

The Significance of Attire / Uniform in Relation to Authority and Freedom in *The Handmaid's Tale* and *The Nun's Story*

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The films chosen to analyze attire / uniform are adaptations of novels by Kathryn Hulme and Margaret Atwood, *The Nun's story* (1956) *The Handmaid's Tale* (1985) respectively; the former movie was released in 1959 and the latter in 1990.

'Clothing' is generally considered as a mark of civilization. According to Larissa Bonfante, clothing has five basic functions: to protect against elements, "for social reasons, to distinguish members of a tribe or class", to protect against shame, for aesthetic reasons, and for apotropaic reasons" (Bonfante 544).

The word 'attire' comes from Old French, *a tire* which means 'in order' and the word 'uniform' is also of French origin which denotes to be 'in one form'. Both the words, 'attire' and 'uniform' have a semiotic significance in relation to power, power structure, free-will and freedom. The films also become vocal in creating a sexist negotiation with respect to attire. The paper also analyzes the imposition of attire as uniform both as a restrictive measure to subjugate and repress a section of women in the films. Attires in the films are gender specific, sexist and meant to annihilate the feeling of Self.

Attire is clothing; it gives gender and hierarchical identity to a person, as male or female, rich or poor and is also indicative of one's social standing and profession. The UNDERSTANDING LITERATURE IN THE CONTEXT OF CONTEMPORARY THEORIES- INDIAN AND WESTERN PERSPECTIVES



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**THINKING BEYOND STEREOTYPES:
PROBLEMS AND PROSPECTS
IN ENGLISH LANGUAGE AND LITERATURE
(TELL 2019)**

**PROCEEDINGS OF THE
12TH NATIONAL CONFERENCE**

DEPARTMENT OF ENGLISH AND FOREIGN LANGUAGES
FACULTY OF ENGINEERING AND TECHNOLOGY
SRM INSTITUTE OF SCIENCE AND TECHNOLOGY

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Emotional Abuse, Memory and Resistance in Shashi Deshpande's *Small Remedies*

Dr. Anurag Sharma, M.A., M.Phil., Ph.D., is an Assistant Professor of English, Pimpri Chinchwad Education Trust, Pimpri, Maharashtra.

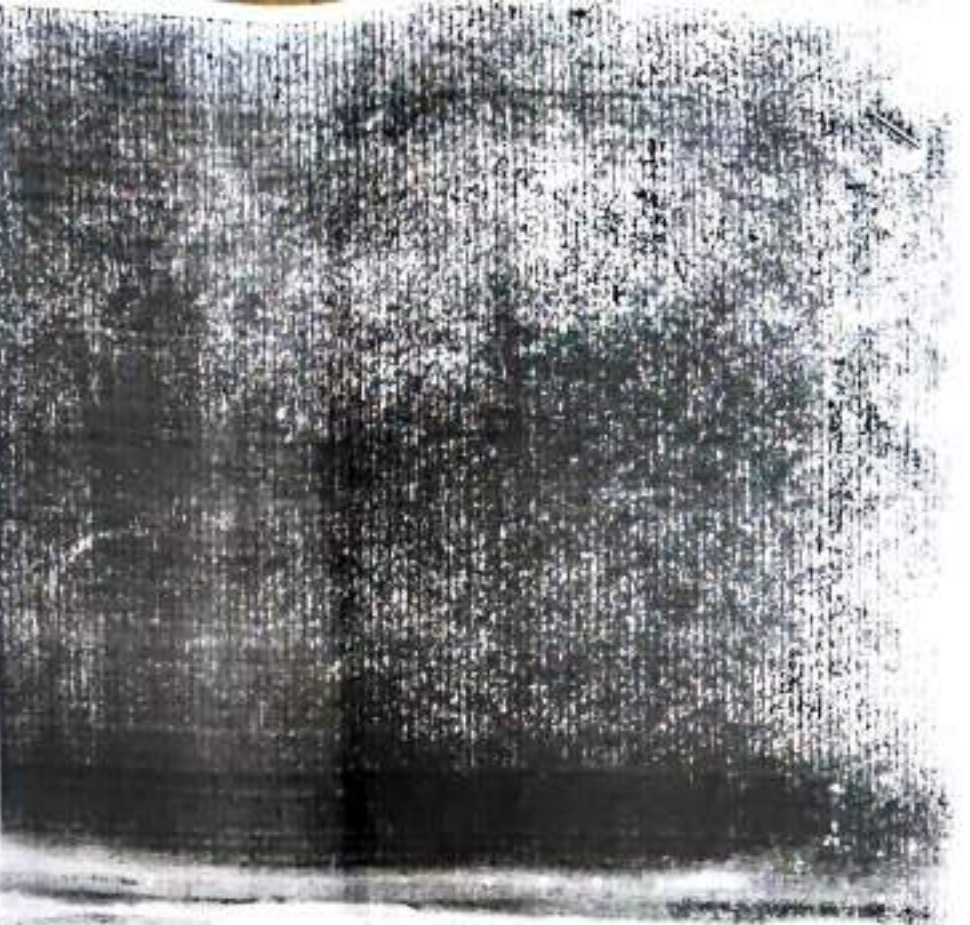
Women's experiences are personal, suggested by having to put the words of one woman by another woman. She is ultimately bound with themselves' world of shared resistance, hanging over her. She is willing to share not inevitable trauma that renders her helpless and helpless in the hands of harsh figures. Her story of struggle is generally presented as truth. The trauma of the story of her life or of her past has to be faced so objectively to release her from relationship experience.

Cassidy in her essay entitled "Women Memory and Practical Difficulties" proposes that for a woman a woman's 'past is a wrestling and debilitating experience' as women is obviously absent from the important spheres of deliberations. The experiences of the past for women have caused 'impoverishment and brutalization'. Women's lives have been oppressed and redundant with 'inequality'. So Cassidy suggests that a re-reading history of the past experiences of women in particular will... right 'the errors of the past' and the value of the past could be considered as 'customary tales' for the present and future. She maintains that... it is possible to reconcile and forgive "If we change the significance of the past sufficiently, so that it no longer looks like a prison of enslavement but a resource - still not, still violent, but suggestive of how to avoid old defeats to amplify earlier progress - then perhaps we can move from mourning and rage to forgiveness" (180).

Shashi Deshpande's *Small Remedies* exemplifies the predicament of women in a restrictive space that nearly drives them insane until they find themselves communicating their experience of the past hitherto accepted in resilience. Madhu in Shashi Deshpande's *Small Remedies* is the protagonist and the victim of her husband Som's, rigid notions of purity, chastity and virginity which destroys peace at home culminating in death of their only son, Adit. Madhu suffers disgraceful and contemptuous treatment from Som, who had been a good husband till she innocently discloses the episode of a sexual encounter late in life now, as mother of a grown-up son Adit. That incident was a mere accident or rather an incidental occurrence. Being but a young adolescent thoroughly shaken by the news of her father's death, Madhu receives bodily /sexual comfort which ends up liberating her mind from the fear of loneliness and grief of her father's death. In such close and comforting proximity Madhu merely lets her body take in the new experience of physical intimacy and it quells the loss of her father.

I am not used to being touched. My father was not a demonstrative man, nor am I. And since I grew up, he has been even more chary of any physical contact. Now this man was standing close, tight, I can smell his body, his clothes with their distinct smell -I can feel the texture of his shirt, the rough scraping of his unshaven cheek.... he moves away from me. I want it back, the closeness the comfort that the closeness brought me. His body seems to be the one centre in my disintegrating world the one solid thing I can hold on to in the maelstrom whirling about me, he moves away from me. I want more (SR 265-268).

If a woman finds pleasure in the forbidden act as Madhu does as a teenager with an acquaintance, she is considered to be a sinner and liar because she says 'it' happened only once, which is the truth. Madhu is overwhelmed by the newness of the sensual experience as a sudden orphan. Madhu is not raped 'it' happens as her body just reacts to the impulse of intimate touch, the consequence of which she never knows then as a mere girl of fifteen.



Voices From the Margins: A Critical Understanding of Caste and Marginality



Voices From the Margins: A Critical Understanding of Caste and Marginality

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Phone: 9846552298, 9846552299, 9846552300
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108m 978936181204

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the case with Rosemary. Her father Kadda wanted to get her married after her intermediate. He had this opinion that higher education will reduce her chance to get married. He says:

"Beti aarun parhaocaa, nit do baplakun hoyokia. Jabsti parhaocane ho, jab wabe sendra muskil" (28) (Beti, you have studied enough, now we have to get you married, for a highly educated girl, finding a groom is difficult.)

The literature of Santhal is full of such instances which show their concern to preserve their culture and identity. Their perennial fight for *Jai, Jeagal and Jamia* (the river, forest, and land) is of course primary among all. However, in recent time they are encountering new challenges and consequently the subject of writings and their concerns have simultaneously increased. The impact of globalization and modernity is a serious threat to their culture and language. New generations of Santhals, ignorant of their rich culture and language, have developed their own modern attitude towards life. They want to prosper and cope up with the progressive world. In this quest some have gone too far from their roots, lost in the crowd devoid of their true identity of simple and humble nature-worshippers. Santhali writers by ceaselessly documenting these concerns have rendered voice to these folks' unheard and marginal voices which are of course of little significance to mainstream non-tribals.

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Ben—A Homo Sacer? in Doris Lessing's *The Fifth Child*

Dr. Beenu Marcus¹

Literature has been a vehicle of patriarchy mystified by mystery, truth and objectivity and abstract ideologies. The ideal was always the norm. What was beyond their range of acceptability was considered as trivia taboo or monstrous and mainstream literature existed sans these paradigms. Every aspect other than the normal or the ideal was sub-human and therefore 'the bare being' has been belittled.

Societies from time immemorial have been predominantly ableistic and this ideology has been exclusive in nature. Campbell defines 'ableism as "a network of beliefs, processes and practices that produces a kind of self and body (the corporeal standard) that is projected as perfect, species-typical and therefore essential and fully human" (Hughes 21). Hughes reinstates this stance in his essay, *Civilising Modernity and the Ontological Invalidation of Disabled People* with Kristeva's definition of 'body' as something that is 'clean and proper' which is celebrated as 'ableism'. The 'dis-abled-body' was characteristically eliminated or invalidated from the ableistic culture with a hypostasised distancing.

The disabled have either been portrayed as cunning and devious in tune with their abnormality as if these traits were essentially their prerogative or have been assigned a special status if they showed exceptional intelligence or skill, as in the case of Hephaestus from Greek mythology or Ashvamehta, a character from *The Ramayana*, a Vedic sage born with eight bends. Other characters from the Indian mythology such as the blind king Dhritrashtra of *The Mahabharata* and hunch-backed Manthara of *The Ramayana* were far from the concept of the ideal. It is generally accepted that those who were physically deformed or lacked the ability to fit into the world were 'cursed beings'. They, as we see, are represented to be the epicome of ill-will. For instance, Hephaestus, the son of Hera, the God of Fire, does not look healthy or appealing at birth, frustrated at such a sight, Hera, his mother throws him from Mount Olympus into the rivers below. Hephaestus is lucky to survive the fall but is again incapacitated due to the fall and he acquires a limp. The Sea Goddess adopts Hephaestus, and he becomes a talented artisan, becoming 'the abled-disabled'. The treatment meted out to the people born with some kind of (dis-) ability is mutual in the literatures of both the East and the West.

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THE MILITARY REVOLUTION



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brought by the poet: "Between fear and expectations I/ke out my unfulfilled existence" ("Gift – Wrapped Despair" 54).

The poet's keen observation, her transparent depiction and her lyrical vibrancy enrich her poetic quality. Her poetic outpourings imbued with fine imagination enhances her poetry and enthalls and enlightens her readers. Her poetry emblematises the views of T.S. Eliot that genuine art transmutes intimate experiences into something universal. Keshari's poetry renders the reader self-introspective though he/she continues to move around as an essential part of the material world.

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Colour as Vision and Veil

in Rita Nath Keshari's Select Poems

Dr. Benu Marthi

IF ONE WERE to go through the pages displaying the hundred and fifty years old legacy of Indian English poetry, one would see mainly the names of men poets. Barring the prodigies like Toru Dutt and Sarojini Naidu, women poets are conspicuous by their absence during the first century of the growth of Indian English Poetry. It is true that women poets made significant contribution to regional literatures during the particular period but Indian English Poetry, which remained mostly a male dominated bastion till the mid-sixties, was still out of bounds for them.

From the late 60's onwards Indian English Poetry acknowledged the relocation of women poets from the periphery to the centre. These women poets who had their individual poetry collections were prominently represented in poetry anthologies. The iconic figure of Kamala Das dominates the poetic scene for two major reasons- her complete mastery over the confessional mode and her assertion that English had sunk to the subconscious depths of her being. This helped the later generation of women to experiment boldly with both form and imagery.

Somewhat younger than Kamala Das, Mamta Kalia (1940-) makes us feel the heat of the discontent simmering under the surface. In Indian society, insincerity is the norm that binds the good and the evil elements together and Kalia tries to unveil this. Like her, Eunice De Souza is also perturbed by the false posturing institutionalised by religion and she incorporates such double standards in her poetry of the early and middle phases. She had established her reputation as a poet during the 70's but her poetry

to form to share information, knowledge, and ideas into
 a way for effective communication between different
 settings social laboratory and to create the conditions
 to know different ways to learn and to know knowledge.
 A book is needed that is not only a reference but also
 a tool through the use of which to help people to
 understand and improve their own knowledge and
 to help others to do the same.

In the age of globalization, a book like this is needed as a
 tool to bring out the different theories or theories
 of the world of academia. It has made the production and
 dissemination possible across different linguistic communities
 and covers a wide range of topics and areas of research in
 the field of the International Conference on "Literatures in
 Translation" which took place in Puducherry in 2019. It consists of
 a not only discuss the theories of translation but also the
 acts in the actual process of translation. This book, amidst
 the contributions, would undoubtedly serve the readers in
 the field of translation especially as an academic exercise.

Editors

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அ.உமா மகேஸ்வரி

Ethos in Sujatha's short story COCONUT

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India as we have known from time immemorial has been a nation that has celebrated unity in diversity. The spirit of unity has been at stake time and again when political differences, language barriers, and border issues between the power mongers and internal socio-cultural issues end in riots, strikes, protests, or bandhs and hartals. History has been replete with such protests caused by socio-cultural issues that have ushered in change. Social change, acceptance and rejection of ideas can become effective when protests go on in a peaceful manner. Such social unrest does not end on a desirable note. This paper proposes to study the impact of protest on the ignorant and the innocent. The ignorant here, in this story by the much acclaimed Tamil short story writer Sujatha are those who are boorish, rude and ill-informed. They are so because they choose to take justice in their hands by insulting the innocent people who cross their path. The innocent are those people who are they who are in the periphery of the society, like the coconut vendor and the newly wedded couple.

The story 'Coconut' by Sujatha is translated by V. Nagaran. Sujatha is the pen name of S. Rangarajan who is a most widely read and a prolific Tamil writer. He is known for his 'formal novels' and 'O. Henry-esque' kind of endings. His numerous essays on various topics, actually collected in three volumes, are a testimony to his writing skill and his mastery over the language. His writing career spanned almost for 50 years from the 1960s to 2008. He wrote thrillers, science fiction, psychological thrillers, film scripts, and articles based on science, technology, and neurosciences. His Ullam Thuranthavan, Pesum Bommaikal and Nillungal Rajave are some of his popular works. Many of his novels and short stories have been made into films and also adapted for television. He was conferred the "Vaswik" award for his contribution towards the electronic voting



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ISBN 978-81-930-476-5-1



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