

Chapter 1 : Excerpts: The Penguin New Writing in Sri Lanka by D. C. R. A. Goonetilleke

Six stories that introduce the reader to various domestic situations involving women in traditional societies, in settings ranging from Sri Lanka to Italy to Alice Springs.

One of the important reasons why the Buddha taught the Dhamma was to teach us to let go, not to hold on to things. The more we really know the Dhamma, the more we can let go. Those who know a little can let go of a little; those who know a lot can let go of a lot. The next step is *caga* – renouncing rights of possession – which is letting go at a higher level than *dana*. This is the level on which we examine and explore until we can gain total release. *Dana* means giving away material things. People who develop the habit of being generous reap many rewards. Their act of generosity comes back to them both in the present and on into the future. They have lots of friends. Other people trust them. And these same results will keep coming in the future, just as when we have a bucket of rice grains: The same holds true with the goodness we develop in this lifetime. It gives enormous returns. *Caga* is the next step. *Dana* is something that even crazy people can do, but *caga* is a type of giving that only wise people can do, because their sense of personal possession has to end immediately in the act of giving. They see that all material things are common property: Whether or not we give things away, we let go of them in the heart every day. We let go of the things we have. Just as a person has to wash his mouth and hands every day after he eats if he wants to stay clean at all times. We stay asleep without ever waking up. The lower levels of letting go are things we can do only from time to time. *Dispassion* is something we can develop always.

Chitra Fernando "The Perfection of Giving" Ismat Chughtai "The Quilt" Deepa Mehta. Fire. Sara Suleri "Excellent Things in Women" Shyam Selvadurai.

Action and Reaction Chithra Fernando – Chithra Fernando is a Sri Lanka writer who had an ability to write short stories with a folk quality. The story deals with character derived from the Sinhala Buddhist village background in Sri Lanka. However through the eyes of Mahinda, nephew, it is revealed that Loku Nanda is a hypocrite. But not much focused on the practice of the Buddhism. This short story reveals the cast and the class system still deeply entrenched in our society. This short story was published in and reminds us the depths in our society still conscious of these superiorities. The story highlights the extent to selfishness as a spinster decides to bring up a servant in the selfish how that she would lack after in her old days. Out of gratitude in her selfishness desire to retain Kusuma she prevents her from getting her from getting married and she brings it to her suffering. She denies Kusuma on all her basic rights such as Education, Freedom and Leisure. Which it is believed according to Buddhism, that your next life will be desired by the good deeds you perform on this life. The mentions that her desire is to continue her reborn and hopefully to enjoy a similarly a good life it is her hope that her good deeds will help her to be reborn as she desires. Even her family members do not appear to have understood this aspect in the way than the narrator, Mahinda, has understood. But what is the difference is that her brothers and sister are not perceptive of which the story also makes varied suggestions about the spinster in traditional society but also does not beyond allusion the reader is left ponder. The story also discusses the theme of servant hood in Sri Lankan society. She is denied the rights of education and freedom. She has to spend her time sewing, polishing furniture and knitting. It also highlights that the poverty is the main factor for any quality. By age is being illegally employed and highlights also the issue of child labour hood. Throughout in the minds of Mahinda and Mala seek radically change the way society thinks and acts. But Mahinda through the typical character trains of a spinster. Therefore the short story also reveals with the social aspect of a spinster. Through the character of Kusuma he sees her frustration, like Loku Nanda earlier. Being never married as also resulted in her talking of refuge in the religious life. To give a relevance and importance in the family. It is not an entity, but a process of action, energy and force. It is our own doings reacting on ourselves. A person experiences pain and happiness as results of his or her own deeds, words and thoughts reacting on themselves. Our own deeds, words and thoughts produce our propensity and failure, happiness and misery. Since there is no hidden mediator directing or administering rewards and punishments, Buddhists should not rely on prayer to some supernatural forces to influence karmic results. The Buddha admonished that karma is neither predestination nor determinism imposed on us by some mysterious, unknown powers or forces to which we must in vain offer ourselves. The narrator is Mahinda, a medical professional. In her old age she surrenders herself to the one whom she victimized in her middle age. The reaction for her action becomes unbearable but there is no room to complain mainly because it is interpreted in the same terms Loku Naenda used during her heyday. What Loku Naenda did under the cover of virtue boomerangs on her and she is compelled to suffer silently in fear that her image would disintegrate once she opens her mouth. Loku Naenda the Ever Virtuous and Charitable In an extended family in a traditional Buddhist rural environment, through a social convention Loku Naenda fits to be the role model for everybody to follow. As nobody dares to probe into the veracity of whatever she says, all accept her often-made claim that she never lied. So the safe distance she keeps from all men has two reasons: The fuss she makes about Mahinda and Siripala, caught by Puchi Naenda, sharing a cigarette is evidence of her interpretation of all pleasures and pastimes people have, in terms of karma and the gratification of senses leading to a prolongation of the existence in sansara. The cacophonous admonitions she makes on such occasions ruin all possibilities for the other to correct himself rather than help to ameliorate his behaviour. The toughness of Loku Naenda is realized not only by her younger generation but also by the members of her own generation. But what the girl is supposed to do in return as a resident domestic servant is not articulated anywhere. Compared to the recruitment of a grown-up woman on a regular basis, this deal makes it obvious that Loku Naenda is going to

be profited by it. She is to benefit from an unlimited source of child labour at a cheap rate. Yet the interpretation of the deal as an act of charity makes everybody envious of the poor little Kusuma. Yet she expresses qualms about the girl immediately. The social comedy reaches a significant climax when Loku Naenda opens her response in utter satisfaction and jubilation. Drawing an example of her old servant Salpi who has already been at hers for fifteen years now, she boasts about her art of winning the heart of a servant. But Chitra Fernando implies it as the bodily transformation a girl undergoes in the course of attaining puberty. Yet he notices a great contradiction in what Loku Naenda says and does in demonstration of her knowledge of the karmic law. Based on her brightness, Loku Naenda takes the very first decision on Kusuma totally to her own advantage. Kusuma is meant not only to work for the house but also to earn money from outside. Altogether Loku Naenda feels herself practical by keeping Kusuma in an eternally inferior position by means of deliberately imposed ignorance and illiteracy. The innocent girl of Mala is with tearful eyes while presenting her case to this soi-disant all-virtuous, all-immaculate, and all-perfect woman. Although Kusuma is the beneficiary of this proposition, Mala puts it as a plan made for her own convenience, just to have a peer or a companion around so that she can share her loneliness among a group of adults. Her excitement is implied in her hurried flight to the back of the house to share her success with Kusuma. In her bewilderment, Kusuma seems not to have imagined of such an opportunity before. However, she is pleasantly surprised by the message of it. A little dimple appeared for a moment. I had never seen that dimple before; I never saw it again. Her teeth were very small like little gleaming grains of polished rice. And all the stars in the sky tumbled right into her great black eyes. Mahinda claims that he has never seen after that the little dimple that appeared for a moment. Most probably they want to take Kusuma with them for the train journey the following day morning. You eat a mountain of rice every day. Greedy, disgusting filthy girl! Her hysterical cacophony continues at an increased tempo at the sight of Mahinda and Mala, "Kusuma is not going to Colombo. Nangi and I left quietly a few minutes later. We could still hear Loku Naenda shouting at Kusuma. On the due day, she runs into the house, disappointing Mala who tries to speak to her. That implies Kusuma is no more in the world of her peers. Maybe by now she has been given a proper dose of intimidation, indoctrination and warning against associating with children of her age. Very practical as always, Loku Naenda becomes the winner at the end of the day as she has not left room for anybody to criticize her. Everybody agrees that Kusuma, the little thief, should not be spoilt further by taking her on a trip to Colombo. In the mean time Kusuma grows into a young woman. Yet Loku Naenda sticks to her procedures and practices without even an iota of change. Her sadhdhhaa remains as strong as ever. She proves herself extraordinary by remaining in the same place the whole night. This is my wish. Loku Naenda gets showered with admiration and praise. After the monks have left, Loku Naenda, her face beaming, comes up to Mother and Punch Naenda, as if to share the joy of her triumph over all the Buddhists of the village community. They use charity as a means to outclass all the others. The anticlimax emerging from their mundane behaviour after a spiritual act is enormous. Kusuma Earning Respect in Society During the pirith ceremony Mahinda observes from a corner that Kusuma is an attraction among the crowd. With her good looks she impresses even Mahinda, a medical student on the verge of completing his studies. Kusuma, who was very artistic, was helping with the decoration of the pirithmandappe. I watched her as she worked. She was at this time about nineteen - tall, slender, fair-skinned. Her hair was tied back in a big konde. Her face was fuller, rounder, but her eyes were as huge and as black as ever. She moved quickly, lightly. And then all at once I realized that Kusuma was a very beautiful woman. So I looked at her often. She pretends to have a great sense of responsibility towards Kusuma, but in the real sense she is scared that Kusuma will leave her if she finds a man. While Salpi is old and frail, Kusuma has taken control of everything in the house of Loku Naenda. Yet from among the crowd of people who have gathered there emerges a young man, brave and perseverant enough to attract the attention of the self-respecting Kusuma. Chitra Fernando dramatizes the situation with her deep knowledge of pragmatics in the context of the Sri Lankan rural upper class. He points out their decency of telling their wish to Loku Naenda, rather than eloping. In response, Loku Naenda first interprets their expectation to get married as greed. She implies that Kusuma has been a lotus-eater all the years she spent at hers.

Chapter 3 : Staff View: Story-Wallah :

View the step-by-step solution to: Please provide the complete summary from starting to end of " The Perfection of giving " by Chitra fernando including details about the writer as.

It is not an entity, but a process of action, energy and force. It is our own doings reacting on ourselves. A person experiences pain and happiness as results of his or her own deeds, words and thoughts reacting on themselves. Our own deeds, words and thoughts produce our propensity and failure, happiness and misery. Since there is no hidden mediator directing or administering rewards and punishments, Buddhists should not rely on prayer to some supernatural forces to influence karmic results. The Buddha admonished that karma is neither predestination nor determinism imposed on us by some mysterious, unknown powers or forces to which we must in vain offer ourselves. The narrator is Mahinda, a medical professional. In her old age she surrenders herself to the one whom she victimized in her middle age. The reaction for her action becomes unbearable but there is no room to complain mainly because it is interpreted in the same terms Loku Naenda used during her heyday. What Loku Naenda did under the cover of virtue boomerangs on her and she is compelled to suffer silently in fear that her image would disintegrate once she opens her mouth. Loku Naenda the Ever Virtuous and Charitable In an extended family in a traditional Buddhist rural environment, through a social convention Loku Naenda fits to be the role model for everybody to follow. As nobody dares to probe into the veracity of whatever she says, all accept her often-made claim that she never lied. So the safe distance she keeps from all men has two reasons: The fuss she makes about Mahinda and Siripala, caught by Punchi Naenda, sharing a cigarette is evidence of her interpretation of all pleasures and pastimes people have, in terms of karma and the gratification of senses leading to a prolongation of the existence in sansara. The cacophonous admonitions she makes on such occasions ruin all possibilities for the other to correct himself rather than help to ameliorate his behaviour. The toughness of Loku Naenda is realized not only by her younger generation but also by the members of her own generation. But what the girl is supposed to do in return as a resident domestic servant is not articulated anywhere. Compared to the recruitment of a grown-up woman on a regular basis, this deal makes it obvious that Loku Naenda is going to be profited by it. She is to benefit from an unlimited source of child labour at a cheap rate. Yet the interpretation of the deal as an act of charity makes everybody envious of the poor little Kusuma. Yet she expresses qualms about the girl immediately. The social comedy reaches a significant climax when Loku Naenda opens her response in utter satisfaction and jubilation. Drawing an example of her old servant Salpi who has already been at hers for fifteen years now, she boasts about her art of winning the heart of a servant. But Chitra Fernando implies it as the bodily transformation a girl undergoes in the course of attaining puberty. Yet he notices a great contradiction in what Loku Naenda says and does in demonstration of her knowledge of the karmic law. Based on her brightness, Loku Naenda takes the very first decision on Kusuma totally to her own advantage. Kusuma is meant not only to work for the house but also to earn money from outside. Altogether Loku Naenda feels herself practical by keeping Kusuma in an eternally inferior position by means of deliberately imposed ignorance and illiteracy. The innocent girl of Mala is with tearful eyes while presenting her case to this soi-disant all-virtuous, all-immaculate, and all-perfect woman. Although Kusuma is the beneficiary of this proposition, Mala puts it as a plan made for her own convenience, just to have a peer or a companion around so that she can share her loneliness among a group of adults. Her excitement is implied in her hurried flight to the 4 back of the house to share her success with Kusuma. In her bewilderment, Kusuma seems not to have imagined of such an opportunity before. However, she is pleasantly surprised by the message of it. A little dimple appeared for a moment. I had never seen that dimple before; I never saw it again. Her teeth were very small like little gleaming grains of polished rice. And all the stars in the sky tumbled right into her great black eyes. Mahinda claims that he has never seen after that the little dimple that appeared for a moment. Most probably they want to take Kusuma with them for the train journey the following day morning. You eat a mountain of rice every day. Greedy, disgusting filthy girl! Her hysterical cacophony continues at an increased tempo at the sight of Mahinda and Mala, "Kusuma is not going to Colombo. Nangi and I left quietly a few minutes later. We could

still hear Loku Naenda shouting at Kusuma. On the due day, she runs into the house, disappointing Mala who tries to speak to her. That implies Kusuma is no more in the world of her peers. Maybe by now she has been given a proper dose of intimidation, indoctrination and warning against associating with children of her age. Very practical as always, Loku Naenda becomes the winner at the end of the day as she has not left room for anybody to criticize her. Everybody agrees that Kusuma, the little thief, should not be spoilt further by taking her on a trip to Colombo. In the mean time Kusuma grows into a young woman. Yet Loku Naenda sticks to her procedures and practices without even an iota of change. Her *sadhhdhhaa* remains as strong as ever. She proves herself extraordinary by remaining in the same place the whole night. This is my wish. Loku Naenda gets showered with admiration and praise. After the monks have left, Loku Naenda, her face beaming, comes up to Mother and Punch Naenda, as if to share the joy of her triumph over all the Buddhists of the village community. They use charity as a means to outclass all the others. The anticlimax emerging from their mundane behaviour after a spiritual act is enormous. Kusuma Earning Respect in Society During the pirith ceremony Mahinda observes from a corner that Kusuma is an attraction among the crowd. With her good looks she impresses even Mahinda, a medical student on the verge of completing his studies. Kusuma, who was very artistic, was helping with the decoration of the pirithmandappe. I watched her as she worked. She was at this time about nineteen - tall, slender, fair-skinned. Her hair was tied back in a big *konde*. Her face was fuller, rounder, but her eyes were as huge and as black as ever. She moved quickly, lightly. And then all at once I realized that Kusuma was a very beautiful woman. So I looked at her often. She pretends to have a great sense of responsibility towards Kusuma, but in the real sense she is scared that Kusuma will leave her if she finds a man. While Salpi is old and frail, Kusuma has taken control of everything in the house of Loku Naenda. Yet from among the crowd of people who have gathered there emerges a young man, brave and perseverant enough to attract the attention of the self-respecting Kusuma. Chitra Fernando dramatizes the situation with her deep knowledge of pragmatics in the context of the Sri Lankan rural upper class. He points out their decency of telling their wish to Loku Naenda, rather than eloping. In response, Loku Naenda first interprets their expectation to get married as greed. She implies that Kusuma has been a lotus-eater all the years she spent at hers. The cat jumps out of the bag. Her intention to keep Kusuma as her domestic servant on a permanent basis becomes clear. On the pretext of adopting her, she rears her like a servant. Then, in a resolute voice, she states her plan to remove Piyadasa from the scene through the help of his master Martin Mudalali. She uses her power over him this time. Loku Naenda has no faith in people. That is the only time Kusuma developed any nuptial dreams. With all her power Loku Naenda erased Piyadasa from the environment and transforms Kusuma into a confirmed single woman like her. It was Kusuma who arranged for the sale of all garden produce like coconuts and yams. It was Kusuma who bought all the necessities for the household. It was Kusuma who organized all the pirith ceremonies and the *daanes*. She became almost as keen as Loku Naenda in the performance of such duties. They seemed to give her an ever increasing pleasure. She talked a lot about how the accumulation of merit would give a person a better life in the future. She often said that she must have been very wicked in a past life and was determined to be better in this her present one. Loku Naenda was very pleased with her. Punchi Naenda began to be almost jealous. The authority she is allowed to exercise in the management of the house and the organization of all the charitable ceremonial activities that bring her prominence removes her from all possible romantic inclinations. Each time they criticize Kusuma, Mahinda smiles. Through his smiles, Mahinda interprets this change in Kusuma as a result of the deprivation she underwent at the hands of Loku Naenda. Year by year Loku Naenda shows signs of aging: Salpi is dead now; Kusuma, a really industrious and tough woman, works not only on the crops from the garden, the handwork such as table mats and pillow slips and the sale of the garden produce, but also on the preparation of *daanes* to the monks in the temple. On the pretext of charity and merits, she keeps her on a permanent basis as a privileged domestic slave always engaged in temple development projects but not concerned about personal development ventures. Considering herself a wealthy devotee, she seems to have absorbed all the obnoxious values maintained by Loku Naenda in her heyday.

A Celebration of South Asian Fiction. In Chitra Fernando's "The Perfection of Giving," a matriarch in rural Sri Lanka is gradually withered by her staunch.

Chapter 5 : The perfection of giving | The Buddha's Advice to Laypeople

Punyakante Wijenaikē: The third woman () Suvimalee Karunaratne: The Golden Oriole () James Goonewardene: Doughty men of Purantota () Ranjini Obeyesekere: Despair () Chitra Fernando: The perfection of Giving () J.S. Tissainayagam: Misunderstanding () ENGLISH POEMS: Patrick Fernando Lakdasa Wikkramasinha Yasmine.

Chapter 6 : Women there and here: progressions in six stories - Chitra Fernando - Google Books

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Chapter 7 : Action and Reaction

The aspect of Chitra Fernando's "Perfection of Giving" that I found to be the most intriguing was the characterization of Big Auntie. The older characters in the story always told the narrator to act similar to the way Big Auntie does, saying that she has more "shradda", or faith, than anyone else.

Chapter 8 : Story-Wallah!: A Celebration of South Asian Fiction | Quill and Quire

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Chapter 9 : Story-Wallah : a celebration of South Asian fiction |

Chitra Fernando removes one by one all the layers of Loku Naenda's façade of philanthropy and lays bare her grotesque hypocrisy and shrewdness through her tricks that are meant to help her satisfy her ulterior motives as well as save her face.