



## TRADITION AND POVERTY: A STUDY ON THE TALE OF POTTER IN “UNVEILING INDIA” BY ANEES JUNG

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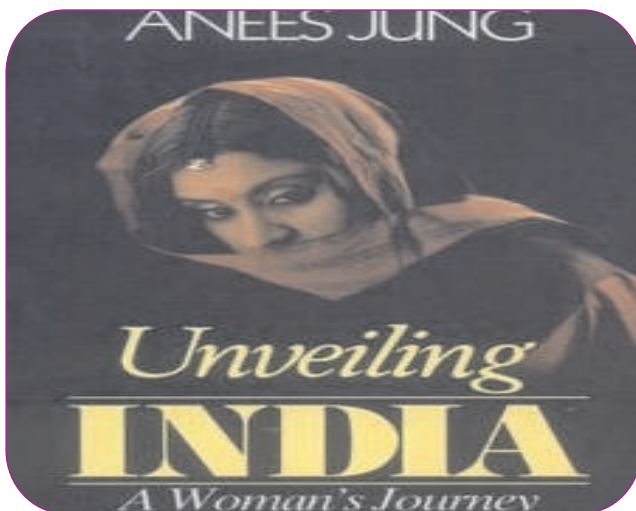
### ABSTRACT:-

**T**he life of a man is a mixture of different feelings and emotions. Though there are many troubles and hardships, man simply says his life is happy. This is general tendency of individual in any society. But at the deepest layers of life, every individual has unending series of pathetic experiences. If this is about a life of poor and downtrodden family, the life is more pathetic than the description of any novel. Such an experience of pathetic situations can be traced in the works of AnnesJungs works at many places. The present paper, hence, focuses on the family of a “Potter” and how the chain of tragedies takes a dominant place in life. Indian traditional life describes the profession with the tool they use in their daily life. It is very common to describe in many novels about the problems of fishermen, washer men, and saloon and so on. But the way Jung exposes the Potter’s family in her novel “Unveiling India” is quite pathetic and the curves and shapes of designs on the pot symbolizes the hunger and desperation of the family.

**KEYWORDS:** Tradition, Poverty, Tale of Potter, “Unveiling India”..

### INFORMATION

Anees Jung, a well noted journalist cum novelist exposed the problems of people in many of her novels. In one of her statements in the press, Jung said, “the freedom of women in India is far from the reality unless society changes its mindset” (“The Hindu” English Newspaper, January, 27, 2004). And this shows the condition of women though the society claims that the time is changed. Her “Unveiling India” exposes the situation of the country even after decades of Independence. There are many stories about the pathetic situation of women in India by many writers for generations together. All the hopes and promises given by the rulers are in vain because of there is no change in the attitude towards women by male dominated society.



### TRADITION - “UNVEILING INDIA”

The novel provides a deep touching and moving situation of India in present day with many anecdotes and interludes. Those episodes cover marriage and widowhood, unwarranted work and sexual servitude, poverty and religion, discrimination and exploitation.

In addition to this, the women crave for love, marriage, children, bonds of tradition, fulfilling relationships and so on. Thus she stands as a symbol of humanity and services. Anees Jung in her novels tried to

bring out the shaking restrictions of her tradition, she brought up in a highly successful manner, independent career in the life of women, and above all how a woman faces problems in her life still the last breath. Among all such problems, the researcher wants to take up one of the problems elevated in the life of a potter in the novel, "Unveiling India".

*"I'm not free," she said, "I've always to pretend there is a man in my life."*

*When a woman like me experiences this, she wondered, what is the condition of the poor women of our villages?" ("Beyond the Courtyard": 2003)*

Jung came into the public eye with the book "Unveiling India" in 1987. It is a travel memoir meeting point on discussion with women. She is credited with other books also which also expose women about their daily lives in "Night of the New Moon: Encounters with Muslim women in India" (1993), "Seven Sisters" (1994). Another book, "Breaking the Silence" (1997) is supported on women's lives from around the world. Beyond the Courtyard (2003) is based on interviews with the daughters of the women she had talked to first in Unveiling India, and many of the horrifying tales continue. Her book, "Lost Spring: Stories of stolen childhood" (2005) focuses on children from deprived backgrounds, and includes the story of Idrees, a child who is kidnapped and forced to work in the carpet industry in Mirzapur. Others are maltreated by alcoholic fathers or married off early or sexually abused, though some find refuge in schools set up by well-meaning NGOs.

### POVERTY - "UNVEILING INDIA"

Jung quotes the desperate, angry and hopeful stories of women from all over India. Her description of Potter's situation in India explores the wonderful consequences self and experience and Tradition and poverty. She describes the potter's family in Bakrpur, a small village in Bihar. The family lives in a small hut which is made up of mud and clay. According to the tradition, a man who is going to marry should go to potter and get the blessings of potter's wheel. The potter brings all the traditional material for the marriage in the village. By describing the potter scene, the author describes the importance of potter in Indian traditional marriage and the importance of potter in society. The house of the potter is so nice which is unable to tolerate sun and rain. Balakeshar, the grandson of the potter, did not happy with the life which he leads in the village. He says,

*"Nothing grows here. When there are no roots and leaves we do not wash our mouths for a day or two to keep the hunger down." (1987: 22)*

The family is very skilled, talented, and experience in the art of pottery. It attracted the society but it failed to satisfy the needs of the family. The mother who is lean and wore a paddy coloured sari symbolizes the land and reflects the fullness of woman.

*"Her sari is a bright green, the colour of paddy, a myth in this parched land. Colours do not level age in this part of the country. Colour signifies the fullness of being a woman." (1987: 22)*

Her children who are working in different places bring all their earnings and kept with the mother. She has to maintain the family. The tradition of the being elder in the family, the mother with utmost hardships maintains the family and looks after the children with schooling and education. The clay cups and pots of various shapes, expresses the customs and values of the day. All their goblets are arranged in a basket and carry them on their heads to the market. They sell them for a rupee.

Balakeshar's mother pulls out a string cot for the author and treats her as family members. She went on explaining the plights of potters in the discussion with the author. They work round the clock and carry them to the fair and market where they cannot even get minimum amount to lead the family. All their earnings did not meet even the hand and mouth. She questions about the education of their children which is a big question.

*"I leave Bakrpur without the ritual cup of tea that the poorest of the poor offer in India." (1987: 23)*

Jung left Bakrpur with fragile, fashioned clay cups which are made by the masters of the art living in rural areas of the countryside. All the goblets which are they prepared will carry the fragrance of the sweat and blood of the poor people. Her mind is filled with full of images which are not of hunger and desperation. But the sharing of hunger, love, pride by all the family members in spite their sheer poverty.

### REFERENCES

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