



Stylistic Aspects of Bama's Karukku

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Abstract:

Karukku is written in a different style. Bama, one of the first Dalit women writers, speaks about past and present of her society. This paper attempts to explain the quality of writing which is totally unlike from other Indian writers. Sometimes the readers are very difficult to understand her style of writing. This novel is not written in a chronological order. This novel is full of fact and reality faced by the characters. The novel proceeds with non-Sequential narrative style. Narrative quality explains about the whole work. Story telling reveals the entire personality of the author in this novel.

Key words- Structure, Non-sequential, Narrative and Focalization

Bama's Narrative Technique:

Bama's contribution in the art of writing made her to be the one of the first women writers and her novel Karukku brings testimony to her God's gift. This is the only novel her credit. The novel is filled with creative and linguistic experiments. Bama is a novelist of a different taste and it is seen in the way of her writing. In the process of narrating her story, she focused on all which she has seen and has come across her mind. The reader felt very difficult to understand her mental makeup due to original taste. Her writing is full of descriptions and the readers are tempted to feel forced to skip certain descriptions in order to lose their interest in reading.

The most prominent aspect of Bama's novel is its structure. She included a lot of incidents and episodes. Those incidents create an impression on the minds of the one who reads the text that they are all unusual and unique in their narrative style, because the events projected in the novel was not arranged in a chronological order, thus the readers mind will be in chaos and in such situation, they fail to understand the deeper meaning of the narrative.

Pudupatti as its locale:

Bama made use of Pudupatti, which is located in Virudunagar, as its setting because she believes that one can never find a better location anywhere in the world. She has considered it as the only place where the people of different religious. Moreover, the main reason for choosing this place is that it is the very same place where she had spent most of her childhood days and he is used to the cultural habits of the localities of that place.

Her Non-sequential narrative style:

As far as Bama is concerned, she has followed two types of narrative technique in this novel. They are mimetic and diegetic and these two types make the readers lose interest in continuing the reading of the novel at one sitting. As Bama has herself said, the beginning of the story is introducing the village, Pudupatti. The scenery of the village is our village is very beautiful. The village is surrounded by the mountains range. It is a fantastic scenery and very lovely to view that. People quoted it as western ghats. They have names too, for some of the Marakkaapuucchimalai. On the top of another peak is a Perumaal Saami temple, this mountain is known as the Perumaara. (1)

Then the chapter with the details about the educational life of Bama. She was suffered a lot due to Harijan. This line describing about Harijan," A Sister told us that in certain orders they would not accept Harijan women as prospective nuns." (25)

Her art of storytelling:

Every novelist will be artistically skillful not only the narration of a story but also at the revelation of his point of view. The novelist's point of view is considered by Gerard Genette as Foclization. According to him focalization means 'viewpoint' or 'perspective', which is to say the point of view from which the story is told.

The Focalization is divided by him into three types. The first one is external focalization, the second is internal focalization and the last one is zero focalization. External focalization the view point is outside the characters depicted or physical appearances of the characters, words and deeds. In the opposite, internal focalization the focus is what the characters think and feel. Zero focalization refers that the narrator knows more than the characters. He may know the facts about all of the protagonist. This is also called traditional omniscient narrator. From the narrator of the story, important aspects in the life of the present of each character are brought to light.

As far as Karukku is concerned, Bama is as omniscient narrator. Bama is the only one who narrates all the incidents and the characters of the entire novel. One of the incidents is that

There is village to the north of us. Which is known as Archanavaram. Once, there were two people in this village: first one is the elder brother, the other is the younger sister, as their parents were dead, the brother looked after the little girl, and got her married to someone from Manamarutai. He got married after settling her sister in marriage. Unfortunately, his wife is very rude and notorious. She never allowed anyone to go anywhere near him. Nallathangal had borne seven children, one after another, after the birth of each child she had written to her brother, the vein and conceited sister in-law intercepted each letter and flung it into the fire. Thus, no news was reached the elder brother about his sister. How she was; what was happening to her. When Manamarutai was suffering from the famine, Nallathangal wrote yet another letter to her brother, telling him about her pitiable condition. It was by god's grace, the brother happened to be there at home during that time. He read the letter and sobbed his heart out like a woman. When he enquired his wife about his sister's previous letters, she deceived him with all sorts of fibs. Anyway, the elder brother set off immediately for Mnamarutai and brought away Nallathangal and her children. As they neared his village, he told Nallathangal to go ahead, while he himself went to buy some necessary household things. When MuliAlangari saw Nallathangal and her children, she ran and locked all the doors. Nallathagal went through all the doors and knocked on it several times, and said at last, "if I have been a true and faithful wife, this door will open at once' and sure enough it did. She pulled her children with her, went inside and sat. The children could find in the house and began to eat with great relish. The vein and conceited one was furious when she saw this. She plucked away the food from the little ones and drove them from the little ones and drove them all out. Nallathangal took all her children with

her, and not knowing what to do or how to survive, pushed all her children into a nearby well. She also feels down it. (11)

Bama has also made use of internal focalization in her narrative. These lines explain of it” Varkeescomplained,’ the day they struck chinnappan- macchaan. We should have gone and complained at once. We were fools and idiots then now look how they have cooked up a whole case against us when we barely touched that man.” (32)

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