War II in art, culture and literature. In India, post 1980's is described as the Postmodern period. Several writers have tried their talents in writing Postmodern novels and have succeeded in it. One such novelist is Kiran Nagarkar. He has written eight novels - *Seven Sixes are Forty Three*(1980), *Ravan and Eddie*(1995), *Cuckold*(1997), *God's Little Soldier*(2006), *The Extras*(2012), *Rest in Peace*(2015), *Jasoda*(2017) and *The Arsonists*(2019). The salient features of a Postmodern novel include Intertextuality, Pastiche, Fabulation, Irony, Humour, Historiographic Metafiction, Paranoia etc., Among these, Irony and Humour is a conspicuous characteristics of a Postmodern text. Nagarkar's trilogy, *Ravan and Eddie* is taken for an analysis and the Paper aims to study 'Irony and Humour in Kiran Nagarkar's Trilogy, *Ravan and Eddie*'.

Key Words - Kiran Nagarkar, Postmodernism, Irony, Humour, Style

Kiran Nagarkar, an excellent story teller has eight novels to his credit. His novels deal with the religious ideologies, terrorism, poverty, love, friendship that are over coated with irony and humour. Dr. Pravin Waghmare rightly remarks, "Nagarkar's dominant stylistic devices are black humour and corrosive irony"(82). *Ravan and Eddie* is the first novel of Nagarkar's trilogy - *Ravan and Eddie*. It was published in 1995. The other two novels include *The Extras*(2012) and *Rest in Peace*(2015). *Ravan and Eddie* exposes the life and struggles of urban people, especially the chawl residents. The novel revolves around two main characters named Ravan and Eddie. They represent two religions, former belongs to a Hindu family and latter belongs to a Christian Roman Catholic family.

In the first novel of Nagarkar's trilogy, the author has started narrating the childhood stages of Ravan and Eddie and how they are brought up by their parents in Indian Chawl and ends the novel with the boys attaining adulthood stage. Ram@Ravan is the son of Shankar Rao and Parvati Pawar. Eddie is the son of Victor Coutinho and Violet. He has one elder sister, Pieta. Both the families are hostile towards each other. Because, Eddie's family thinks that Ravan is the murderer who has killed Eddie's father, Victor. Based on this aspect, Nagarkar has begun his story of *Ravan and Eddie*. The novel begins with the death of Victor. Victor is portrayed as a womanizer who has a lusty feel towards Ram's mother, Parvati. Victor has come home after his work and happens to meet Ram's mother carrying Ram in her hands.

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"மனிதன் கூடி வாழும் பிராணி" என்பர் சமூகவியலார். தனித்த வாழ் இயலாத மனிதர்கள் உயிர் வாழ்வதற்கான இயற்கைக்குழுக்கள் ஒற்றுமையப் பெற்றிருந்த நிலப்பகுதிகளில் நெருங்கி வாழத் தொடங்கினர். குழுவாகவும், கூட்டமாகவும் வாழ்ந்த மனிதர்களைக் கட்டற்ற முந்தைய வாழ்க்கையை விடுத்து ஒரு பண்பட்ட வாழ்க்கையை அமைத்துக்கொள்ள முனைந்தனர். அதற்கென பல வரையறைகளையும் தங்களுக்கென சில தலைமைகளையும் ஏற்படுத்திக் கொண்டனர். நீர்நிலைகளுக்கு அருகில் தங்கி கால்நடைகளை வளர்த்து, பயிர்களை விளைவித்து, அடுத்ததாள் பற்றிய சிந்தனையையும் வளர்த்துக்கொண்டுவாழத்தொடங்கிய மக்களிடம் நாகரீகம் முளைவிடத் தொடங்கியது. இதன் படிப்படியான வளர்ச்சியாக சமுதாயம் என்ற பெரும் அமைப்பு உருவாகி நிலைபெறத் தொடங்கியது.

சமுதாயம் - விளக்கம்

மனிதனின் பரிணாம வளர்ச்சி பல நூறாயிரம் ஆண்டு வரலாற்றைக் கொண்டது மனிதன் கூடிவாழத் தொடங்கியது முதலே சமுதாயம் உருப்பெற்றுவிட்டது. சமுதாயவியலாரும் பிற ஆய்வாளர்களும் சமுதாயம் என்பதைப் பல்வேறு நிலைகளில் விளக்குகின்றனர். மாஸிட்வியலார், "நெடுங்காலம் ஒன்றாய்க்கூடி வாழ்ந்தும் தொழில் புரிந்தும் வரும் மக்கள் கூட்டம் சமுதாயம்" (பரிணாமம், ப:35) எனக் குறிக்கின்றனர்.

"குரங்கிவிருந்து தோன்றிய மனிதன் எப்பொழுது சேர்ந்து வாழத் தொடங்கினானோ அன்றே சமூகம் என்பது உருவாக்கப்பட்டு விட்டது என்று கூறலாம். சமுதாயம் என்பது ஒழுங்கற்ற கூட்டமன்று. சில ஒப்புக்கொள்ளப்பட்ட நெறிமுறைகளுக்கு உட்பட்டு ஒருவரோடொருவர், ஒரு குழுவோடு மற்றொரு குழு, ஒரு நிலையினரோடு இன்னொரு நிலையினர் உறவுகொள்வதாலேயே சமுதாயம் உருவாக்கப்படுகிறது" (சா. அரிச்சந்திரன், சங்கஇலக்கியச் சிந்தனைமரபில் ஆண்களின் ஆளுமை, பக். 42-40) எனச் சமுதாயத்தை விளக்குகின்றனர்.

ஆய்விப்பு ஆய்விப்பு
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*Sister of My Heart and the Vibe of Desire: Denial of Conservative
Myths and Formation of New*

H.Surya Prabha & Dr.K.SUMATHI

ABSTRACT

A myth is a story that has significance to a culture (or species) and being ask: who and what I am, where did I come from, why I am here and how should I live, what is the right thing to do, what is the universe, how did it begin? Storytelling involves the recounting of legends, myths and also the tales of one's family and familial history. Indian Women writers have deftly used myth and legend in their writings as a practice of women of all the classes and caste. Fiction becomes an important place for questioning the validity of the patriarchal myths that have created a faulty impression of women and womanhood. When these women novelists start questioning and reinterpreting the male created myths in their works they tend to explore their power both as women and as creative writers. Indian women writers have not rejected myths altogether, but made a positive reconstruction of it. This research paper observes how does Chitra Banerjee Divakaruni, in her two novels *Sister of My Heart* and *The House of Desire* deny the conservative myths and created new ones.

Key words: Myth, Denial, Creation, Patriarchy

Myths are not only simple, innocent tales, but also symbols and images which bear political, social, historical and cultural meanings and codes. Many thinkers and writers have tried to analyze these myths and thereafter deconstructed them to uncover the ideology behind them. Similarly, many writers have attempted to rewrite these myths from a different point of view to emphasize the missing or undervalued or underestimated elements. Chitra Banerjee Divakaruni is an Indian authored celebrated works of fiction. She is known for her use of elements of fantasy in her novels. Her stories are set in the US and their

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Marginalization in Chetan Baghat's *Revolution* 2020

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Research Guide

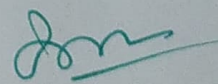
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Abstract: Marginalisation (subaltern studies) is one the major themes in postcolonial theory. Postcolonial criticism flourished in 1990's. The prominent personalities traced out postcolonial literature are Edward Said, Frantz Fanon, Gayatri Spivak, Homi. K Bhabha. The main objectives of postcolonialism are reclaiming the past and eradicating the colonialist ideology which devalued the orient's past. Hence the natives are marginalised in their own nation. Chetan Bahat's *Revolution 2020* is a novel makes to realise the self. The novel narrates the triangle love story as well as culturally and morally corrupted Indian society. The novel was published in 2011, a best seller. His other novels are *Five Point Someone*, *One Night @ the Call Center*, *The Three Mistakes of My Life*, *2 States*

Keywords: Marginalisation, Colonialism, Orientalism, Ideology, Eurocentric

Chetan Bhagat is an Indian English novelist. He has written eight bestselling novels and three non-fictions. Basically he is a mechanical engineer from IIT and changed his profession as his passion. His novels are addressed to Indian youth and he becomes the icon of youngsters. His stories hold the issues with Indian background and problem. His first novel *Five Point someone* deals with ranking system in higher education. *Three Mistakes of My Life* deals with the corrupted Indian Cricket and *2 States* is an autobiographical fiction tells the marriage between two different communities. *Half Girl Friend* is about rural primary education system and hero lacks in English speaking. It's a challenge for Madhav to cope up with broken English in India. *One Indian Girl* is all about feminism, that he asks the question why women alone have choices between her passion and home maker. She has to choose either, but for men no choices in his passion or other needs. Chetan Bhagat novels are in postcolonial perspective which speaks about Eurocentricism. Indians are obsessed with western ideology that forgets the past.



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▪ மலர் 4 ▪ சிறப்பிதழ் 2 ▪ மார்ச் 2020

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தமிழியல் ஆய்விதழ்

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மேலா



தமிழ்த்தொழில்

காந்திகிராம கிராமிய நிகர்நிலைப் பல்கலைக்கழகம்

திண்டிவூர்

கிணத்து நடத்து

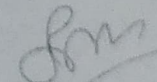
பதினெட்டாவது தேசியக் கருத்தரங்கம்

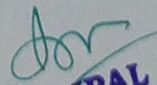
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பண்டைய காலப் பெண்ணின் இருப்புநிலை

முனைவர் மா. மாரியம்மாள்
கௌரவ விரிவுரையாளர், தமிழ்த் துறை
எம்.வி.முத்தையா துறை, மகளிர் கலைக் கல்லூரி
திண்டிவூர்

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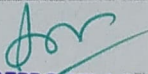
“மனிதன் கூடி வாழும் பிராணி” என்பர் சமூகவியலார். தனித்து வாழ இயலாத மனிதர்கள் உயிர் வாழ்வதற்கான இயற்கைச் சூழல்கள் ஒற்றுமையைப் பெற்றிருந்த நிலப்பகுதிகளில் நெருங்கி வாழத் தொடங்கினர். குழுவாகவும், கூட்டமாகவும் வாழ்ந்த மனிதர்கள் கட்டற்ற முந்தைய வாழ்க்கையை விடுத்து ஒரு பண்பட்ட வாழ்க்கையை அமைத்துக்கொள்ள முனைந்தனர். அதற்கென பல வரையறைகளையும் தங்களுக்கென சில தலைமைகளையும் ஏற்படுத்திக் கொண்டனர். நீர்நிலைகளுக்கு அருகில் தங்கி கால்நடைகளை வளர்த்து, பயிர்களை விளைவித்து, அடுத்ததராளர் பற்றிய சிந்தனையையும் வளர்த்துக்கொண்டு வாழத்தொடங்கிய மக்களிடம் நாகரீகம் முளைவிடத் தொடங்கியது. இதன் படிப்படியான வளர்ச்சியாக சமுதாயம் என்ற பெரும் அமைப்பு உருவாகி நிலைபெறத் தொடங்கியது.

சமுதாயம் - விளக்கம்

மனிதனின் பரிணாம வளர்ச்சி பல நூறாயிரம் ஆண்டு வரலாற்றைக் கொண்டது மனிதன் கூடிவாழத் தொடங்கியது முதலே சமுதாயம் உருப்பெற்றுவிட்டது. சமுதாயவியலாரும் பிற ஆய்வாளர்களும் சமுதாயம் என்பதைப் பல்வேறு நிலைகளில் விளக்குகின்றனர். மானிடவியலார், “நெடுங்காலம் ஒன்றாய்க்கூடி வாழ்ந்தும் தொழில் புரிந்தும் வரும் மக்கள் கூட்டம் சமுதாயம்” (பரிணாமம், ப.35) எனக் குறிக்கின்றனர்.

“குரங்கிலிருந்து தோன்றிய மனிதன் எப்பொழுது சேர்ந்து வாழத் தொடங்கினானோ அன்றே சமூகம் என்பது உருவாக்கப்பட்டு விட்டது என்று கூறலாம். சமுதாயம் என்பது ஒழுங்கற்ற கூட்டமன்று. சில ஒப்புக்கொள்ளப்பட்ட நெறிமுறைகளுக்கு உட்பட்டு ஒருவரோடொருவர், ஒரு குழுவோடு மற்றொரு குழு, ஒரு நிலையினரோடு இன்னொரு நிலையினர் உறவுகொள்வதாலேயே சமுதாயம் உருவாக்கப்படுகிறது” (சா.அரிச்சந்திரன், சங்கஇலக்கியச் சிந்தனைமரபில் ஆண்களின் ஆளுமை, பக்.42-45) எனச் சமுதாயத்தை விளக்குகின்றனர் ஆய்வாளர்கள்.

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