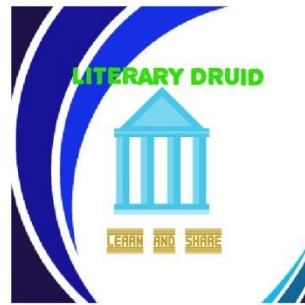


**E-ISSN: 2582-4155**



# **LITERARY DRUID**

A Peer-Reviewed International Journal of English Language and Literature

**VOLUME – 2, ISSUE – 2, MAY 2020**

## EDITORIAL BOARD

### PATRON

Ms. D. Maheswari, M.A., M.Phil., SET., B.Litt., D.G.T., (Ph.D).  
The Director,  
Literary Druid,  
Virudhunagar- 625011,  
Tamil Nadu, India.

### Editors' - in- Chief

Mr. M. Vinoth Kumar, M.A. (Eng., Ling., Trans. Studies), M.Phil, SET.  
Head & Assistant Professor of English,  
MSUC College,  
Nagalapuram,  
Tamil Nadu, India.  
E-mail: [vinoth5082@gmail.com](mailto:vinoth5082@gmail.com)

Mr. S. Kulandhaivel, M.A., M.Phil, (Ph.D).  
Head & Assistant Professor of English,  
Ganesar Arts and Science College,  
Melasivapuri-622403,  
Tamil Nadu, India.  
E-mail: [english.kulandhai@gmail.com](mailto:english.kulandhai@gmail.com)

### Co- Editors'

Mr. B. Senthil Kumar, M.A., M.Phil.  
Assistant Professor of English,  
Alagappa Govt. Arts College,  
Karaikudi- 630003,  
Tamil Nadu, India.  
E-Mail: [skbozesk@gmail.com](mailto:skbozesk@gmail.com)

Dr. G. Bala Barathi, M.A., B.Ed., M.Phil.  
Assistant Professor of English,  
Alagappa Govt. Arts College,  
Karaikudi -630003,  
Tamil Nadu, India.  
E-mail: [gandhiyameenal@gmail.com](mailto:gandhiyameenal@gmail.com)

Ms. A. Angayarkanni, M.A., M.Phil.  
Assistant Professor of English,  
St Antony's College of Arts and Science for Women,  
Dindigul-624005,  
Tamil Nadu, India.  
E-mail: [aangayarkanni@yahoo.com](mailto:aangayarkanni@yahoo.com)

Mr. B. Thangamarimuthu, M.A., SET., D.T.Ed., P.G.D.C.A.  
Assistant Professor of English,  
MSUC College,  
Nagalapuram,  
Tamil Nadu, India.  
E-mail: [goldchangepearl@gmail.com](mailto:goldchangepearl@gmail.com)

Mr. R. Siva Kumar, M.A. M.Phil.  
Assistant Professor of English,  
J.J. Arts and Science College,  
Pudukkottai,  
Tamil Nadu, India.  
E-mail: [samysivakumar84@gmail.com](mailto:samysivakumar84@gmail.com)

Mr. M. Arul Darwin, M.A., M.Phil., B.Ed.  
Assistant Professor, Department of English,  
MANO College,  
MS University,  
Kanniakumari, Tamil Nadu, India.  
E-mail: [aruldarwin707@gmail.com](mailto:aruldarwin707@gmail.com)

### Associate Editors'

Mr. R. Ganesh Kumar, M.A., M.Phil., B.Ed.  
Assistant Professor of English,  
N.M.S.S.Vellaichamy Nadar College,  
Madurai-19,  
Tamil Nadu, India.  
E-mail: [rgkumar321@gmail.com](mailto:rgkumar321@gmail.com)

E-mail: [dulasi83@gmail.com](mailto:dulasi83@gmail.com)

Mr. A. Thangadurai, M.A., M.Phil., D.C.F.E.  
ELT Instructor,  
GURU Academy,  
Madurai-11,  
Tamil Nadu, India.  
E-mail: [a.thangadurai18@gmail.com](mailto:a.thangadurai18@gmail.com)

Dr. C. Chellappan, M.A., M.Phil.  
Assistant Professor of English,  
N.M.S.S.Vellaichamy Nadar College,  
Madurai-19,  
Tamil Nadu, India.  
E-mail: [cellappan05041981@gmail.com](mailto:cellappan05041981@gmail.com)

Dr. R. Dulasi, M.A., M.Phil.  
Assistant Professor of English,  
N.M.S.S.Vellaichamy Nadar College,  
Madurai-19,  
Tamil Nadu, India.

Mr. R. Malaichamy, M.A., M.Ed. M.Phil.  
Assistant Professor of English,  
C.P.A College,  
Bodi,  
Tamil Nadu, India.  
E-mail: [malaimanu00@gmail.com](mailto:malaimanu00@gmail.com)

### Assistant Editors'

Ms. K. Jothi Lakshmi, M.A., M.Phil.  
Ph.D Scholar in English,  
Alagappa Govt. Arts College,  
Karaikudi- 630003,  
Tamil Nadu, India.

Mr. V. Vasantha Kumar, M.A., M.A., M.Phil.  
Assistant Professor of English,  
Nagarathinam Angalammal Arts and Science College,  
Madurai-22,  
Tamil Nadu, India.

Ms. S. Sabitha Shunmuga Priya, M.A., M.Phil.  
Assistant Professor, Department of English,  
V.H.N.Senthikumara Nadar College,

Virudhunagar – 626001,  
Tamil Nadu, India.

Mr. U. Santhana Kumar, B.A., M.A., NET.  
Assistant Professor of English,  
MANO Arts & Science College,  
Sankarankovil-627756,  
Tamil Nadu, India.

P. Balamuthu Kumaran, M.A., B.Ed., NET.  
Assistant Professor of English,  
Senthamarai College,  
Madurai- 21,  
Tamil Nadu, India

### Technical Editor & Accountant

Mr. T. I. Backiaraj,  
Senior Advisor of Soft Solutions,  
Literary Druid,  
Virudhunagar.

Mr. D. Nagamani, M.Com., DGT.,  
Senior Accountant,  
Literary Druid (Online Journal),  
Virudhunagar.

### ADVISORY EDITORIAL BOARD

Mr. Md. Amir Hossain, M.A., M.Phil.  
Assistant Professor of English,  
IBAIS University,  
Dhaka,  
Bangladesh.  
Email: [amir.hossain.16578@gmail.com](mailto:amir.hossain.16578@gmail.com),

Dr. Rose Asayas Arceño, M.A., M.A., M.BA., Ph.D.  
Head, Research and Planning Unit of the College of  
Graduate Studies,  
Palompon Institute of Technology (PIT),  
Palompon, Leyte,  
Philippines.  
E-mail: [rose\\_arceno@yahoo.com](mailto:rose_arceno@yahoo.com)

Dr. Mohana Dass A/l Ramasamy, M.A., Ph.D.  
Head of the Department, Indian Studies,  
Faculty of Arts and Social Sciences,  
University of Malaya,  
Malaysia.  
Email: [rmohana\\_dass@um.edu.my](mailto:rmohana_dass@um.edu.my),  
[rmdassa@gmail.com](mailto:rmdassa@gmail.com)

Dr. T. K. Vedaraja, M.A., M.Phil., Ph.D.  
Assistant Professor of English,  
Alagappa Govt. Arts College,  
Karaikudi- 630003,  
Tamil Nadu, India.  
E-mail: [tkvraja@gmail.com](mailto:tkvraja@gmail.com)

Dr. P. Balamurugan, M.A., M.Phil., Ph.D.  
Assistant Professor, Department of English,  
N.M.S.S.Vellaichamy Nadar College,  
Madurai-19,  
Tamil Nadu, India.  
E-mail: [balakani11@gmail.com](mailto:balakani11@gmail.com)

Dr. J. Thangamariappan, M.A., M.Phil., Ph.D.  
Assistant Professor, Department of English,  
N.M.S.S.Vellaichamy Nadar College,  
Madurai-19,  
Tamil Nadu, India.  
E-mail: [thangamariappan110@gmail.com](mailto:thangamariappan110@gmail.com)

Dr. K. Madhavarajan, M.A., M.Phil., Ph.D.  
Assistant Professor, Department of English,  
N.M.S.S.Vellaichamy Nadar College,  
Madurai-19, Tamil Nadu, India.  
E-mail: [k-madhavarajan@rediffmail.com](mailto:k-madhavarajan@rediffmail.com)

Dr. M. Marimuthu, M.A., M.Phil., Ph.D.  
Assistant Professor, Department of English,  
Paramakudi Govt. Arts College,  
Paramakudi- 623701,  
Tamil Nadu, India.  
E-mail: [marimuthubst@gmail.com](mailto:marimuthubst@gmail.com)

Dr. R. Ravindran, M.A., Ph.D.  
Assistant Professor, Department of English,  
K. Ramakrishnan College of Engineering,  
Trichy-621112,  
Tamil Nadu, India.  
E-mail: [ravindranba1992@gmail.com](mailto:ravindranba1992@gmail.com)

Dr. L. Gayathri Devi, M.A., M.Phil. B.Ed., M.B.A., Ph.D.  
Assistant Professor of English,  
VVV College for Women,  
Virudhunagar- 626001,  
Tamil Nadu, India.  
E-mail: [hsjju22@gmail.com](mailto:hsjju22@gmail.com)

**PUBLISHER: •Maheswari Publishers**  
(The publishing unit of PANDIAN EDUCATIONAL TRUST- TN32D0026797)  
3/350, Veterinary Hospital Back side,  
Virudhunagar – 626001.  
Mobile: 8526769556, 9965669994  
Mail: literarydruid@gmail.com

Copyright © 2021 – Authors'

IJTLLS is an Open Access Journal and the Pdf copy can be reused within the terms of the CC BY license <https://creativecommons.org/licenses/by/4.0/>. Think before you print so that you can save trees and environment.



The content of the issue is licensed under [Creative Commons Attribution4.0](https://creativecommons.org/licenses/by/4.0/) International License.

## PUBLISHER'S MESSAGE

### Aim & Objectives

*Literary Druid*, E-ISSN: 2582-4155 is an online Peer-Reviewed International Journal of English Language and Literature, published thrice a year in January, May and September, which is published by **Maheswari Publishers**, patronized by **Pandian Educational Trust**. It also publishes **International Journal for Tamil Language and Literary Studies (Ijtlls) - A Bi-yearly Peer-reviewed International Journal (Online)** for Tamil academic research.

*Literary Druid* aims to bring down Academic Research to promote research support for the academicians and scholars in the field of English Language and literature. Research through this medium is motivating in all aspects of main and inter-disciplines by consequent projects and e-publication. Making Internationalization of the research works in the globalized world aid the scholarly community to develop scholarly profile in research through the quality of publications. The audacity and vision of academic research on internet could foster green printing and open access nature in research. All of these motivate best distribution of research that produces positive outcomes for the development of the world.

### Disclaimer

*Literary Druid* is committed to research Ethics and consider plagiarism as a crime. The authors are advised to follow academic ethics with respect to acknowledgment of quotations from other works. The Publisher & editors will not be held responsible for any lapse of the provider regarding plagiarism in their manuscripts. The submissions ought to be original, must accompany the declaration form stating your research paper as an original work, and has not been published elsewhere for any research purpose. If any complaint comes on the authenticity of the research paper, it will be removed from the journal site. The contributor will be the sole responsibility for such lapses in publication ethics and any sort of legal issues.

Contact [literarydruid@gmail.com](mailto:literarydruid@gmail.com) for submission and other information. See [www.literarydruid.com](http://www.literarydruid.com) for guidelines.

**D. Maheswari**  
**Publisher and Director**

### Editors'-in-Chief Message

*Literary Druid* is an online Peer-reviewed International Journal of English Language and Literature which is committed to academic research, welcomes scholars and students all over the world who to advance their status of academic career and society by their ideas. The journal welcomes publications of quality papers on research and other mentioned forms in English Language and Literature

Research ought to be active to create a major boundary in the academic world. It must enrich the neo-theoretical frame that facilitates re-evaluation and enhancement of existing practices and thoughts. Eventually, this will effect in a primary discovery and lean-to the knowledge acquired. Research is to establish, confirm facts, reiterate previous works ant to solve issues. An active endeavor to endow rational approach to these types for educational reformations through academic research has become the focal intention of the journal. Now, we feel very proud to bring May, Volume 2, Issue 2, 2020 contributed by the Academicians and research Scholars of literary field.

**M.Vinoth Kumar & S. Kulandhaivel**  
**Editors'-in-Chief Message**

# Contents

- 1. Self-Conflict Reflected in Kiera Cass's "The Selection"** **1-6**  
**M.Agi**
  
- 2. Discovery of Aspiration in Githa Hariharan's *Thousand Faces of Night*** **7-10**  
**Ms. R. Gomathi**
  
- 3. Exploration of Supernatural Allusions in Gabriel Garcia Marquez's *One Hundred Years of Solitude*** **11-15**  
**Mr.R.Gopinathan**
  
- 4. Thomas More's *Utopia* and Namakkal Kavignar's *Avanum Avalum Virumbiya Naadu* - A Comparative Study** **16-19**  
**Ms.R.Rajini Beulah Shobika**
  
- 5. Indian Women's Psyche and Religious Rituals - A Study of Sarojini Naidu's *Suttee* and *Purdah Nashin*** **20-23**  
**Mrs.S.Sabitha Shunmuga Priya**
  
- 6. Plight and Predicament of Black Women: A Feminist Reading of Chimmanda Ngozi Adichie's "Purple Hibiscus"** **24-28**  
**Ms. B. Vinobha**



## Self-Conflict Reflected in Kiera Cass's "The Selection"

Ms.M.Agi, II M.A. English, Manonmaniam Sundaranar University Constituent College, Kanyakumari

### Abstract

*Self-conflict is the struggle occurring within a character's mind. The dilemma posed by internal conflict is usually some ethical or emotional questions. Indicator of self-conflict would be a character's hesitation or self-posing question like "what was it I did wrong?" A narrative is not limited. Conflicts may not always resolve in narrative, which may or may not occur at end. Conflict in literature refers to the different drives of the characters of forces involved. Conflict may be internal or external. It may occur within a character's mind or between a character and exterior forces.*

**Keywords:** Self-Conflict, Kiera Cass, "The Selection"

In this novel *The Selection*, there is a character named America Singer who plays an important role as well as the heroin of this novel. When the play opens the narrator's mother received a letter in the post she felt like receive something great. The letter is about to become rich. As a Five, America's family has to work hard to survive, so the Selection is one of the golden opportunities to change their life by participating in the Selection.

America Singer is a young lady who lives in a country called Illea. America Singer is a Five, the number of the caste is for musician. America's life changes because of the competition called The Selection. In the Selection, the girl of this country will be selected for a crown and become the princess. But for America Singer the competition is a nightmare because she has already had a boyfriend named Aspen, but she should do it for her family because they need to win the compensation.

The source of her conflict is incompatible roles. Her family always wants her to join the selection but she does not know what she really wants. America has an important thing that she really wants, she wants to get to married a man whom she loves, and the Selection makes her dreams get away from what she really wants. The narrator wants to help her mother by taking part in the selection, through that the family will get paid for the participation of America, but something is holding her back though she won't say what it is.

The Selection is the process in which the next queen of Illea is chosen, for that thirty five girls are selected from the country's population who then compete to marry the current Prince Maxon Schreave. America's family convince her to apply, but she doesn't think she is good enough for the Selection. When America's family ask her to participate the selection, she refuses to accept it, but later when Aspen asks her to participate the selection she starts to think about it. But in reality she doesn't like to participate the Selection, from there the inner conflict of America has started, the major conflict is to take decision about the Selection.

As a Five, the wish of America's family is quite natural. And the Selection is one of the wonderful opportunities to change their entire life. The Selection is a path that leads them



to a peaceful life and they don't want to bother about their future that's why her family is forcing her much to participate it. Generally everyone will have the same conflict in such situation when someone forces them to do, what really they don't want to do. The same situation was also faced by America now so she seems like confused about taking decision about the Selection and she cannot find out that which life she really wants whether to accept the Selection for her family or to ignore the opportunity for marrying her lover.

Now Aspen is in unstable mind and he cannot openly tell her why he wants to drop out America. And he cannot able to give her the valid reason, without give the reason he is ready to drop America. Here Aspen had the self-conflict about revealing the truth or reason of breaking up with America. Because of this decision of Aspen, she is in the top of the confusion about the Selection as well as Aspen, she has felt dying internally because she cannot express her feelings or emotions to anyone.

After losing her lost hope she is ready to accept the fate and making herself ready to face the new chapter of her life that is the Selection. But the thoughts and feelings for Aspen of America are not vanishing out and that continuously disturb her mind each and every second.

Because of the rejection of Aspen she is totally broken, and she does not have any second chance to make her cool. She feel as if, the total situation was turned against her, and these thoughts are make her heart broke more. Even though during the send-off, the last minute on the stage also she is searching for Aspen in the crowd and she speaks within herself how the rejection will give the pain to someone after deeply loving for almost two years. America is given her family an emotional good bye when Aspen suddenly starts bounding toward her. Still America was too upset about the Brenna Butler who is with Aspen during the send-off; however America ignores him and departs.

The self-conflict about the Selection is over when she enters the palace, but before the last minute itself too she has had the conflict within her about the entire thing which she happened to face the very recent days. Before entering the palace she had the conflict about the Selection whether she wants to participate or not but after enters the palace, her conflict is turned to whom she wants to choose whether Aspen or Prince Maxon.

After entering the palace another major conflict arises from her mind. With all the pain and stress America enters the palace, and she does not have any expectation and interest. The thought about Aspen is not fade away; still she is suffering from the thought of his old boyfriend Aspen. America's love and feelings for Aspen is not decreased. Even though she is in the palace she cannot controls her mind from the thought of Aspen. From the first day onwards she has started to recollects all the past memories of Aspen.

Whenever America happens to spent her times alone she mostly will think about her past and she will question herself why he has rejected her and what is the matter he tries to convey her at the last minute on the stage, when she has depart for the palace, and will think about her losing in the short period of time and also compare the life of both, as a girl of Five as well as the Three at the Palace. And she feels that far away from her family because now





she is in the palace. And she feels the pain of separation from the person she has loved is like as if spending one day in the palace one year.

Even though America had lost her last hope about getting back her love for Aspen, still she rewind the last look that she received from Aspen from the stage on the day she left from Carolina. Again she has started to imagine his good bye in a positive way and take it as a sign of his love for her. She has the major conflict about Aspen at the palace whether to hate him or love him that made America more complicated in the palace.

After America tries to focus her concentration on the competition by consoles herself through the advice which she gives herself, there was another challenge was waiting for America that Aspen's re-entry to the palace as a guard. With his memories she suffered a lot means how it would be like? Because the person she loved a lot is near to her as a guard now. America's reaction to Aspen is obvious, so she tells Maxon that he is just friend from her home town. And Maxon feels happy about that and he has planned to post him as a guard of America in front of her room when she leaves her maids at night.

When Aspen was joined in the palace as a guard again America's mind started to longing for the love of Aspen and it also leads her to get conflicted about his entry as a guard. But she does not show that she is well known him, instead she has just read his name badge and called him as "Officer Leger" (276)

After America came to know about the visitation of Aspen she had another conflict whether to reveal the truth to the Prince or not. Because she was afraid of Maxon that, if she reveals the truth that Aspen is the man who ill-treats America in her past, he may give punishment to him. Even after Aspen leaves America by saying that he will not be able to continue with her any more, still she tries to support Aspen by hiding the truth from Prince Maxon. Even though she decides to hide it from the Prince she is not steady with that decision so there is another self-conflict is arisen the mind of America Singer.

Now the self-conflict is doubled by the presence of Aspen at the palace. The first one is whether she shall reveal the truth about Aspen to Maxon or not and another one is feeling guilty about Prince Maxon that she has felt as he is her close friend now. At the same time America does not like to hurt Aspen by revealing the truth. And her mind forces herself to reveal it to the Prince.

The feeling of Aspen is again started to blooms in the heart of America, even though she tries to make her mind focus on the Selection, she cannot maintain the courage. America is melted, and all her courage is gone when she meets Aspen again in the palace. Aspen tries to approach her very closely even he is not afraid to kiss her, at first America tries to stop him from this kinds of action but later she couldn't refuse it. And she has felt that moment is one of the best moments ever had in the palace. That one second she deeply goes back to her past lovable moments with Aspen in Carolina.

At that moment America also experienced the conflict that there are many things started to occupy the mind of America about Maxon as well as Aspen. By using this chance Aspen has started to apologize for the fight that they had the last time in the tree house. He also explained that he was just helping Brenna after she tripped, which is one of the



ridiculous explanation ever to America. Still those things are working that America was started to believe him and melting by his explanation.

After these explanation from Aspen, America started to change her decision again. When Aspen has crossed his limits America tries to stop him but she is half-hearted because once she loved Aspen and now also that made her to allow him. Even though she feels little crush on Prince Maxon she turns that all to Aspen and she is very eager to know about the mind of Aspen what he is thinking and why he likes to start their relationship once again. There is another conflict arisen in the mind of America and she tries to overcome from all the feelings for Aspen but she sinks into those feelings again.

She questions herself if there is any clue behind the incident happened in the last night. And she cannot believe herself because she only forces herself not to continue with the thought of Aspen. After all she changes her decision and motive within one night that makes another conflict in the mind of America.

After the another attack takes place in the palace by the rebels, there are many girls who do not like to stay at the palace and, they are afraid about the attack, so some of the girls leave the palace. Things have returned to normal within few days, and America feels a lot closer with the other girls after such a traumatic event. Prince Maxon does not like to keep anyone in the palace without their will, so that he permits the girls to leave as their wish.

For that prince Maxon is to take the decision about the Selection and he is in the situation of making decision so fast, and so that he decides to decrease the number of the selected girls to six. That time America's conflict is increased and doubled, because she worries about the elimination as well as her family and she also thinks about the quarrel with Prince Maxon last night, so that she strongly hopes that she is one of the girls those who are sent back to home. But luckily America is selected as one among the qualified six girls to final.

This makes Aspen to doubt about the relationship between America and Prince Maxon, because when he asks America about her relationship with him, she tells him that nothing is between them except friendship. But America do not understand the reason, why still Maxon allows her to stay at the palace. America thinks that he may send her home because of the quarrel between them at the garden.

America asks him about why she is still staying at the palace for that Prince Maxon honestly gives answer to America by his kind actions because of that kindness she cannot hold back her tears no more. At that moment also America again thinks about Aspen and she has felt ashamed by her present situation and stresses herself about taking decision about regarding her future.

When America and Maxon cleared their mind by talking with each other the previous night they both felt like free from all the burdens. Now America is totally confused about how to handle Aspen and how to convey her decision to him. And she tries to express her decision by saying that whatever they were or right now but they couldn't be here. And he had asked about her words before she told him that she couldn't stop loving him. She is in



more trouble in answering the question of Aspen, but she tries to make comfort him by her calm answers and make him to understand her present situation.

Even though she is in the final moment to reveal her decision about her future, she cannot hide her feelings for Aspen. At the same time she said tells he is the one and only main reason to this situation because he only forced her to participate the Selection that only made the problem as a huge one. Because of him only she vanishes all her dreams about her future with him. Now she tries to express her feeling for Maxon that will not be worked out because of him now also she is suffered a lot. Even though Maxon has taken much care about America, she cannot do the same for him because of the thought and love of Aspen.

Now also America talks to Aspen like, the Selection is only holding her back from him because she is afraid of the Selection, and also tries to instinct his mind that she was in the part of Selection now and she needs to avoid such kind of secret meetings like now. Because of that instant change of America, Aspen thought and asking her that she chose Maxon over him. But the answers of America is little difficult to understand by Aspen that she is not chosen either Aspen or Maxon but herself and chose for her future.

Based on this novel, we can assume the self-conflict of the major character America Singer. America Singer can keep the secret on something that happens in her life and she resolves her problem itself without asking for opinion to everyone. She has a good heart and she wants to make others happy, but she has felt doubtful about taking decision about joining the Selection as well as choosing her life partner to put her heart to a man. These two situations are the most self-conflicted situations of America Singer.

## References

1. Cass, Kiera. *The Selection*. New York: Harper Collins Publisher, 2012.
2. Horton, Paul Bo, and Chester L Hunt. *Sosiologi Jilid 2*. Jakarta: Erlangga, 1999.
3. Purwanto. *Sosiologi Untuk Pemula*. Yogyakarta: Media Wacana, 2007.
4. Soekanto, Soerjono. *Sosiologi Suatu Pengantar*. Jakarta: CV Rajawali, 1982.

## Cite this Article in English (MLA 8 Style) as:

**M.Agi.** "Self-Conflict Reflected in Kiera Cass's "The Selection." *Literary Druid*, Vol. 2, Issue. 2, May, pp. 1-6. DOI: 10.5281/zenodo.3833403.

**Author (s) Contribution Statement:** Nil

**Author (s) Acknowledgement:** I thank our Professors' for rendering moral support to us.

**Author (s) Declaration:** I declare that there is no competing interest in the content and authorship of this scholarly work.

**LITERARY DRUID**

A Peer-Reviewed International Journal of English Language and Literature

VOLUME - 2, ISSUE - 2, MAY 2020

E-ISSN: 2582-4155

[www.literarydruid.com](http://www.literarydruid.com)

The content of the article is licensed under [Creative Commons Attribution4.0](https://creativecommons.org/licenses/by/4.0/) International License.



## Discovery of Aspiration in Githa Hariharan's "Thousand Faces of Night"

R. Gomathi, Assistant Professor of English,  
V.V.Vanniaperumal College for Women, Virudhunagar.

### Abstract

*Literature refers to all written art forms that have aesthetic and moral values. To some people, the term "literature" can apply broadly to any symbolic record which can include images and sculpture most only include examples of text composed of letters, or other narrowly defined examples of text symbolic written language. The Indian writing in English is the work written by the writers in India who write in the English language and whose native language is any one of the languages in India. It began with the famous writers like Michael Madhusudhan Dutt, R.K.Narayan, Mulk Raj Anand and Raja Rao. The first book written by the Indian writer in English is Travels of Dean Mahomet. Raja Rao's famous novels are Kanthapura, The serpent and the Rope. Nirad.C.Chaudhuri, a writer of non-fiction, is best known for his The Autobiography of an unknown Indian which is about his life experiences and influence. This paper deals with the aspirations of the characters in Hariharan's Thousand Faces of Night.*

**Keywords:** Discovery, Aspiration, Githa Hariharan, *Thousand Faces of Night*

Githa Hariharan is an Indian author and editor in New Delhi. *The Thousand Faces of Night*, her first novel won the Common Wealth writer's prize in 1993. She was born in Coimbatore and brought up in Mumbai and Manila. She obtained in BA (in English) from university of Mumbai and a MA (Communications) from Fairfield University. Her works are *The winning team, In Times of Siege, When Dreams Travel, The Ghosts of Vasu Master, The Art of Dying, The Thousand Faces of Night, Fugitive Histories*.

Hariharan began her writing career at the age of thirty. She made her beginning as a writer with stories contributed to magazines. She has written five novels and a few books of stories. "Hariharan, the internationally acclaimed Indo – English writer has secured an enviable position for herself among the literary circles today." (*The Atlantic Literary Review* 2007).

All the people have different and varied aspirations in this world. Their aspirations reflect their individuality and specialty. They explore their aspirations naturally or when a problem arises or at some point of time suddenly. The aspirations of the people differ based on their age, gender, situations, social background and opportunities. Some people have to overcome some problems to reach their aspiration. The people's aspirations change from time to time as they grow. Their aspirations develop as they attain maturity.

The youngsters are the pillars of the country. They have different aspirations regarding their studies, job opportunities and employment. The youngsters in the modern days have access to mobile phones and laptops. So, they could update themselves about their



field of interest, current inventions. It shapes or models their aspirations. They also give importance to the family and friends. They have an aspiration about marriage and the quality of their life partner too.

Though different people have different aspirations the society impacts the aspirations. The society unknowingly sets the limits and standards for the individual. The people should overcome these barriers and set their own goals or standards. The men have varied aspirations. They have aspirations regarding material goods and married life. The men and the women have different aspirations regarding job. The women expect high level of job. The men aspire for leadership positions than Women.

The old people have some valuable aspirations. They have aspirations about their future plans. They want to have money for their retirement life. They have aspirations about family life and they want to be in good bonding with the members of the family. The human beings have different aspirations at different stages of their life such as education, employment, marriage, life or work after retirement. The aspirations of women are about their career and family responsibilities. This paper deals about the aspirations of the characters in Hariharan's *Thousand Faces of Night*.

The characters in *Thousand Faces of Night* have different aspirations and different interests in their life at various points of time. The aspiration is a very strong desire to achieve something great or high. The curiosity and desire to know more things gives aspiration and the man explores his aspirations in his life to be successful and happy. The women also have different aspirations, many of which do not materialise because of various problems and therefore necessity arises to explore their aspirations.

In *Thousand Faces of Night*, the women face some problems though they are educated or uneducated. The story centres on Devi, the protagonist who returns from America in the memory of her black lover, Dan. She is an educated woman who is prone to desires and ambitions in the society. She represents modern educated women whose beliefs and perceptions spring from the consciousness of the past as well as intellect and desire for self-satisfaction. First, she rejects Dan because she cannot live an American way of life completely ignoring Indian tradition. She wishes to support her mother and returns to India. She marries Mahesh and lives a life of disillusionment. She visits the garden in her house to overcome the emptiness in her life. She plays veena and learns Sanskrit from her father-in-law. She accepts her duty as a responsible wife.

After marriage, the aspirations and the status of women change. Devi shrinks into a cipher. Her husband is always on tours remains as a shadowy stranger, who views marriage as just another necessity.

She wishes to work and when she discusses it with her husband he disagrees. He sends her to the painting class and she is not interested in it. She is interested to learn Sanskrit so that she can understand her father's-in-law ideas. Her husband brings some guests from the office and advises her to prepare food. She prepares food and asks her to understand that such dinners are needed to develop his business. He makes fun of her that he wants to be a



woman so that he can stay at home. He is a man so he has to go out and work outside. Both Mahesh and Devi fail to understand each other.

Mahesh do not have any strong aspiration. He works as he is a man and not out of interest. Devi is talented and she has an interest to learn and do so many things. But Devi does not get any opportunity to work and improve herself.

Mayamma, the servant of the house suffers a lot in the hands of her mother-in-law and her husband. She endures all the tortures. She takes care of the house. She cooks and involves in all the household activities. She takes rest when she is tired and sick. She represents the women who lead a tortured life. "Mayamma is the archetypal female who accepted her fate, cursed it but never questions it and lives her life exactly as she is expected to." (A Search for Identity: Githa Hariharan's *The Thousand Faces of Night* 191).

Sita, Devi's mother has struggled in her life as a single parent. She decides to educate her daughter in America. She has brought up her daughter with best efforts. She has left her passion for playing veena as her father-in-law has not allowed her. She takes a lot of efforts to find a suitable bride for her daughter. She is very strong to face all the difficulties in her life. She finally accepts her daughter.

Sita's behaviour and attitude was greatly appreciated by her husband Mahadevan. Sita learnt that her husband lacked high hope of life. This was totally opposite to her intention of facing the trial awaiting her. At this particular stage of life, a daughter was born and she was Devi. On seeing the baby, the mother's happiness knew no bounds. It seemed as if a new veena that she could play was found and this time she was not going to abandon it easily. The mother then controlled the grown up daughter Devi, very strictly.

At one time, Sita along with Mahadevan went to Africa on an assignment. And on the other hand, Devi was made to go to America. On reaching Africa, Mahadevan proved to be more exhausted. In his fifties, he was a sick old man and he had no taste of his time of beauty and energy. One day Sita saw her husband on his chair and found him dead. She saw everything silently burnt the papers where the body was also burnt. Then, she came back to Chennai.

Now at this moment, Sita's entire hope was upon her only daughter, Devi, She wrote letters to call back her daughter at her home town. She then started looking for a person who could prove him to be an appropriate husband for her daughter. Finally, Mahesh was chosen and Devi was married to him but all of a sudden Devi runs away. Sita was engulfed by violent passion. Her life was full of sacrifices. She tried from different angles to give the best possible that she could offer, to her daughter, with great planning. Devi gave her the impure name of a woman. Sita wrote to Mahesh not to spread scandal. Very unexpectedly after a huge gap of many years, she dusted the broken veena freshly and waited for her daughter as she was expected to come back to the mother. Devi came to her and on entering her house.

Mahesh has no great expectations in his life. He marries because it is a rule to get married. He has no serious interest and true love in marriage. He does not understand the feelings of his wife and he also works just for the reason that he is a man and he has to earn



money. He arranges dinner in his house just to develop a cordial relationship with his colleagues. He leads a very mechanical life. S. Indira says “Baba’s stories define for Devi the limits of wifehood”. (178) But he too insists on the stories for Devi to be a good wife. He understands the loneliness and emptiness of Devi. But, he does not pay much attention to it.

Mahesh’s father is a brilliant person. He is the retired professor. He is an expert in Sanskrit. He teaches Sanskrit to his daughter-in-law. He is a kind person and he understands the situation of his daughter-in-law. He is such a caring person. He goes to help his daughter in the foreign country as she is pregnant. He has an aspiration to excel in Sanskrit and consequently becomes successful in his profession as a Sanskrit professor.

All the human beings in this world have different and varied aspirations. In *The Thousand Faces of Night*, the characters have varied aspirations and they explore and follow their dreams. But some characters have to give up due to certain problems and difficulties. The characters such as Devi, Mayamma and Sita suffer due to certain problems. They are unable to follow their dreams and suffer because of the conditions and restrictions imposed in the institution of marriage. Mahesh has no great aspiration and he works because a man is expected to work. The aspiration shapes one’s life and creates a purpose and meaning in his life. When one follows aspiration he is happy and happiness marks the success of his life.

## References

1. Garg, Tripti. “Narrative Techniques in Githa Hariharan’s *The Thousand Faces of Night*” *The Atlantic Literary Review* Vol.8.No.2 April – June-2007. Print.
2. Hariharan Githa *Thousand Faces of Night*. New Delhi: Penguin Books, 1992. Print.
3. Nithyanandam, Indira. “A Search for Identity: Githa Hariharan’s *The Thousand Faces of Night*”. *Indian Women Novelists*. P183-192. Print.

**Cite this Article in English (MLA 8 Style) as:**

**R. Gomathi. “Discovery of Aspiration in Githa Hariharan’s *Thousand Faces of Night*.” *Literary Druid*, Vol. 2, Issue. 2, May, pp. 7-10.  
DOI: 10.5281/zenodo.3833410.**

**Author (s) Contribution Statement:** Nil

**Author (s) Acknowledgement:** Nil

**Author (s) Declaration:** I declare that there is no competing interest.



The content of the article is licensed under [Creative Commons Attribution 4.0 International License](https://creativecommons.org/licenses/by/4.0/).





## Exploration of Supernatural Allusions in Gabriel Garcia Marquez's "One Hundred Years of Solitude"

Mr.R.Gopinathan, IIM.A English, Department of English, Dr. NGP Arts & Science College, Coimbatore.

### Abstract

*The supernatural transcends the limit of questionable state of existence in magic realism. Even if the readers are conscious about the conflicting and opposing polarities of the rational and irrational, they are not disconcerted at the coherence of elements in magic realism. This is because, the supernatural is integrated within the norms of perceptions of the narrator and characters in the fictional world. Likewise the natural is treated in a supernatural way by attributing fear, wonder, confusion, bewilderment etc. From magic realist works it is hard to get anything for sure and certain. The accuracy of events and the credibility of the world views expressed by the characters in the text are hardly discernible with perspective clarity. In spite of all the eccentricities of magic realist fiction, it is being accepted for its aesthetic and semantic value as well. This technique of authorial reticence is one of the contributory factors for it promotes its acceptance. The supernatural elements are simply left unexplained. Because it would then be less valid, the supernatural world would be discarded as false testimony. In other words, opposing the conventional view of reality, the simple act of explaining the supernatural would eradicate its position of equality with reality. So magic realist works leave the readers in a perspective mystery that challenges the reader's responsibility.*

**Keywords:** Myth, Fantasy, Supernatural, Magic Realism.

Literature, a conjurer of past and present is rendered into multifarious ways as it plays different sorts of roles in society by bringing drastic changes in the life of every human being. Literature by extirpating ignorance leads the readers to acquire knowledge about culture, tradition, history and classical myths. As James Ellis says "Literature is the garden of wisdom," it is an artistic expression of thought, which is replete with feelings and imagination. It is usually expressed in such a non-technical form as to make it intelligible and give aesthetic pleasures and relief to the mind of common man. Literature can be classified on the basis of language, region, country periods and themes.

The novel begins with a historical disjunction. However, it is important to note that the novel is deliberately structured to trace a very definite narrative, one of epic or perhaps biblical proportions. The novel is indeed, as the critic Harold Bloom has observed, the Bible of Macondo, and, again, at the very beginning of the novel, just as in the Bible, many things have yet to be named. *One Hundred Years of Solitude* can be seen as a parable for the human quest for knowledge, expressed through the struggles of José Arcadio Buendía. He and his descendants are described as an archetypal man. As Marquez describes:



At that time Macondo was a village of twenty adobe houses, built on the bank of a river of clear water that ran along a bed of polished stones, which were white and enormous, like prehistoric eggs. The world was so recent that many things lacked names, and in order to indicate them it was necessary to point. Every year during the month of March family of ragged gypsies would set up their tents near the village, and with a great uproar of pipes and kettledrums they would display new inventions. (Marquez 1)

In the Bible, Adam's job is to name the animals, exercising his power over them and cataloguing them to conform to his vision of the world. In establishing Macondo, José Arcadio Buendía does the same thing. Adam and Eve were expelled from Eden for eating the fruit and this novel conveys the same deterrent tale. José Arcadio Buendía's relentless pursuit of knowledge, arguably, drives him to foolishness and eventual insanity. He is tied to a tree that functions as a symbol of Tree of Knowledge, whose fruit tempted Adam and Eve to fall.

One way the residents of Macondo respond to these changes is by embracing solitude more and more. It is evident that, the Buendías-José Arcadio Buendía and his second son, Aureliano, first begin to turn away from society, to devote themselves single-mindedly to their crafts and intellectual pursuits. José Arcadio Buendía goes insane, his mind crumbling under the pressure of his solitary musings, and he has to be tied to a tree. Symbolically, this tree is reminiscent of Eden's Tree of Knowledge, the same tree whose fruit José Arcadio Buendía has dared to eat. Aureliano's solitude seems inborn: like the village itself, he is simply happier when left alone. He seems to feel love for Remedios Moscote, but when she dies, later in the book, he feels no great sorrow. Emotions seem beyond him, as do relationships, and he is fundamentally detached from people and feelings. It will be revealed throughout the novel that this is the curse of much of the Buendía family, whose intensity of emotion and inwardness cannot accommodate social interaction.

One of the complexities of the novel is that even as the narrator treats the story very seriously and realistically, he also points out morals in the narrative, sometimes treating it like a fable. What is suggested in the fable of the solitary Buendías is perhaps that human society is fundamentally polarizing and perhaps ultimately unfulfilling. Man is uncomfortable in society, and as Aureliano and then José Arcadio Segundo discover when he is alone, he may find comfort, but no great joy.

There is also a real political and historical message behind this reversal of expectations. García Márquez is attempting to convey the extent of confusion that Western industrial technology created in the lives of Latin Americans, whose minds were comfortable with the mythic and the supernatural, but for whom an adjustment to modern culture was extremely difficult. The townspeople reject the cinema because technology here is the stuff of unreality and illusions, whereas the appearances of the ghosts of José Arcadio Buendía, or of Melquíades, are taken to be genuine phenomena. As readers of *One Hundred Years of Solitude*, we are expected to view both magic and technology as real, accepting that the difference between them is, at least in the novel, a question of perspective rather than objective fact.

The banana plantation later becomes the most tragic disturbance for the town because



of the influx of new money and new inhabitants that it brings. The perfectly ordered village that José Arcadio Buendía founded becomes noisy and chaotic. Only Remedios the Beauty retains her sense of calm and her innocence. She is one of the most perplexing characters in the novel, because she seems to lack a personality of her own and she functions only as a symbol. Incapable of the deep introspection characteristic of the Buendías, Remedios the Beauty lacks a sense of self and an ability to empathize with others. She is driven only by animal emotions, and her only characteristics are innocence and heartbreaking beauty. She functions, then, not as a living person within the novel, but simply as a symbol of the beautiful innocence that Macondo has lost, similar to that of Adam and Eve before they ate the forbidden fruit and gained knowledge of nakedness and sin. As Marquez says:

Remedios the Beauty, who seemed indifferent to everything and who was thought to be mentally retarded, was not insensitive to so much devotion and she intervened in Colonel Gerineldo Marquez's favor. Amaranta suddenly discovered that the girl she had raised, who was just entering adolescence, was already the most beautiful creature that had even been seen in Macondo. (Marquez 167)

Remedios the Beauty sees nakedness as the only natural way to walk around the house. In the tainted world of modern Macondo, corrupted by too much knowledge and technology, Remedios is a relic and a reminder of the past. It comes as a tragic realization that she is, in fact, too pure for the world, and she simply floats skyward and disappears, presumably summoned back into the heavens. In the novel, Marquez used the Biblical mythology. For example, Remedios the Beauty's untainted innocence seems reminiscent of the Garden of Eden, Úrsula's musings on time to call to mind the Old Testament as a whole. She reflects that, in the old days, children grew up more slowly and time affected people more gently. This notion is similar to the early parts of the Bible, where people live for vast numbers of years; as the Bible moves on, it depicts time passing more quickly.

The nearly five-year flood that deluges Macondo, practically erasing all trace of the banana company from the land, parallels the Biblical flood that covered the earth in the time of Noah. Then, as in the novel, the world had become full of wicked people, and in the Bible the cleansing flood obliterates them. And it is possible to read the years of rain in *One Hundred Years of Solitude* as ordained by God, in mourning for the massacred workers, and as a cleansing agent in Macondo. Another, more insidious possibility presents itself, however. We have already been told that the banana company has the capacity to bring rain, supplanting the Divine prowess of God Himself, and it is certainly implied that the replacement of God by modern technology is symptomatic of the shattered reality of Macondo.

The novel hints that Mr. Brown of the banana company, the man who has replaced both God and the angel of death, has brought the rains in order to wash away all traces of the massacre and to erase memory. With the death of José Arcadio Segundo at the end of this section, Aureliano (II) becomes the town's preserver of memories. As Aureliano (II) explores the town in the final pages of the book, he discovers that practically all its history has been forgotten: "the voracity of oblivion," García Márquez writes, "was undermining memories in



a pitiless way.” Úrsula Iguarán, who in her senility and extreme old age has become childlike, serves as a metaphor for the town. Shrunken in its old age and ignorant of its past, Macondo has returned almost to its infancy. The author focuses on the myth and fantasy in the novel. In this novel the characters are so awful and so mysterious. In this novel the characters are so amazing. The novel represents the seven generation of the family. The attitudes of these characters are so impressed by the readers. The author has some reason to keep the title as One Hundred Years of Solitude. That novel all the characters were started to fight for their rights.

It may be said that Macondo's development is a story, suggestive of the run of the mill circular segment of human cultural advancement, and that the town is a microcosm for all of human progress. In the novel, the innovative and social changes that go with modernization cause the general public to turn out to be progressively cosmopolitan, containing both more noteworthy riches and more prominent social issues than Macondo did in its prior state. Expanded traffic through the town brings thriving, however it likewise carries a portion of the repulsions related with free enterprise. For instance, Aureliano discovers a tent where a young lady is being compelled to lay down with numerous men sequentially it will take seventy per night, for ten additional years, to take care of her family's obligations. The town is additionally changed by administrative obstruction that contact with the outside world permits. José Aureliano Buendía has his first experience right now the common specialists that will progressively hold onto control of the town. Bit by bit, it is proposed, alleged advancement brings loss of blamelessness and potential wellsprings of contention.

In any case, the progressions happening to the city go past a basic purposeful anecdote of political change in world history. The contention between José Arcadio Buendía's style of government and the guidelines got by the justice mirrors a political plan that is quite certain to García Márquez and Latin America. García Márquez is notable as a companion of Fidel Castro, a Communist, and progressive sympathizer. José Arcadio Buendía's Macondo is an idealistic picture of what an in a perfect world socialist society may resemble. He has mapped out the city so every house has equivalent access to water and shade, and he tells the justice that "right now don't give orders with bits of paper." Later on, we will see this early perfect world can't last, and Macondo will get entangled in an insurgency against a cruelly administrative government. On the off chance that García Márquez seems to help a hopefully socialist vision of what society ought to resemble, his solid response against tyranny and abuse demonstrates his objection to the abusive inclinations that have come to be related with the truth of socialism.

The novel incorporates authenticity and enchantment which appear from the start to be alternate extremes; they are, indeed, flawlessly reconcilable. Both are essential so as to pass on Marquez's specific origination of the world. Marquez's tale reflects reality not as it is experienced by one spectator, however as it is exclusively experienced by those with various foundations. These various points of view are particularly suitable to the one of a kind truth of Latin America got among innovation and pre industrialization; torn by common war, and attacked by dominion where the encounters of individuals fluctuate considerably more than



they may in a progressively homogeneous society. Through mysterious authenticity he passes on a reality that consolidates enchantment, superstition, religion and history which are verifiably implanted into the world.

## References

1. Bell-Villada, Gabriel Garcia Marquez's *One Hundred Years of Solitude: A Case book* Oxford: Oxford University, 2002. Print
2. Brotherston, Gordon, "An end to secular Solitude: Gabriel Garcia Marquez". *The Emergence of the Latin American Novel*. Cambridge University press, 1977.
3. Christ, Ronald. "A Novel Mythologizes a whole continent" *Commonweal*. March 6, 1970.
4. Cipli jauskaite, Birute. "Foreshadowing as Technique and Theme in *One Hundred Years of Solitude*". *Books Abroad* summer 1973.
5. Dreifus, Claudia. "An interview with Gabriel Garcia Marquez", *Playboy*, Feb. 1983.
6. Echevarria, Roberto Gonzalez. "Cien anos de soledad: the Novel as Myth and Archetype" *March*, 1984.
7. Enright, D.J. "Longer and Death". *The Listener*, vol. 84 No. 2160 Aug. 20, 1970.
8. Hegerfeldt, Anne. "Magic Realism, Magical Realism". *The Literary Encyclopedia*. 6 February 2004. <http://www.litencyc.com/php/sttopics.php?rec=true&UID=682>
9. Marquez, Gabriel Garcia. *One Hundred Years of Solitude*. Trans. Gregory Rabassa. New Delhi: Penguin Books India Limited, 1989.

**Cite this Article in English (MLA 8 Style) as:**

**Mr.R.Gopinathan.** "Exploration of Supernatural Allusions in Gabriel Garcia Marquez's "One Hundred Years of Solitude"." *Literary Druid*, Vol. 2, Issue. 2, May, pp. 11-15. DOI: 10.5281/zenodo.3833406.

**Author (s) Contribution Statement:** Nil

**Author (s) Acknowledgement:** Nil

**Author (s) Declaration:** I declare that there is no competing interest.



The content of the article is licensed under [Creative Commons Attribution4.0](https://creativecommons.org/licenses/by/4.0/) International License.



## Thomas More's *Utopia* and Namakkal Kavignar's *Avanum Avalum Virumbiya Naadu* - A Comparative Study

Ms.R.Rajini Beulah Shobika, I M.A English, Senthamarai College of Arts and Science,  
Vadapalanji, Madurai 21.

*"I think all literature should be read as comparative literature and I think we should write out of what we know, but in the expectation that we can be changed at any moment by something we have yet to discover."*

- Margo Jefferson

### Abstract

Comparative literature as the name suggests, is a comparative study of literatures with a view to enhance a total understanding of literature. Comparative literature is a growing academic discipline, and particularly India offers a wide scope for comparative study with her rich tradition of arts and literature. The present comparative study on Thomas More's *Utopia* and Namakkal Kavignar's *Avanum Avalum Virumbiya Naadu* brings to limelight the global view of the authors and how their outlook of the world slides with each other so smoothly. Both these authors had a vision of an ideal world, where men lived happily and everything went on well. They pictured it in their work and thus satirized the existing world affairs. Their yearning for a harmonious world and their anger against the evils in the society brought them together for the purpose of comparative study.

**Keywords:** Thomas More, *Utopia*, Namakkal Kavignar, *Avanum Avalum Virumbiya Naadu*, Comparative Study

Thomas More (1478-1535) a journalist, lawyer and a Saint was well known for his book *Utopia*, which was the forerunner of the Utopian literary genre. He served as a counsellor to King Henry VIII of England, but later he refused to accept the king as Head of the Church of England. He was tried for treason and beheaded. His other notable works include *The History of King Richard III*, *The Four Last Things*, *A Dialogue of Comfort Against Tribulation* and *The Sadness of Christ*.

Namakkal Kavignar Ramalingam (1888-1972), the poet Laureate of Tamil Nadu stands as an undying symbol of a vibrant Tamil nationalism. He was influenced by Gandhian principles. He was a renowned poet, novelist, painter and an orator. He was awarded the Padma Bhushan by the Indian government. His famous works include *Tamilan Idhayam*, *Sangoli*, *Avanum Avalum*, *Kavidhanjali*, and *Malaikkallan* etc.

Though they belonged to different time periods and linguistic backgrounds, they essentially had the same spirit of social consciousness. They both fought against the existing social vices. Thomas More rebelled against the king. On the other hand, Namakkal Kavignar



was a freedom fighter. Both of them wanted to eradicate the evils of the society and dreamt of an imaginary land.

*Utopia* was originally written in Latin was published in 1516. It depicts of the narrator, Raphael Hythloday who claims for an ideal human society, the island of Utopia.

More was introduced by his friend, Peter Giles to Raphael Hythloday, a traveller. Raphael Hythloday vividly described the geography and lifestyle of the Utopians. He gave an account of their agriculture, cities, government, occupations, education, science, philosophy, slaves, marriage, treaties, war, religion etc. From his description, it is evident that Utopians maintained a proper social order and led their lives peacefully and joyfully.

*Avanum Avalum Virumbiya Naadu* is one of the poems in the collection, *Avanum Avalum*. The lovers wanted to live in a world, which is devoid of all malice and hatred. There is justice, equality, dignity and religious tolerance.

Both authors talked about the administration and the life of the people in the imaginary land. Both works have the same theme and the gist of the two have many resemblances. The works are set in an imaginary land. The name *Utopia* refers to an imaginary place or state of things in which everything is perfect. The title *Avanum Avalum Virumbiya Naadu* indicates a dream land of the lovers, where ideal social order is maintained. So the same setting is found in both pieces of literature.

Thomas More and Namakkal Kavignar advocated more or less a similar type of administration. In *Utopia*, there was an administrator called 'phylarch', who was the leader of thirty households. Then there was a senior phylarch, head of ten phylarchs. The same is found in *Avanum Avalum Virumbiya Naadu*. Each city had a committee of ten members.

In *Utopia*, every year three representatives from each city gathered in the capital city and framed a common policy. *Avanum Avalum Virumbiya Naadu* depicts that the committee discussed about general issues.

Every Utopian was involved in farming. Every day they worked hard for six hours and then spent the remaining time in music, gardening and whatever they liked. Likewise in the Dreamland of lovers, all were employed. There were no idle persons.

Utopians maintained a stern order that no one should discuss issues outside the committee, so that there was no chance of conspiracy. Similarly in *Avanum Avalum Virumbiya Naadu* the people didn't engage in arguments. So there were no malice, betrayal and resentment.

Utopian leaders and judges never received bribes. Similarly, the heads in *Avanum Avalum Virumbiya Naadu* were impartial. Each Utopian child was granted thorough education. The studies were in native language. In *Avanum Avalum Virumbiya Naadu*, there was a school for every ten houses. Amaurot, the capital city of *Utopia* was along a river. So Utopians didn't suffer from shortage of water. In a similar manner, imperishable river Kaveriflows through the country desired by the lovers. So, the inhabitants had surplus water.

In *Utopia*, when a city produced surplus grains, the excess grains were transferred to other city without any charge and during harvest; extra men were called from other cities for



help. Likewise in *Avanum Avalum Virumbiya Naadu*, there was exchange of grains. There were no gold and silver and exchange of money.

Utopians never locked the doors, because there was no fear of theft, robbery etc. And the people of *Avanum Avalum Virumbiya Naadu* didn't close the boxes. Everything was safe and secured.

Utopian men and women can marry only when they were above twenty two years and eighteen years respectively. Likewise child marriage and other superstitions were not found in *Avanum Avalum Virumbiya Naadu*. Sick people were looked after with care in Utopia. Handicapped people were supported and respected in *Avanum Avalum Virumbiya Naadu*.

Utopians hated war and tried their best to avoid it. They involved in war only to protect them or to free the oppressed people. Similarly, there were no rivals to *Avanum Avalum Virumbiya Naadu*. The citizens had no desire for other countries. If anyone tried to destroy their homeland, they chased them away.

In Utopia, many religions were followed by the people. People belonging to different religions met in the same Church. Priests gave sermons on the similarity between religions. Priests were highly upright. The country longed by the lovers also had temples. But there were no conflicts. Thus, both countries had religious tolerance.

Even though *Utopia* and *Avanum Avalum Virumbiya Naadu* are similar in many aspects, there are slight variations between them. First of all, they belong to different genres. *Utopia* is a prose, whereas *Avanum Avalum Virumbiya Naadu* is a poem. In *Utopia*, Raphael Hythlodais the narrator and we are not sure whether Thomas More agreed with him in all aspects. For example, More disagreed with Raphael Hythlodais's idea of communal property.

On contrary, in *Avanum Avalum Virumbiya Naadu*, the poet is the narrator. So he pours out his own beliefs in the poetry. Raphael Hythlodais, a traveller talked about Utopia. More and Giles listened to him. So it is in the form of group discussion. On the other hand, in *Avanum Avalum Virumbiya Naadu*, the lovers yearned for the country. The poet narrated the features of the land without any hindrance.

In Utopia, *divorce* is allowed in case of adultery or abuse, and if premarital sex was found, they were not allowed to marry forever. But the poet expressed that such immoralities were never found in *Avanum Avalum Virumbiya Naadu*.

Utopians involved in cunning ways in warfare, like promising throne to the brother of the opposite ruler and separating them. But in the country desired by the lovers, the inhabitants faced war in a courageous manner and they didn't involve in treacherous dealings.

Thus *Utopia* and *Avanum Avalum Virumbiya Naadu* bring out the longing of the authors to live in a blissful world, free from inequities and controversies. The two writers can be united by the thread of their universal view. Their works have stood the test of time and share the common perspective and if their perspective comes true, surely the world will become a place of merriment and tranquillity.





## References

1. More, Thomas. *Utopia*. London: Heron books.
2. <https://www.library.senthamil.org>
3. <https://www.brainyquote.com>

## Cite this Article in English (MLA 8 Style) as:

**Ms.R.Rajini Beulah Shobika.** “Thomas More's *Utopia* and Namakkal Kavignar's *Avanum Avalum Virumbiya Naadu* - A Comparative Study.” *Literary Druid*, Vol. 2, Issue. 2, May, pp. 16-19. DOI: 10.5281/zenodo.3833402.

**Author (s) Contribution Statement:** Nil

**Author (s) Acknowledgement:** Nil

**Author (s) Declaration:** I declare that there is no competing interest.



The content of the article is licensed under [Creative Commons Attribution 4.0 International License](https://creativecommons.org/licenses/by/4.0/).



## Indian Women's Psyche and Religious Rituals - A Study of Sarojini

### Naidu's *Suttee* and *Purdah Nashin*

Mrs.S.Sabitha Shunmuga Priya, Ph.D Full Time Research Scholar, Department of English  
VHNSN College, Virudhunagar

#### Abstract

Sarojini Naidu started her writing in the age of twelve. Her first collection of poems, *The Golden Threshold* was published by Arthur Symons. She had prosperous literary life by giving intellectual handling of English. Her *The Golden Threshold* (1905) and *The Bird of Time* (1912) were made her enter into Royal Society of Literature in 1914. Another collected poem is titled as *The Sceptre Flute* (1928), *The Feather of Dawn* (1961), *Feast of Youth*, *The Wizard Mask* and *A Treasury of Poems*. Her English writings with Indian souls were admired by Mahashree Arvind, Rabindranath Tagore and Jawaharlal Nehru. Her famous poems which are mostly prescribed for Indian Education are *Palanquin Bearers*, *Indian Weavers*, *Autumn Song*, *Coromandel Fishers*, *An Indian Love Song*, *A Love Song from the North*, *In the Forest*, *Life*, *In the Bazaars of Hyderabad*, *Ecstasy*, *Cradle Song*, *Alabaster*, *Song of A Dream*, and *Past and Future*. This paper ponders over the chosen theme.

**Keywords:** Indian Women, Psyche, Religion, Ritual, Sarojini Naidu, *Suttee*, *Purdah Nashin*.

Sarojini Naidu's poems are against the imperialists, her love on patriotism, and Indian culture cum religions. All poems of her are having the deep love and divine duty to her nation. Her respects for her mother land has the intensity of love are raising hope towards the future as glorious as the past so that she was honoured as nightingale of India. Her poems are not only portrayed the patriotic love, it shows the Indian life in all its beauty and colour. This feature also manifested love for India. Her poems on the panorama of Indian life have the celebration of various cultures especially Hindu and Muslim life. It shows the womeness in the theme of religious tolerance and she does not fail to show the wide sympathy in her poems. *The Cattle to Evening prayer* has the collective reference for the prayers for the prayers of Hindu, Muslim, Parsi and Christian creeds. There are lot of poems to show the Indian scene combined in the pictures of lives of Hindus and Muslims and their gods and Goddess.

It is easy to list out the poems of Sarojini which show the Muslim life and Islamic culture. The works that contain feministic values are *The Pardah Nashin*, *A Song from Shiraz*, *The Imambura*, *The Prayer of Islam*, *Wandering Beggars*, and *The World Woman*. Dr. Narsigh Srivastara says, "Sarojini Naidu is generally described as a great humanist who expresses in her poetry a genuine reverence for all religious feeling which finds emotional expression mainly in her poems..." (Srivastava 461)



Sarojini pictures the impact of religious revivalists as well as she does not forget to show the saints like Ramakrishna Paramahansa in the poems based on Hindu rituals. Her poems show the religious themes and its reflections on the common people's life. There are some poems to describe the Hinduism and they follow as *Harvest Hymn*, *Suttee*, *Damayanti to Nala in the Hour of Exile*, *To a Buddha Seated on a lotus*, and so on. The poem *Suttee* reveals the pathetic condition of an Indian widow. This poem is an apt one to show the Indian women's life. The narrator of the poem is a young widow who lost her husband just now. This poem fantastically conveys the selfless and highly devoted love of an Indian woman.

The widow sings a song before offering herself to the fire which was already kept on her husband's body. This type of custom was called as 'sati' which was in the peak at the time of Sarojini Naidu. This poem echoes the life of an Indian widow without the hope of life. The words 'life of my life', and 'death's bitter sword' are portraying that the widow is ready to cut her life with the help of death's bitter sword. She is happy to accept the death. She portrays, "the flesh survive when the soul is gone?" (*Suttee*). By this it is easy to say that she was ready to welcome the death. It shows her love towards her husband. She portrays, her soul (her husband) had died earlier so there is nothing worthy to the flesh (the widow/she) to survive.

The narrator of *Suttee* compares her husband in different terms. She compares her husband as 'lamp', 'tree' and 'life'. The narrator, wife of the death body says that her husband is compared with lamp and the light of her life. Now the light or flame is under the lips of death. The death had blown the flame off so the lamp does not have life no more. Because of this the 'spark' has vanished in the narrator's life so she raises a question to her died husband "Love, must I dwell in the living dark?" (*Suttee*). In the second stanza she compares her husband as 'tree' and is under the 'foot of death' so she claims a question how the blossom (she) can live 'when the tree is dead?' (*Suttee*).

In the third stanza she says, her husband is her life who is in the hands of 'death's bitter sword' and it cuts the both (husband and wife) into 'a broken word'. She portrays that they are rent in twain as one. In the last line she asks the death "shall the flesh survive when the soul is gone?" (*Suttee*). Here she compares herself as flesh and her husband as soul so she is not ready to live without her soul and offers herself to death. This poem is a fine description of the custom 'sati' which is vanished now. This poem shows one of the subalterns in the period of freedom struggle Indian society and how they are ready to accept the subjugation in a pleasant and happiest way.

The concept of the poem is somewhat different from the poem *Purdah Nashin*. *Purdah Nashin (PN)* is another sonnet with three stanzas. This poem deals with the life of a woman behind the veil, 'purdah'. Sarojini says the Muslim ladies are safe in their purdah but at the mean time their feelings are filtered inside the purdah. This poem shows the Indian Muslim ladies' life which is completely dominated by men. In the first stanza Sarojini visualizes the positive aspects of wearing purdah. She says the Muslim ladies feel comfort and easy in purdah. Even though they are in costly dress and costly jewellery which are used



to decorate themselves and to look beautiful and sensuous they are veiled and waiting for their masters.

It shows the blissful state of Muslim women. This poem has the beautiful description on purdah. It is compared to “Changing fires on sunset seas;” (*Purdhah Nashin*). The veil has beauty in itself and glamour of its own. Through this “Her days are guarded and secure” (*Purdhah Nashin*) and it protects them “From converting sun and wind’s cares”. In purdah the Muslim ladies are as jewels in a ‘turbaned crest’ but they are like secrets hidden in a lovers’ heart. Purdah is default traditional concept of Muslim community. The ladies wear it for various reasons. Simultaneously Sarojini shows the tears of these ladies. She says,

But though on hand unsanctioned dares  
Unveil the mysteries of her grace,  
Time lifts the curtain unawares,  
And sorrow looks into her face, (*Purdhah Nashin*)

Analyzing the two poems *Suttee* and *Purdhah Nashin* of Sarojini Naidu it is easy to view the two religious custom forced on Indian ladies. These two poems show the safety and sorrows of these religious ladies. Sarojini is ready to accept the death of Hindu women after the death of their husband. For that she gives well defined description. Here she is not ready to accept Ram Mohan Roy’s abolishing ‘sati’. She encourages this death because she is not ready to see the miserable lives of these ladies after their husbands’ death.

On the other hand she is not ready to accept the veil which covers the Muslim ladies fully. It may be beautiful and safe but Sarojini feels it as a symbol of subaltern. Their well dressed and jewellery wearing beauty are hidden in purdah and it is to unveil before their masters. It is an act of slavery because they are unable to show their feelings openly as Hindu women do.

On comparing these two poems, both poems are sonnets. The poem *Suttee* has first person narration; an Indian, Hindu widow who is ready to face her death happily after her husband’s death. In the next poem *Purdhah Nashin*, the poet narrates the Muslim women’s hidden sufferings. It shows the feelings of these ladies are hidden and they are unable to reveal their feelings openly. These two poems *Suttee* and *Purdhah Nashin* are the expressions of Indian women Physic.

In the first poem *Suttee* the lady is ready to keep a full stop for future lifelong sufferings but in the poem *Purdhah Nashin* the lady is accepting the purdah even though their sorrows and tears are veiled behind it. Sarojini shows the two big customs which rule two gigantic religious societies of India as well as the world in her own perspective.

## References

1. Narsingh Srivastava, “The Devotional Poetry of Sarojini Naidu”, *Prabuddha Bharata*, Vol. LXXX, November, 1975.
2. [https://shodhganga.inflibnet.ac.in/bitstream/10603/14093/14/14\\_chapter%206.pdf](https://shodhganga.inflibnet.ac.in/bitstream/10603/14093/14/14_chapter%206.pdf)
3. [https://shodhganga.inflibnet.ac.in/bitstream/10603/279721/9/09\\_chapter%202.pdf](https://shodhganga.inflibnet.ac.in/bitstream/10603/279721/9/09_chapter%202.pdf)



4. <https://melodicverses.com/poems/40818/The-Pardah-Nashin>
5. <https://brainly.in/question/10027303>
6. <https://allpoetry.com/Suttee>

**Cite this Article in English (MLA 8 Style) as:**

**Mrs.S.Sabitha Shunmuga Priya.** “Indian Women’s Psyche and Religious Rituals - A Study of Sarojini Naidu’s *Suttee* and *Purdah Nashin*.” *Literary Druid*, Vol. 2, Issue. 2, May, pp. 20-23. DOI: 10.5281/zenodo.3833399.

**Author (s) Contribution Statement:** Nil

**Author (s) Acknowledgement:** Nil

**Author (s) Declaration:** I declare that there is no competing interest.



The content of the article is licensed under [Creative Commons Attribution 4.0 International License](https://creativecommons.org/licenses/by/4.0/).



## Plight and Predicament of Black Women: A Feminist Reading of Chimamanda Ngozi Adichie's "Purple Hibiscus"

Ms. B. Vinobha, II MA English Literature, Department of English,  
Dr.N.G.P.Arts and Science College, Coimbatore.

### Abstract

*The word literature refers to a group of words of art made up of fiction and non-fiction especially by the written works of authors. Literature has also been divided according to its language, nationality and region namely, Indian Literature, African Literature, American Literature and so on. African literature is the literature about the African continent and it has begun thousands of years ago but it has gained much popularity in the 1950s. It incorporates a body of works in different languages and regions of different authors. Chimamanda Ngozi Adichie, one of the leading African woman writers highlights the uniqueness of Nigerian culture and its shortcoming. In her novel Purple Hibiscus, she apparently depicts the culture bound enslavement imposed upon innocent women and their encumbrances in the African society. Woman becomes an object to fulfil man's inordinate desires. Hence, the objective of the study is to bring out the plight of black women who have been victims of their culture and society.*

**Keywords:** Black Women, Culture, Identity, Suffrages, Violence.

Chimamanda Ngozi Adichie, one of the most influential writers in 20<sup>th</sup> century belongs to Nigeria. She is popularly known as novelist, short story writer and non-fiction writer. Her first novel *Purple Hibiscus* (2003) has won an Orange prize for fiction and long listed for the Booker prize in 2004. Her famous novel collections are *Americanah*, *Half of the Yellow Sun*, *The Things Around your Neck* and many other works. The novel *Purple Hibiscus* explores the different dimensions of black feminism by analysing the way of men with pessimistic towards women. Kambili, the protagonist of the novel is dominated by her father from her youth age. Later, in the middle of the novel, she has realised herself and she becomes little open up with her brother Jaja and with her aunt Ifeoma. In the novel *Purple Hibiscus*, the protagonist of the family has more belief and as much as were based on colonized people in their home followed by strict rules and more judgments. Adichie's debut novel is also considered both the African literature and Nigerian literature and culture of Igbo. Feminism is an issue of modern society, cutting across culture, race, ethnicity and status. Adichie in the novel aims to bring out a change in the attitude of society.

The term feminism can inculcate equal rights and judicial assurance for women. Feminism can be described as cultural, political and social movements and sociology theories. These theories were concerned with the issues of gender and supports for women's rights and interests. In the year 1942 Maggie Humm and Rebecca Walker has divided the



history of feminism in three waves which includes first wave, second wave and the third waves of feminism.

And also Motley feminists and scholars have divided the movements and history into three waves. The first wave of feminism examines the women's suffrage movement and concerned for women's right to vote of the nineteenth and twentieth century's in the United States and the United Kingdom. In the second wave of feminism found the ideas and actions equated with the women's liberation movement for legal and social rights for women in the beginning of the year 1960. And in the third wave feminist movement continued the spotted failures of second wave feminism beginning in the year 1990.

Black feminism movement grows out and argues about the liberation movement and the woman's movement. The black feminism movement has formed in the consequence who taught they were being in ethnologically subjugated in the women's movement and desirably repressed in the Black Liberation movement. Black feminism denotes the black men and women whom connected with white women and men.

Black feminism denotes the experiences and suffrages of black women in relation to sex, class oppression and racism. The experience of being a black woman cannot be grasped in terms of being a black or of being a woman, but it is elucidated by intersectionality. A black feminist opens up in the United States was first progress by black women to make sense of how white supremacy and patriarchy interacted to inform the particular experiences of enslaved black women. Black feminist movement is said as second wave of American women's movement which has begun in the late 1960s.

Adichie in her novel *Purple Hibiscus* identifies numerous conducts in which women live through discrimination. Women are sorrowful and accepted through emotional trauma. Female family are seen as low-grade to gentleman ones. Adichie demonstrates this take step of discrimination through Chief Eugene Achibe who uses his holy beliefs to enchain his family. The novel uses a female disposition Kambili who is the major spirit to distinguish the story. Other foremost women typescript are Beatrice- Kambili's mother, Ifeoma- Kambili's aunt and the promote women. The chronicler of the story and these lettering offers the interpretation of women who are pretentions exactly to violence, gender discrimination and enslaves committed in their lives. Here, Beatrice portrayed as a slave and abandon by her husband.

The African background additionally sees the gentleman kids as individuals to get hold of their dad's possessions hither to the females are hitched out to substantial men. Jaja is viewed as the one to get his dad's materials time Kambili is to be hitched out. Female brood is not to be viewed as ware to be sold out. In the result that Jaja preserve be in the position to attain his father's property. Kambili must to as well include both privileges to buy her father's property. Family has to be certain counterpart constitutional rights and status.

Female as a parent, newborn upbringing is an essential back number in a family. Women hold additional bang on the brood than men. Mothers create their family in adoration, which men lip service understands. Adichie in her novel, *Purple Hibiscus* depicts a man's background and a woman's parentage.



Womenism occurs when the male head of a family has the power to control the female by his own perspectives. In *Purple Hibiscus*, Eugene Achike has been depicted as a modern citizen and a family man, turns out to be a man of domination and inflicts injury on his wife, children, sister and father by physically and psychologically. The traditional African family united with extended relatives on the paternal and maternal sites. The Achike family is categorized by Eugene Achike, his wife Beatrice, son Jaja, daughter Kambili, aunt Ifeoma and with her family members have been formed as a nuclear family.

Adichie in the novel paints an art of the superiority in a traditional African family with an environment of black feminism. Eugene is a loyal catholic, devoted and self-effacing. He is held in high esteem by both priest and congregation of the church he attends regularly with his family St. Agnes Catholic church. Eugene and aunt Ifeoma are siblings from the same parents. Eugene, the elder son despises his father. This difference between these two Eugene and his sister Ifeoma has become a contention. He used to control his wife and his children. Adichie highlights Eugene's inherent violence with his family members as:

“... we let our light shine before men, we are reflecting Christ's triumphant entry”, he said that Palm Sunday (Adichie. 4).

“...Igbo customs and language with Catholic ritual and which incorporates men into her gender politics and embraces the literary traditions of her elders Chinua Achebe, Ngugiwa Thiong'o and Alice Walker” (1).

Fifteen year old Kambili lives in fear of her father who is a charismatic violent catholic patriarch. Though he is generous and well-respected among his community people he is repressive and fanatically religious at home. She fears his violent punishments and her world view is based on his strict catholic faith, though a more liberal one based on that of father Amadi and her aunty Ifeoma.

“... in brown spirals like uncoiling springs, and I could taste the sand that settled on my lips.” (Adichie. 47)

According to *Awake!* “...women live with a constant fear of attract in the one place they should feel the safest – their own home. Yet, sympathy is all too often shown the perpetrator instead of the victims” (4).

Escape and the discovery of a liberated way of life have come when Nigeria is shaken by a deadly military coup. Kambili's aunt house is filled with full of noise and laughter. The family members are shocked to see and adopt with the surroundings of aunt home. Kambili is very silent in the house and she feels hesitated to talk frequently with all members of her aunt family.

“...See, the Purple Hibiscuses are about to bloom,” Jaja said, as we got out of the car. He was pointing, although I did not need him to. I could see the sleepy, oval-shape buds in the front yard as they swayed ...” (Adichie. 253)

Later, Kambili's life has bloomed like a purple hibiscus flower in her aunt house. She feels many changes in her behaviour while almost attaining her menopause. Jaja is fascinated by the Purple Hibiscus in Ifeoma's garden. Amadi gives his paintings to Kambili. One day,





Papa finds out and he beats Kambili severely. Her love towards Amadi has gone deeply who seems attracted to her.

“Above, clouds like dyed cotton wool hang low, so low I feel I can reach out squeeze the moisture from them. (Adichie. 307)”

However, “I used to wonder why she polished them each time I heard sounds from their room, like something banged against the door. She spent at least a quarter of an hour on each ballet-dancing figurine. There were never tears on her face” (10).

A female makeup which accurately reflects the job of women in the population is Beatrice Achike, besides established as Mama. Kambili’s mother, a quiet, obedient female who takes consideration of her family but does not preach out against Papa’s violence. After Kambili’s birth she suffers quite a lot of miscarriages as of Papa’s beatings. She feels she cannot put off such a wealthy and socially foremost and still generous man. But as his foul language worsens and he causes nevertheless an additional miscarriage for Mama, she does little by little poison Papa. After the overthrow, Kambili and his family gets the anticipation of future.

Moreover, for the reason that of supervise of the family men damage their wives. They are putting their wives below them as they are in the charge of every condition in the family. This abuse to husband is described through the atmosphere of Kambili’s priest Eugene in *Purple Hibiscus* by Adichie. He not single does sour possessions but refuse to apologise. Readers bottle make firmer this whereas Kambili expresses that she predestined to disclose she was sad Papa bankrupt her mother’s figurines, but the expressions that came out were, she was unhappy as breakables broke. Existence a resolute Christian Eugene does not concentration about anybody, while it comes to clothes associated to place of worship matter, in spite of that he discriminates in the company of his children.

In *Purple Hibiscus*, Papa Eugene symbolizes as a violence and pessimistic towards women. This novel is an intoxicating story that is distinctly feminine, African and universal in theme. The same perspective, Ifeoma’s garden *Purple Hibiscus* has begun and the process to break the silence of Kambili. It creates a space for people of freedom that empowers people to be, to do as the narrator tells us. Adichie is a fresh new voice out of Africa to look around the African culture and society.

## References

1. Adichie, Chimamanda, Ngozi. *Purple Hibiscus*. London: Fourth Estate publication, 2013.
2. Adichie, Chimamanda, Ngozi. *Purple Hibiscus*. Farafina, 2003.
3. *Awake!*, vol. 82, no. 21, 8 Nov. 2001, p.4.
4. The United Nations. Declaration on the Elimination of Violence Against Women. 20 Dec. 1993, [www.un.org/documents/ga/res/48/a48r104.html](http://www.un.org/documents/ga/res/48/a48r104.html). accessed 20 July 2017.

**Cite this Article in English (MLA 8 Style) as:**



**Ms. B. Vinobha.** “Plight and Predicament of Black Women: A Feminist Reading of Chimmanda Ngozi Adichie’s “Purple Hibiscus.” *Literary Druid*, Vol. 2, Issue. 2, May, pp. 24-28. DOI: 10.5281/zenodo.3833398.

**Author (s) Contribution Statement:** Nil

**Author (s) Acknowledgement:** Nil

**Author (s) Declaration:** I declare that there is no competing interest.



The content of the article is licensed under [Creative Commons Attribution 4.0 International License](https://creativecommons.org/licenses/by/4.0/).