



DISCRIMINATION OF AGE -BIAS IN CAROL ANN SHIELD'S NOVEL THE STONE DIARIES

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Abstract: This paper analyzes Carol Shields' *The Stone Diaries* represents about Ageing. The study sparks an attempt to investigate aging with the support of gender, as aging is necessarily more aggressive for women than for males, in an effort to expose society's ageism attitudes toward its Patriarch. This study reveals how the elderly are portrayed as nothing more than an aged body that is similarly genderless. The study also gazes at Daisy, the protagonist who is older and who has become lost in the story even though the book focuses on a story within a story. Her hyper-visible aging body retains herself in continuous submersion. The only characteristics that the world observes her Sagging skin and wrinkling. While her identity and perception is either disregarded or regarded. *The Stone Diaries* is a fictional narrative pursue Daisy is spinning life, but this paper attempts to inhabit it with her. Whilst a result, Daisy develops her life narrative, her presence generates her story, which finally begins to push Daisy to the foreground to the point that she is completely overwhelmed by it and dies in a Florida nursing home. The story's most overt display of ageism occurs when her death gives relief for her family. Daisy was a Mother, Grandmother, Aunt, Wife, and Widow over her life, when she died; she was merely an old woman.

Keywords: Ageism, Gender, Exploitation of women, old age

INTRODUCTION:

Canadian literature relies on the humidity, contour, and vibrancy of the literature. Canada possesses an astonishing variety of literature. Despite the fact that writing originated as an imitation of

colonial literature, it gradually gained its own national traits. Canadian literature, like all other literature, was impacted by its sociopolitical surroundings and writers who wrote in many genres. The dominating motif in Canadian literature is an orthodox person who must overcome problems posed by a major catastrophe.

Canadian literature emerged in the twentieth century and predominantly deals with identity, self-identification, isolation, society and women's issues. Canadian fiction possessed a distinct place in Canadian literature in the 1960s. Hugh MacLennan and Sinclair Ross as writers have made significant contributions to Canadian literature. Women novelists provide the Canadian novel a new dimension in the 1960s. Margaret Atwood, a prolific author, poet, and literary critic, is one of the most recognized female novelists. Margaret Laurence, Mavis Gallant, Michael Ondaatje, Carol Shields, Alistair MacLeod, Mazo de la Roche, and Gabrielle Roy are among the finest Canadian novelists of the twentieth century. They propagated for feminism and spoke out against a male-dominated culture. In 1995, Carol Shields more popular novel "*The Stone Diaries*" was received the Pulitzer Prize and one more novel "Larry's Party (1998)" getting "*Orange Prize*".

The author of "The Stone Diaries" Mrs. Carol Shields was born in Oak Park Illinois on 2nd June 1935 in the transitional family and her mother was a school teacher and her father owns a candy shop. Shields studied abroad at Exeter University in England during his time at Hanover College in Indiana. In 1975, Shields have completed her degree at the University of Ottawa. And shields eventually start the work from her home. Initially prepare for publication and then generating short stories. *Small Ceremonies*, her first novel, was released in 1976. Shield's chosen her subject women at home with their families prompted her to write *The Box Garden* and *Happenstance* works, which were condemned by some as being excessively domestic. Shield's successful novel, *The Stone Diaries* (1994), garnered prizes in both the United Kingdom and North America. The novel was awarded the Pulitzer Prize in the United States in 1995

Carol Shield was a prolific author of literary fiction that was innovative, diverse, yet frequently elusive. Her works of fiction and story collections have furnished with literary critics much to chew on, particularly her subject matter—the lives of seemingly ordinary women (and men) in North America—and her somewhat unconventional narrative tactics. Shields' literary output is diverse, making it challenging to identify a unifying theme that would enable a comprehensive examination of all of her novels. Perhaps as a result, only one monograph that offers a complete analysis of Shields's body of work has been published up until the publication of the current study, despite the fact that there have been countless collections of pieces on her work. Through consideration of Shields' books that concentrate on women writers, Beckman-Long analyzes Shields as a writer of fiction as well as a writer of feminist and post-modernist criticism. This study must necessarily include investigations of gender relations, while further consideration should be given to issues with autobiography and biography including theories of life writing brought up in her novels.

Ageism is the act of favoring older people through the exploitation of negative or positive stereotypes, prejudice, and/or inequality based on their chronological age. The traditional explanation of ageism, Ageism was first presented by Butler (1969), who described it as hostility between people of different ages. According to Butler in 1975, the following reference is clearly signifies about Ageism: A strategy that involves systematic discrimination and stereotyping of individuals. Due to their age, just as racism and sexism do this for people of a certain color and gender.

"*The Stone Diaries*" is about Daisy's story, which takes the reader on a journey through her seemingly mundane existence. It is practically impossible to keep track of how many problems it successfully eliminates in its aftermath because of this, among others. Daisy isn't depicted in the book as a heroine who overcomes from any barriers; instead, Daisy illustrates that there are no obstacles. The central theme of Daisy's autobiography/biography is the narratives of a life. This narrative originates as soon as Daisy is born and doesn't end till she departs away. The life story of a person is not only their own, but is edited, re-revised, recollected and recite again by everyone in the story. Carol Shields makes this point very obvious. Uniqueness of a personality is related to it. J. Brook Bouson, States about the life of Daisy Goodwill Flett, an old protagonist depicted by Carol Shields in the 1993 novel *The Stone Diaries*, is an excellent illustration of how the better novelty that we are embedded in may ruin us. Daisy, is like writer writing her experiences as she engaged in the life appraisal by recounting and telling in various version of her existence. Daisy is formed by the bigger stories of her socio-cultural surroundings. (92)

The Stone Diaries, stated by Shields, is an autobiography of a woman who was actually eradicate from her own life. Daisy was characterized by those who preceded her, whose obituaries would list their spouses, grandparents, and so forth. There are many letters that Daisy received but none that she penned in this book; there are no letters from her. Nobody kept her letters. (Rehm Interview with Carol Shields).

Shields warn us to be aware of the constraints that such narrativizing for an individual can enforce, regardless of how inevitable. A person's story tends to put them in the spotlight most of the time. The manner in which an individual's identity correlates to it. Shields gas travelled to a "foreign country" to write about Daisy, according to the definition of old age given by author Sarton in 1793. Nowadays Shields endorsed that she was hesitant to write from the perspective of a woman, but *The Stone Diaries* seems to be a good endeavor; it gradually but steadily debunks a number of ageist notions that have pervaded and continue to pervade our society.

In her obituary, Daisy is initially referred to as a "grandmother" and subsequently as a woman who was predeceased by her husband. This is promptly followed by an extra distinctive account of her life partner Barker Flett while "a valued Canadian influence on top of cross particles". An extensive set of the names of her children and her grand children's waits.

Daisy being nothing more than an acquaintance, a relative, whose life is explored after her death and whose story is crafted by others. Daisy daughter Alice refers to her passing as a blessing, but not any personal animus, but rather because ageism is deeply embedded in our culture. Death can often be considered as an elderly, ailing body.

This brings up the crucial problem of an aging body and poses the question of whether the aging body is distinguishable from the aging person. The majority of Ageism arises from neglecting to see an aging as an individual; hence it is vital to pose this question. With their wrinkles and drooping skin, they are either undetectable or extremely obvious. "Suddenly, all that matters is her body." Daisy sees herself as existing outside of her body; it is her person trapped inside a deteriorating body that disrupts her. She observes how fundamentally alone it's to be alive within the body from time to time and take it all the time into frontward track along with how present is by no means some support since the weight of it, still while resting. (123).

Daisy views her aging body and her life's narrative from the outside. Old age is thought of a moment without gender, in which both men and women are merely old, and any indication of eroticism in an elderly person make us trauma. Certainly, women are more likely than men to experience this. This issue is also brought up by Barbara Macdonald when she claims that feminist movements refuse to include women over the age of sixty in their thinking. She says, that the younger members of your generation may perceive us like men do—as women who were women but are no longer so. And as Daisy herself notes in the book, the real world problems frequently result from a misalignment of men and women. (48).

By the gaze of others around her, Daisy plays many roles as a mother, a grandmother, and an aunt, and as she gets older, these constructions become more tangible. This ageism, according to Macdonald, has its roots in the patriarchal family. She analyzes the idea that parenting is a myth unique to Americans. Ageism has its ancestry in the patriarchal family, she claims, adding, "Mother, Grandmother, Aunt. You perceive older women as being there to serve you, her child, because of this. She lives for the aim of helping you. To your and my detriment, this is a male myth propagated in the family, not a definition of motherhood by a woman. It erases me and infantilizes (156). Later on exaggerates the elderly mother while accentuating the adult child. Prior to these distinctive traits, Daisy being an adolescent woman who loses her husband and her spouse had committed suicide while they were on their honeymoon. Despite the grief over losing her husband, she is accepted and treated as a woman. Daisy has already been identified as the child whose mother passed away while giving birth. Everywhere she goes; her story follows along with her and declares her actual self, then retracts it. In spite of the stories that surround her and subsequently because of her aging physique, Daisy will always be in the spotlight. The writer emphasizes the subject of putting something of a person by their story while Carol comments within discussion; I believe that women are ostracized by their stories. They make them feel bad. They get so devoted to them that they are unable to be parted from them. Oh no, there goes the mother of that remarkably young boy. There goes the newlywed Daisy husband accidentally fell out

of the window. I believe this is done so that they are stitch to their narratives. (*Rehm Interview With Carol Shields*).

Throughout this novel, the stories that wrap Daisy review and either Daisy or the omniscient narrator invalidates the lies that lay behind them. Daisy hear her husband's head banging against the floor like a watermelon, but She recalls lying flat on the bed for at least a minute before getting up to look around. (129). After this episode, Daisy returns home with her father, and the narrator claims that despite her "honeymoon tragedy," she is not still grieving. If we are being completely forthcoming, (her life) is fairly pleasant and not at all unique from the next person's. (134). Though, everyone agrees that this particular incident was a turning point in her life and a defining moment for her, and her children are certain that she must have never forgotten it. The young ones determine how her quiet is actually her hiding her sorrows by not informing them about it. They believed that she was undoubtedly broken up by it and that every year, on the anniversary of his passing; she must have been reminded of it. It is amusing and ridiculous, to put it mildly, that everyone is so obsessed with defining Daisy life is so confident in her presumptions. Old age is either romanticized or infantilized; it is interpreted as a barren period that just includes one process, ageing. The nurses at the hospital refer to Daisy as "sweetie-pie".

Daisy, the elderly woman, refuses to speak to the chaplain in straightforward and understandable language, it is assumed that she is an infant who is incapable of determining to take most appropriate decisions for herself. The caretaker puts an end to her statement that she distinguishes self is still alive aside from the physical deterioration of her body, emphasizing that she is distinct from it. Even though she is losing control over memory and English, she still knows what desires to be thought as while priest Daisy speaks, make yourself and panics a little even as the statement at ease avoids her. Daisy is awake and still she is misunderstanding; the Reverend initially declines to acknowledge what Daisy whispered otherwise may have murmured afterward? While, carol replicate it at his demand. He still doesn't understand what she said, the Reverend replies to her courtesy by asking, "Is Mrs. Flett shouting?" instead of saying, "I said, it's so good of you to come." "No, it only seems that way; she's really whispering, poor thing," the nurse responded with condescending pity. (203).

Daisy remains completely in control of herself, fully cognizant of her surroundings, and she merely provides her filtered perspectives. The novel wonderfully depicts this through juxtaposing between the inside and outside of her perception. Even though she's telling the Reverend to go away inside her brain, she cordially greets him outside by saying; it's great that you could make it. The Reverend is likewise taken aback by the elderly person's exquisite manners presentation. Despite her advanced age and failing health, Daisy strikes him as polite and well-mannered, as he says It's astonishing and scary that she can remember the right sentence in light of all this(209). He expressed to old Daisy's remarks with the same sense of astonishment and bewilderment that one feels when a child speaks for the first time or picks up a new word.

The Stone Diaries successfully portrays aging as a dynamic process as opposed to a barren, passive space that solely fosters nostalgia and remembrance. In this novel, old age is not the end of an already published novel, but a new chapter.

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