



BODHI

International Journal of Research in Humanities, Arts and Science

An Online, Peer Reviewed, Refereed and Quarterly Journal

Vol: 3

Special Issue: 3

December 2018

E-ISSN : 2456-5571



**CENTRE FOR RESOURCE, RESEARCH &
PUBLICATION SERVICES (CRRPS)**

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EDITORIAL NOTE

An essential truth needs to be understood in an age that predominantly computes and considers the 'book' as obsolete unless it is 'e'. The world has come to witness a receding flair for the actuality of the literary world. Countless efforts by practitioners and preachers of literature have been undertaken to affirm 'Literature adds flavour and fun to literacy'. Though creative efforts uphold the conventional which ultimately is a postmodern flaw, consistent work has been undertaken to shake off such shackles.

This Journal comes as a required flash back gesture, a redolent stroke and a sign of gratitude for that magnificent magic called 'Literature', from the Department of English, Auxilium College, Vellore that celebrates the Diamond Jubilee of the Undergraduate course (1957-2017), Vicennial of the Postgraduate course (1997-2017), and Decennial of Research in English (2007-2017).

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Vol: 3

Special Issue 3

December 2018

E-ISSN: 2456-5571

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HUMAN EVOLUTION IS AN ANTONYM TO ENVIRONMENT: AN EPICENTER SCENARIO OF ANTHROPOCENTRISM IN AMITAV GHOSH' *THE GREAT DERANGEMENT: CLIMATE CHANGE AND AN UNTHINKABLE*

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Abstract

A privileged species gifted and considered unique by its way of having conscience unlike others is the prime cause for the present catastrophic scenario in the world. That is human being. This paper is to caution and make people to have paradigm shift from anthropocentric to biocentric attitude by incorporating Amitav Ghosh' The Great Derangement: Climate Change and an Unthinkable. The research paper also elucidates how Amitav Ghoshv condemns human beings who have play a dominant role against nature by depicting the climate change and the nature of the fiction at present in his writing.

Keywords: Anthropocentrism, Enlightenment, Imperialism, Capitalism, otherness

Introduction

A privileged species gifted and considered unique by its way of having conscience unlike others is the prime cause for the present catastrophic scenario in the world. The world in which the human being dwells possesses the richest and precious living and non-living things which are aiding human beings to have their survival in the same world. Unfortunately the dominant species in the world dominates the entire world as said by Holmes Rolston that 'Judeo-Christian theologies, God created a good Earth with myriads of creatures, and subjected these to human dominion.' (*The Blackwell Companion to Philosophy*, P,518). Amitav Ghosh's recent writings hammer the conscience to rethink and reciprocate positively in approaching nature. He also emphasizes on how the anthropocentric attitude of human life has brought unimaginable catastrophe to this world.

Evolution and Scientific Revolution

When Darwin's *Evolution Theory* brought the idea to spot light that Natural selection led to evolution in not only the human but also in all other species. Every living creature in this world aspires to have a sustainable live in this world by dominating or imparting the Natural selection. But how come the human species alone dominates the entire world through natural selection? Here natural selection helps human beings to have the conscience that is to have sixth sense that obviously caters to the dominant role against others. When human beings started to think and act in order to mobilize and empower himself there began the attitudinal change that is he thinks that this world and other living creatures are all meant for human development and growth. This paradigm shift is known as Anthropocentrism from biocentrism. This comes to a quite

normal phenomena where the human beings become the centre and rest are called the 'other'. As Ghosh said

'I too became aware of the urgent proximity of non-human presences, through instances of recognition that were forced upon me by my surroundings. The knowledge that results from recognition, then, is not of the same kind as the discovery of something new: it arises rather from a renewed reckoning with a potentiality that lies within oneself.' (*Derangement*, 6) Otherness is the word which by which a human being thinks he has the absolute right to utilize everything around him. This notion decenters the other species and pavs a way for moving away from nature considering man as centre. The human centric approach sees nature as a subject to human and it can manipulate nature and environment for the growth of man. It is because of evolution. Human beings forget that they are part of the natural world instead they play the superior role to benefit out of nature but as a reciprocal they do injustice to nature.

Enlightenment and scientific revolution doubly helped human being to have the maximum utility and access to nature. Having the ability to think and act, human dominant species started to discover and invent new equipment leading to exploration. Men started using technology to do things in an easy manner and happened to have contact with the rest of the world which again they relied on as natural resources. "In the Europe during the Renaissance (c. 1450 A.D.), scientific discoveries began to influence conceptions about the age of the Earth and humanity's relationship to the rest of the universe". (*Cultural Anthropology*, 21). This transition in thinking led to a attitudinal change in humans to think only about the human and their survival. 'Self' has become more and more the centre for humans. This is purely a

Western Ideology and Philosophy which is rooted in self and human centric world which annihilates the real life of togetherness. In the name of civilization and culture men behaved indifferently to the core against nature because civilization paves a way for desire and greediness. 'Civilization itself was catastrophic' (Culture and Identity, 43). Evolution, Enlightenment, civilization, scientific revolution, imperialism and capitalism all have a chain reaction to each other like food chain in modifying the natural world and seeing nature as a commodity and playing dominant role on it. Amitav Gosh reiterates the same ideology in his writings by stating:

'Culture generates desires – for vehicles and appliances, for certain kinds of gardens and dwellings that are among the principal drivers of the carbon economy. The artefacts and commodities that are conjured up by these desires are in a sense. This culture is, of course, intimately linked with the wider histories of imperialism and capitalism that have shaped the world.' (12-13)

Ghosh even further says that this major problem of climate change and other issues are because of hegemony over nature. Minimalism should have been maintained and considered the basic quality of all creatures in this world by depending on nature, using it for their survival. To the contrary men started to over use nature for satisfying their greed. As one of the environmentalist says;

'A burgeoning interest in scientific experiment reflected this human-centered vision; by breaking the natural world into its separate components, which could be categorized, manipulated, and transformed, ambitious thinkers sought to control their fates in ways never imagined by the ancients.' (Culture and Identity)

Culturally speaking Ghosh speaks about the condition of fiction in the time of environmental crisis. He elucidates that majority of the fictions are not focusing on climate change or the improbability. Here improbability means the unexpected climatic changes that led to have catastrophic destruction in the physical world. 'Improbable is not the opposite of probable but rather an inflexion of it ... a continuum of probability' (21). He further explains about the condition of the literary fictions and writers by questioning about their disinterestedness and ignorance of the most important topic for today's literary world. 'That climate change casts a much smaller shadow within the landscape of literary fiction than it does even in the public arena is not hard to establish' (P.9). 'Novel and short stories are very rarely to be glimpsed within this horizon'

(p.9). He also attempts to criticize further about the sudden revival or wisdom of literary people to speak about the uncanny situations of the physical world becomes prominent in literary canon. Why did fillers suddenly become so important? ... because they offer the kind of narrative pleasure compatible with the new regularity of bourgeois life. (25) Serious fiction(p.11)Because penning about then unimportant fictious elements that were glorified throughout history has a role to play because of the manmade error.

'The uncanny and improbable events that are beating at our doors seem to have stirred a sense of recognition, an awareness that humans were never alone, that we have always been surrounded by beings of all sorts who share elements of that which we had thought to be most distinctively our own ... philosophy to anthropology and literary criticism' (40-41).

Amitav Ghosh also brings out the stature of 'otherness' owing to imperialism and Globalization led to have climate change and modification in the natural world. 'Between using and being used' (P. 6)

The term **globalization** encompasses a series of processes, including diffusion and acculturation, working to promote change in a world in which nations and people are increasingly interlinked and mutually dependent. Promoting such linkages are economic and political forces, along with modern systems of transportation and communication. The forces of globalization include international commerce, travel and tourism, transnational migration, the media, and various high-tech infor- (Cultural Anthropology, 43)

Due to the advent of globalization humans have twice removed themselves from nature and have started to think that he is the central power. This globalization also removes the brotherhood from all perspective first from nature and from their own species. Ghosh reiterates that for all this catastrophe nature exists with the aid of human attitudinal change by opposing 'Cartesian dualism' (41). Cartesian dualism means matter and mind that body and mind which cannot be separated. Similarly human being cannot be separated from nature. It is a reciprocal idea where men happen to be dependent on nature. 'Man lives from nature, i.e. nature is his *body*, and he must maintain a continuing dialogue with it if he is not to die. To say that man's physical and mental life is linked to nature simply means that nature is linked to itself, for man is a part of nature. 18 (Marx's Ecology, 72)) But unfortunately due to the western ideology even in eastern countries ideas are

strongly instilled that to say human can have absoluteness from nature. In this pragmatic environment, Kantian transcendental categories and Rousseauian ideals are equally irrelevant to the task of discovering new and better ways to manufacture commodities, organize labor, speed exchange, and create and sell products(*Culture and Identity*, 47)

Gosh goes further and exposes the views about this climate change as the cause of Human beings who became "Homo faber," not in a revolutionary Promethean sense, but in what was redefined as a technological Prometheanism (19)

Owing to this syndrome humans destroy nature and its resources. Population also leads to have mass destruction of nature. When we say nature it mean all other living and non-living thing in this world. The Unity of all elements on the planet earth – living and non-living (85)

But this Climate change is the retaliation of nature to human that is reciprocal. What is been done to nature is repeated in the form of 'Prodigious happenings' (35) Climate change inherently uncanny (40). Therefore Climate change enlightens people to become subservient to nature. 'Climate change challenges and refutes Enlightenment ideas. ... what it suggests – indeed proves ... is that non-human forces have the ability to intervene directly in human thought . (41) Thus Amitav Ghosh elucidates about the high time for humanbeings to have introspection about their place.

Conclusion

Thus the researcher concludes stating that Amitav Ghosh's *The Great Derangement: Climate Change and the Unthinkable* pricks the mind of every individual in the world to wake up from the illusion and Utopian world where they think the world is for them that they can do what they want because of evolution. If that be continued then as said by Ghosh 'nature retaliates uncanny manner'. Human approaches to nature and environment should be based on the sustainable where every species can have their survival. As Rousseau said 'Civilization, has robbed us of our independence and made us slaves of power and imitators of fashion; the true character of humanity can be seen only in simple folk cultures, which are naturally closer to the original state of nature.'(*Culture and Identity*, 45) Therefore living just an ordinary life is essential at present by not harming nature.

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NEW SENSE OF GENRE'S MODERN ENGLISH LITERATURE

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Abstract

English Literature is like an ocean. There are millions of works and one can never get enough of this. English literature compares with the best of any culture; and children's literature, fantasy, essays, and journals, which tend to be considered minor genres, are all fields of exceptional achievement as regards English literature. There are many genres in English Literature and surprisingly all the genre bookshelves are filled up. An enormous amount of work overflows in English Literature. Literature is important in everyday life because it connects individuals with larger truths and ideas in a society. Literature is the mirror of one's daily life. It records events and happening showing the way of living, social problems and mainly the stream of thoughts of people through both the author and the characters. Literature creates a way for people to record their thoughts and experiences in a way that is accessible to others through the fictional character. The English Literature offers readers the opportunity to make a study on the literature through the English Language. Language and Literature complement each other in every walk of life. Reading literature encourages the mind to enter new ideas and experience. Literature shapes the way of thinking based on the ideas of other people. Literature also displays a person's ideology placed in the text consciously and unconsciously. Literature also orients people to the traditions, folklore and the arts of ethnic group's heritage. It teaches us of many things about the human experience, the way of living, ideas, occupation, the social life, and many more. The growth of literature will never be stopped.

Keywords: Genre, Fates and Furies, Eleanor and Park, Ugly Love, Romance, Mystery, Thriller.

Introduction

Modern English literature is very much different from the classical English literature contributions. Many new authors are introduced and many refreshing stories and numerous new ideas are found in the modern English literature contributions. Birth of countless new genres is hitting the bookshelves and books are grouped according to them. This very much helps the readers to pick what they want to read. Even many e-libraries store the information of similar reads and suggest books with the similar storyline and plot. This is the era where e-books are taking the lead in bookshelves authors with high reputation even, release e-books through Kindle and many other media. In short, there are many reputed authors who started their career with publishing e-books. English Literature has always been a medium to showcase the daily happenings of life in the period or an era. It is also called as the mirror of the culture and period the book has been written. A book from that period is enough to know how exactly people were living at those times. Exactly nowadays English literature reflects the happening of the world. For example, books written during the time of the Syrian war somewhere mentions the daily news which will get recorded for years and years. Even after ten to fifteen years when reviewed the severity of the Syrian war can be known through literature easily.

Many stunning new books are coming into the bookshelves that the audiences are left with a confused feeling towards reading them. There are many innovative

styles of writing introduced where several authors try their luck with that style and make books with similar division plot. Even then the uniqueness is never killed in those books with character development or the story plot. This may also be known as the similar reads. Classical literature focused on romance, daily life, and deep character descriptions. Classical mystery and thrillers will never die. Nothing has changed from classical to present except the way of getting the essence of the story has changed a lot. The language and expressions used in the books have transformed. Modern literature also focuses on bring out expressive romantic stories and chilling mystic novels. Comparing the books of earlier times and modern times are like comparing both the eyes with one another. Each era has its essence. In short, the essence of English literature never changes, it is just they are served in new glasses. Romance, mystery, horror, and biographies are classical famous picks. Genres are given a bit prominent limelight in modern English literature. Books are shelved according to the genres. That way the audience will easily pick out the books of their favorite genres. The book is published by tagging the book under possible genres which will help in attracting the right audience.

New Genres

New genres are developed according to the plot and the storyline created. To get this more clearly, the classical and modern English literature can be compared to bring out a better understanding. The classical books that are

grouped under a single genre have been grouped under two or three different genres in the modern English literature. The complexity of genres has been broken down with the modern English literature. The complexity brought many confusions in the long run. All sort of romance books is given under one genre as romance. Many new books flooding into the bookshelves day by day the complexity did not work with grouping the books. The single concept romance is broken down into many other subdivisions to get a better understanding of the bookshelves. The complexity is broken down and the books are shelved accordingly. The best example for the complex genres is 1. Romance and 2. Mystery

Romance

Romantic novels are all time famous novels. This genre never dies. The essence of romance keeps changing with time and era. So, the audiences are getting every new aspect of romance novel every day. Maybe sometimes a real occurrence or an invented one, the romantic novels always manages to get a prominent place in the bookshelves irrespective of added sub-genres. Modern literature has split romance into two major divisions as Young Adult and New Adult. These two major divisions as many subdivisions according to the storyline and added factors. But these two main divisions have helped a lot in attracting audiences and making them easy to pick up their favorite book.

Young Adult books focus on romance plots that are mostly teenage love, school and college plots. Audiences who love to witness pure and innocent love will get attracted to these books. Always these kinds of books are suggested for teenage reads as they have less or no romantic passages but all it got is pure love. *Eleanor & Park* by Rainbow Rowell is one best example to take while talking about Young Adult novels. The romance was on point and the innocent love will fill the readers with warmth. Slow and building understanding between two school lovers. Phone conversations and small letters were their way of romancing. Many scenes written will let the readers just read the passage once again to cherish the cuteness overloaded in the naïve feelings of the small souls. The whole book was with sheer perfection and amazing storyline. This book left the audience with a cliffhanger feeling. Yet, it stole the hearts of the readers in just one go. The literary awards the book bagged is no joke. Georgia Peach Book Award (2014), All About Romance (AAR) Annual Reader Poll for Best Young Adult Romance (2014), Odyssey Award Nominee (2014), Michael L. Printz Award Nominee (2016), Pennsylvania Young Readers' Choice

Award for Young Adults (2015), Milwaukee County Teen Book Award (2014), Michigan Library Association Thumbs Up! Award (2014), Deutscher Jugendliteraturpreis Nominee for Jugendbuch (2016), Amelia Elizabeth Walden Award (2014), Boston Globe-Horn Book Award for Fiction (2013), Dioraphte Jongerenliteratuurprijs for vertaald boek (2015), California Young Readers Medal Nominee for Young Adult (2016), Lincoln Award (2015), DABWAHA Romance Tournament Nominee for Best Young Adult Romance (2014), North Carolina Young Adult Book Award for High School (2016), Goodreads Choice Award for Best Young Adult Fiction (2013), Green Mountain Book Award Nominee (2015), The Magnolia Award for 9-12 (2015), Missouri Gateway Readers Award Nominee (2016), Premio El Templo de las Mil Puertas Nominee for Mejor novela extranjera independiente (2013).

Another amazing Young Adult reads will be *The Fault in Our Stars* by John Green. This story is not only a simple Young-Adult read but this one will be an inspiration to many. This book has the ability to bring out a different perception about life. This can bring out hope and a second chance in people who are broken and crushed in their life. This book just took off the shelves by storm by bagging many literary awards. To name a very few of the Georgia Peach Book Award (2013), Buxtehuder Bulle (2012), Odyssey Award (2013), Audie Award for Teens (2013), West Australian Young Readers' Book Award (WAYRBA) for Older Readers (2013), Pennsylvania Young Readers' Choice Award for Young Adults (2013), Oklahoma Sequoyah Award for High School (2015), Alabama Author Award for Young Adult (2013), Premio El Templo de las Mil Puertas for Mejor novela extranjera independiente (2012), FAB Award Nominee (2014). This book has also a credit of being adapted for the big screen. There has been one film adaptation done from this book and that has also seen a huge success in its running period. The quotes and heart-wrenching scenes from this book are still fresh in the hearts of the audience when talked about this book.

New adult is another new division of romance bookshelf which allows the readers to select the book according to their age and preference for romantic content. *Beautiful Disaster* by Jamie McGuire took the shelves by storm with its sweet college romance and strong love bond. This book is an intermediate between the young adult and the new adult which has a small gradually building romance which is strong and unbreakable. The college couple falling in love and finding their way of life and living is an amazing concept to read on. A girl with dreams and a lover boy is all about this book

talks about. There are many other books with a stunning storyline. New adult books bring realistic romantic stories, sometimes adapted story or a completely imaginary one. Such books make readers believe in love once again. Some books just leave an irreplaceable mark on the readers. Beautiful series is one among the story. The whole series was an amazing read. The book bagged Goodreads Choice Award Nominee for Best Young Adult Fiction (2011).

Colleen Hoover is one amazing author who writes both Young Adult and New Adult with much sheer perfection. Colleen have many contributions towards the romance bookshelves. One of her best picks is *Ugly Love* which talks about second love and the heart wrenching heart break story from the past. The book simply allows audiences to witness the second love talking over the memories of the first love and bitter past. It talks about getting a better chance. And also emphasizes that everyone has their own right to enjoy their own life despite of having a bitter past and broken love from the past. Its all about moving on in the life with much confidence. The romance was instant and building. The trust and faith built slowly and a best read for readers who loves men in uniforms. The book bagged Goodreads Choice Award Nominee for Romance (2014). The book was even taken to movie adaptation which was later scrapped. The trailers were released for this book. This novel should be suggested to all those who have lost the hope in love and goodness in the world.

Mystery

The mystery has many sub divisions under it. Mainly many novels are published under Psychological thrillers, Mystic thrillers and Suspense thriller. Among these suspense thrillers includes romantic suspense which are nothing but the books have both new adult romance and a bit of actions with suspense. Psychological thriller book came into a bright limelight with the *Gone Girl* by Gillian Flynn which is still one of the best seller books in book stores. The novels having mystery genre have taken a drastic turn over the years from the classical to the modern era. Nowadays the mystery novels have a closed-door thriller effect. The exact start of this craze was not found but this broke out into the limelight with Gillian Flynn's *Gone Girl*. That novel was one remarkable reads that will leave the readers in awe of seeing Amy. This thriller was driving everyone crazy with the story plot and the story development was one to talk about. The book was adapted for the movie adaptation and the movie did a great job on big screens too. *Gone Girl* bagged many

awards and nominations in the literary awards. Barry Award Nominee for Best Novel (2013), Anthony Award Nominee for Best Novel (2013), Romantic Times Reviewers' Choice Award (RT Award) for Suspense/Thriller Novel (2012), Shirley Jackson Award Nominee for Novel (Finalist) (2012), Edgar Award Nominee for Best Novel (2013), Puddly Award for Fiction (2013), Women's Prize for Fiction Nominee for Longlist (2013), Grand Prix des lectrices de Elle for roman policier (2013), Goodreads Choice Award for Best Mystery & Thriller (2012). Many authors were inspired by the story line of the *Gone Girl* and created a handful of similar reads for *Gone Girl*. In no time the *Gone girl* was the talk of the town and still is. Lauren Groff's *Fates and Furies* will set the best example for this. *Fates and Furies* is a chilling story which talks about a complete transformation of a woman from a silent wife to a destructive middle ages woman with no mercy for her enemies. It is one fantastic read for the fans of *Gone girl*.

Another best read for the mystery is *The Girl on The Train* by Paula Hawkins. This story will always pop up in suggestions with the *Gone Girl* by Gillian Flynn because these books are shelved under a scary, strong willed woman who can drive the surroundings crazy. These stories can just give chills while reading. Another psychological thriller that has a sub-genre as suspense showcases a bit more of romance which is unexpected in such a serious book. *The Girl on The Train* is also adapted for the movie adaptation and did a fabulous job on big screens. This book also bagged many awards for the story plot ITW Thriller Award Nominee for Best Hardcover Novel (2016), Audie Award for Audiobook of the Year (2016), Goodreads Choice Award for Mystery & Thriller (2015), Waterstones Book of the Year Nominee (2015), Woman & Home Reader's Choice Award for Best Thriller of The Year (2016). Scary wife and unhappy marriages have become the trending tool of the novels. Many novels are based on this concept. Starting from the Gillian Flynn many authors are inspired to write more on closed doors relationships which are often scary and unimaginable for normal couples. Apart from these two genres, there are other genres also that are new and refreshing in English Literature. The best example would be the influence of Japanese comic genre Manga talking a prominent place in the bookshelves. Manga is a comical representation of any story. It has all kinds of stories from school romance, college romances, first loves, heart breaks, angst and many more. Those comic novels were made only on Japanese during earlier times. It is a famous form of Japanese literature works. Later translations were

provided for the comics by translators. It was first spread to Asian countries that demanded English translations. On demand, many works of Manga were translated using translators and mediators. Nowadays the Manga type of novels with Japanese characters are made with English text. Manga is interesting and exciting to read. There are many genres available in manga books that can be read by any age groups. The books are ranged and grouped into genres according to the content and the story plot.

There are other non-English genres, recognized under English literature due to the translations and other available modes. This very much helps English Literature to widen their recognition in other countries. Already there are different kinds of English literature created according to the place and location where the story is built in.

Conclusion

English Literature is a growing field where everyday new works, novels, journals are released. English is one among the rapidly growing language which has a wide range of vocabulary. Accents and dialects, vocabulary and expressions, English has a vast number of versions used all around the world. English is recognized as the universal language and the medium to connect the world. English is parley typed with all the regional languages in any official statements and official forms. Literature is important in everyday life because it connects individuals with larger truths and ideas in a society. Literature creates a way for people to record their thoughts and experiences in a way that is accessible to others, through fictionalized accounts of the experience. The study of literature allows people to develop new ideas and ethical standpoints and can help

individuals to present themselves as educated members of society. In addition, they get readers to know about the points that are recorded from the era in which the work is written. It is like a mirror to the past. It clearly shows what has happened in the past, how people lived and how developed the language was. The influence of the language, and the usage of it can be clearly seen through a work of art. Today's image is created in the work releasing today. Even after twenty years from now the situation we live in will be recreated through the works.

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WRETCHEDNESS OF HUMAN EXISTENCE IN SAMUEL BECKETT'S 'ENDGAME': AN ANALYSIS

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Abstract

Samuel Beckett gives the audience liberty to respond and react. By using the same place and action, he presents human condition minutely. Many critics attacked Beckett for his gloomy presentation and they believe his plays depict human life with all its complexity unnecessarily. 'Endgame' is a play in one act. The play is set in a room with two small windows looking out. In modern days, we have learnt not to look for specific meaning. The play is played without a break. It is one act play, less plot and movements but plenty of pauses. Beckett at the beginning of the play gives a description of the stage. In the description we come to know that there is grey light. The characters are motionless. The characters are "boxed into the world stage". The shelter is set at the edge of earth and sea, in an unknown place and in a depopulated world. It is like a coffin. Beckett's plays talk about "the fact of being there". In general, this paper also aims to analyse the same concept in the play, 'Endgame'.

Keywords: *Wretchedness, Hopelessness, Human Existence, Dependency.*

Introduction

Samuel Beckett emerged as a writer during the Second World War. During the war, he was a part of French Resistant Movement. Later he turned as a well-known writer and the main theme in most of his plays was alienation. In 1949, he wrote '*Waiting for Godot*' in French which created a revolution in the history of plays and soon he translated it into English. With the success of this play he became one of the most influential writers. In 1965, Samuel Beckett was awarded the Nobel Prize for literature. He created a completely new kind of plays and by doing this he enlarged the future of the theatre. His surreal writings are mixed with humour, pain and anguish. In order to get the best out of Beckett's plays, the audience will have to make a lot of adjustments, in terms of how they watch his plays. He blends many things in his plays. It is neither the words nor the impact, but it is a new experience for the audience who undergo with the combination of all these elements. This process involves all the senses; eyes, ears and the intellect. His plays produce, a "Total theatre effect". Beckett's characters never use complex sentences but they use only ordinary words and phrases. They do not involve themselves in either philosophical or moral discussions. The playwright tries to bring cheerfulness, a world of weariness and despair. He deals with many images. Some of them are 'uncertainty', 'sameness', and 'waiting'. His plays are an expression of "intimate visions on the fundamental philosophical questions in the place of human being in the surrounding world". These concepts recur in all his plays. The life of Beckett's characters is really unbearable and death is an omnipresent theme.

Analysis

The play '*Endgame*' was written in French and later it was translated into English. It was published in 1956. It may be regarded as the main gist of life. The title of the play is a term used in chess to designate the third and final part of the game. It was perhaps chosen for its indeterminateness, for its capacity to designate the end of many things, the end of life itself. The approach to "the end" is indeed the principal theme of all of Beckett's plays.

The setting for the play is a bare room with grey light. The room has two small windows situated high up on the back wall. In the room along with two windows, there are two windows, a door and two ashbins covered in an old sheet. This is a shelter for only four characters and the external world seems to be dead. Hamm is on the stage, sitting on an armchair with wheels and covered by an old sheet. When the play opens Clov enters and goes back and returns with a ladder to look out of both the windows. After completing this he leaves the room and goes to kitchen. Again he comes back, removes the sheet from the ashbins and raises the lid of both and checks within. Hamm wakes up to play games. He whistles, and then Clov appears immediately. Hamm keeps questioning whether anyone in the world suffers as much as he suffers and says "it's time it ended", but he hesitates to end. Hamm becomes a bit philosophical and says that nature has forgotten. Hamm's parents are not happy in the ashbins because the sand in the bins is not changed. Hamm being a dominative figure in the room commands his father Nagg to keep mum and whistles for Clov. He gets angry and asks Clov to throw the bins into the sea. Later Hamm enquires about weather and Clov says "zero".

Hamm is worried about humanity and says "But humanity might start from there all over again! Catch him for the love of God!". Hamm is unable to live, unable to go elsewhere. This kind of tragic plight continues and deteriorates. The human condition is brought in an inconsolable plight. The condition deteriorates and a lot of transition takes place. Around Hamm there is nothing but high bare walls with windows out of reach. Hamm and Clov many times talk about getting separated, but they never leave. This shows dependence on another.

While Beckett's works are often defined by their existentialist themes, '*Endgame*' seems to suggest no solution to the despair and melancholia of Hamm, Clov, Nagg and Nell. The work is supplied with over determination that confounds the efforts of critics and philosophers to construct a single, combined theme for the play. Beckett resisted any effort to settle the problems of his world, offer solutions or reduce any fears clearly. The play does not suggest total hopelessness, but rather that the fears of change, self-centeredness, and despair of Hamm and Clov contribute to their miserable existence. The critic Kenneth Tynan says "The play is an allegory about authority, an attempt to dramatize the neuroses that makes men love power".

Both beginning and ending are intertwined to show that existence is cyclical. That is why the entire Beckett's characters do the same activity from morning to evening, from the first act to the last act. The characters and their plight show the essential theme 'being there', "everything that is here; off the stage there is nothing, non-being". It is purely about "here" and "now". It is an eternal "now". The growing physical deprivation and waiting for death are haunting Hamm. Hamm controls everyone but unfortunately he has no control over his nature and his behaviour. Clov executes Hamm's order. Hamm reaches

to such an extent where he controls his own parents. If they speak too much, he silences them. Hamm symbolises king in chess, who is the most powerful person as well as the most vulnerable in the game of chess. Hamm's great fear is his existence. He thinks that nature is changing but according to the data we get, it has 'zero' change. His misanthropic world outside threatens him and he has a fear of being alone and this seems to be feeling, he has ever since his childhood. He is afraid of fleas and rats. He always expects light. The sarcastic element in this situation is his blindness. He polishes his dark glasses, which is futile effort.

Conclusion

Indeed in most of Beckett's plays routine works are core of his existence. These routine works only help "humans to convince themselves that death is not eminent, that each day is the same". Their mundane works, absurd practices help them to bring closer to death. The incidents elucidate the notion of "circular existence". They are "stuck in eternally static routines". It is a kind of "farce" where the characters do routine actions because there is nothing else to do for them while waiting for death. In the play, the game of life, which Hamm encounters, is presented artistically.

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MEDIA AS GRAND NARRATIVE: LANGUAGE, POWER AND SENSATIONALISM IN MEDIA

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Abstract

The term Mass Media, in our times, vibrates with an omniscient undercurrent. It is always present. Its intrusive nature has become a cause of concern in our everyday lives. The aim of this paper is to understand the mind control that Mass Media exerts on the Contemporary "Mass Man" thereby defining his identity. The paper will look into often used Media jargon such as "rapists", "lynching", "polyamory", "terrorism", "choice", "freedom", "feminism" "fashion", "consumption" etc to show how Media's calculated, sensationalized, performative language has exerted heavy influence on contemporary lives. The paper will then connect the performative nature of Mass Media with Lyotard's definition of Grand Narratives and show how Media very persuasively has become the new Grand narrative through which we have come to perceive and define every aspect of life.

Key Terms: Language, Media, Power, Knowledge, Identity, Grand Narratives

The Language of Media is the language of sensationalism and exaggeration. It is the language of abstraction and confusion. In recent times, Media has emerged with its own definitions of human behavior and identity and has persuasively forced it down the throats of humans to accept these definitions as true. More than presenting information and communicating facts, media dramatizes an issue and problematizes it. Instead of finding solutions, it creates fear and further confusion in the minds of viewers. As a result, we find ourselves in the midst of a society filled with insecure, panicky and nervous individuals ready to jump at the first small problem they encounter.

The question we have to ask in these trying times are "What is the role of Mass Media in our society"? , "Why is mass media so intrusive and controlling?" and "Has Mass Media emerged as the new Grand Narrative of the Postmodern Consumerist society? These are not easy questions to answer. Nevertheless an attempt to answer them would certainly clarify the cloud of confusion the human mind is subjected to as a consequence of the constant bombarding of images and ideas from mainstream media.

Addressing the first question, Mass Media is technology that addresses itself to a mass audience. This could include Television, Newspapers, Radio, the internet and so on. When I speak of a Mass audience I am also speaking of the "Mass Man". The Mass Man is Man who has lost his individuality in a society where his role is that of a Mass Consumer, who buys and consumes anything from chocolates to television to even emergency medical treatment. He lives in a society where everything is industrialized – from industrialized farming practices to

giving birth to babies through IVF. Commodification and Business is both the purpose and end goal of this society.

A particular area of interest in such a society is fashion. Fashion has increasingly become abstract and more controlling than it has ever been. The obsession with fashion and buying dresses at reduced prices has seen an unprecedented growth in recent times. As Elizabeth L. Kline puts it:

We've gone from making good use of clothes we own to buying things we'll never or barely wear. We're caught in a cycle of consumption and waste that is unsettling at best and unsatisfying at its core. (3)

The identity of a Man in consumer society might well be termed as that of a commodity. He views himself as a commodity and he sells himself by clothing in different fashion trends or travelling to different destinations and clicking a selfie of it and posting it online. More than half a century back, Erich Fromm described this sort of character orientation as the "marketing orientation". He explains this as the "character orientation which is rooted in the experience of oneself as a commodity and of one's value as exchange value."(Fromm) Furthermore the way the man is judged in such a society is similar to the way a product is judged:

"The principle of evaluation is the same on both the personality and the commodity market: on the one, personalities are offered on sale; on the other, commodities. Value in both cases is their exchange value...." (Fromm)

In such a society we need to understand that it is mass media which encourages and persuasively promotes the Commodification of men and things. In a consumerist society Man is also identified in terms of the things he buys

and/or owns. The more a man consumes the more importance he has in a consumer society. Man's importance and popularity is in direct proportion to his self importance and gratification of desires.

Baudrillard's essay "Consumer society" observes that "Accumulation or profusion, is evidently the most striking descriptive feature" (33) of such a society.

In other words a Consumer society relies for its success on the free play of Man's desires. In today's society we see the large scale consumption of food (gluttony), porn movies (lechery), fashion (pride) and real estate and business growth (greed). And therefore Mass Media will try to inflate Man's sense of self importance as much as possible in order to goad him to keep consuming. This explains why we are often showed advertisements, online short flicks where lust or pride is glorified and normalized. Mass Media has to keep on chanting into our ears the mantra of consumption in order to keep the giant consumerist machine running. This gives us the answer for the second question: Media has to be controlling and intrusive because it serves the purpose of commodifying people in the name of fashion and encouraging the conspicuous consumption of people. It will never leave us free even for a moment for fear that we might introspect and realize that we are humans and not commodities and that desire is only a part of us and not all.

In the hands of a consumerist society, knowledge is not enlightenment. Knowledge is never neutral. Knowledge is power. Knowledge is the primary tool for mass manipulation. This manipulated knowledge is spread through Mass Media.

Before trying to answer the third question "Has Mass Media emerged as the New Grand Narrative of the Postmodern Consumerist Society?" we have to define Grand Narrative. The term Grand Narrative was introduced by Jean-Francois Lyotard in his 1979 work "The Postmodern Condition: A Report on Knowledge". Lyotard's definition of a Grand Narrative begins by looking at Narratives. Narration is a form of story-telling. Humans have developed myths and legends from basic story renderings. As time progressed, these myths and legends were not just told but also accepted. In other words, they not just disseminated knowledge, but legitimized this knowledge. With further progression of time, the social relations that these stories explained and legitimized were accepted unquestioningly to be true. A Grand Narrative therefore would be one that narrates and makes sense of human history on a grand, totalizing scale and also sees (and makes others see) an interconnected meaning in every event that occurred in human history.

Now if we apply the idea of a Grand Narrative to Mass Media, in what way can we call the creation of stories by Mass Media to be a grand narrative? It is understood by now that mass media doesn't present facts as they are, but creates narratives. And often this narrative is laced with sensationalism, gory details and violence. The most powerful weapon in the hands of Mass Media is Language. It is through the repeated use of certain violent terms that mass media has emerged as the Grand Narrative of postmodern times. Armed with verbal weapons mass media creates a story, legitimizes it and forces us to redefine the way we see ourselves and society.

Words such as rape, terrorism, and lynching are used to describe the actions of the poor, uneducated and often marginalized sections of the society. Words like freedom, choice, feminism, equality, polyamory are used to describe the choices of the rich, elite consumers. While a lower class man showing interest in a girl might be termed a "stalker", a rich, university educated boy having a relationship with many girls or vice versa might be termed "polyamorous". The Hindu's article "Is polyamory finally ready to become an open secret in India" dated December 9, 2017 has this to say about polyamory:

Polyamory is about equity and equality: any person in a relationship has the same rights, no matter their gender, sexual orientation or age.

"The dictionary defines polyamory as 'the practice of engaging in multiple sexual relationships with the consent of all the people involved.' Its definition is often expanded as 'consensual, ethical, and responsible non-monogamy' to differentiate it from what it is often misunderstood for — a committed couple in an open relationship where each is allowed to experiment outside the relationship every now and then. In polyamory, however, there is no single committed couple — the polyamorous group is committed to every one of its members, mentally and physically."

Though one cannot exactly classify this orientation as animal sexuality, we wonder if it is not just a very intellectual and cunning excuse for animal sexuality. Besides notions of choice and freedom seem to be limited to the sexuality of university educated women. These women in a consumer society are the potential consumers of lust and porn and they are the future commodities who could themselves become whores or pornstars. It is this darker liberal attitude that is promoted in the name of "feminism". Media promoted feminism encourages women to be proud of their bodies, to show off their bodies and to glorify porn and prostitution.

A poor man expressing a polyamorous orientation would more likely be called a "rapist" by the media.

Formerly this attitude of sexuality embraced by the rich would have been exclaimed as extreme and immoral, while now it has just become a matter of perspective in a post-structuralist sense. In other words it becomes immoral if an individual chooses to look at it that way. It *can* be even considered *good* because it is liberative. Baudrillard's insightful comment in "Simulacra and Simulacrum (15) summarizes this attitude:

"All that capital asks of us is to receive it as rational or combat it in the name of rationality, to receive it as moral or to combat it in the name of morality. Because *these are the same*, which *can be thought of in another way*: Formerly one worked to dissimulate scandal—today one works to conceal that there is none."

To give one more example, The Hindu carried an article on the sexuality of educated, English speaking young women. This article titled "What women want" (Dated May 25, 2018) talks of how in 2015:

"an overwhelming number of women were posting on Reddit Gone Wild, an NSFW section of the networking site that is a safe space to share nude selfies. The popular sub-reddit (it currently has over 1.4 million subscribers) gave 24-year-old Anisha and two of her women friends an idea. They would click such pictures — keeping their faces out — and share them with each other instead of posting them online. "It was very liberating and validating to share those deeply personal pictures with women and see candid images of the female form," she says of the experience."

The writer who talks of this in her book, "Cyber Sexy" describes this as "unofficial porn". The very idea of "porn" is given a different and subtly acceptable shade of meaning. As the Hindu reports:

Cyber Sexy begins by declassifying the meaning of porn itself. Sexting? Erotic literature? Cam-shows? Khajuraho? Role-play on chatrooms? Everything is porn. Nothing is porn. Kaul Padte says, "For me, it was an attempt to diversify the word. Because everyone has some idea of what it means, and these ideas don't match up." These include notions of sexiness, curiosity, what turns people on, and the Victorian ideals of morality and censorship.

Media has not just turned "porn" into a nice word now but it has also subtly ensured that the very idea becomes acceptable. Little does the writer realise that porn is a way of commodifying the body. This Commodification will be glorified by media because what a consumer society requires the most is the Commodification of both objects and humans.

Baudrillard's insight holds good in contemporary consumer society. Earlier one worked towards concealing scandal because there were strongly defined notions of good and bad. But now one works to conceal that there is none. Or bad is purposefully promoted as good. Therefore it is not bad. It is only a matter of perspective. Or as Baudrillard says it "*can be thought of in another way*". By this definition porn is not bad. As the author of *Cyber Sexy* justifies "*everything is porn, nothing is porn*". She demythologizes the meaning of porn. By doing this she not just conceals the fact that porn is outrageous, immoral and degrading, but she simply conceals the fact that there is no such thing as outrageousness or immorality that you can associate with porn.

Returning to the notion of Grand Narratives created by Media, Media purposefully questions with tenacity the moral rootedness of mankind. We see now that excessive lust is *justified* and *glorified* in the name of equality and egalitarianism. Soon this idea which is now in the story-telling phase will conquer the minds of men and women. It will be gradually legitimized and social relations constructed accordingly. We will be taught and we will also probably begin to believe that the rich consumers are libertine and this licentiousness is *neither moral or immoral* because morality according to media's grand narrative has already become a relative term. Whereas, the poor producers, the marginalized will be considered as backward, regressive and as terrorists. Somehow by a very curious turn, media's grand narrative has strong ethical notions of what is right and what is wrong when it comes to the poor people. Obviously the poor illiterate people as outsiders are always a threat to a rich consumer society which pays media to disseminate this new Grand Narrative.

This grand narrative will also teach us that we are objects and we have to constantly sell ourselves online on social media platforms everyday by clicking pictures of ourselves and captioning these pictures with hash tags. What is particularly dangerous is that media's grand narrative will legitimize this knowledge and expect us to be one-dimensional i.e. we are all objects without souls.

To conclude, in a world where Multi-billion business conglomerates control the lives of the people, business is the new religion. Media has emerged to be the new Satan that promotes itself as God and preaches this religion via sensationalism, distortion and exaggeration to the Mass man. Media relies heavily on panicky responses, mass confusion and negativity, the free play of desires and continuous consumption, and the constant relay of mostly trivial news to control and remain in control of human

minds. Media has lost all its ethics and now works on these three basic principles: Knowledge, power and money. Mankind has lost its humanity and become a puppet in the hands of this faceless global phenomenon called Mass Media.

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THE MAJOR THEMES AND THE CONCEPT OF NATIONALISM IN AMITAV GHOSH'S THE CIRCLE OF REASON

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Abstract

Amitav Ghosh commands a very higher position among the Indian writers in English. The national and International awards and rewards stand as a fruitful testimony to his uncompetitive success. Amitav Ghosh is talented, innovative and an experimentalist. He is a true artist who writes with considerable potential and he has succeeded in exciting his narrative skill purposefully. He is also one of the eminent authentic voices of the Indian Diaspora, who has enhanced the honour and stature of the Indian writings in English.

THE CIRCLE OF REASON(1986) is, at once, a detective story, a story of exile, a travelogue, a women's rights track, a Marxist protest, a plea for humanistic camaraderie etc. The narrative techniques employed here, sometime share the characteristics of magic realism. They are more generally straightforward and realistic. The author tends to juggle a lot of characters, time zones, and locales in the telling of his story. The East-West encounter is one of the major themes of the novel and an issue related to the concept of 'Nationalism' is commented upon.

Keywords: *Nationalism, Diaspora, Juxtaposed, globalization, discrimination, exploitation.*

Introduction

Amitav Ghosh's first novel the Circle of Reason (1986) places him immediately as a master craftsman in the art of fiction. It is about a eight-year-old orphan boy who is searching for identity, searching for roots or searching for his own nativity with tragic diasporic experiences.

The word 'Diaspora' depicts alienation from the motherland and missing of her roots, cultural dislocation emotional turmoil, conflicts between the values of the motherland and those of the western world. It explores the problems of accommodation and adjustment with the new society, the memories of the post, racial discrimination, hybridity, a sense of being immigrant and marginalized in the adopted home land, and so on and so forth.

The circle of reason is a tale of adventures of Alu, who is the protagonist in the novel. Balarambose, who is Alu's foster -father, is impressed by the ideas of the scientific reasoning, the impact of the western world and the books of Louis Pasteur. He wants to set the village free from the ideas of myth and superstition. In working for the same, he destroys the whole village, by making use of carbolic acid.

In the process of purification Balaram, Torudevi, Maya and Rekhali are burnt to death and Alu is left alone. He is charged with sedition and extremism by the police. And hereafter the journey of Alu's dislocation begins. To escape from the police and forthcoming punishment, he runs away from Lalpukur to Calcutta, from Calcutta to Kerala, from Kerala to the imaginary gulf country there,

and from al-ghazira finally to Algeria through Alexandria, Egypt, Lisbon, Tunis and eluded. In the course of his experimental journey the protagonist comes across many diasporic men and women, and faces the varied immigrant experiences, events and situations. Ghosh wants to explore the protagonist's earnest quest for self -identity and exploration.

Discussion & Interpretation

The novel opens when an eight-year-old orphan Nachiketa Bose comes to live with his uncle in Lalpukur, Boloida chases his rickshaw. Boloida runs a cycle repair shop and eagerly utilizes every opportunity of employment. The only remarkable thing about this orphan is his extraordinary head. It is huge, several times too large for an eight-year-old boy, and curiously uneven, bulging all over with knots and bumps. Everyone compares his head with different objects and brings it to a different perspective. Boloida gives Alu his lifelong name as well as part of his identity. "No, it's not like a rock at all. It is an Alu, a potato, a huge, freshly dug lumpy potato. So Alu he was named and Alu he was to remain."¹

Another character is Balram who is a freak. He claims to be rationalist. He admires scientists like Jagdish Bose, Meghnad Saha and above everyone Louis Pasteur. They are his ideals. He is obsessed with the science of phrenology. Phrenology is the study of the size and shape of the heads of the people. It is believed that one can find out their characters and abilities from this. Alu becomes a case study for Balram. Balram applies his instrument for

measuring heads on Alu. Slowly, Alu gets used to it. Balram tries to match the outside of a person with his inside. Alu settles in Lalpukur. He is admitted to Bhudeb Roy's School. Roy's son Gopal bullies Alu and finally Alu is forced to leave the school. ShombhuDebnath is a low caste man in Lalpukur. It is not desirable to learn weaving from him. Yet Alu goes to learn from these persons of low caste.

Balram is highly impressed by the book - Life of Pasteur. Pasteur is his ideal, logic his God. Rational thinking is his only goal in life. But the author is mature enough to point out the end of rationality in practical situations. Scientific temper, the cause and effect theory do not work in real situations. Balram's case is that of firmness in logic. He cannot look behind reason. It should be so rationally and so it must be for him. He cannot accept even smallest diversion from the upright, straight and unchangeable logical path. This is why Balram's plans are invariably put out of gear when pure in practice.

The story begins scientists with his childhood like Pasteur and Jagdish Bose. But his teachers in Dhaka decide that he's good for history and direct him to Dr. Radhakrishnan, the teacher of Philosophy at Presidency College, Calcutta. There at Calcutta, his favourite to pass time is to study heads. Many times, he faces trouble due to his compulsive habit of studying and commenting on others heads. But Balram is made of stiff stuff. His uncompromising stand on rationality as the only theory of life wins him a life-long friend, Gopal. He also gets associated with a rationalist society. But Gopal, even though his best friend senses something wrong.

As he watched Balram go, Gopal had a premonition; a premonition of the disaster he would call upon himself and all of them, if ever he is allowed to take charge of the society. He decided then, with an uncharacteristic determination, that he would do everything in his power to keep that from happening².

Alu's real name is Nachiketa. This mythological name also bears a great meaning in itself. In mythology, Nachiketa is a boy who waits at Yama's doors in obedience to his father. Waiting at Yama-the god of Death's door means the waiting at the doors of death, Nachiketa is the son of sage Uddlaka. He is known for his perseverance. He incurs his father's displeasure to pursue the true knowledge of Brahman. Yama also is an embodiment of righteousness. His work is such that he just cannot afford to be unjust. Nachiketa sincerely pleads to Yama to give him divine knowledge. He wins Yama's heart by his commitment to the chosen cause. He received the knowledge about the true nature of 'Brahman' (Brahma

Gyan) from Yama. Nachiketa's single - mindedness is coupled with disinterested action. He is not working for getting something. As the myth goes, Yama lures the young sage by the pleasures of heaven. Nachiketa refuses to go to heaven. As he has learnt, that 'Brahman' is all pervading. Moreover, 'Agni' (fire) is a purifying agent. But, in hell, the fire does not work of cleansing. Here, the myth gets connected with our story. Carboic acid is also a purifying agent. At Kulfi's death, paste for 'puja' is made of carboic acid instead of ghee. At the first look, one feels that THE CIRCLE OF REASON is simply a response of Amitav Ghosh to the unhygienic conditions of India.

Ghosh presents the love-hate relationship of the natives with colonization. He not only vents his anger on by the colonizers but also attacks the hypocrisy and lack of sincerity of the colonized. Even the mechanics of organizing political meetings is not spared. The politicians are not sincere, nor are they charismatic any longer. They hire workers and through them, an audience is arranged. Bhudeb in shameless political exhibitionism holds a meeting under the bunyan tree. Hismen have gathered people from the disrupting the meeting. Even without adequate number of volunteers, he manages to disturb the meeting with buckets full of carboic acid. Bhudeb's sons and henchmen hang his life size poster on the tree. Ghosh here indicates the coming advertising culture of Indian politics. He also comments on the successful running of several dynamics within the so-called democratic set up on the country.

The author freely mixes past, present and future in his novels. He writes the book according to the chain of thoughts. He writes about one thought and associates it with the past incident.

THE CIRCLE OF REASON closely examines philosophies of reason, the science and technology that are associated with these philosophies of the various nations. Reason can be defined as "a set of inductive processes that supposedly allow access to knowledge in the strongest sense, knowledge that can under no circumstances be false."³ Like 'Nationalism,' there is no standard interpretation of the term 'Reason'. In India, the concept of reason is not restricted to the Hindu tradition.

The character of Balram is an important one for the conceptual analysis of the term 'Nationalism' with the novel, THE CIRCLE OF REASON. Balram's fascination with science generates much of the novel's debate about the materialistic, scientific reason of the West. Ghosh tries to investigate whether it is associated with its cultural origin or is it possessed of a universal validity. Balram takes latter position. He argues that,

“Science doesn't belong to countries. Reason doesn't belong to any nation. They belong to history to the world.”

4

It is so because the novel opens with the arrival of the eight years old boy, Nachiketa in Balram and torudebi's life in Lalpukur village. The orphan child of Balram's brother is immediately nicknamed as Alu because of the shape of his head. The novel ends with Alu along with Zindi and Bose walking the streets of Medina, waiting for Virat Singh's ship that would carry them home, to India. However, Alu enters the family of Balram; he always remains on the periphery of the circle of this family.

Though Ghosh calls Balram a rationalists and believer in science and reason, Balram acts in a very irrational way. He is obsessed with phrenology, studying heads, which is no longer considered a science. This obsession compels to clean the surrounding area in his village Lalpukur that brings about his doom, destruction and death. He starts the school of reason but fails in his attempts to educate the village youths to think rationally. They are keener in learning the practical training of skills for survival. He even fails to educate Alu because Alu refuses to attend the school, though he loves to read books from Balram's library. Balram's knowledge is abstract and without worldly wisdom which is likely to bring disaster. His behaviour at the time of Saraswati Puja, his passionate handling of cleanliness movement with carbolic acid and his love for the study of heads are ironically described. Ghosh, here, juxtaposes the East and the West presenting the analogy between the practical learning of weaving and tailoring and the abstract ideology of rationalism. The practical sense and belief in the sewing machine saves Alu's life twice from the disaster created by Balram's ideologies.

The fire in the house of Balram has engulfed everything and everybody. It is this rational and scientific mind of Balram that brings about his destruction and death. Pasteur has discovered a life - saving drug but Balram's knowledge brings death. In fact, Ghosh shows how Balram's obsession because of his limited knowledge of scientific method brings about destruction. The same carbolic acid creates trouble in Al-Ghazira when the displaced persons living with and around Zindi decide to clean everything. Zindi is the only person who does not believe in this cleanliness movement. When they take out a sort of procession and try to clean the shops and stores in the foreign land, the police shot them and most of them die. Only Alu, ZindiKulfi and the child Bose are saved. It is Alu, who talks about Carbolic acid, cleanliness and money, saved from the debri of the collapsed building star. Though he is buried under two sewing machines, Alu is busy

brooding over life and death. Nachiketa of The Mahabharata, after coming back from Yama, the lord of death, thought only about life and death while Alu only thinks of only purity and dirt. Nachiketa of The Mahabharata had gained the philosophy of life. Alu, returns from death's door, but his knowledge only brings destruction. He talks about Louis Pasteur and his failure as Balram had done earlier. But, Alu believes that he has acquired real knowledge, and tells the spellbound crowd that this Germ is money. “No money, no dirt.”⁵These people who are illegally in Al-Ghazira to earn money and send it back home to their family, are carried away by the eloquence of Alu. They are ready to form a sort of co-operative and thereby save something more than they individually could do. Zindi alone has a practical knowledge of the value of money in a foreign country. She refuses to join the mad movement of the mob.

Ghosh again ridicules the mob psychology by Alu's speech. The common Indian belief that money is the root cause of all evils / sins is paradoxically presented. On the one hand, these people have arrived at the oil-city of al-Ghazira; illegally try their hands at earning more money, on the other hand they are prepared to hand over their earning to the Professor for safekeeping. Alu is treated as a saint who preaches or teaches about the evils of money. Alu who was once a silent person, a passive character and acted according to what other told him to, is so very eloquent that people believe every word he utters.

Balram's knowledge is the knowledge of the Western science while Alu's knowledge is the knowledge of Eastern philosophy which considers money as dirt. Both are shown to be equally misplaced. Both jolt the reader not with serious tragedy but with comic turn of events. Only Alu's practical knowledge of weaving brings hope.

The different perspective of both Zindi and Samuel together express the complexities of different discourses in which the migrant women are simultaneously and objectified. The migrant women are both enslaved as well as free. The narrator's dramatization of Karthamma's tortuous pregnancy is a central incident in the novel. She wants to kill the child in her womb. Kulfi looks at Karthamma's desire as a function of her stupidity and rural ignorance. Rakesh surmises that she wants a birth certificate. Professor Samuel rationalizes that somebody has tempted her to get the citizenship of al-Ghazira; therefore, she is on the boat. The forms can be seem as conferring legitimacy upon what she recognizes to be her illegitimate child, born out of wed-lock, on the high seas in between the hand masses of nation-states. The sign image of forms here is saturated with multiple and

contradictory meanings. The sign carries the burden of representing the different discursive networks of desire and social imaginaries that **THE CIRCLE OF REASONS** traces out in its narrative. All the explanations of her fellow travelers are the conditions of possibilities that inform and structure her desire. Both Rakesh and Samuel's explanations reveal that the desire for 'the forms' is a desire for an everyday life produced and promised by modernity. On the other hand, 'the forms' symbolize Karthamma's desires, wishes, hopes, disappointments and pain. 'The forms' represent mysterious and unknowable, but taken figuratively, 'the forms' are marked by a desire for home, a place of comfort, as a sense of rootedness and belongings, as a future-time of a secure life. This is how, even a minor character as Karthamma presents her sense of belonging and the concept of 'Nationalism' in this novel. Her home refers not just to the domestic space of a house, but also to a community or a nationalism in which one has a place. No doubt, the mass culture and the mass nationality have profoundly unsettled the traditional privacy protection of the privileged national body.

Conclusion

Ghosh's **THE CIRCLE OF REASON** reverberates the forms of violence that nationality and globalization manifest in the home, in domestic spaces and in private lives in

order to foreground the questions about gender, class, race, memory and belonging that a re-reading of Asian nationalist histories are trying to answer. They urge us to re-narrate national modernity as marked by the failure of state institutions and by the persistence of transnational memory and modes of community. The novel, full of the allusions pertaining to the East-West encounters, histories, politics, migrations, gender discrimination, the battle between science and pseudo-science, globalization, violence, female exploitation, prostitution, disruption, consumerism, the competing concepts of nationalism is a veritable collage of ideas which interrogates settled and given nations and takes the reader on a new and novel journey of enquiry.

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ECOLOGICAL PERSPECTIVES IN VAIKOM MUHAMMAD BASHEER'S *THE SHORE OF SOLITUDE*

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Abstract

*The contemporary consequence states ratio about the Conservation of nature. The Green studies attempt to venture the essentials of the ecological conservations. In Indian setting, Environmental writers like R.K.Narayan, Anitha Desai, V.S.Naipaul, Kiran Desi, Bhabani Bhattacharya and Arundhati Roy, Vaikom Muhammad Basheer others picturize the importance of Ecosystem. Vaikom Muhammad Basheer as an Indian writer focuses the natural atmosphere in his short stories, *The Shore of Solitude* he proves the consequence of nature in our life, and relates human feelings with nature. This presentation cliques to demonstrate on relationship between nature and human feeling from Indian literature.*

Key points: Vaikom Muhammad Basheer -Green studies-Ecology- Life-Nature-Literature- Relationship-human suffering-feelings-relief from sufferings.

Introduction

Eco-criticism is an Interdisciplinary study of environment with literature. Literature and environment are like the two sides of a coin, they never depart from each one. At present there is a lot of awareness in society. At the same way, we forget to protect our environment so literature takes that responsibility because "literature is mirror of life" so present scenario acquires wide interest in Eco-logical perspectives writing style.

An obligatory sense of Eco- criticism was provided by an early accumulation, *The Eco- criticism Reader* that calls it "the study of the relationship between literature and environment" (Cheryll Glotfelty and Harold Fromm ix)

Eco- criticism is a critical mode that looks at the representation of nature and landscape in cultural texts, paying particular attention to attitude s towards "nature" and the rhetoric employed when speaking about it. It aligns itself with ecological activism and social theory with the assumption that the rhetoric of cultural texts reflects and informs material practices towards the environment, while seeking to increase awareness about it and linking itself (and literary texts) with other ecological sciences and approaches.

(PramodK.Nayar 242)

Vaikom Muhammad Basheer attained Sahitya Akademi Award for his book *Nduppoopakaranandarnnu*. He has a prominent place in Malayalam literature. Most of his works bring out the connection between nature and human feelings, he writes in his *The Shore of Solitude* that they accompany one another. In his short story, he tries to

expose ecological utilization of nature for human being sufferings like medicine and through his work's he tries to describe how nature is a companion to the human and how it is a remedy for the psychological disorder of the characters.

In the first part of he starts with an Eco-friendly atmosphere the following lines states, "The cold light of a dying moon washed the garden. A vanished fragrance lingered in the air." (58). We can observe from this line Basheer's Eco- friendly style of writing with first person narrations. He expresses his beloved darkness of dead memories from the natural elements like one night they sat together the garden that time his beloved asked him the reason for his sadness he replies after his death who will remember him. His beloved states,

'I will!' you had sad. 'My girl, thoughts of you will come to me with the silver light of the morning star, through the golden rays of the silver light of the morning star, through the golden rays of the rising sun, borne on the fresh fragrance of spring. When I hear the clouds bursting into mighty peals of thunder, when I see the blinding flash of lightning, my soul will come running to you.' (58)

These lines are acknowledgments for the ecological way of expression to the lover's adoration feelings of love. He compares his beloved's memories with nature. He descended every moment when he merged with darkness and new leaves sprouted and blossomed buds the springs came and it gives freshness to the garden also bathed in moon light this sequences is immortal likewise his

beloved's memories. And his beloved's expressions are also compared to the natural sequence we can observe from the following lines,

'This night of a spring is coming to an end. This loneliness is burning me up. My girl, why have you not come yet?' 'When the tender leaves move to the rhythm of your soft heartbeats; When the soothing moonlight peeps out through yours sweet smile; When the breeze of the night caresses me with the cool fragrance of your tender body; (59)

Then his beloved gifted flower is compared her heart, 'That flower, red like blood!' 'Oh...nothing. It was my heart.'(60). Basheer wonderfully delivered, the flower buds is the lovers secrets of guard. And his atmospheres are again felling her memories. The writer exposes the ecological atmosphere,

I lay on my back, stretched on the grass in the garden. My companion came and asked me petulantly,

'You've forgotten all of us, haven't you?

I said, I have forgotten no one.'

Then why is it you don't come out with us?'

'I do not want to see the same things over again.'(60)

From these lines the human gains a lot from the companionship of nature because it does not disturb his feeling but a human companion disturbs his feeling. Nature as companion mutely hears without disturbing and it consumes his feelings. His loneliness is accompanined by nature proved from his songs taken from a lone bird that flies over the seas. And the bird sings,

'Who are you, who are you, flawless gem,

Who are you, who are you, beauteous star,

Who are you, who are you, lovely lightly,

Who are you, who are you, auspicious brightness!'

(62).

He suffers without a companion and he does not share his feelings but through this story he complains to nature. He unconsciously accepted nature as his companion. And he cries to nature he wants to escape from his loneliness. We can observe from following lines, "O clouds! Destroy me by your mighty roar...! O lighting! Split me open with your blaze...! I am finished. I am letting go my hold on consciousness." (65).

The Shore of Solitude has attained ecological perspectives in a prefect manner. It announces how the human leads his life with nature and he does not lead his

life without nature and the human bound with nature are unconscious. We must protect our Eco- friend, because we consume and share like our companion. From this story, Basheer proves he is one of the prominent ecological writers.

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TOXIC DISCOURSE IN ENMAKAJE(SWARGA) - AN ECO-FEMINIST EXPLORATION: A TOOL FOR MAKING SENSE OF THE WORLD & EVOKING SENSIBILITY IN THE HEART OF THE WORLD

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Abstract

In the 21st century blatant injustices are rife within the development projects implemented by capitalist corporations as they overlook the individual and community's right to live in a clean environment. Discrediting the fact that "a healthy environment is important for a healthy economy", the polity and neo-liberal capitalism manufacture "risk societies" (Beck) threatened by contaminated environments. It has proved beyond doubt that the pollution of land, water and air lead to the disintegration of ecosystem and its inhabitants and the disempowering of women by taking their power of reproduction. In this globalised era as land and woman's body are getting contaminated from the profit oriented ventures of capitalism, the hope lies in ecofeminism (socialist), a derivative of ecocriticism that fights against the dominion of production over reproduction and ecosystem.

Based on the Malayalam text Enmakaje, translated in English as Swargaby Ambikasuthan Mangad, the environmental writer from Kerala, this paper examines how the male dominated development models rooted in hierarchical dualism oppress women, indigenous community, and nature through modernisation in agriculture implemented through mono-crop farming and pesticides. By placing ecofeminism within the larger framework of ecocriticism, this paper goes on to de-link the European hierarchical binary systems of human/nature, mind/body and man/woman with the argument that toxicity is lethal to both the units in a binary – human-nature; body-mind; man-woman. However, women bear the burden disproportionately due to the gendered division of labour and increased susceptibility to toxins. This analysis intends to propagate both anthropocentric and eco-centric values that would ensure the rights of women, children, non-human nature to live in a safe world while bringing all these categories into the centre of discourse.

Keywords: Toxic Discourse, Ecofeminism, Ecocriticism, Risk societies

Introduction

Ever since the world has started witnessing the human induced natural disasters more than ever before, 'Toxic discourse' – an amalgamation of literature and science of toxicity – has replaced nature literatures and wilderness literatures – the literatures in which pastoral elements are braided beautifully which is reminiscent of the picturesque nature around (a thing of past). In *Writing for an endangered world*, Toxic discourse is defined as the "expressed anxiety arising from perceived threat of environmental hazard due to chemical modification by human agency" (Buell 31). Rachel Carson's *Silent Spring* is considered as the seminal work in toxic discourse.

The dehumanising effect of the toxicity on humans and non-human nature garnered public attention after the world had been shaken by anthropogenic accidents such as the Love canal chemical disaster in the US (1970s), the nuclear accident at Three Mile Island in the US (1979), leak from the Union Carbide's pesticide plant in Bhopal, India (1984), and the Chernobyl nuclear meltdown in Russia (1986). All these toxic hazards point to the fact that majority of the victims are poor especially children and women. The United Nations proclaimed in 1989 that "it is now a universally established fact that it is the woman who is the worst victim of environmental destruction. The poorer she is greater is her burden" (qtd. in Eaton 2). The

growing global concern on degradation of the environment identified the "pollution of poverty" as the root cause of the ills of marginalised people. In addition to this, the apathy of those in power added the woes by not initiating any remedial measures to eradicate the toxicity permeated into their body and environment. The prevalence of this global situation calls for an urgent redress of toxic injustices. At this historical point what is warranted more than "the instruments of technology or politics" (Buell) is the imaginative and critical articulations of writers on the looming threat of pollution on humanity.

The recently developed critical practice of ecocriticism joined the literary discourses critiquing globalisation to expose the extent of planetary damage and ways to curb the same. According to Richard Kerridge, ecocriticism "seeks to evaluate texts and ideas in terms of their coherence and usefulness as responses to environmental crisis" (qtd. in Garrard 4). The famous ecocritic Laurence Buell exhorts environmental writers that "the discourses of science and literature must be read both with and against each other" (qtd. in Garrard 2) to address the violence that Carolene Merchant observes as born with the shift from 'feminine organic' to a 'masculine mechanistic' world view. In an attempt to deconstruct the male-designed, capital-oriented, rationally-placed societal values the writers and critics on environmental texts should

be engaging in, what Greg Gerrard calls “centrifugal ecocriticism” as in *'Oxford book'* (9), instead of orbiting around nature and natural metaphors omitting the human-created institutions like capitalism, industrialisation, science and technology. Centrifugal ecocriticism is fortified by the perspectives from natural sciences to widen the analytical categories to include chemical pesticides and its pathogenic effect on human-animal bodies.

Ecofeminism, a derivative of ecocriticism which is considered as an alternative for ancient wisdom is very relevant in today's context of globalism. Ecofeminism is a philosophical and political theory and movement which combines ecological concerns with feminist ones, regarding both as resulting from male domination of society. The term ecofeminism was coined by the French feminist Françoise d'Eaubonne in 1974. Practically ecofeminism is the subsistence perspective based on the lived experiences of women, in meeting the day-to-day challenges of life and it works towards a healthy planet for the entire humanity by putting up resistance against the patriarchal capitalist forces. Ecofeminists see that androcentricism and not anthropocentrism is the root cause of environmental problems. A multipronged critique of neo-liberal globalisation within the theoretical framework of ecofeminism – a confluence of variegated conceptual strands such as liberal, radical, cultural, and socialist – could contribute for the movement that work towards creating a verdant planet and a genderless society.

Ambikasuthan Mangad has penned his novel, *Enmakaje* translated in English as *Swarga*, to explore the real endosulfan tragedy and the environmental justice movement initiated mainly by women of Enmakaje against the pesticide spray. The backdrop for the novel is the real village of Enmakaje which is located in the district of Kasaragode, Kerala where the writer belongs to. This novel is the result of his sincere attempt to make sense of the world of his 'bioregion' and also to arouse sensibility in readers. It is pertinent to mention that the book was written in 2009, while the Kerala government banned the chemical in November, 2010.

The protagonists –Neelakandan and Devayani come to Enmakaje to lead a secluded life, away from the sickening world of modern civilisation. They start living on Jadadhari hill situated in this eco-friendly village where squirrel, monkey, butterfly, snake and crab become his friends, though without names and any association with the outside world. Mangad makes it a point to address them as Man and Woman in the first few chapters of the text. The Woman brings home an orphan child with deformed body, ignoring her partner's protest. The sudden

death of the boy as well as the horrendous sight of other ill-fated children in the neighbourhood with anomalies awaken their consciousness to protest and fight against the evil forces causing the tragedy of the land. The naive villagers has so far believed that the curse of Jadadhari (the name of the hill) is the germ of all the diseases in the region. Whereas in actuality it is the chemical pesticide endosulfan that has penetrated into the land and body of the living beings which is getting manifested in various ailments. At the behest of Devayani, Neelakandan joins the Endosulfan Spraying Protest Action Committee (ESPAC) which was formed to fight the pesticide mafia. But their agitation does not bear fruit as the protagonists and other volunteers are crushed to silence by the pesticide mafia.

Human-Nature Bond in Pre-Endosulfan Enmakaje

The Enmakaje of pre-endosulfan days, as mapped by the writer adheres to the criteria, propounded by Lawrence Buell in *'The environmental imagination'* – the non human environment should be present not merely as a framing device but as a presence that begins to suggest that human history is implicated in natural history. The people of this village are “ecosystem people” who used to lead a harmonious existence along with nature based on subsistence economy. This water village did not have a single well as the community relied on streams and *surangas* (tunnels) that carry ‘holy water’ brimming with aquatic lives. The emphasis is on the ‘exclusionary parochialism’ reflected in the picture of the bioregion as a self sufficient community, the depicting of which is called, centripetal ecocriticism by Garrard.

The sacredness associated with the land is expressed through the tribal old man, Panchi, who becomes the mouthpiece of Mangad. He narrates the spirituality associated with the land of Enmakaje through the images of sacred groves, Jadadhari hill, Basava cows, holy snakes, sakkijal(the steps of truth) and Kodangiri canal(the stream compared to holy Ganges). In the opinion of Spiritual ecofeminist, Charlene Spretnak, as represented in her article “Ecofeminism: Our roots and flowering”, “what was cosmologically wholesome and healing was the discovery of the divine as immanent in and around us. What was intriguing was the sacred link of the Goddess in her many guises with totemic animals and plants, sacred grove, womb like caves, the moon-rhythm blood of menses, the ecstatic dance – the experience of knowing Gaia, her voluptuous contours and fertile plains, her flowing waters that give life, her animals as teachers . .

. ” (3). The fertility and biodiversity of the land ensure the wellbeing of the self sustaining community.

The humans and non human animals lived in a symbiotic relationship while diverse cultures, customs, legends, and languages flourished making it a *swarga* (heaven). Contrary to the common practice of assigning ‘otherness’ to animals and pushing them to the background there is a conscious approach by the writer to give them equal footing along with humans by highlighting their companionate attitude towards the bipeds. Borrowing Jeremy Bentham’s idea that the “capacity to feel pain not the power of reason entitled a being to moral consideration” Gerrard deplores speciesism completely in his work *Ecocriticism* (146). The protagonist, Neelakandan’s camaraderie with non-humans like Sugriva, the monkey and Suka, the squirrel who seem to share his pain, is apt in asserting the intrinsic value embedded in every living being as promulgated by Deep ecology. The passage in the text where the monkey shows concern to Neelakandan when he stays hungry in the forest points towards human-animal bond.

Sugrivan opened his palm, which held a thondi fruit, and extended his arm towards Man. He did not take it. When Sugrivan tittered as if to insist, Man held out his hand. He took the fruit but kept holding it. He was in no mood to eat. ‘So you plan to starve to death?’ Sugrivan gibbered in agitation. That’s what Mann could make of it. But he stayed quiet. (Mangad 7)

The concept of ‘feminist utopia’ propounded by Val Plumwood in *Feminism and the mastery of nature* is replicated in the text *Swarga*. Plumwood states, “[t]his is a land where there is no hierarchy, among humans or between humans and animals, where people care for one another and for nature, where the earth and the forest retain their mystery, power and wholeness, where the power of technology and of military and economic force does not rule the earth, or at least that part of it controlled by women” (7). The realisation that “the western mapping of a gender hierarchy on to the nature/culture distinction has been a major culprit in the destruction of the biosphere” (10) has made ecofeminism to subvert the hierarchical dichotomies. This is achieved by acknowledging the value of non-humans and reinstating the age old cultural practices that fostered human-nature bond. Ecofeminists realise that reclaiming the bond between nature and humans is the only way to resist the capitalist patriarchy who is on a rampage on earth.

The holistic approach to nature is inscribed in the text in diverse ways. The fact that Mangad has constructed the images and symbols with a conscious purpose becomes

clear once they are looked at through the prism of ecofeminist stylistics. For instance, the profound idea of ‘connectedness’ has been beautifully compressed into the metaphor of blooming fences – “fences with no thorns in perpetual bloom”(Mangad 67). This oxymoron blooming fences shows nothing but the verbal dexterity of the writer. Generally fences – high walls or barbed wires – are constructed to create a barrier between lands or people. With the portrayal of blossoming Hibiscus flowers on the fences what the writer tries to convey is the practical notion of inter-relatedness existing among the village community. They embrace partnership ethics while maintaining diversity. The irreconcilability associated with the categories of fence (division) and flower (love, harmony) are subverted and comingled to highlight the harmonious life in Enmakaje.

Toxicity of Endosulfan

Endosulfan was introduced to Indian agriculture after the Green revolution of 1960s to increase the food production. However, the toxicity due to its capacity for bioaccumulation and role as endocrine disruptor is found to be the threat for human and environment and a ban was imposed on its manufacture and use from 2011. It is found that females are more susceptible to the lethal effects than males and reproductive organs are highly vulnerable to the toxicity. In fact, these kinds of chemicals were initially introduced in the world wars to annihilate humans and clear the foliage. Their current use in modern agriculture reflects the developed world’s attitude to nature as a thing to be conquered, and not “as a living world that humans work with and within” (Reuther 17). The mechanistic world view developed after scientific revolution encourages the appropriation of nature for the benefit of the privileged few.

The enclosure of commons by capitalists and the augmentation of agriculture with modern science erode women’s lives. However, these facts on the debilitating impacts on women generally go unnoticed. Endosulfan, the toxic pesticide, percolates into the centre of the textual discourse in *Swarga*, particularly in the chapter that is discussing the grievances of the villagers in a meeting that has been convened to ascertain the reason behind the death of honey bees and cows in the region. The vanishing of honeybees erases the honey business which used to be the means of income for most of the uneducated men in the village. The freelance journalist, Sreerama discloses to the villagers that endosulfan is the medicine that kills honeybee and cows. Dr. Arunkumar confirms that “. . . in this village, there are patients in almost all the houses. It is not only children . . . many of them died. That poison they

bring year after year in the aeroplane and sprayed down below” (Mangad 102).

The findings from the study conducted by Kerala State Council for Science, Technology and Environment Sasthra Bhavan, Thiruvananthapuram are relevant as Mangad has re-presented the real tragic event in his imaginary construction.

The impact of Endosulfan spraying is evident and measurable in all aspects of life of the people in the area. Adverse effects on environment are very pronounced. Impact of health related problems and the increase in expenditure for the treatment of affected persons had led to financial problems in many families in the area. Women and children are worst affected, as they are more vulnerable to exposure. Scheduled communities including Koraga's are also severely affected. Correlation of academic performance of students in the schools to Endosulfan exposure has shown the existence of memory related problems and learning disorders as reflected in the performance of students in the schools. Taking care of the patients in the household denies women, especially mothers, the opportunities for social interaction, especially considering that the patients require constant attention. (24)

The awareness of lethality hidden in the modern industrialised agriculture with its dependence on pesticides force many communities to abandon the capitalist sponsored agricultural practices which render them toxic through long term exposure. However, these poor communities cannot take a stand without the support of their governments. A cruelty of this high magnitude – use of lethal chemical against one's own people by the government in nexus with capitalist corporation – is an eye opener and reminder from the writer to be cautious and prudent while electing the representatives of government. Mangad uses the power of rhetoric to elicit a sensitive response from the world.

Remember the US bombing of Vietnam... The terrible poison used there was called Agent Orange...Roudup is its new name...There were reports of grotesque looking children born in Vietnam too. What happened in Enmakaje is not too different...Here too they dropped a big bomb. Not at one go, slowly, gradually...It was not an enemy country that bombed us. Our own governments, who are elected by us, dropped the bombs, in turns. What a cruel joke! (176)

Mangad, in the above passage repeats the words – “bomb” to emphasise the themes of ‘intense toxicity’ and ‘slow violence’ which are the effects of any bomb and

those impacts would disturb the generations to come in the future as happening in Hiroshima. The word “dropped” signals the intentional and conscious act by an agent who does not care about the well being of the community. The literary technique of repetition of same word, called ‘*Leitwortstil*’ (leading word style) was coined by Martin Buber and Franz Rozenweig and used in studies of Biblical texts. According to Robert Alter, the “purposeful repetition of words” is a strategy to grab the reader's attention to the theme and to ponder over it (qtd. in Pinault 18).

Victimisation of children and women Endosulfan poisoning

The horrific reality about the life of a community that has been denied the right to live becomes more succinct with this bio-colonisation. This is the new form of colonisation by imperial multinational corporations on the body of Third world women and children by denying them their right to reproduce and live. It becomes apparent when women's breast milk has been contaminated to a very dangerous level. Mangad documents that the breast milk of mothers in the region contains 22.4 p.p.m. endosulfan when the permitted quantity in water is 0.18 p.p.m. Drawing allusion from ancient literature he writes in the text-

In the puranas, Poothana tries to kill the baby (Krishna) by adding poison in her breast milk. What is happening here? We believe that the purest food on earth is mother's milk, and we feed our children poison unwittingly. The Kodangiri canal Thinking that breast milk is the purest food on earth, mothers in the region unknowingly feed their babies with poison. The Kodangiri canal has also been fatally poisoned. (175)

The toxicity in the environment thus percolates into the body of future generations trampling their lives. Reverting the theory of evolution the children in Enmakaje look more like apes than human being. It is no wonder that looking at Devayani's adopted child with grey hair and body full of wounds Neelakandan wonders whether it is a human child or an animal child from the forest. Panchi informs, “Children with big heads. They were many. All died soon. They don't live on” (71). It is very necessary to re-present one of the passages illustrating the physical deformity of children contaminated from endosulfan. At one of the houses, the protagonist saw a girl, Bhagyalakshmi, “A pretty young girl of thirteen or fourteen....She stood with a big tongue jutting out through her mouth. A rosy tongue. It lay well below her chin....” “She can't close her mouth”, said Sivappa sadly” (69).

After children it is the women who are the major victims of endosulfan. The unscientific aerial spraying of endosulfan pesticide over cashew plantations by the plantation corporation, for the profit of pesticide company jeopardise women's biological reproduction and subsistence production while destroying the 'bioregion'. Dr. K.S. Arunkumar, a character in the text is the representative of Dr. Y. S. Mohankumar who in real served the ill fated people of Enmakaje without any fees when the elected government showed passivity to their issues. He says that "there are around fifty mentally ill patients in the vicinity. Lots of cancer and abortion [among women]. My personal opinion is that some terrible poison has spread all over the soil and water" (83).

Monocrop farming

Modernisation of agriculture is in a way masculinisation as it leads to the breakdown of woman-centred, ecological friendly and sustainable farming methods. Over the years these women-centric practices have made sure that soil fertility, water availability and biodiversity are maintained. This is in line with Bacon's (the father of modern science) idea of 'The masculine birth of time' that "promised to create a blessed race of heroes and supermen who would dominate both nature and society" (qtd. in Shiva, *Staying Alive* 16). Giddens' words in *Modernity and Self identity*, "modernity radically alters the nature of day-to-day life and affects the most personal aspects of our experience" (1) supports the basic concept of ecofeminism.

In Enmakaje, Kerala Plantation Corporation with its development paradigm rooted in science, technology and economics overlook the indigenous knowledge of thousands of years and replaced the traditional agricultural practices with mono-crop farming of cashew nut plantations. This leads to the homogenisation of diverse aspects of nature and culture resulting in 'mal-development' (Shiva). Single crop farming rejects the principle of nature which has an inbuilt pest control mechanism and thereby takes shelter under chemical pesticides which drain the soil off its fertility. In fact, conservation of biodiversity had long been invested with women. However, when mono-crop farming for profit replaced traditional farming, they were robbed of their livelihood. According to Vandana Shiva, reductionist science promoted by capitalist patriarchy is the root cause for the degradation of environment and subjugation of women (Ecofeminism 23). Mangad elaborates in the novel "in fact, mono-crop farming destroys the politics of

diversity. And what is the end result? Only poverty, natural disasters and diseases....." (Enmakaje 124).

Capitalism integrates the subaltern into globalisation not by providing them with empowering tools but by risking their lives and giving them periodical shocks. According to Naomi Klein "The history of the contemporary free market was written in shocks. Some of the most infamous human rights violations of the past thirty five years, which have tended to be viewed as sadistic acts carried out by anti-democratic regimes, were in fact either committed with the deliberate intent of terrorizing the public or actively harnessed to prepare the ground for the introduction of radical free-market reforms" (qtd. in Zizek 18).

Woman-inspired Environmental Justice Movement

The environmental justice movement has paramount importance today as it makes sure that the health of the society is as important as the health of the environment. According to Buell "Environmental justice affirms the sacredness of mother earth, ecological unity and the interdependence of all species, and the right to be free from ecological destruction. .. Environmental justice demands that public policy be based on mutual respect and justice for all people free from any discrimination or bias" (33). It has become apparent over the years that women are the driving force behind many of the environmental justice movements protesting against the contamination of environment by capitalist corporations. This kind of grass root movement strives for the rights of the bereaved communities along with the preservation of nature. Whether it is the Chipko women of Himalaya who fought against the felling of forests or Love canal young women's association which organised against the toxicity spread from Hooker company's chemical dump or the Bhopal gas Peedith Mahila Udyog Sangam which led agitation to get justice from the Union Carbide Corporation, the significant factor is that it was always the women in the area who were devastated by their illnesses and premature death of their children. The affected women always came forward to gather the world's attention towards the human violation committed by the multinational corporations and governments.

The chosen ecofeminist-text presents evidences to support the aforementioned observation. The sight of an orphan boy with wounds all over the body does not move Neelakandanin any way. Overwhelmed by remorse and inspired by Devayani, later he decides to fight the hegemony of state power and joins the environmental justice movement in Enmakaje. He tells Devayani, "you have opened my eyes. If you have not brought the child I

would not have known about the tragedy of this village” (70). In fact Devayani initiates her campaign by adopting one of the child victims of endosulfan which ultimately leads Neelakandan’s entry into ESPAC. His act underpins Plumwood’s idea that “both men and women can stand with nature and work for breaking down the dualistic construction[s]” (36). The women inspired environmental justice movements work towards the aim of eliminating the dominance of capitalist patriarchy which deny the women and children their right to have a pollution free environment.

Subversion of Man/ Woman

While emphatically portraying the gendered toxicity in Enmakake, Mangad the ecofeminist goes on to subvert the gender roles and patriarchal dualism which restricts woman to the act of nurturing and caring while assigning men for competitive tasks. It’s worth to visit the words of Ariel Salleh “in fact, sexualities form a continuum rather than polarity. The presence of hormonal oestrogens can produce an empathic, receptive orientation in bodies, whether male or female, animal or human. Under certain circumstances a man also can feed a child at the breast” (37). In the text, Devayani narrates the caring and nurturing character of Neelakandan to the mirror, “not even once did I feel lust in his touch when he tended my naked body. This is despite the fact that I had an attractive body then. For days on end, he cleaned up my shit and piss without any mental block. He washed my clothes; bathed me; fed me rice... His eyes were full of compassion like Buddha. In another room, there was an old leper. His body was full of sores. He also received the same care” (Mangad 6). There is no doubt that this passage has the potential to subvert the gendering of qualities such as nurturance, caring and compassion by attaching them to femininity. Through Neelakandan’s subversive bodily acts Mangad establishes the fact that a man can be a fighter and nurturer at the same time, thus breaking the hierarchical dualism of man/woman.

Conclusion

This toxic discourse on endosulfan stands as a testimony when the humanity stands at the cross road of pollution emanating from poverty and chemicals and the planet is on the verge of collapse. According to trauma theorist, Shoshana Felman, literature has a vital and critical role to play in this age of trauma when many of the economically disadvantaged communities are thrown into a whirlpool of miseries by the mighty forces of capitalism. Similar to the faculty of Law, albeit from a different

trajectory, literature can function towards justice. In Felman’s opinion, literary justice predominates in certain cases where legal justice is unable to provide solace to the traumatised victims. (Remember that even after the court ban, the agony of Enmakaje villagers continue, as the rehabilitation, financial aid and medical assistance are not done effectively). Answering the question, “how does literature do justice to the trauma in a way the law does not, or cannot”, she says, “literature is a dimension of concrete embodiment and language of infinitude, that in contrast to the language of law, encapsulates not closure, but precisely what in a given legal case refuses to be closed and cannot be closed. It is to this refusal of the trauma to be closed that literature does justice” (Marder 5). This paper’s attempt to make a critical intervention in the novel, *Swarga* has dual aims- to arouse the sensibility of humanity and to keep the case of endosulfan tragedy open for discussion which is very important for the victims in particular and the world in general. After three decades or so, the victims of endosulfan are not given complete justice in a democratic country like India and the widespread use of deadly pesticides still continue throughout the world.

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LANGUAGE AND CULTURE ARE INTERRELATED

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Abstract

Language is the basic means of communication in every culture. Language has been defined as the systematic, conventional use of sounds, signs or written symbols in a human society for communication and self-expression. The purpose of language is to communicate with others, to think and to create the foundation for shaping one's standpoint and outlook to life. Culture on the other hand has multifarious meanings but for the sake of this article, the definition outlined below will serve our purpose. Culture is the total of the inherited and innate ideas, attitudes, beliefs, values and knowledge comprising or forming the shared foundations of social action. Therefore, the relationship between language and culture is definitely symbiotic as one cannot function without the other. Language and culture are unique human abilities. The ability to create a structured language for communication is what makes humans and our culture distinct from other species. This paper explores different ways in which the researcher speaks of language due to the cultural diversity. The study gives the different speakers of different languages belonging to different cultures and its effect.

Keywords: language, culture, different language and culture, interdependent

Introduction

This paper examines the different aspect of social media and the impact of Social Media on the Adolescent Students. The research was made based on the descriptive type. And information for this article was gathered from books, debates, reports and individuals comment on the paper. The main aim of this paper is to explore the relationship between social media and mental health in the adolescence. Social media such as face book, what sup twitter and many more are no longer "new kids on the block". Many researchers have been taken as an interest in the impact of social media on the mental health. The changes in our methods of communication over the last twenty years have been the most rapid in the eternity of the human history. Now that social media is an integral part of our social function health we have made o research into how it affects our emotional health. The results are really interesting both positive and negative (depression, anxiety emotional behaviors).

Need and Significance of the study

Language has been defined as the systematic, conventional use of sounds, signs or written symbols in a human society for communication and self-expression. The purpose of language is to communicate with others, to think and to create the foundation for shaping one's standpoint and outlook to life. Culture is the total of the

inherited and innate ideas, attitudes, beliefs, values and knowledge comprising or forming the shared foundations of social action. Therefore, the relationship between language and culture is definitely symbiotic as one cannot function without the other. By this we mean that for an individual to inherit or gain knowledge, values and ideas, the individual must first be able to communicate with others knowledgeable about that particular culture through convention sounds/signs which is language. This has proved to be effective. The study showed that language is complexly intertwined with culture. Further it is suggested that a similar study may be conducted in order to know the relation of language, science, literature, thought, society culture and present day gadgets

Objectives of the study

- To know about culture.
- To know about language.
- To know the culture hiding in language
- To explore the role of language in culture
- To explore the importance of language and cultural studies
- To explore the relationship of language and culture.
- To explore the relationship of language and culture in Tamilnadu.

Methodology

Methodology used to do this research paper is quantitative research of descriptive method enhancing knowledge from papers, books, journals and debates conducted in the media on the specific topic.

Language

Language is the basic means of communication in every culture. Language expresses cultural reality of the speakers in every society. Language is a socially acquired phenomenon and all the culturally bound languages differ dramatically from one another in terms of the description of the natural world. Language has been defined as the systematic, conventional use of sounds, signs or written symbols in a human society for communication and self-expression. The purpose of language is to communicate with others, to think and to create the foundation for shaping one's standpoint and outlook to life.

Culture

The word culture is etymologically derived from the Latin word 'cultura', which means 'to cultivate'. In antiquity, culture was referred to the opposite of nature, something that is willingly produced by man. Culture is a collectively held set of attributes, which is dynamic and changing over time. It is the totality of values, beliefs, basic assumptions as well as code of social behavior in a society. Individual are made by culture on one level and Culture is made by individuals on the other. Culture, as defined by the article Understanding Racism, "a defining features of a person's identity, contributing to how they see themselves and the groups with which they identify. Culture may be broadly defined as the sum. Total of ways of living built up by a group of human beings, which is transmitted from one generation to another. Culture is used in social sciences and humanities. It is the concept of anthropology. In general, it is social behavior of humanities. But saying culture as music, literature, visual arts, architecture or language is neither wrong nor right. The discipline which investigates culture is called anthropology.

Culture Hiding in Language

Culture influences the language. Language is an absolute reflect of both personality and culture of the individual. Culture helps the growth and transmission of language or vice versa. Culture is a language is hidden in itself. Example the Japanese culture and language are innately intertwined and inseparable from one another. In order to speak the language correctly. It is necessary to learn the Japanese culture. Thus culture is hidden in languages such as Japanese Korean and Irish.

The Role of Language in Culture

Language is an important part of our lives. Language is complexly intertwined with culture. Language and culture have complex, homologous relationships. Language can mark the cultural identity but it is also used to refer to the other phenomena. A particular language points to the culture of the particular social group. Thus role of language in culture can be presumed that the language learning is a cultural learning and the language teaching is cultural teaching thus to conclude according to linguistic relativity principle the way we think about the world is directly influenced by the language. Culture plays a major role in language. Human learned their local language through cultural transmission from formal learning (Japanese's). Each culture has its own language set and ways of communication. Language and culture are not monolithic. Culture is product of the human mind and it defined Propagated and sustained through language.

The Importance of Language and Cultural Studies

The study of language is intrinsic to the expression of culture. This study helps us to know the means of communicating values, belief, customs and also the social functions and foster feeling of group identity and solidarity. Language is fundamental to cultural identity. The study helps in maintenance of the languages of the ethic and cultural group for the preservation of cultural heritage and identity. The loss of language means the loss of culture and identity. As language disappears culture dies. Hence, the study of culture and language is important.

The Relationship of Language and Culture

The relationship between language and culture is deeply rooted .language is used to maintained and convey culture and cultural ties. Therefore the relationship between language and culture is definitely symbiotic as one cannot function without the other, some of the facts on the relationship of language and culture are

Language and culture are unique human abilities.

language influences culture

teaching using another language in a different culture is hard

The language and culture of different society greatly vary.

the major language do not represent the culture of the world

The role of culture in cross cultural communication is huge.

Learning of new language is achieved through cultural integration.

Thus study shows that the students of another language will learn to use expression and terminologies in the right context only if they acquire the knowledge of that culture .therefore integrated learning policy can be achieved only with the relationship of language and culture.

The Relationship of Language and Culture in Tamil Nadu

The regional languages flourishing in India attempts to create a homogenous India. Tamil is a language with a long and ancient literary tradition that has been spoken in southern India for several millennia. The Tamil language is a member of the Dravidian language family, including about thirty languages. Tamil is a diglossic language, which means there is a large difference between the written form of the language and the spoken form. Cultural and Language Considerations with Tamil speakers are in this culture individuals are very conscious of social order and status. In families the father or oldest male is general considered the leader of the family. Consulting with the father and showing deference to the father as the head of the family may be important when working with individuals of this culture.

Recommendations

Language teachers must instruct their students on the cultural background of language usage, choose culturally appropriate teaching styles, and explore culturally based linguistic differences to promote understanding instead of misconceptions or prejudices. Language policy must be used to create awareness and understandings of cultural differences, and written to incorporate the cultural values of those being taught. Teachers must instruct their students on the cultural background of language usage. If one teaches language without teaching about the culture in which it operates, the students are learning empty or meaningless symbols or they may attach the incorrect meaning to what is being taught. Language teachers must realize that their understanding of something is prone to interpretation. The meaning is bound in cultural context. One must not only explain the meaning of the language used, but the cultural context in which it is placed as well.

Conclusion

Cultural values, as we have seen, appear, then wax and wane. Languages are no exception. A language can

appear, mostly from a contact with other languages, blossom, then wither and die altogether. The result of a collapse of a civilization is the death of a language. The Greek and Roman civilizations are a case in point. Classical Greek and Latin are today termed "dead" languages as opposed to Modern Greek and Italian. Etc. The argument is that for a language to be alive and vibrant, the culture of the people it represents has to be alive and vibrant as well. As the culture evolves through time and space, so does the language. Language and culture are intertwined like the two-sides of the same sheet of paper. They breathe, blossom, shrivel up and die due to many reasons. Both of them are sensitive and adapt to prevailing circumstances. Language gives full expression to people's values and norms, and since values and norms are dynamic by nature, language has to be in tandem with cultural transformations. The collapse of a value system may sound the death knell to the language in question. The death of a culture will almost certainly be followed by the demise of the language associated with that culture.

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BEING HUMAN: THE SIGNIFICANCE OF TAMAS TODAY

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Abstract

Tamas emerged as a master piece which narrates the echo of people and tells a real story that happened just before the partition of India. The novel is a saga of the communal and ethnic hatred between two nations who become prey due to the Coloniser's administration of divide and rule policy. The master plan of British administration not stopped with partition but it left everlasting scars in the history of the two nations with a heavy loss of people and property. Their rule drew a boundary between the people of one nation which polluted their minds with hatred for each other. The novel embellished with communal politics, hatred, ignorance and cruelty fills the lives of the people with darkness that they cannot see the light of humanity. The hatred between communities in 1940's has turned into hatred for each other today landing us in great trouble. The present paper attempts to underscore the need of humanity and compassion in modern age – the need of the hour.

Keywords: Humanity, Communal riots, Compassion, Unity, Alienation, Hatred

Introduction

Love and humanity finds a subtle place in Sahni's **Tamas** which unites the people together during hard times when communal riots flare in frenzy. The novel attempts to serve as a source of strength, courage, motivation and humane values and it is mostly filled with violence and blood which reflects the bloody truth of partition. Such violent incidents give scope to positive emotions such as love, sacrifice, sympathy which is evident in the novel. Such emotions produce positive vibes and strengthen faith and confidence, goodness and humanity of the people. People during riots never hesitate to save people belonging to other religion at the stake of their own life and exhibit their courage and humanity.

Findings and results: Man has become barbarous and uncivilized in the ultra modern age where they lack certain emotions for his fellow beings. Human beings demonstrate their crude instinct in accomplishing their overriding goals to survive as a result live as mere human rather than being human. A deep analysis of Bisham Sahni's **Tamas** makes us understand the importance of humanity and being helping hand for each other in contemporary period. A few anecdotes from the novel mocks our way of living today where we completely transform into animals lacking love and compassion for each other.

Materials and Methods: Historical and psychological approaches are used to analyse the present paper to advocate profusely the desperate need of human values and social values in the complex web of life. Various philosophical works and scholarly articles are used to study the title of the paper to indicate on a thumping note the essence of values in society.

Interpretation and Discussion: Tamas traces out

the roots of Hindu-Muslim religions related to historical and political events to unfold the cause of violence. It is the story of a small town frontier Sayedpur inhabited by Hindus, Sikhs and Muslims. The whole town is burnt down due to religious conflicts when a Hindu is tricked by an unscrupulous Muslim politician to kill a pig and had it thrown in front of a Mosque. The Muslims retaliate by killing a cow and thus leading to crusade.

Sahni describes how the riots that broke in the city, slowly spread their ugly wings on calm and quiet villages like Dhok Ilahi Baksh where people like Harnam Singh and his wife Banto, are the only two Sikhs in the village living there for more than twenty years with the Muslim neighbours. Within a twinkle of a second the old Sikh couple become strangers in their own village and they are made to quit their village leaving their business. This sort of pitiless fate overtakes Harnam Singh who is very pious and god-fearing and has harmed none and owed not a pie to anyone in the village. Thus, the novelist describes the difficulties of the old couple leaving from their village realistically.

Karim Khan who passes by warns Harnam Singh that "Things have taken a bad turn, Harnam Singh. Your welfare lies in leaving the place.... Local people will not do you any harm but it is feared that marauders may come from outside. We will not be able to stop them" (216). These words from Karim Khan meant real danger and that something is terribly wrong. The news gives a jolt to his faith in God. Harnam Singh is baffled by the news and he does not know what to do at the age of sixty with a woman by his side. Finally, he decides to leave the village. Pointing to the double-barrelled gun he says "If it comes to

killing or getting killed, I shall shoot you down with this gun first and then kill myself" (218). Commenting on the ambiguity of Harnam Singh, it is rightly observed that:

Sudden and overwhelming violence descended upon the minority communities at different places on both sides of the border ... The declaration of the Boundary Commission Award shook the confidence of the minority which found itself in the 'other' homeland; physical violence only completed the process of demoralization ... Like a lightening flash it came to them that the game was up; everything seemed alien to them ... even their house frightened them as a potential prison or a slaughter house ... The definition of a secular state and the charters of minority rights were just dangerous nonsense to those who felt themselves in deadly peril (Nanda 90).

As they move away from the village, the moonlight reveals the sight of their shop being burnt by the marauders. They feel grateful for the timely warning of Karim Khan asking them to quit the village. The village they have lived for twenty long years has disowned them. They turn into homeless wanderers. At dawn Banto and Harnam Singh reaches a small village, Dhok Muridpur. They walk through a serene and calm fields where:

Past a grove, consisting of sheeshum and mulberry and rosewood trees, they came to a small graveyard, holding many graves, some big, others very small, many of them in a dilapidated state. One of them looked like the grave of a pir for a lamp burned dimly on it and green festoons hung from its sides. They reached the outer fields. The wheat had ripened, ready to be harvested. From here they could clearly see the squat village mud houses, with their flat terraces. Cows and buffaloes were tethered outside the huts (226).

They knock at the first door and appeal in a loud voice, "Kind ones, open the door. We are in distress ... We are ill-fated ones, coming from Dhok Ilahi Baksh. The marauders came and looted our house and set fire to it. We have been walking the whole night" (253-254). Soon an elderly Muslim woman, Rajo, comes out. She understands that they have gone through a tough time. So she asks them to come in and sit. Even at a time when communal tension is on the peak causing a big divide between the Sikhs and the Muslims, Rajo the elderly lady offers shelter to the old Sikh couple. After a while, Rajo offers them a bowl of buttermilk. She tells "Here, drink some buttermilk. You must be exhausted" (255).

Taking the bowl in his hand, Harnam Singh bursts out crying. He feels sad for the sudden turn of things in his life making him stretch his hand before someone which he has

never done in his life so far as a well-to-do shopkeeper. Crying like a child, he blesses the Muslim woman. Rajo then tells Harnam Singh that she does not want to hide anything from him and says:

Both my husband and my son have gone out with some men from the village. They may be back any time now. My husband is a God-fearing man, he won't say anything to you. But my son is a member of the League and I cannot say how he will behave towards you. He has some other people with him too. It is for you to decide what you should do (256-257).

Harnam Singh says to the elderly woman that if it is God's will, they will move away from her house. He takes his gun and asks Banto to move along. When Harnam Singh raises hand to open the door, Rajo tells "Wait. Don't go. Put the latch back. You knocked at my door with some hope and expectation in your heart. We shall see what happens. Come back" (257-258). For the second time the elderly lady, Rajo, allows them to stay in her house. Though a Muslim lady she shows compassion and love towards fellow human beings. She also knows her son may cause some harm or inflict atrocities on them. But still as a good human being she calls them back and assures that she will also do her best. A similar kind of incident is mentioned in '*Love is The Ultimate Winner*'.

Of course, there were many instances when people saved the lives of those who belonged to other than their own religion. At times it was with great imminent danger to one's own life. Many true God fearing Muslims save the lives of their Hindu brethren, but they could not do much for the Sikhs, because they were conspicuous by their appearance. Likewise Hindus and Sikhs also saved the life of their Muslim friends (qtd. by Deler Singh).

When her son Ramzan comes back home, Akran informs him about the old Sikh couple given shelter in their home by his mother. Infuriated Ramzan breaks the door of the haystack and pulls Harnam Singh out with filthy abuses and tries to smother him. Ramzan's mother shouts at him for trying to lay his hands on a man who is known to the family and to whom his father has owed some money in the past.

In the midnight, Harnam Singh and Banto leave the house of Ehsan Ali. When they step out they see villages burning in all directions. Rajo hands over the gun to Harnam Singh and says "Now go. May God be with you. Go along the edge of the stream. May Fate be kind to you.... Everyone to his or her fate. I do not know whether I am saving your life or pushing you into the jaws of death" (270). After following them for some distance, the kind

woman, Rajo, restores his wife's jewels to him and stands watching them for some time as they move forward in the darkness. The couple profusely thank her for her noble gesture and wishes that God's blessings be upon her.

Rajo forgets every so called code of conduct during the riots while saving the life of a Sikh couple. She does not think of their religion. She values humanity and compassion over the religious barriers. As a matter of fact, Rajo is more God fearing than her husband Ehsan Ali and has a nobility of character which is unmatched. She proves that a woman is above than the man made religious fanaticism. Rajo is well aware of the pain and agony of the old couple who lose their home, belongings and the place where they lived for ages. She is very kind and does her best to the old Sikh couple who have come seeking shelter under her roof.

Sahani introduces this episode in **Tamas** to point out that Indian values are not altogether lost. Amidst the pall of darkness and insanity, persons like Rajo and Karim Khan stands like a ray of hope for the sane world. Sahni depicts this instance of heart breaking communal madness and human tragedy. The political leaders uproot the humanity by sowing the seeds of communal suspicion, which finally achieve the bloody partition. K.R. Srinivas Iyengar observes "The leaders had sowed the wind of communal suspicion and partition was the result; like a whirlwind, the mad act of partition was uprooting masses of humanity, mangling them and throwing them across the border heap after heap" (498).

Tamas present a disturbing picture of partition which paves way for the division of communities, values, dreams, emotions etc. where everyone wins the battle at the cost of humanity. Suchitra Singh writes "women in the lower strata too showed emotional balance and believed in humanity and love for other people" (181). Women characters in the novel who were subjected to humiliation, respond to the grave situations to save their neighbours contrary to the men characters. The position of the women in India is criticised in a refereed journal that:

In India women have been traditionally portrayed in literature as gentle polite, submissive, warm and soft hearted. The scenario in which they are kept is that they were put into the subordination to the male members of the society. They were in many places, confined to the family, and were also divided the equal rights to men. Later on in the initial period of the twentieth century, there were changes observed in the condition of women (Anubha Sharma 70-71).

Conclusion

Partition leaves its traces across time and space, people and culture. The novel attempts to reach to some sort of understanding, not leaving the readers in a perpetual state of mourning thus showing a humanistic approach in its weaving of partition history and offering a reconciliatory mode.

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ALLUSIONS AND INTERTEXTUALITY: TOOLS OF GLOBALIZATION IN *HAROUN AND THE SEA OF STORIES*

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Abstract

Globalization is a continuous phenomenon which has literature as one of its most effective tools. Of the many sub-tools employed in literature two are, allusions and intertextuality. Haroun and the Sea of Stories is one such instance of globalization of culture through intertextuality and allusions to works and words from different cultures. Though a work of Children's Literature and full of magic realism yet these allusions carry a global feel which further helps in its appeal. This paper will highlight the use of the above mentioned tools towards globalization of different cultures by taking the example of Haroun and the Sea of Stories.

Keywords: *Haroun and the Sea of Stories, Globalization, Allusions, Intertextuality*

Introduction

Globalization is mostly associated with trade and commerce and is beneficial for the economy of a country as well as the world economy. This does not mean that globalization is limited to companies alone rather it has become a social, cultural, political and legal phenomenon. Globalization has been aided by language especially the English language. The special position associated with English language can be attributed to the fact that Britain was a colonial power for a long period of time which led to the use of the English language in far off places and then became the most common language as soon as independent trade began. It is for the same reason that the literature in English still has such a stronghold all over the world. Translations in English of works in different languages have helped globalize national literatures by giving native works a chance to be appreciated by a global audience. Even the writers have become globalized as they possess experiences of culture from different countries either due to their lineage, their education or their work which is ultimately visible in their writings. Language too has become globalized due to this; many words from different languages are used in the works of such writers to give it some freshness which has made them popular, globally. This paper will use one of the works of Salman Rushdie, *Haroun and the Sea of Stories*, to highlight how allusions and intertextuality in a piece of literature strives towards globalization of culture.

Rushdie is a well-known British-Indian writer who has won many accolades for his path-breaking works. He incorporates his own knowledge of different cultures into his works to make them more appealing. The background setting for most of his fictional works is the Indian

subcontinent where he combines magical realism with historical fiction. His works highlight further the many connections, disruptions and migrations between the East and the West through literary tools such as allusions and intertextuality. Allusion is a figure of speech which is in fact a reference to something outside the text, mostly it is a reference to a literary work, or a person, or a thing in history or even another work of literature. They are often indirect and brief references, used to abridge broad and complex ideas or emotions in one quick and powerful image. The very first allusion that Rushdie makes in *Haroun and the Sea of Stories* is to Haroun al-Rashid, the fifth caliph of the Abbasid dynasty, by naming his main characters, the father-son duo, as Rashid Khalifa and Haroun Khalifa, forcing the reader to further find out about the history of Islam in connection to Haroun al-Rashid. Rushdie promotes the Persian culture as well by incessantly alluding to the work, *The Thousand and One Nights* or *Arabian Nights Entertainment*, which also contains stories related to the caliph, Haroun al-Rashid. He not only globalizes folktales and fairy tales from the East but promotes Western tales as well, especially when he mentions the love story of Princess Batcheat and Prince Bolo and through it alludes to 'Aladdin and the Wonderful Lamp', 'Alibaba and the Forty Thieves', 'Sinbad the Sailor', 'Romeo and Juliet' and 'Alice in Wonderland' whose themes have been used by Rushdie in his work, in one way or another. There is also a mention of the fairy tale 'Rapunzel', about a princess with very long hair waiting to be rescued from a high tower, referred to in the book as the Princess Rescue Story Number G/1001/RIM/777/M(w)i (Rushdie 73). Although in the book the story is corrupted and given another number as the heroine had recently

taken a haircut, the theme still remains the same, rescuing a princess, in case of the novel - Princess Batcheat. Rushdie begins to use allusion as a tool from the epigraph of the novel itself, that is, even before the actual text begins:

Z embla, Zenda, Xanadu:

A ll our dream-worlds may come true.

F airy lands are fearsome too.

A s I wander far from view

R ead, and bring me home to you.

Other than the evident reference to his son, Zafar, Rushdie in the very first line of the poem makes use of three words Zembla, Zenda and Xanadu which are, in fact, names of fictitious geographical places from *Pale Fire* by Vladimir Nabokov, *Prisoner of Zenda* by Anthony Hope and 'Kubla Khan' by Samuel Taylor Coleridge, respectively. The poem sets the tone for the novel, its fairy tale nature as well as magic realism which is indeed similar to the themes highlighted by these texts. Yet the most important allusion made in the book is to the famous Sanskrit work, *Kathasaritsagara*. When translated into English, *Kathasaritsagara*, literally means 'Ocean of the Streams of Stories' or 'Sea of Stories'. It is an eleventh century collection of Indian legends, fairy tales, and folk tales. In the book, Haroun is taken to the Gup city, on the moon Kahani, which is surrounded by the Ocean of the Streams of Story. In the book, the ocean is described as the biggest library in the universe where the stories are held in fluid form: "And because the stories were held here in fluid form, they retained the ability to change, to become new versions of themselves, to join up with other stories and so become yet other stories; so that unlike a library of books, the Ocean of the Streams of Story was much more than a storeroom of yarns. It was not dead but alive" (Rushdie 72). This directly refers to the rich Indian culture and history comprising of its legends, folktales and fairy tales which have been in existence for so long but still remain an inspiration for many new works. Furthermore, the term 'one thousand and one' is repeated on a number of occasions and even the houseboat on the Dull Lake, in the valley of K, is called 'Arabian Nights Plus One' which is a combination of the alternate names of the same work, *The Thousand and One Nights* and *Arabian Nights Entertainment*. Even the windows on the houseboat are shaped like different animals from these stories, one of them being Roc, the legendary bird from 'Sinbad the Sailor'.

Intertextuality, on the other hand, is a term first introduced by French semiotician Julia Kristeva in the late sixties and stands for intermingling while weaving.

According to Kristeva, every text is constructed of a 'mosaic of quotations' while representing 'the absorption and transformation of another', which is similar to how Rushdie talks about stories in *Haroun and the Sea of Stories*. Inter-textuality is, simply, a way of accounting for the role of literary and extra-literary materials without resorting to traditional ideas of authorship. Rushdie has used it in describing the city in Alifbay when he calls it a city "so ruinously sad that it had forgotten its name" (Rushdie 15). These words are inspired from Michael Ende's book, *Neverending Story* (1979) where a mortal boy named Bastian saves a realm called 'Fantastica' at the eleventh hour from the looming danger of being engulfed by a flood of 'nothingness' (Kundu 319). Similarly, the characters of I.M.D. Walrus and Eggheads (a play on words) have as inspiration the song entitled "I am the Walrus" of the famous British singing group, *The Beatles*. The song refers to the Walrus and Eggman and forms a part of their *Magical Mystery Tour Album* (1976). One can also find the replica of Coleridge's famous line from *The Rime of the Ancient Mariner*, "water, water everywhere, nor any drop to drink" in "water, water everywhere; nor any trace of land" (Kundu 321). Rushdie has not only helped in the globalization of artistic works but also words from the Hindustani language. Through his characters of Mudra, the shadow warrior who speaks 'Abhinaya', Rushdie has highlighted the famous Indian classical dance form of Kathakali which stresses more on the movements of the hands and the face or the 'language of gesture' rather than words (Rushdie 217). The word 'mudra' is the name given to different gestures that make up a language. He further uses characters like Princess Batcheat and Prince Bolo where 'Batcheat' and 'Bolo' are words directly derived from the Hindustani language; 'Batcheat' is from 'baat-cheet' which means 'chit-chat' while 'Bolo' means 'speak' (Rushdie 217). Then there is the land of 'Bat-Mat-Karo' which means 'do not speak' and the statue of 'Bezaban' meaning 'without a tongue' (Rushdie 217). The Cultmaster or the main villain of the story is known as 'Khattam-Shud' which translates into 'The End' and means 'completely finished' or 'over and done with' (Rushdie 218). To the uninitiated readers, the names of these characters and places in the book help to learn certain terms used in the everyday life of Hindustani language speakers.

All these references made above through the tools of allusions and intertextuality, enhance the reading experience of the audience which have, in a way, also helped in globalizing two cultures among many, that is, the Indian and the Persian. Rushdie's use of the works, *Arabian Nights Entertainment* and *Kathasaritsagara*, show

that these Persian and Indian pieces of literature have found a global status and if someone was still unaware, *Haroun and the Sea of Stories* has apprised them. Certain endemic words have acquired global acceptance and are being used in everyday conversations, for instance, Italian origin words like 'finito' and 'Presto' and French origin word 'magnifique'. As a result, Rushdie's use of these words in his work does not seem forced instead they bring in a bit of globalization. In the same way, through the characters of Batcheat, Bolo, Mudra, Khattam-Shud, Bezaban, Rushdie has attempted to provide these words a chance at being globally recognized and understood and maybe even used in common parlance. From the aforementioned, it can be easily seen that allusions and intertextuality as literary tools help not only in the globalization of literatures but of cultures as well.

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THE TALE OF TWIN TOWERS: LITERATURE AFTER 9/11 AS A NEW GENRE

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Abstract

The wake of new millennium has witnessed the fall the tall twin towers of America. The fall has affected the pride of America very much. The whole world knows very well that it was a terrorist attack. It is ironical that the faith in democracy was questioned in the land where the democracy and individuality were taught by the great writers like Emerson, Thoreau and Whitman. The secured lives of the people become insecure, making the people believe that nowhere is safe. The thought that even the powerful country like America can be attacked, occupies the minds of the people. The cowardice act of terrorism is viewed with a sense of awe and fear. Religion fails to get recognition. People are divided by the religions and communities. Violence is performed in the name of religion.

The 9/11 incident has affected the creative muses of the writers. They have enacted the drama through their writing sympathizing with the innocent people who were killed and condemning the cruel deed of the terrorism. Some writers have brought the lives of the particular community and how they have faced the humiliation and traumatic life after this incident. The writings revolve around this incident or the writings that have been cause by the effect of the fall of the twin towers fall into a different category of creative writings. It is not like the psychological dislocation of the Diasporic writers, or the experience of the immigrants, or the presentation of native culture and indigenous aspects and the quest of the historical past of the postcolonial writers.

The Literature after 9/11 evoke "pity and terror" in the minds of the reader. The "pity" is for the people who have been victimized by this deed and "terror" for the people who have enacted the deed. The paradox is that the people who belong to the community which is responsible for the deed suffer a traumatic life in hands of the people who have been affected by it.

*A great deal of writings has been done within United States and they have drawn the world's "pity and compassion". At the same time much writing have been done outside United States by the writers who belong to the community which is blamed for the deed. They express their traumatic life which they have faced after the incident. They criticize and condemn the people for the violence and wish to reject the rejections for peaceful life. This as the central theme is found in Yamina Khadra's *The Attack* and Moshin Hamid's *The Reluctant Fundamentalist*.*

This paper attempts to make a study of these two novels and tries to establish the literature after 9/11 as a new genre.

Key Terms: Literature after 9/11, Trauma, "Pity and Terror"

Introduction

The relations between literature and society are reciprocal.

Literature is not only the effect of social causes,
it is also the cause of the social effects

-Harry Levin

The writers are only the part of the society in which they live. They have been often influenced by the causes of the society to represent the society the way in which they have been affected. When man lived very close with Nature he exhibited only human emotions in his writings. There were a thirst for knowledge, quest for the realization of the omnipresence of God, and the purpose of the literature was to teach and delight. Various social movements effected the change in the writings of literature. The restoration literature has mirrored the society as it was and the writings popularized the genre, Satire, attacking the follies and foibles of the society in order to cause some moral sense in the society. Again the late eighteenth century the French Revolution and the Industrial Revolution were the many reasons for the rise of

novel writings. This novel form again has given way to the rise of other forms of novel writings such as stream of consciousness, meta-fiction, travel fiction, transnational fiction, trauma fiction and so on. The two world wars have had great impact on the society and the literature produced with that impact was ready to bid farewell to the arms. The process of decolonization has induced to create new genres like Disapora literature, Immigrant literature.

The wake of new millennium has witnessed the fall the tall twin towers of America. The fall has affected the pride of America very much. The whole world knows very well that it was a terrorist attack. It is ironical that the faith in democracy was questioned in the land where the democracy and individuality were taught by the great writers like Emerson, Thoreau and Whitman. The secured lives of the people become insecure, making the people believe that nowhere is safe. The thought that even the powerful country like America can be attacked, occupies the minds of the people. The cowardice act of terrorism is viewed with a sense of awe and fear. Religion fails to get recognition. People are divided by the religions and

communities. Violence is performed in the name of religion: "this destruction has increasingly been understood and represented through a range of complex symbolic formations".(1)

The 9/11 incident has affected the creative muses of the writers. They have enacted the drama through their writing sympathizing with the innocent people who were killed and condemning the cruel deed of the terrorism. Some writers have brought the lives of the particular community and how they have faced the humiliation and traumatic life after this incident. The writings revolve around this incident or the writings that have been caused by the effect of the fall of the twin towers fall into a different category of creative writings. It is not like the psychological dislocation of the Diasporic writers, or the experience of the immigrants, or the presentation of native culture and indigenous aspects and the quest of the historical past of the postcolonial writers. They are different in spirit and form. One can realize the paradox of the writings about the impact of 9/11

If literature expresses what remains unrepresentable about 9/11, it also raises persistent questions about how we interpret and represent 9/11, questions precipitated by debates within and outside the United States about the "war on terror."(2)

Initially there was a lot of reaction from the writers of United States and they wrote about the horrible incident. The journals and periodicals recorded their emotions and facts. Shorter forms appeared first—essays, brief personal reminiscences, and poetry. Early works often attempted directly to capture and convey the events of 9/11 and emotional responses to the events. As years have passed, the approach to the attacks has become more nuanced. The great writers like Don DeLillo, Ian McEwan, Philip Roth, John Updike, Louise Glück, Frank Bidart, and Robert Pinsky, have contributed to context, *Literature after 9/11* and their writings define the perspective of literature and the relationship between politics and aesthetics,; between history and narrative. The contributions offer the readers diverse texts like Claire Messud's social satire *The Emperor's Children*, Art Spiegelman's graphic novel *In the Shadow of No Towers*, and Philip Roth's fascist allegory *The Plot Against America*. A special mention should be made about the narrative technique of *Windows on the World* where the narration is chronologically conservative.

The novel combines two alternating narratives: the minute-by-minute imagined experience of a father and two sons trapped in the restaurant Windows on the World on the morning of September 11, 2001, and the self-reflexive record of Beigbeder's experience

watching the towers fall on television in Paris that autumn day. The novel begins at 8:30 a.m. and ends at 10:29 a.m., one minute after the North Tower collapses (4-5)

Moreover the literature after 9/11 is continuously representing the resonance of the incident. The central theme of this literature after 9/11 is the tendency to recall the traumatic events again and again in the re-enactment of the entire traumatic incident. This kind of reaction to the event reminds one Freud's term, "*Nachträglichkeit*" which the best translation gives the meaning as "afterward-ness"(42). Nowhere and no other time this trauma has even been experienced by people in the history of mankind. As Ann Kaplan observes in *Trauma Culture*,

...that art can function as a way of "translating" trauma—that is, of finding ways to make meaning out of, and to communicate, catastrophes that happen to others as well as to oneself." (19).

The literature after 9/11 evokes "pity and terror" in the minds of the reader. The "pity" is for the people who have been victimized by this deed and "terror" for the people who have enacted the deed. The paradox is that the people who belong to the community which is responsible for the deed suffer a traumatic life in hands of the people who have been affected by it. The terror which they have shown to the world is coming back to them to plague the inventor. Now they realize what V.S. Naipaul says, "excess was felt to be excess" and ironically what these terrorist activities try to bring out is "the strength of the general intellectual life and the wholeness and humanism". (518)

A great deal of writing has been done within United States and they have drawn the world's "pity and compassion". At the same time much writing has been done outside United States by the writers who belong to the community which is blamed for the deed. They express their traumatic life which they have faced after the incident. They criticize and condemn the people for the violence and wish to reject the rejections for peaceful life. This as the central theme is found in Yamina Khadra's *The Attack* and Moshin Hamid's *The Reluctant Fundamentalist*

Moshin Hamid's *The Reluctant Fundamentalist* can be cited as an example to understand the plight of the community which was responsible for the twin tower attack. The plot of the novel where the narrator is talking to a passive American listener in a monologue is so structured that the narrator appears to be in mood of sympathetic and apologetic. This can be understood in his opening conversation with the American:

"Do not be frightened by my beard, I am a lover of America" (1)

Changez comes from a respected but declining Pakistani family. Changez who happens to live before and after 9/11, gets into Princeton University, where he makes excellent grades and acts the part of an exotic foreigner, but secretly works multiple jobs to support himself and his family. He feels comfortable before the 9/11 attack. Changez goes on a vacation to Greece with Princeton friends. It is here that he meets Erica, a beautiful and charismatic Princeton graduate, with whom he falls in love. When Erica's father condemns the economy of Pakistan to discourage his daughter's acquaintance with him he understands it politely and refuses to counter it. This behaviour can be viewed as he has programmed himself as a supporter of America. When the Twin towers were attacked he tells,

I was not at war with America. Far from it I was the product of an American University. I was earning a lucrative American salary; I was infatuated with an American woman (73)

But inside he is pleased with the attack: 'someone has so visibly brought America to her knees' (73). Hamid has well brought out the paradoxical nature of the people who are sometimes devoid of honesty. The attack on the Twin tower brings a lot of changes in the life of Changez and other people of his community. Changez says "Muslim men were disappearing, perhaps into shadowy detention centres for questioning or worse." (94) As a foreigner and being a Muslim Changez feels uncomfortable in New York and goes to Pakistan to see his parents. His anger and irritation with America is with him and he tells the stranger that he does not the way America supporting India. In Pakistan his perception about America changes and he wants to stay in Pakistan. He wants to convert himself as a fundamentalist and at the same time he shows some kind of reluctance because he regrets that he is man who can be easily conquered by a short acquaintance with any sort of people. He is torn between emotion and reason. Finally he wants to be a lecturer in University of Lahore.

At the end of the novel, as Changez tells the stranger his story, he finds that the stranger has been uncomfortable and the stranger has something under his jacket. The waiter who serves them their food seems angry with the stranger, but Changez assures the stranger that there is no danger. As Changez walks with the stranger back to his hotel the stranger notices a group of people, including the waiter following them and reaches under his jacket. The novel also ends with a sense of reluctance.

Yasmina Khadra is the pseudonym for Mohamed Moulessehouli, a former Algerian army officer who decided to write under his wife's name to avoid army

ensorship. The novel "*The Attack*" can be termed as the symbolic representation of the trauma of attack of the Twin tower though the *milieu* of the novel is set in Pro-American Israel. The novel opens with a bomb blast in a restaurant. The description of it, through the words of the protagonist, reminds one the enactment of Twin tower tragedy:

My eyes wide open on the horror that has just descended on the town from out of the sky. In the instant when I touch the ground everything freezes: the flames rising above the destroyed vehicles, the flying projectiles, the smoke, the chaos, the smells..(2)

On reading these lines one can think that the description is about a bomb blast or the destruction of the Twin towers. The protagonist, Amin Jafari, a doctor hears a bomb blast and it has been a suicide attack in a restaurant. To his shock he comes to know that the suicide bomber is none other than his wife Sihem. He cannot believe that. His wife becomes a symbol of the fundamentalist group, though she is also a fundamentalist, who effected the attack on the Twin tower and her husband becomes the innocent skeptical community who suffers because of the consequence of the deed. The novel narrates the plight and the trauma faced by him. He has been tortured under the name of investigation and inquiry. The statements about his wife make him shattered and he cannot believe his wife as a terrorist:

The earth moves away under my feet, I do not, however, crumble. Rage props me up. Or maybe I'm just withdrawing. I refuse to hear one word more. I no longer recognize the world I live in (33)

His innocence is disbelieved and his wife is branded and he is torn between belief and disbelief live 'wedged between two brutes'(33). He is frustrated and becomes sick. The interrogator, Captain Moshe's accusation about his wife leaves him tormented. His pain is beyond endurance, "Let me cry for a while, then finish me off, but please, don't make me feel grief and horror at the same time" (41) This is exactly what the Muslim men have felt after the attack on Twin tower : Grief for the fundamentalist's act and horror for themselves. The interrogation aims to establish some amount of treachery and when his wife has been branded as a fundamentalist, he has no other way to go except to disown her:

My wife was no Islamist. How many times do I have to say that? You're making a mistake. Let me go home. I haven't slept for two days (47)

In short, the protagonist during and after interrogation, in the hall and out of the hall, feels as though he is standing in front of a pack of wolves watching their prey.

The angry mob assaults him: "punching and kicking me long after they knocked me to the ground"(57) The protagonist, Jaafari's plight is just like the central character, Lyle in Don DeLillo's *Players*, both of them are being the victim of misfortunes. When he reads his wife's written to him, he feels disappointed:

What use is happiness where it's not shared, Amin, my lover? My joys faded away every time yours didn't follow. You wanted children. I wanted to deserve them. No child is completely safe it has no country. Don't hate me- Sihem(69)

He goes on a quest to find out the people who have mesmerized his wife to commit suicide. But those fundamentalists hail the deed of his wife and call her "a martyr." He is captured by that group and has been held for six days under custody. He meets the head of the group and argues with him. They give a different meaning to their deeds and express their wish to see an independent nation for them. He is given a gun to avenge his wife's death, but he leaves the place thinking that the government would take necessary steps to condone the fundamentalist' actions.

Both the novels exhibit the horror and the terror of the Muslims after 9/11 attack. Hamid's novel presents the physical picture of the Muslim's status in America before and after 9/11. Yasmina Khadra's novel recounts the

incident in a symbolic representation. Jaafari's plight is any Muslim man's plight. He symbolizes both microcosm and macrocosm of Muslims before and after 9/11. He stands for the innocent Muslims who have become victims of the incidents done by the fundamentalists. His wife represents the strong minds of fundamentalists who are ready to sacrifice their lives.

The readers are evoked with the twin emotions; "pity and fear" or "pity and horror" while reading the literature after 9/11 and it can well be narrowed down to a new genre.

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THE TRAJECTORY OF WOMEN IN COLLEEN MCCULLOUGH'S *THE THORN BIRDS*

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Abstract

Australia has a long-standing connection with the fortification and establishment of women's rights. It has had multiple remarkable women serving in all fields. Several outstanding feminist activists are writers. They directly challenged the existing social and sexual customs, exploring topics that were close to scandalous issues in their departure from the dominant feminine norms.

In their novels, they explored sexuality and maternal relations, women's sexual inequality, birth control and exploitative marriage. They have analyzed women's innate images under patriarchy and their identity as the other. They demand to change women's subordinate position and pursue women's independence in rights, personality and economical issues so as to violate the conventional gender dichotomy and achieve women's liberation and the harmony between genders.

Colleen McCullough has given a magnificent novel brimming with experiences and emotional courses of three generations in the Cleary family, *The Thorn Birds*. It shows the true experiences of women's pursuit of equality and liberation. The rise and fall in their fortune make up an epitome of the social transformation and women's growth in Australia.

This paper aims to show women's tough journey to attain liberation through the female characters of this novel.

Keywords: Maternal relations, Exploitative Marriage, Patriarchy, Gender Dichotomy.

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journey to attain liberation through the female characters of this novel.

Colleen McCullough is a renowned contemporary Australian writer. Her novels are distended with human predicaments that prompt her male and female characters to confront and extract themselves from those predicaments.

McCullough was influenced inevitably during the period of vigorous development of feminism. Her pursuit of careers and the desire of success showed strong feminism thoughts. Some of the prominent feminist women writers of Australia include Germaine Greer, author of *The Female Eunuch* who was regarded as one of the major voices of the second-wave feminism, Helen Garner, author of *The Spare Room* who has a reputation for incorporating and adapting her personal experiences in her fiction, and Suzanne Baker, an Australian film producer, print and television journalist, writer, historian and feminist. Australian feminists have fought for and won the right to federally funded child care and women's refuges.

The Thorn Birds is McCullough's second novel and her most widely read work to date. Its publication thrust her to immediate literary stardom and ensured her status as a widely read author. It was considered as one of the ten

modern classics of Australian Literature. It tells the life experience and emotional courses of three generations of the Cleary family. It is a fantastic love story with the theme of love and fate. The different experiences and fates of the female characters in the novel become a true reflection of Australian Women's liberation and growth.

McCullough demonstrates the cruel effects of women's exclusion from men's world and of the harm done by relegating women to subordinate roles. Meggie's depressed life in this novel is a reflection of all women's life at that time. Meggie is a traditional woman who embodies every perfect female character. In spite of all the bitterness she has tasted, she never complains. It can be said that Meggie has never realized the unfairness in her life. All she does is to accept whatever befalls her. However, being silent and submissive has never brought her any kind of happiness. On the contrary, it deepens her bitterness and misfortunes.

Meggie was born in the year 1911. Meggie's life is filled with depression and disaster, which clearly shows the living predicament of Australian women at that time. Meggie is quite conventional, and has never thought of struggling for her own contentment. The only thing that young Meggie longs for is to have her own family and her own children. As it is mentioned in the novel,

"No rebel, Meggie; on the contrary. All her life she would obey, move within the boundaries of her female fate." (*The Thorn Birds*, 107)

As the only daughter of the Cleary family, Meggie never receives any special care from her mother Fiona and is often disregarded for the simple reason that she is a girl:

"Fee cast her no more than a passing glance before leaving; there was no mystery to Meggie, she was female. Fee knew what her lot would be, and did not envy or pity her. The boys were different; they were miracles, males alchemized out of her female body." (*The Thorn Birds*, 21)

Fiona's disregard towards her daughter Meggie is because she sees her as herself and she hates her daughter to be like her who suffers all her life because of unsuccessful love. Fiona suffers all her life as a result of her youthful love for a prominent, married politician. She accepts a patriarchal marriage to Paddy, a poor man in order to come out of her oppressive parents. In this patriarchal marriage, Paddy has the total ownership over his wife Fiona and her property. Simone de Beauvoir has said,

"In marrying...she becomes his vassal. He is the economic head of the joint enterprise, and hence he represents it in the view of society. She takes his name;

she belongs to his religion, his class; she joins his family, she becomes his better half". (Beauvoir, 449).

Fiona was very rebellious when she was young and in order to protect her lover, she conceived Frank under great pressure, which shows her tough character. But after her marriage with Paddy, she turns off her feelings and focuses on Frank. She just becomes sad and silent. At her time women had no rights to speak and their struggle was unaware, driven by their natural emotion, failure was predictable. McCullough describes her in the novel as:

"She was a silent woman, not given to spontaneous conversation. What she thought, no one ever knew, even her husband; she left the disciplining of the children to him, and did whatever he commanded without comment or complaint unless the circumstances were most unusual.....She never laughed, nor did she ever lose her temper" (*The Thorn Birds*, 10).

Fiona feels that her daughter Meggie is like her in all ways. That is the reason for her disregard towards her. Meggie, like her mother is also trapped in the patriarchal marriage and she is unable to question the unequal treatment inflicted on her. Luke does not want to take the responsibility as a husband. After marriage, Luke immediately finds a job for her so that he need not provide the money for her living. And all her wages will be paid straight into Luke's bank account. Luke absolutely controls their life after marriage. He decides their lifestyle without discussing it with Meggie. When Meggie sees Luke in his true colors, she decides to modify her life completely. After all her struggles and bitter feelings of resentment toward her husband for years, Meggie's self-consciousness finally awakens and in the following days of her life, she becomes more active and mature.

Meggie meets Ralph again during the holiday on Matlock Island. This reunion is quite important as it scripts her transformation. Meggie completely gets Ralph's love. Anne Herrmann once pointed out that

"In the series of love scenes, Meggie was always in the dominate situation and Ralph was the object of her love desire". (Herrmann, 4)

Meggie has changed her passive role and has become a dominator. When Meggie is pregnant with Ralph's child, she considers her pregnancy as a beginning of her fighting against God. Disregarding all those secular bonds, Meggie resolutely leaves her husband Luke, and bravely ends the unhappy marriage. Back at Drogheda, Meggie begins her brand new life, and soon gives birth to Ralph's son Dane. From this, one can see that Meggie's self-consciousness as an independent human being has

awakened. As an adult female, she finally begins to control her own life.

In the field of Drogheda, Meggie confronts the hegemonic patriarchy alone. Her story shows her great transition from a dependent girl to a brave, independent woman. Meggie has not been able to beat those social bonds as a common woman yet.

The Thorn Birds luminously explores the empowerment of women by enhancing their status ascribing to familial, societal and economic independence. The character of a woman is portrayed as a powerful individual who rewrites her predicament as a dependent soul and emerges as a self-reliant woman.

Justine, daughter of Meggie and Luke is a first-born. She is very strong and independent. As an adult, she wants to be an actress and obviously she is an actress. She participates in the drama by her own volition. With enough confidence, she does whatever she wanted. She wants to live for herself and her life experience represents a new attitude to love and marriage. In 1960s, feminist movements had made great progress and women could do all works like men. The image of Justin embodies greater significance in the development of feminism. She is happier than her mother and grandmother. She owns independent thoughts and personality and has got a place in society through her own efforts.

The Thorn Birds shows us clearly the tough journey of women in the patriarchal society. The three generations' chase and resistance are the development of the three stages of the feminism. Fiona lives in the first generation of feminism, in the patriarchal society oppressed by men, who goes into the extreme and

sacrifice herself to defiance. Meggie, as the representative of the second generation of feminism stands in the advance stage. The second generation does not benefit a lot, but their strength of mind influences and her female consciousness personifies in her attitude towards love and life. She spends all her life struggled for the love which was not allowed by the church. But Meggie never gives up her love for Ralph, even after Ralph leaves her in order to realize his personal ambition; even after she marries Luke. The love between them goes on throughout their lives. And Justine, as the representative of the self-esteem mature female in the new era, realizes the primary cause, and revolts with a strong will. She succeeds and then develops into the third generation of feminism. The rise and fall in the life of the three generations creates an epitome of the social transformation and women's growth in Australia. In order to achieve liberation, women have to fight bravely against male oppression. *The Thorn Birds* is undoubtedly a history of women's tough journey towards liberation.

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DALIT CONSCIOUSNESS IN ARUNDHATI ROY'S *THE GOD OF SMALL THINGS*

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Abstract

*Dalit Literature blossomed as a newly emerged literature in the post 1950 global scenario. The term 'Dalit' is taken from the Marathi word 'dalan' i.e a class that is exploited. Dalit literature reinforces to deconstruct the dominant casteist society and to construct a new identity for dalits. It is instrumental in the extinguishing of the technique of meta-narratives whose main aim was to legitimise the illusion of a universal human history. Dalit creativity has bloomed through all recognized forms of literature such as poetry, autobiographies, novels, short stories, critical essays, dramas and street plays. This article is an attempt to analyse, interpret and explore dalit consciousness in *The God of Small Things* by Arundhati Roy. This novel delineates in detail about the plethora of sufferings and humiliations faced by the protagonist Velutha in a casteist society.*

Keywords: Scenario, dalit, meta-narratives, delineates, protagonist and casteist.

Arundhati Roy's *The God of Small Things* brings to limelight, the miserable condition of the dalits, their determination and the struggles to get their identity in this caste-breed society. The protagonist of this novel is Velutha, an untouchable represents the smaller man. Velutha was the son of Vellaiya Paappen, a paravan. Velutha is a skilled carpenter and craftsman is not given wages on par with the other high class worker. Velutha used to accompany his father to Ayemenem house to deliver coconut plucked from the trees. They were deprived of using the common pathway, and they were not allowed to touch a thing that was used by the high class people. The dalits' pathetic condition is revealed through the character Mammachi. Mammachi remembers a day:

when paravans were expected to crawl backward with a broom, sweeping away their foot prints so that Brahmin and Syrian Christians wouldn't defile themselves by accidently sleeping into a paravan's footprint. In Mammachi's time paravans, like other untouchables were not allowed to walk on public roads, not allowed to cover their upper bodies, not allowed to carry umbrellas. They had to put their hands over their mouths when they spoke, to direct their polluted breath away from those whom they addressed. (73-74)

Mammachi used to admire the skill in Velutha, she used to comment that he would have become an engineer if he had born in a high class society. This incident throws light on the dalits being deprived of their right to have their education. The ideology of Vellaiya Paappen and Velutha is different from each other. Vellaiya Paappen is a typical untouchable who accepts the caste based discrimination

as the will of God. But Velutha does not follow the ways of his father. He is a man of self-respect, and so his conduct towards the high class society is entirely different.

To escape from his father's nagging thoughts, he disappears from the village for few months. But when he returns home he is re-employed in the same factory, where he was given a low salary. Even though he is a talented craftsman, he was paid low to satisfy the other workers of high class society. He was furious when other workers commented that a paravan like Velutha should not be re-hired in the factory. He irritated his father by touching the household articles of Mammachi. Velutha participated in the political party meeting staged by the Marxist Labour Union against the Government. This incident added more fuel to his father's anger. But his greatest sin in Indian society is his love for Ammu, an estranged daughter of Pappachi and Mammachi.

Ammu, the central character of the novel is a tragic figure, who does not receive care and affection from her parents, married a man with lots of dreams and expectations. He also does not fulfil her dreams. Frustrated, she returned to Ayemenem with her two kids. She was ill-treated by all the family members. She did not have the courage to withstand the ill-treatment which is meted out to her. She was looking for somebody, and she was attracted towards Velutha. She felt that both are sailing on the same boat. Even though Ammu belongs to an upper class society she was not given consideration since she is a female. On the other hand her brother Chacko was given a royal welcome when he returns from Oxford after having his education. Both Ammu and Chacko's marital life is not a successful one. When

Chacko flirts he was not chided by anybody in the family. But when Ammu develops an illicit relationship with Velutha, it created a great furore among the family members. She was sent out of the house and he was dismissed from the job and warned not to be seen in and around the locality of Ayemenem House. Velutha was arrested by the police charging that he had involved himself in the kidnapping of children. He was beaten to death by the police. Ammu was made to leave the house, she stayed in a hotel and died miserably there "died in a grimy room in the Bharat Lodge in Allepy, where she had gone for a job interview as someone's Secretary. She died alone" (161).

Thus this article tried to focus on the plight of the dalit in this caste-ridden society. Velutha, by birth was not a rebel but the situations and circumstances made him fall a prey to the upper class society. He tried to live a decent life not involving him in any activities but he was penalized because he was born in a lower class family.

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RACE AND GENDER IN THE COLOR PURPLE

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Abstract

This study explores Alice Walker's presentation of the victimization of the African American women in her novel *The Color Purple*. In the novel, Walker gives an account of the experiences of the African American women in a society dominated by the male and the white people. Through the portrayal of the characters, Walker presents various themes including black feminism, discrimination and selfhood. The novel raises issues and concerns that are universal to women across the world. Walker gives voice to the marginalized and the suppressed group of women in society.

Keywords: Racism, Identity, Gender and Representation.

Alice Walker's *The Color Purple* is seen as an achievement of a modern feminist novel. The novel is epistolary in form and it deals with the hardships of young women within the patriarchal system. It deals with the issues concerning femininity and indentity of the African-American women. Feminist studies have proposed new ways of thinking about culture, language, morality or language itself. African women writers such as Ama Ata Aidoo, Buchi Emcheta and Alice Walker had raised their voices to represent the voiceless African- American women. African American women had to face lots of difficulties and oppressions based on their race, class and gender. Feminism advocates women's empowerment and African- American women have produced social thought framed to oppose oppression.

Criticism in the early 1980's of and by African women writers looked at extensively on recuperating the silenced writers of the past, and speaking out against racism and sexism. Also, there were issues of determining specific expression and language of African American women writers like Alice Walker's *The Color Purple* (1983) and Maya Angelou's autobiographies which have their base in testimonies and slave narratives. African- American women writers focus specifically on issues of colour, race, motherhood, roots, relationships, women's voices, identity, representations and community. African- American women's writing has a relatively long history. *Bars Fight*, the first work of the African- American woman writer was published in the year 1746 is considered to be a forerunner. And then, Phillis Wheatle's work *Incidents in the Life of a Slave Girl* published in the year 1861 is also significant because it is the first slave narrative by a woman writer. The slave narratives became very popular due to its authenticity and people could instantly connect with it. As a genre, the slave narrative became a means of asserting identity and black humanity in the face of

dehumanization. Autobiographical narratives were written by literate and freed women. When African American women recorded their experiences they were testimonials of disruption of family values and sexual exploitation. Women's narratives set apart from that of men's writings because they had the female viewpoint. The black woman writes in a tradition of sentimental literature because of her life situations and experiences. Writing within the tradition of the sentimental novel, the African- American women keeps in mind the demands of the period and the genre in which she tells her story. The tension between community and the individual is visible in all the slave narratives. The women writer writes out of a need to assert an individual identity.

African American writers like Toni Morrison, Alice Walker and Maya Angelou had a well developed narrative style and issues of racism were dealt with extensively in their works. For women writing is a way to break the silence and to make their voices heard. Writing is also a means of establishing one's identity. For Black women the sense of community is considered to be very important. It was for the survival and for the emotional support. They also used certain modes of expression which is unique to reflected the reality of their lives as black women in a dominant white and male-centered society.

Alice Walker took an active part in the Civil Rights Movement. She tried to save women from silence which surrounded their lives. She confronted racism and discrimination based on gender by probagating the sense of sisterhood. Walker established a matrilineal tradition which helped women to look at their own work retrospectively and also read back through that of their grandmothers. The oppressive nature of Black women's lives is extensively dealt by Walker. It is this oppressive nature of their lives that pushed them to a state of powerlessness and silence. Their oppression is a

combination of racism, sexism and economic deprivation. Walker intervenes the lives of the African women critically and questions the roles assigned to women by society and the myths which represent them. Her characters take a critical stance and fight against racism and refuse to accept the roles assigned to them by society. They also speak out and celebrate their own identity.

The Color Purple is a vivid and powerful depiction of the abused life of Celie, a young black woman. Celie is a representative of black women's lives which has gone unrecorded and silenced by the constraints of gender, poverty and race. The novel begins in a poignant manner as Celie tried to write a letter to God as she feels that He is the only person who would listen to her and she explained her confused state, sense of shame, guilt and pain in her life. This opening scene is one of the most powerful in literature. The sexual abuse that Celie went through by the man she believed to be her father is a traumatic experience. This abuse shows the experiences of Black slaves, especially that of Black women. African- American writers such as Richard Wright felt that Walker should have focused on racist abuse rather than sexual abuse but Walker's purpose was to attack all forms of abuse and the silencing that happens after that. African American women had to face triple oppression based on race, gender and class. Celie's assertion of her own identity is seen as a positive step towards fighting the oppression of class, race and gender. Walker reaches out for the community through the voice of the individual. Celie felt comfortable in the presence of her sister Nettie who gave her the protection and support that she needed. Celie's identification with other women that is, her mother, Sofia, Shug and Mary Agnes saved her from silence. Celie had to learn to use her own voice to resist oppression. The imagery of quilting stands for Black women's creativity in the novel. There is a kind of bonding that these women develop which is referred to as sisterhood. This bonding helps them in the face of misrepresentation, abuse and silence. This creativity contributes to the sense of community and also activities like storytelling and singing while they were doing work in the fields. In *The Color Purple* this quilting lead to a sisterly feeling between the uneducated and oppressed women. Celie, Sophia and Shug refuse to accept the position of disempowerment and marginalization that society imposed on them and they speak out forming friendships which empowered and freed them. The lesbian relationship between Celie and Shug challenged the norms of the society. It stands for revolt. In the novel Squeak, after gathering courage to act for Sofia, asserted her real

name which was Mary Agnes. This act of revealing her real name enabled her to claim her own identity.

The Color Purple is a pivotal text in the tradition of literature by a Black women writer who focuses on the theme of a young Black woman's journey from silence to resistance. The novel is a response to the history of oppression and silencing. Celie is a female hero, a representative of the African- American woman who fights for her selfhood. The novel presents the struggle of empowering the African- American women who needs to fight against subordination, oppression and silence. Celie is a victim of verbal, physical and sexual abuse. Walker's intension is to make the novel a collective experience for a female readers. African- American feminism portrays the sexual bonding between women and the affirmation of women's strength. The journey of the heroine towards selfhood is achieved when the protagonist subverts the conventions of the established social order which is the reason for her oppression and subordination. She creates an identity for herself based on her individual experiences within the social order. The novel falls under the category of Bildungsroman and finds similarities with Ngozi Adichie Chimamanda's *Purple Hibiscus*.

Celie felt a sense of disillusionment and alienation as she had to leave behind the people on whom she was dependent upon. Celie's world shattered when the trust she had in her father was shattered. The father figure who stands for guidance and protection made her a victim. She was unable to express her feelings. The letters she wrote to God shows her resistance and plight for survival. Walker places the novel within the traditionally confessional and private concerns of the autobiographical form to express the experiences of the African American women. Literacy is seen as a tool for empowerment in the novel. Celie and Nettie had a lifelong determination to learn and to become literate. Nettie's believes that knowledge is the only source for freedom and empowerment.

Walker says that American society is a racist and a sexist one because it has its base on unnatural hierarchical distinctions. The oppression that African- American woman experienced by their husband, brothers and lovers are clearly an outcome of this system. Celie achieves selfhood with the help of Shug Avery but the role of Nettie cannot be ignored. Nettie's letters not only reveal the hidden details of her life and also the problems of the African- Americans on the wider horizon of colonialism. Celie's children Adam and Olin, felt comfortable and at home in Africa. They enjoyed the food and culture. They became fond of an African girl called Tasbi. The marriage of Tasbi and Adam that happens at the end of the novel is significant because

it signifies the birth of a new Black world where the best of both the worlds will be retained. Nettie's cyclical journey from a small southern town in the U.S. to New York to London to Olinka in Africa and then again to her small town in the U.S. is described in detail in her letters to Celie and this stands for the cyclical journey of the African Americans in search of their roots in the United States. The journey here is made by a woman who goes to Africa with her Christian God but comes back with animism. Celie the protagonist also renounced her Christian God and embraced African animism. She identified herself with the trees, birds and other human beings which represented the natural and carefree state of living free from all kinds of oppression. The journey of self-discovery of Celie is symbolic of the "womanist process", which is part of the African American folk art tradition of their culture of survival. This tradition is specific to African American women because it helps them to express themselves in a creative crafts such as cooking, gardening, and quilting in spite of the heavy oppression.

The novel is about Celie's search for the female identity. Female bonding is essential for survival of African-American women. Celie, a depressed victim who suffers the loss of her parents, neglect, trauma, abuse and rape. Her hurt, rejection and traumatic pressures in life helps her to explore her inner-self. Celie realized the healing power of human relationship and the female bonding with Nettie that helps her to identify herself.

African American women writers strived hard to bring their own stories to the forefront and to express their point of view about their culture of silence. They wanted to do away with the existing stereotypes of the Black women representation. They also suggest that African- American women must bring to their work a critical self-consciousness about their position in society. They wanted their writing to be identified with the mainstream literary tradition. Women writers had to endure exclusion from the African male literary scene and they were not given the attention they deserved. One of the reasons for this exclusion could be the late publishing of the women writers in the literary scene. The reasons could be family systems, marriage traditions, customs and also the lack of formal education. Men had the privilege of getting a formal education and only few women were sent to school or obtained university educations. The scene has changed now and critics now agree that women writers offer more

dynamic representations of women which is different from how the male counterparts portrayed women as being subordinate to the male. Though some women preferred to write about roles of women such as motherhood and family, not all of them preferred to do so. They subverted images of women to show how powerful they are. These literary works by African -American women writers rooted from a feminist consciousness.

There is a growing presence of African women writers in the literary scene in Africa. Feminism values personal growth and individual fulfillment. It is not individualistic alone but speaks of sisterhood and the need for women to advance in the society. African American feminist criticism examines the stereotypical images of women in African literature. Typically feminist theory has had to do with gender because the role of women is clearly defined by society. The struggle of African- American women had been Black liberation and gender equality simultaneously. Their commitment to the liberation of Blacks and women especially is profoundly rooted in their life experience. Breaking the silence is considered to be a necessary step in the process of women's self assertion and for developing a critical consciousness. Toni Morrison's *Bluest Eye* (1970) like Alice Walker's *The Color Purple* broke the silence around damaging images of Black women and domestic abuse within the African American society. The healing process happens when the form of abuse is recognized. Breaking the silence is empowering for the victims because they are able to reclaim their own lives and also restoring their status as agents of change.

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A STUDY ON SELECTED WORKS OF ASIAN LITERATURES AS CULTURAL TEXTS

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Abstract

*This paper focuses on showcasing Asian literatures as texts that revolve around the culture of one which sets to have culture at its base to bring out the text as a whole. An introduction about culture, its essential functions and the way people prioritize culture gives life to the text. Literature mirrors life about one's own culture thereby enabling them to appreciate the beauty and bounty that one deserves. This paper analyses Asian literatures such as *Kite Runner* by Khaled Hosseini, *Water Festival* by Aung San Suu Kyi, and *Empress Orchid* by Anchee Min which brings out the reflection of one's culture. Also, the way people incorporate meanings to each and every custom, beliefs and activities are given a spotlight. The fact how culture played an effective role in their life to keep them running is well depicted in this paper.*

Introduction

Literature is the product of various factors involving social, political and economic conditions based on which a work of art is written. A work is always written with a purpose. Any work of art that is written gives readers an insight about facts and information that one cannot comprehend but literature enable readers to get a better understanding which would take them to the next level of intelligence. Literature can be broadly divided into various segments such as Indian Literature, Australian Literature, American Literature, British Literature etc. where each has its own beauty and uniqueness added to it. Asian literature is one among such literatures that gives the reader knowledge about one's culture as well as its customs and traditions. The term Culture refers to the social behavior and norms found in human societies encompassing language, religion, cuisine, social habits, music and arts. To know one's culture, one need not travel from one place to another rather a study of their literature is enough to enhance the knowledge of it.

The novel *The Kite Runner* by Khaled Hosseini is a beautiful masterpiece written in first person narrative by the person named Amir, the protagonist. He is the son of a wealthy businessman. He has everything yet lacks his fatherly love and affection and continues to long for it as his father equally treats the servant boy named Hassan just like his son. Hassan and Amir are portrayed as a duo and they both are on good terms with each other until the day of kite fighting tournament. It is this tournament that brings the turning point in the novel. The narration of the story line takes up the duty to impart readers with the knowledge of one's country and their culture, making people aware to display the pride and honor one has for his culture. Kite flying is one of the most popular sports in

Afghanistan and is conducted every year. Kite flying tournament is looked forward with great joy and is celebrated like a festival. It is usually held during the winter season as the schools are closed where all the kids stay at home. It starts early in the morning on the day of the contest and ends only the winning kite soar high in the sky. Kite flying may look an easy task for many but it comes with many rules and regulations for those who participate in the tournament. It brings fun and laughter to the spectators as well as to the participators. Kite flying involves two persons, the leader who runs the kite and the other, who holds the spool. The competition relies on skill, concentration and patience. The preparation for this sport starts much a head of time even before a month and children as well as youngsters spend night and day making their own kites and coloring it according to their liking. On the day of the sport, spectators gather on their balconies and on the roads to see the colorful kites swarming all around the sky. Thousands of participators await the whistle and when it is blown, all the kites are let loose into the sky making a start for the day's sport. The competition is to see whose kite stays on air the longest and the objective is to cut the competitors kites as much as possible while keeping their kite still flying on air. The last remaining kite wins and the most coveted prize is the last fallen kite of the tournament. Kids chase the fallen kite to capture it for their own use later on. Kite flying, though often associated with fun and merry, also represents the national and personal pride along with the history and the independence of Afghans. The novel *The Kite Runner* revolves around this kite fighting tournament where this sport becomes the centre of attraction as the story moves. The protagonist Amir awaits this kite fighting tournament and is dreaming to display the scars of the cuts to his

friends when the school reopens as reminders of winter season. The writer has dedicated half a chapter discussing in detail about the sport which suggests how much the kite fighting sport has occupied an important place in their culture. Amir does not sleep the night before the tournament and dreams of becoming the winner of the tournament to steal the heart of his father. He perceives fighting kites to a war and he readies himself a month earlier than necessary to get into the battlefield. Amir and Hassan would never buy kites but they make one on their own according to their liking. Hosseini also gives a description of the people gathered on balconies and on streets to watch and cheer their kids. Hassan is a very good kite runner but he assists Amir to fly it by holding the spool of string. Amir wins the tournament as he wished to get the love of his father but as the rule of the tournament, Hassan runs to capture the last fallen kite and ends up in an alley and it is after this kite fighting contest, a gruesome incident takes place that brings a breach in the friendship between Amir and Hassan. The peace that existed in their relationship and the innocent joy and happiness is completely lost after the winter and thus the writer has used the kite fighting as a link to the past and the present thereby showing the world where it still occupies a place in the culture heritage, pride and honor.

Letters from Burma is a collection of work written by Aung San Suu Kyi, the Nobel Peace Prize winner paints a vivid and poignant picture of her nativity for the readers. She gives a detailed account of Burmese culture, their way of living, their food habits and other activities. In her letters, she also evokes the beauty of the country's seasons and scenery, customs and festivities that remain so close to her heart. Talking in detail about her land in her letters, she has particularly dedicated one of her letters to discuss about *The Water Festival* that marks the Burmese New Year. The festival is formally called as Thingyan festival that falls in the middle of April and culminates in the New Year. It is celebrated for nearly five days starting with the religious activities of observing the eight precepts and leading to the second day where the real fun begins of throwing water at each other, leaving them completely drenched. On this day, stages are set up in each and every streets playing songs, music and dancing. Alms were given to the poor to help one another. Through the water festival, the Burmese inculcate the kids to be good as they believe that Thingyan Min, their celestial god would descend from heaven to earth to take note of those who have been good and those who have not. Also the throwing of water against one another is an indication of cleaning one's sin of the previous year. Thus their day

ends being born a new creation thereby culminating in the New Year.

Jejuri is a collection of thirty one poems written by Arun kolatkar, bilingual Maharastrian poet. The poem is about a visit to a religious place called *Jejuri* where the author describes the crowded city to the shrines. The entire collection of *Jejuri* gives readers an insight about nature of living in India as well as the culture such as the religious activities, worship and opinions about gods and goddesses. The poet in this collection has portrayed Indians at their best showing them religious. For the people at *Jejuri*, an insignificant rocks and stones carry religious charm and crowds flock there in large numbers to pay homage to the gods and deities. Even people consider the rock that had been cracked down due to the bad weather as the fierce nature of Khandoba who had struck his wife with a broad sword. Through this collection, Kolatkar shows India have mythical significance behind gods and goddesses, revere it fervently.

Foot binding is one such tradition in China widely practiced, women being the scapegoats to such painful custom. The tradition, known as foot binding, eventually came to symbolize China's backwardness, a relic from the country's distant past. The practice of foot binding started in the tenth century and became widespread in the middle of seventeenth century. The practice came into existence during the time when the emperor choose his favorite concubines when one of the concubines delighted the emperor by binding her feet in the shape of a hoof to dance on the lotus. Imitating her many tried to bind their feet and this practice soon came to be associated with marriage and whoever wishes to marry, they will have to bind their feet. The procedure entailed bending the girls' toes underneath the sole, using very long ribbons to wrap their feet to the ankle. Basically, the idea was to keep breaking the foot whenever it grew large, a process that usually takes between two to three years which bounds for the rest of the girl's life. The girls, naturally, picked up a peculiar way of walking as if they had hooves. And in order to facilitate moving around, women with bound feet developed strong muscles in their hips, thighs, and buttocks, so much so that these characteristics were considered physically attractive to the Chinese men of the era. The practice of this custom is found in the novel called *Empress Orchid* written by a Chinese author named Anchee Min who gives an account of the life of Empress Dowager Cixi hailing from humble beginnings to become the empress of China. She lives in poverty while her family is stranded when her father passed away. But she had a favor to become one of the concubines of the Emperor.

During the process of selection, she meets Nuharoo, a beautiful girl from a higher social standing who had been selected as the Emperor's favorite. Orchid notices her feet bounded as she awaits for her husband whereas Orchid did not bind as she comes from a poor background. This suggests that the custom of foot binding was observed vehemently and it was made compulsory for girls of higher class to bind their feet.

The analysis of Asian literatures such as *Kite Runner* by Khaled Hosseini, *Water Festival* by Aung San Suu Kyi, and *Empress Orchid* by Anchee Min brings out the

reflection of one's culture and the fact how culture played an effective role in their life.

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IDENTIFYING CREATIVITY AND INNOVATION IN UNDERGRADUATE ENGINEERING STUDENTS

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Abstract

The aim of the study is to enhance the creative thinking skills of engineering students by means of identifying and solving problems, exploring options and alternatives which place great emphasis on promoting students' ability to create original ideas, products and solutions that will be both novel and valuable. This learning indicates that educators need to use a "building blocks of knowledge" approach whereby students acquired cognitive processes by breaking learning down into a series of skills. Every skill has a prerequisite skill and it is assumed that after the basic skills are learned, they could be assembled into more complex thinking and insight. All undergraduate students have the potential to be creative but the problem is how such creativity is nurtured and brought out into expression. The importance of creative activities using Torrance Test of Creative Thinking (TTCT) tested the student's ability to sustain focus on one piece of work over an extended period of time and their ability to appraise their own work. This research proposes that creativity and innovation should be seen in the first year of university in order for students to cope with their future studies and to be of most use to future employers.

Keywords: *Quasi-Experimental study, Torrance test of creative thinking*

Introduction

Creativity and Innovation are important skills expected by students in college and later in their career. To help individuals produce innovative ideas, numerous techniques, which are often called implements for creative thinking, are used in the classroom. Educators should recognize, appreciate, and encourage different styles of creativity. Creativity can arise from a combination of conscious thinking and unconscious thinking that occur during a non-working period of incubation. So the present research investigates in identifying creativity and innovation in undergraduate engineers which play a prominent role in moulding the knowledge seekers in creating a better place for the present and future generation. Language production also involves creation and so it is important to know about language creation.

In this research, the researcher tries to focus on identifying creativity and innovation in the undergraduate engineers using the tool of Torrance Test of Creative Thinking. Students have difficulty using language because of their lack of words to process the information. This lack of language ability forces them from projecting their skills.

Both verbal and figural plays an important part in creativity and innovation. Verbal understanding, lack of language capability, lack of self-confidence, emotional thinking and irregular to the classes are the major factors specifically affected by the students. The task of the teacher is to provide instruction in understanding creativity. Torrance (1993) assured that creativity is considered to be one of the main elements that will allow the institutions to create this vision "No educational reform can succeed and endure unless it is supposed by appropriate retooling in

the form of methods, instructional materials, assessment procedures, and statements of objectives. This is true in educational reform that requires creativity or is based in part on research"

The purpose of this study is to explore whether the students possess creativity by conducting the pretest, if not how it could be nurtured in the language class by using creative activities. This study will also investigate how well divergent thinking and problem solving skills reflect creative behavior in an experiential and team based learning environment.

Aims and Objectives of the Study

The sample used in this study was selected from the Anna University College of engineering. The overall objective of the study was to identify creativity and innovation in undergraduate engineers. The specific objectives of the problem were,

Raising creative consciousness and teaching creative attitudes.

Improving students' metacognitive understanding of creativity.

Strengthening creative abilities through exercise.

Improving the students' capacity for thought, action, feelings and sensibilities.

Research Procedure

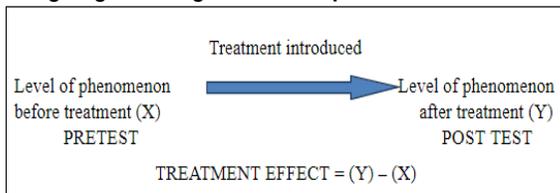
The research has been carried out to thirty students of Anna University College of engineering, as the setting for data collection. Observation was made on the students to find out their creativity in undergraduate level. The researcher was the human instrument in the study. The

pre-test was conducted in order to check their cognitive level, capacity for thought, action, feelings and sensibilities through Torrance test of creative thinking. After the pre-test, activities were conducted to think outside the box, to develop their innovative ideas and search for the solution. In the post-test, students were asked to answer for the same question pattern which had resulted in marginal improvement of the student's creativity and innovation.

Generation of Data: Quasi-Experimental Study

A **Quasi-Experiment** is an empirical study used to estimate the causal impact of an intervention on its target population. Quasi-experimental research shares similarities with the traditional experimental design or randomized controlled trial, but it specifically lacks the element of random assignment to treatment or control. Instead, quasi-experimental designs typically allow the researcher to control the assignment to the treatment condition, but using some criterion other than random assignment. The first part of creating a quasi-experimental design is to identify the variables. The quasi-independent variable will be the x-variable, the variable that is manipulated in order to affect a dependent variable "X" is generally a grouping variable with different levels. Grouping means two or more groups such as a treatment group and a placebo or control group (placebos are more frequently used in medical or physiological experiments). The predicted outcome is the dependent variable, which is the y-variable. In a time series analysis, the dependent variable is observed over time for any changes that may take place. Once the variables have been identified and defined, a procedure should then be implemented and group differences should be examined.

Designing of a Single Test Group



Analysis of Data

The Torrance test was administered to identify creativity and innovation which are available in both verbal and figurative form. For this research both the test has been used. This study measures, of course, only one type of creativity: rapid, on demand production of ideas. It does not measure the patient, persistent, logical creativity of advanced work with a consistent idea. The measurement has been made with these five scales which is adapted

from the Torrance Test of Creative Thinking. The assessment was made based on the criteria given below.

Creative Assessment Indicator

CRITERIA	EXCELLENT (OR) EXCEPTIONAL (18-20) marks	GOOD (OR) PROFICIENT (13-17) marks	FAIR (OR) DEVELOPING (7-12) marks	LOW (OR) BEGINNING (0-6) marks
FLUENCY	There are many ideas related to the task given.	Selection and using of ideas suited to the task given.	Adequate ideas presented in normal occurrence	Unclear ideas are presented related to the task.
FLEXIBILITY	Various explanation, examples and presentation	Sufficient explanation, examples and presentation.	Occasionally able to put forward explanations.	Ideas cannot be added, put forward only few explanations.
ORIGINALITY AND DEPTH	Different and unique idea presentation.	Ideas are presented with consistent.	Idea presentation that differs from other.	No new elements can be seen.
ELABORATION	Ideas/presentation/explanation are well elaborated.	ideas/presentation/explanation are sufficiently elaborated.	Ideas/presentation/explanation are nuclear and incomplete at times.	Ideas/presentation/explanation are unclear and incomplete.
CREATIVITY	Ideas that present in a extraordinary way	Ideas that are exhibited in the ordinary manner	Creative thoughts were emerging slowly	No creative thoughts exist.

The activities are framed to help the learners to overcome the problems they faced in the pretest.

Newspaper article - The aim of the activity is to promote creativity with their understanding and make use of information for a variety of purposes. In this activity, students are asked to read the newspaper article "City faces an oversized problem" and are asked to write Facts and opinions

Short film - The aim of this activity is to help students develop their integrated skills using short film. Students are asked to watch the short film, and are asked to discuss about the theme, interpret the feelings and associations with their peer members.

Poster making - The aim of the activity is to help the learners to analyze arguments and how to combine different peoples' ideas into one piece of work. The students were put in small groups (2-3 people per group). They were asked to create a poster that depicts the arguments for and against the issue. The poster should match arguments and counter-arguments from the sources in some way. They can use a mind-map, columns or any creative method of doing this. The topic given was blood donation, adult education, and cancer treatment. Students are asked to choose any one that is very vivid and best be expressed through visuals.

Team frame - To keep the students aligned to their purpose and encourage problem solving, innovation and leadership for specific tasks. Students are put into groups of three to five and are asked,

To create any one organization (health related)
 Create a tag line and logo for that organization
 Mention the role of each member in a team
 Write five benefits that the organization would provide.

What changes will be effected in the society.

Three story intellect - It aims to help students acquire and apply the knowledge and skills in the new situations. Students are asked to describe the incident which they have recently admired (or) make them think for the welfare of society using the three story intellect based on blooms taxonomy where they are supposed to gather, process and apply solutions.

The quantitative data have been collected and statistical analysis can help to measure the degree of change that has taken place and it allows an assessment to be made about the consistent of data. The pre-test was conducted to assess their creativity and innovation. It was conducted for thirty students named as A 1 to A 30. And the post-test results were compared with their previous results to access their quality.

From the analysis of the data it is evident that, a large number of students struggle a lot in exposing their creativity due to lack of self-confidence and poor language. Some do have their creativity but don't know how to project it, their thinking focuses only on emotional and not intellectual. From the findings of pre-test and post-test, in the pretest, the student's capability in handling creativity and innovation and after implementing this method, it had an improvement to the marginal level of 47%. Teacher instructed the activity method using visualisation made the students to involve in creativity. The pupils feel more comfortable with the Torrance Test of Creative Thinking made them to feel alive. The method made possible in identifying the creativity and innovation among the students. Teacher instructed activity method using visualisation helps to enrich the students to equally participate.

The investigator has made an effort to find out creativity and innovation difficulties of tertiary level students of I-year engineering groups. Various factors such as fear, lack of language capability influence the writing ability of the students. Results of this experiment imply that identifying creativity and innovation using Torrance test strongly influence the outcome of improvement of speed in fluency, flexibility, originality and depth, elaboration and creativity. The major outcome of the experiment highlights the improvements seen among the students when taught through visualisation tool using activity method. The key element in implying creativity and innovation technique to students of undergraduate courses is to help the students in familiarizing the visualisation which automatically improves the cognitive level in writing,

positive thinking and self-confidence, ability to extend boundaries and curiosity. Activities give the students a sense of power and ownership in the ultimate outcome of the student's learning capacity in the future.

From the quantitative analysis of various types of data obtained from project, observation, pretest and posttest, and experts opinion it can be proved that Torrance Test of Creative Thinking in undergraduate engineers is a powerful tool in exhibiting their thinking capability in creativity and innovation.

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WOMEN AND THE ENVIRONMENT: ECO-FEMINISM IN ARUNDHATHI ROY'S *THE GOD OF SMALL THINGS*

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Abstract

The main purpose of this paper is to trace Arundhathi Roy's ecofeminist concerns in the novel The God of Small Things. All the female characters in the novel are identified with the nature in the terms of much exploited and subjugated beings. Arundhathi Roy uses her debut novel The God of Small Things as a medium to convey her ecological concern. Her female characters are the salient victims of patriarchy like the ever exploited Meenachal River, the pinned up butterflies and the horror striking moths in the novel.

Eco-Feminism, also called as ecological feminism, branch of feminism that examines the connections between women and nature. The term Ecofeminism was first coined by the French Feminist Françoise d'Eaubonne in her book *Le féminisme ou la mort* in 1974. It relates the oppression and domination of all subordinate groups (Women, people of colour, the poor, children) to the oppression of nature (Animals, land, water, air, etc.). All of these subordinate groups have been subjected to oppression, domination, exploitation and colonization from the western patriarchal society that emphasizes and values men.

Arundhathi Roy chooses a small town called Ayemenem near Kottayam in Kerala to narrate the story of Ammu and her twins Esther and Rahel. She begins her narrative with a description of picturesque landscape of Kerala.

May in Ayemenem is hot brooding month. The days are long and humid. The rivers shrink and black crows gorge on the bright mangoes in still, dust green trees. Red bananas ripen. Jackfruits burst. Dissolute bluebottles hum vacuously in the fruity air. They stun themselves against clear windowpanes and die, fatly baffled by the sun. But by the early June the south-west monsoon breaks... wall streaked with moss, had grown soft and bulged a little with dampness that seeped up from the ground... (*The God of Small Things* 1-2)

The Ayemenem house and its surroundings provide a macrocosm of all biological elements. We find humans cohabiting with the nonhuman beings. Roy introduces the house as located in typical country side that aids the author to give away her ecological concerns. The bursted jackfruits, the ripen red bananas, dust green mangoes, mossy walls, rat snake, bullfrogs, moths, dragon flies, spiders, temple elephants, ponds, the river, the riverside etc are specific to a country side and we find all these non

living beings are enacting their roles like the human characters in this novel.

Roy had very dexterously tried to bond nature to women in her fiction. It is well evident in the part when Chacko give history lessons to the twins:

....he told them about the Earth Woman. He made them imagine that the earth -four thousand six hundred million years old - was a forty-six-year-old woman.... It had taken the whole of Earth Woman's life for the earth to become what it was. For the oceans to part. For the mountains to rise. The Earth Woman was eleven years old, Chacko said, when the first single-celled organisms appeared. The first animals, creatures like worms and jelly- fish, appeared only when she was forty. She was over forty-five - just eight months ago -when dinosaurs roamed the earth. (*The God of Small Things* 54)

The rivers had an important role in the cultivation of civilization. It been called as the life supporters and always equated to women to whom traditionally the role of nurturing is burden upon. The Meenachal River that passes through the Ayemenem has a very close association with the twin's mother Ammu. This river had been a mother-figure the fishermen in the Ayemenem village by providing the daily livelihood for them. But when she turns to a violent monster in rain and takes up everything by her side she becomes the terminator of lives. Like the river, Ammu have a deceptive face that expressed calmness but inside her she was a sleeping volcano, ready to detonate any time. Ammu used to spend hours in the banks of the river with her transistor. She pretend to be in peace, enjoying the beauty of the Meenachal but inside her was like a "suicide bomber".

Occasionally, when Ammu listens to songs that she loved on the radio, something stirred inside her. A liquid ache spread under her skin and she walked out of the world like a witch, to a better happier place.

On days like this, there was something restless and untamed about her. As though she had temporarily set aside her morality of motherhood and divorcee hood. Even her walk changed from a safe mother-walk to another wider sort of walk. She wore flowers in her hair and carried magic secrets in her eyes. She spoke to no one. She spent hours on the river bank with her little plastic transistor shaped like a tangerine. She smoked cigarettes and had midnight swims (*The God of Small Things* 44)

Meenachal too had this dual face. At times she pretends to be “a little church going ammoma (grandmother), quite and clean. Minding her own business. Not looking right or left but in reality she was a “wild thing”. Kuttappen rightly warns the twins about her wilderness “I can hear her at night- rushing past in the moonlight always in hurry. You must be careful of her...She minds other people’s business” (*The God of Small Things* 210).

Both Ammu and Meenachal River are the two pathetic figures in the fiction who struggled to survive. Ammu had been a victim of patriarchy like the three generations of women depicted in the narrative. She was the daughter of wealthy and educated parents of a Syrian Catholic family in Ayemenem. Her etymologist fathershowered his anger and frustration (disappointment in naming a moth) on little Ammu whenever he got a chance. Ammu was forbidden from attending college because he felt that it is waste of money to teach girls. When Ammu tried to find a solace and comfort in her marriage and her wins, she was betrayed by her husband who asks her to appease the sexual hunger of his English boss. When she finds herself beyond her endurance she takes up her kids and runs back to home, hoping that her parents will accept them. But again she has to face the harsh realities of life.

Ammu feels bedeviled by the indifference of her family members who treats them as unwanted bugs. Chacko, her brother who has a similar status of a divorcee is given many privileges by the family. His mother showers her love for him by making arrangements for the factory women to enter Chacko’s room without bothering the other family members. When they came to know about Ammu’s relationship with Velutha, they were eager to hush up the whole thing. They locked up Ammu and chastised her severely, they had even gone to the extend to conspire to kill Velutha and finally they had succeeded in it. After death of Velutha in the police custody she leaves her house and comes to Allepy where she met her tragic death in Bharath Lodge.

Roy had depicted vividly the predicament of Ammu with a view of condemning the patriarchal dominance in

society. What patriarchy had done to Ammu is similar to what modernization had done to Meenachal River. Meenachal River that flows through the locality of Ayemenem had been an epitome of horror and beauty. Once the river was “Grey green with fish in it. The sky and trees in it. And at night, the broken moon in it”

(*The God of Small Things* 203). Twenty three years ago she was unpredictable, destructive and the most powerful but now she had turned out to be a mere shrunken ribbon “it greeted her with a ghastly skull’s smile, with holes where teeth had been, and a limp hand raised from a hospital bed” (*The God of Small Things* 124). It is nothing but human selfishness to get more yields from the farmland that led to the death of this river. “Down river, a salt water barrage had been built, in exchange for the votes from the back waters that opened into the Arabian Sea. So now they had two harvests a year instead of one. More rice for the price of a river” (*The God of Small Things* 124). The river is now flooded with industrial waste and domestic waste. The river “smelled of shit, and pesticides bought with World Bank loans. Most of the fish had died. The ones that survived suffered from fin-rot and had broken out in boils” (*The God of Small Things* 140). The green riverside once there were trees are now invaded by human settlements. The children defecated in the mud banks of the river making it equally filthy and despicable. But like the surrendered woman Ammu, who lost her life and her love for the whims and fancies of caste and class conscious society and patriarchy, the river panted with all the filth and merges to the sea.

The plight of all of the female characters in the novel are similar to the butterflies that the entomologist John Ipe used to pin up in his cardboard. Their identities and dreams were halted by the rules and norms of male dominancy. All of them flutter for freedom, life, love, recognition, acceptance and happiness throughout the plot.

Pappachi (John Ipe) bestowed his patriarchal dominance over the docile, submissive, ungrudging wife Mammachi. Mammachi’s conjugal life was invariably turbulent and restless. She had been a mere puppet in the hands of her educated husband. Pappachi was seventeen years older than her and this triggered sexual jealousy in his mind. He was not less than a narrow minded, possessive, egotistic, jealous, true patriarch who takes out his physical power over the hapless wife and daughter. He stopped his wife’s violin lessons when her tutor gave good remarks on her and had gone to an extend to break her violin and throw it in the river. Finally to escape from her abusive husband Mammachi starts her business the

Paradise Pickles and Preserves. Like Ammu who search for comfort and solace in nature. She never faces any physical subjugation from any of the male characters in the fiction but was emotionally tortured by thoughts of Father Mulligan whom she had fallen in love. Baby Kochamma tries everything possible to get Father Mulligan. She embraces Roman Catholicism and takes vows of nunnery hoping to get chance to be with Father. She left the convent as her attempts to get closer to Father Mulligan was met with disappointment and eventually goes to United States to study Ornamental Gardening. There is new vitality and energy that we see in Baby Kochamma after her return from US. She turns the discarded front yard of Ayemenem House to a beautiful garden that she had many visitors from distant places.

Baby Kochamma turned it into a lush maze of dwarf hedges, rocks, and gargoyles. The flower she loved most was the anthurium.... Their single succulent spathes ranged from shades of mottled black to blood red In the centre of Baby Kochamma's garden, surrounded by beds of canna and phlox, a marble cherub peed an endless silver arc into a shallow pool in which a single blue lotus bloomed. At each corner of the pool lolled a pink plaster-of-Paris gnome with rosy cheeks and a peaked red cap.... Like a lion-tamer she tamed twisting vines and nurtured bristling cacti. She limited bonsai plants and pampered rare orchids. She waged war on the weather. She tried to grow edelweiss and chinese guava. (*The God of Small Things* 26-27).

Roy tries to connect all of the female characters to nature or creatures in nature, when they are disturbed. Right from her birth, Rahel has been the sufferer of undeserved despair and desolation and has been a victim of "Pappachi's moth" (*The God of Small Things* 49). Roy skillfully employs the image of moth to implement Rahel's insecurity. The moth symbolizes vulnerability as they are obsessed with light that leaves them open to predators. Rahel feels herself exposed like a moth whenever she feels threatened or insecure. Roy describes Rahel's fear as "A cold moth with unusually dense dorsal tufts landed on Rahel's heart, where its icy legs touched her, she got goose bumps on her careless heart" (*The God of Small Things* 112).

Since it is always culture's project to subsume and transcend nature, if women were considered part of nature, then culture would find it "natural" to subordinate, not to say oppress, them" (*The God of Small Things* 6). In the novel we find all of the female characters have direct association with nature world or the animal world as they are subordinated and suppressed by the patriarchy like the nature is tamed by the culture. The human history witnesses that all patriarchal societies follow the same pattern of subordinating the women.

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ENGLISH LANGUAGE ASSESSMENT

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Abstract

English has assumed importance as it is a global language. Therefore, English Language Teaching (ELT) gained prominence all over the world and it includes role of teacher, role of student, curriculum and evaluation. Evaluation, which is a culminating activity of teaching-learning, is a broader concept in which test, measurement and assessment are part. Assessments are two kinds: Formative and Summative. Formative is taken up to bring the necessary changes among the learners by giving feedback during the teaching-learning process, whereas Summative Assessment gives final result. In English, both the Assessments focus on the language skills which are in the form of Academic Standards like Listening and Speaking, Reading Comprehension, Vocabulary, Grammar, Conventions of Writing and Creative Expression. Each language skill has its own way of testing. Skills are tested in integration. Thus, English Language Assessment is done in such a way as to find out whether the objectives are achieved or not. In order to achieve the objectives, Speaking and Listening Skills are given weightage at the Primary Level and Reading and Writing at the Secondary Level during the assessment.

Keywords: Global language, Academic standards, Evaluation, Test, Measurement, Assessment, Formative, Summative.

Introduction

Importance of English Language: English, the native language of England, travelled to various continents with the colonization of the British. Gradually, it consolidated its position as Global language, International language, Internet language, Window on the World, Library Language etc. As a result, even the countries which were not British colonies, started promoting the language to compete with the global market. Thus, in almost all the countries in the world, English is adopted either as native language, second language or foreign language. That's how, English Language Teaching (ELT) gained importance in the world.

English Language Teaching: The main aim of English Language Teaching is the acquisition of language in terms of communicative competence. It deals with the role of teacher, the role of learner, teaching-learning material, curriculum design, methods of teaching and evaluation. When there is a union of all the aspects mentioned above, effective learning takes place. Each aspect complements to the other. Evaluation, which is the culminating activity and is taken up at the end of teaching-learning process, plays a pivotal role in achieving the desired goal of English Language Teaching.

Evaluation: Evaluation is a common activity taken up on regular basis and it helps to judge a person or situation. It is a constant and continuous part of social life and plays an important role in the teaching-learning process. According to Ross Ellipse and Freeman, "Evaluation is a systematic, rigorous and meticulous application of scientific methods to assess the design, implementation, improvement or outcomes of a programme. It is a

resource-intensive process, frequently requiring resources, such as evaluate expertise, labour, time and a sizable budget." A scientific evaluation is methodical, providing information that is credible, reliable and useful in decision making of users and funders. It enables the performances of both the students and the teachers. It judges the reliability of the curriculum. Further, it identifies strengths and weaknesses with a view to further guidance during the course. At the end of the course, learners are certified through evaluation that they have set targets. Thus, it has different purposes. According to RC Sharma, "The purpose of evaluation is mainly accountability of teachers to learners, parents, society and to his own profession." Some of the important steps involved in evaluation are: 1. Identifying and defining general objectives. 2. Identifying and defining specific objectives. 3. Selection of teaching points. 4. Planning, suitable learning activities. 5. Evaluation. 6. Feedback. In English Language Teaching, the main objective is to help learners to evolve themselves as independent users of English and to enhance communicative skills. The Language skills such as Listening, Speaking, Reading, Writing Vocabulary, and Grammar are focused in evaluation.

Test, Measurement, Assessment are the terms used synonymously with the term evaluation. Though, they are same in broader sense, there is subtle difference and each term has its own significance. Test is a tool of measurement that quantifies characteristics of individuals according to explicit procedures. Eg. Objective Type Test, Oral Test, Descriptive Test etc. Measurement is a process of quantifying the characteristics of persons, according to explicit procedures and rules. Quantification involves the

assigning of numbers or grades to analyze and interpret skills or abilities. Assessment is a general term that includes the full range of procedures used to gain information about learners' learning and the function of value judgment concerning learning progress. It is a scientific way of acquiring, reviewing and making use of the information to make necessary improvements in the Learning process, whereas evaluation is described as an act of passing judgment on the basis of set of standards. Assessment is diagnostic. There is a scope of feedback on the performance and areas of improvement, whereas evaluation is judgmental. It determines to what extent the objectives are achieved. Thus, assessment is process-oriented and it is based on observation and Evaluation is Product-oriented and it is based on the level of quality as per the set standards. Therefore, Evaluation is a broader term, wherein Assessment is part of it. Assessment is of two kinds: Formative and Summative and Tests are the tools used for accomplishing them.

Formative Assessment: Formative Assessment is done to monitor the instructional process to determine whether learning is taking place as planned. Some of the important characteristics of Formative Assessment are: 1. It is an on-going process, which is conducted when the instruction is going on. 2. It is taken up without prior information, as frequently as possible. 3. As there is a scope of knowing learners progress instantly and there is a chance of getting feedback, required measures can be taken up for improvement. 4. It helps in motivating the learners, as it proceeds step by step. 5. It has flexible nature with respect to time and syllabus. Therefore, it is easy to administer and useful at every level of instruction.

Summative Assessment: The Summative Assessment refers to assigning the final grade for learners' achievement at the end of term, semester, course of instruction. It assesses the overall performance at the end of the course study. It is a final or annual examination which determines success or failure of a student. Some of the features of Summative Assessment: 1. It gives the final status of the learners. 2. Frequency is less compared to that of Formative Assessment. 3. Annual Feedback will be provided. 4. The result will be useful for grading the students or promoting to higher classes or giving feedback to the parents and authorities. 5. It is conducted to the students with prior information.

Thus, Formative and Summative Assessments have their own advantages. Hence, both are used in English Language Teaching. It is a well known fact that English is needed as a language by Indians. In the non-English speaking nations, English has to be treated as a key

language, useful for education and profession, and all the teaching discourses should concentrate on imparting its skills; three major skills of Speaking, Reading and Writing, and three ancillary of Listening, Vocabulary and Grammar. Hence, the classroom transaction should concentrate on imparting these skills. Knowledge and language construction expects the children to achieve certain academic standards. In the State of Telangana, in order to know the complete growth of learners at school level, the Continuous and Comprehensive Evaluation (CCE) introduced, wherein Formative and Summative Assessments play key role. At the end of the academic year, students are expected to acquire certain academic standards and they are tested in both Formative and Summative Assessments. The Academic Standards are as follows:

1. Listening and Responding;
2. Reading Comprehension;
3. Vocabulary;
4. Conventions of Writing; and
5. Creative Expression (oral and written discourse).

All the above mentioned academic standards are tested in integration using different tools.

Tools used in Formative Assessment: There are four tools that cover all the academic standards in formative assessment. They are:

- a) Read and Reflect: The child has to read one reading text such as story, news report, article etc. Children have to read, comprehend and express their opinion in oral and written.
- b) Written Works: Written works include exercises given in the text book, discourses assigned to individuals during classroom transaction
- c) Projects: The oral and written performance which cover all the academic standards. It has various steps like planning, execution, analysis and interpretation of data, report writing and presentation skills.
- d) Slip Test: This test should be conducted without giving prior notice to children. The test should cover two or three discourses.

Summative Assessment in English Language

The test item should not be discrete items, but should be holistic. Hence, narrative is best tool to assess the performance of the learners in different domains of language. Narrative gaps should be provided where children can think and write a discourse under a given task. Narratives lead to different genres like stories, letters, tables, pictorials, dialogues, advertisements. Conventions

of writing and grammar should be assessed through the task of editing. A discourse with errors should be given in the test. Finally, the teacher shall use both Formative and Summative Evaluation techniques to improve the teaching/learning process on scientific lines. Evaluation is essential to the appropriate use of language tests. Tests are the tools of evaluation. They serve as a source of information for making decisions related to educational programmes. They also serve as indicators of abilities that are of interest in research in language, language acquisition, and language teaching.

Testing Items in English Language Teaching: These items broadly divided into two types. 1. Skill based, and the other is 2. Content based.

1. Skill based Testing: A skill is an art which is acquired through practice which makes it a habit. Language learning is also a skill. Language learning according to H.E Palmer is essentially "a habit forming process, a process during which we acquire new habits." In any language, there are six skills: three major and three ancillary. The three major skills of Speaking, Reading and Writing are assisted by the three ancillary skills of Listening, Vocabulary and Grammar, respectively. These six skills should be tested to estimate student's language proficiency.

The skills as mentioned earlier can be tested in integration. Each skill has certain sub-skills which are ought to be tested. Some of them are as follows

Listening: Listening occupy forty five percent of oral communication. A good listener has potential to become a good speaker. Good listening is the ability to receive messages accurately and interpret them in the right sense in the process of communication.

Listening is tested in the following ways. Basically, there are two types of listening tests: one is incorporated to evaluate the understanding of the structures of the language; and, the other, which is more related to comprehension, is the on the semantics of the language. Listening comprehension includes the structural features such as recognition of words, structures and pronunciation; and it includes on higher level, the understanding of the meaning and ultimate purpose of that conversation. The Sub-skills test the linguistic components of the language whereas comprehension tests deal with broader communication. There are different techniques used to test Listening skill. Some such techniques are note-making, dictation, information transfer, task responses etc.

As listening is a vital component in comprehending and communicating through a language, it has become mandatory to incorporate as testing item during

evaluation. Thus, listening is the skill of understanding oral communication. In the ESL situation of India, Listening plays a vital role in helping the learners to inculcate the right pronunciation, accent and intonation of English. Without proper pronunciation, the intelligibility of their speech would be hampered. So, in the English courses offered at school and college levels, Listening should be taught as a skill and tested with all the seriousness it demands.

Speaking Skill Speaking Skill is more difficult task for ESL learners, as they have limited scope to converse outside the classroom. The learners also need to develop spontaneity. If the learners are able to acquire the mastery of speaking skill, the very purpose of English Language Teaching is served. Therefore, weightage for speaking skill should be more, especially for primary classes in teaching and testing.

Speaking is tested in the following ways:

1. Testing speaking involves both comprehension and production.
2. Testing involves both fluency and appropriacy.
3. Conversational discourse including grammar, vocabulary and pronunciation should be tested.
4. Learners with limited speaking skill can be tested by controlled testing methods.
5. Interactional situations must be provided in the test paper.

Direct responses, picture cues, role plays, interviews, explaining mind action etc. are some of the popular tests adopted to test the speaking skill.

Reading: Reading is a cognitive process of decoding symbols to elicit meaning. It is one of ways of acquiring language. According to Dan Lacy, "if men are human, it is because they can talk; they are civilized, because they can read." Reading Skill helps not only in acquiring English language fluency, but also to grow academically. Hence, testing reading skill is also essential.

Testing Reading has a vast scope. It ranges from reading with basic comprehension to reading for inference and interpretation. Reading tests are designed to test comprehension of the passage, theme of the passage, structure of the text, specific words or phrases in the text, inferences and generalizations etc. Though not very demanding of coherence and cohesion, writing skills are also involved in the testing of reading.

Writing Skill

Writing is a productive skill in which sequence of sentences are arranged in a particular order and linked together with unity of thought, coherence and cohesion. It

is the highest form of expression. In speaking where gestures also help for communication, whereas in writing there is no such scope. Learning language is incomplete without mastering writing skill.

Testing Writing Skill

Testing writing has a wide scope because of many factors involved. They are spellings, punctuation, vocabulary, grammar, content, diction, organization, coherence, cohesion etc.. In order to measure all these skills, highly organized task is prepared for testing.

Grammar

A dictionary defines "Grammar" as the "rules" by which words change their forms and are combined into sentences. Proper grammar helps in clear communication. Writing and Speaking correctly help to get credibility in any profession. To write, a command on grammar is mandatory as a person who possesses good knowledge of grammar can express himself or herself precisely and accurately. That ability is considered as a mark of intelligence and education. Grammatical accuracy and communicative fluency are essential to a good learner.

Testing Grammar

Grammar tests are meant to test a wide range of language items. They help in diagnosing learners' needs. As most of the items could be efficiently tested through objective type of questions, it demands a thorough knowledge on the part of the learners.

Vocabulary

Wilkins brings out the importance of mastering vocabulary: "While without grammar very little can be conveyed, without vocabulary nothing can be conveyed."³⁶This is true particularly in a second language situation where the learner has very little exposure to the target language, outside the class room.

Testing Vocabulary

The main purpose of vocabulary tests is to measure the repertoire of the learners. The comprehension and production of the words used in speaking and writing reveals the amount of passive and active vocabulary the learners possess. Some of the ways of testing are as follows: vocabulary

1. Tests that elicit simple answer like Yes or No;
2. Multiple Choice_ completion where a missing word is presented;

3. Multiple Choice -- paraphrase where a sentence with underlined word is given and the learners are to choose the word closest in meaning to the underlined word; and,
4. Sentence completion.

2. Content Based Testing: Testing content is testing comprehension of given story, essay, passage or an article. It is simply testing the subject matter. Content based testing involves testing all the skills. In any successful language testing programme, the content based questions should form 30% of the total, because they test two components: Reading and Comprehension. Thus in a language testing context, both formative and summative evaluation are needed.

Testing Content

Testing content is testing the content matter. Though content based tests are conducted in non-languages, in English as well, content testing is done besides skill based testing. Testing items like comprehension of a given passage or an article come under content testing. Question at the end of the lesson in the school text books at present fall under this category.

Conclusion

Thus, assessment is taken up more or less in the same way in almost all the states. There may be variation in terms of weightage to various skills. On the whole, the assessment should support in enhancing language skills. The learners go for higher education or employment in the global village. They should be equipped with the necessary skills to get through standardized tests like IELTS, TOEFL, GRE etc. They must be able to transact with the clients at their workplace. To fulfill these requirements, more weightage is to be given to Listening and Speaking Skills at primary level. At higher level, other skills viz., Reading, Writing are to be given more importance.

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LITERATURE AND ENGLISH LANGUAGE TEACHING

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Abstract

This paper emphasises mainly on various innovative modes of teaching literature along with the importance of learning Literature and the misconceptions surrounding it. The very word literature incorporates a wide arena of knowledge of varied works of writing. It edifies not only the learner but also the educator. Considering today's blatantly excited and highly edgy generation, it's become rather imperative to adhere to innovative teaching techniques to hold their attention span and to induce interest while teaching literature. Gone are those days of "Guru- Shishya parampara" and "Gurukul system" of Teaching-Learning. These are the times of reigning technology and innovations. Hence an attempt is made in this paper to find various means and approaches pertaining to teaching literature.

Keywords: *microcosm, endows, intonation, aptness, blatant*

Introduction

Literature is as old as human language, and as new as tomorrow's sunrise.

Carter

Literature is a microcosm of an entire society, a little window that permits us to look into the cultural values, traditions, and lifestyles of people across the Globe. Literature is vital in everyday life because it connects individuals with larger truths and ideas in a society. It creates a way for people to record their thoughts and experiences in a way that is accessible to others, through fictionalized accounts of the experience. First and foremost, literature opens our eyes and makes us see more than just what the words show. It helps us realize the wide world outside and with this, we begin to learn, ask questions, and build our intuitions and instincts. We expand our minds. Many of us learn what critical thinking is in our language arts classes. When we read, we learn to look between the lines. We learn to find symbols, make connections, find themes, learn about characters. Reading expands these skills, and it aids to look at a sentence with a larger sense of detail and depth and realize the importance of hidden meanings to arrive at a conclusion. All literature, be it poems, essays, novels, or short stories, helps us address human nature and conditions which affect all people. These may be the need for growth, doubts and fears of success and failure, the need for friends and family, the goodness of compassion and empathy, trust, or the realization of imperfection. It portrays that imperfection is not always bad and that normal can be boring. We learn that life must be lived to the fullest. We need literature in order to connect with our own humanity.

Beyond language, literature provides students with important comprehension and analysis

tools. Through literature, students learn to identify and analyse conflicts, themes, issues, and characters. Good texts, whether classic or modern literature, contain some universal themes which apply to the students' present and future lives. Literature is also an entryway into another culture. Moreover, learning literature enables students to understand and appreciate cultures and ideologies different from their own in time and space, and to come to perceive traditions of thought, feeling and artistic form within the heritage the literature of such cultures endows (Carter & Long, 1991, p 2).

The greatest pleasure and satisfaction to be found in literature occurs where it brings back to the realities of human situations, problems, feelings, and relationships (Moody, 1981).

Literary texts so often touch on common themes and values which range from individual concerns to social issues such as death, love, pollution, and ethnic conflicts. Even the genres, conventions and devices portrayed are universal. Poetry has rhythm, rhyme and figurative usage; short stories and novels have plots with crises, conflicts and resolutions.

Literature offers universal themes which are relevant to student's own experience. It, unlike many teaching inputs, is also a mirror that reflects and heightens each learner perception of the social world. Thus, literary texts are open to multiple interpretation and genuine interaction (Duff & Maley, 1990:6). Students may relate the ideas, events and things found in literary texts to their own lives. It will help "to stimulate the imagination of our students, to develop their critical abilities, and to increase their emotional awareness" (Lazar, 1993: 19).

Therefore, literature is considered the backbone of any nation. It plays an essential role in creating a new generation capable of changing the life style and develops its culture.

Misconception

It is a truth universally acknowledged that a student studying English Literature as a formal course, isn't really studying. It is presumed that he'll have no jobs and no future. It is in this backdrop that a student of English Literature starts his journey that will last three years. It is taken for granted that he will "read novels and waste time". The first challenge is the transition from the space of the school to the college campus. The campus is a socio-cultural hospice. It is an amalgam of pop culture and semi-rebellion. There is every kind of individual - the intellectual, the inebriate, the local cosmopolite, the revolutionary. There is no uniform. There is barely any institution-imposed discipline.

The concept of education itself is altered. Knowledge has to be extracted rather than absorbed. The initiative has to be taken by the student who wants to learn. There is a syllabus which has to be taught in inadequate time, and which multiplies into reading beyond the stipulated material.

Literature is a highly interdisciplinary category. One can learn about history, culture, politics, sociology, Marxism, Feminism, Post colonialism, critical theory, literary theory, Structuralism, Post Structuralism, and several other '-isms'. For a person who genuinely wants to study literature, the field is fatally vast and deep. There is an infinite stream of knowledge to satisfy an unquenchable thirst that yearns to know more, without knowing why it wants to know more.

The biggest challenge which emerges is the problem of 'telos'. 'Telos', which means 'purpose' or 'end', is a Greek term used often in literary discourse. Teleology - work done towards a grand conclusion. The question that begins to haunt one is that of having an objective. What is one to do, and why is one to do it? What is the purpose?

This dilemma arises out of the education one receives when one studies literature. Starting from Dickens, fact and fancy are distinguished. Then one reads the Victorian Realists, who highlight the 'reality' of modern life, followed by the Russian Nationalists who doubt the 'realness' of life. Finally, Modernism and Existentialism question language and doubt meaning. When one is wondering what to do, Beckett delivers the final blow and declares 'Nothing to be done'.

The journey through college for a literature student, is an eternal contradiction which must be resolved in under three years. He begins with uncertainty, and spends most of his time in an environment of uncertainty, but decisions have to be taken and choices have to be made. To choose from a void of infinity, is the irony of student life.

It is therefore the responsibility of the teachers of literature to make the learning of English literature stimulating and also sustain students' motive to seek an appropriate pleasure and knowledge which is usually found in studying literature. Therefore, it is essential to find out some creative techniques to teach English literature to the Indian students.

Problems faced while teaching Literature

- Disinterest among students
- Large student strength
- Lack of LCD facilities in the classrooms
- Teaching has predominantly become exam oriented
- Traditional teaching has lost its lustre

Hence, it's become imperative to adopt various other techniques other than the chalk -talk method to instil passion among students to study literature. Some of the innovative ways to teach literature are as mentioned below:

- Playing Movies and Short Films pertaining to literature has an immense impact as visual media is more appealing combined with audio than a simple lecture.
- Comparative study must be taught of the literature and the movie played along with. This aids in the aptness of their comparative skills
- Urge students to collect information pertaining to the particular era such as: their culture, dressing, culinary specials, festivals, arts, political scenario, etc. This would obviously create an interest in students as they start sourcing for the details and in the guise, they tend to learn as well
- Train students to make projects or presentations of the same
- Make use of language laboratories to present a world of sounds and styles of expressions of the particular era to the students
- Use of Internet, E Books, Blogs, E Library which helps the students update their knowledge along with learning
- Creative learning such as mime, picture poetry, story writing, situational poems etc

- Create competitiveness among students by having quiz, role plays, one-minute talk, etc with small rewards for the winners
- To bring eminent writers, scholars for motivational talks
- Conduct games on proverbs, anecdotes pertaining to literature
- Make the students read, be it a poem or a piece of prose etc, to create curiosity. This also improves their speaking skills, language and intonation
- Ask the students their opinion of the story or a poem, and if they want to conclude in a different way. If so the reasons for it. This exercise would definitely assist in the students thinking ability
- Orient the students on the various job opportunities awaiting them after learning literature such as journalism, tourism, publications, freelancing, translations, audio books, places of public interests, websites of literature, embassies, cultural centres, content writing etc.
- To bring literature to life, have the students perform the story they are reading. Assign each student a role to play. They must study that character carefully. This activity engages the student in the material, which is essential in holding their interest.
- Have the students create artwork. They can draw maps, paint scenes, make a character collage, build a story website or build a model of a setting in the literature. Again, the key is to have them connect to the material.
- Play games. There are plenty of games one can adopt to the literature text like; Jeopardy, hangman, Wheel of Fortune or just about any other game show. Another great idea is to have the students themselves create a game that fits the text they are studying.
- Assign the students to be Teacher for the Day. Put the students in groups, and assign each group a section of the literature being studied. The group will be responsible for teaching the class the assigned section.
- Write it out. Assign each student a character from the book and have them write letters to the author, discussing the story. They can ask the author questions and comment on the story. Another way to have them write about the story is to keep an online blog that discusses the literature they study throughout the college year.
- Ask the principal if the students can display their artwork in the hallway or library, or if the students can perform their play during an assembly.

Conclusion

Hence, it's imperative for a tutor of literature to formulate various techniques as discussed above to create interest in the minds of students. In the due process their learning, analysing and assessing skills improve, pronunciation and writing skills are honed, creative side is explored, and the knowledge of world literature is enhanced. It would finally make them "the harbingers of a more humane and peaceful society".

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ANTHROPOCENTRIC VIEWS IN AMITAV GHOSH'S *THE HUNGRY TIDE*

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Abstract

Today environmental concern is the watchword of the world getting tremendous attention. Since the term 'enviro' sounds anthropocentric, the term 'eco' is used prevalently. The term 'ecocriticism' came into existence in the 1980s in USA and as 'green studies' in UK in the 1990s. It was William Rueckert who introduced the term 'ecocriticism'. Regarding environment, there exists two polemic views and no consensus is arrived at regarding which is most appropriate. They are anthropocentrism and ecocentrism. Amitav Ghosh's fifth novel *The Hungry Tide* focuses on ecology and conservation. He brings out the symbiosis, interrelationship among human, nature and animal worlds. In this novel, Ghosh presents nature as hostile, violent, unfriendly and vengeful on the humans. Man is helpless in front of natural calamities. The inhabitants in Sunderbans are forced to accept nature's bounty as well as adversity. His narration seems to be anthropocentric.

Keywords: anthropocentric, predators, hungry tides, survival.

Introduction

Man's observation of nature and his representation of it in art and literature has been a continuous practice since the dawn of civilization. Till 1980s writings on nature were viewed under such frame works as romanticism, transcendentalism, pastoralism etc. With the changing perceptions of human mind, the portrayal of natural phenomena passes through several changes. Today environmental concern is the watchword of the world getting tremendous attention. Since the term 'enviro' sounds anthropocentric, the term 'eco' is used prevalently as it shows the interdependence between human and non-human. The term 'ecocriticism' came into existence in the 1980s in USA and as 'green studies' in UK in the 1990s. It was William Rueckert who introduced the term 'ecocriticism' in his much celebrated essay *Literature and Ecology: An Experiment in Ecocriticism*. Cheryl Glotfelty observes, "Ecocriticism is the study of the relationship between literature and the physical environment."¹

Amitav Ghosh's fifth novel *The Hungry Tide* focuses on ecology and conservation. He brings out the interrelationship between human, nature and animal worlds. In this novel nature is proved to be stronger than manpower. Man is helpless in front of natural calamities. The inhabitants in Sunderbans are forced to accept nature's bounty as well as adversity. Nature is both a destroyer and a preserver. The relation between man and nature is a global concern that is deliberately neglected by politicians leading to the doom of mankind. It's all because of western environmentalism that separates human beings and nature. Western environmentalism is anthropomorphic but Ghosh's views are anthropocentric. In the words of Greg Garrard, anthropocentrism is "a system of beliefs and practices that favours humans over other organisms."²

Set in the Sunderbans, the lower region of the Ganges delta, which extends over 250 km from the Hugli River in West Bengal, India, to the banks of the Meghna River in Bangladesh, "The Hungry Tide" is a saga of an Indo-American cetologist Piyali Roy who came to the tide country to study about the endangered river dolphin *Oracellabrevirostris*. Kanai Dutt, a Delhi-based business man and translator met her on his way to visit his aunt Nilima, the founder of Bandoban Trust. Kanai visited the 'tide country' to receive the diary written by his dead uncle Nirmal Bose, the headmaster of the local school. The diary is an account of the lives of the settlers in Morichjhapi island who were ruthlessly evicted by military troops because that island was a tiger reserve. The settlers in that island were considered to be squatters, land grabbers. The Morichjhapi massacre claimed the life of Kusum, Fokir's mother. Fokir, a local fisherman helped Piya to locate the dolphins in Garjontola. A sudden cyclone killed Fokir when he was assisting Piya on a journey on waterways. Finally Piya determined to establish a research trust in memory of Fokir and sought help from Nilima and Kanai to translate her dream into reality.

In this novel, Ghosh presents nature as hostile, violent, unfriendly and vengeful on the humans. His narration seems to be anthropocentric. In the very first chapter he says that the terrain was hostile to people and seemed to expel them from its territory. "At no moment can human beings have any doubt of the terrain's utter hostility to their presence, of its cunning and resourcefulness, of its determination to destroy or expel them. Every year dozens of people perish in the embrace of that dense foliage, killed by tigers, snakes and crocodiles" (HT,8). No day passed without the news of somebody being killed by these predators. The land did not lose its salinity fully. So the

yield from the cultivated land was poor. As a result they risked their lives to collect the meagre quantities of honey, wax, firewood and sour fruits. In spite of the precarious nature of the tide country, people came here to eke out their livelihood. When Nilima advised her husband Nirmal not to support the squatters who occupied the Morichjhapi, Nirmal said that Morichjhapi wasn't really forest even before the arrival of the squatters. Part of it was already used by the government for plantations and so on. Danger to environment was a sham, a political machinery to evict the poorest of the poor. They had no place to go.

When Nilima came and settled in Lusibari, she was astounded to find that in the tide country girls were brought up on the assumption that they would become widows in their thirties, if they are lucky. If not, they would become widows in their twenties. This belief was so ingrained in their minds that when the men folk went fishing it was their customary practice to dress like widows. "They would put away their marital reds and dress in white saris; they would take off their bangles and wash the vermilion from their heads. It was as if they were trying to hold misfortune at bay by living through it over and over again" (HT, 80). This is the true condition of human beings in Sunderbans. When such is the condition, where does the protection of wild animals come? It is not the question of who should live there. Let human beings also live there symbiotically with nature is the request of supporters of anthropocentrism.

The tide country people feared and respected the tiger and saw it just another inhabitant of the Sunderbans. They did not romanticise the tiger nor felt it to be protected from them. Contrary to this is Piya who considered it as the 'other'. Her attitude towards it is allomorphic. When Fokir and the villagers killed a tiger, she was angry with Fokir. She expressed her view that every being has a right to live on this earth and we human beings don't have any right to kill them. There must be a symbiotic relationship between beings. Even though there is the acceptance of certain rights of non-human beings, it is strictly secondary to human world. In another context, regarding excavation of pools for the tigers by the forest department, Nilima exhorted, "Just imagine that!...They are providing water for tigers! In a place where nobody thinks twice about human beings going thirsty!" (HT,240). She warned Kanai not to go into the forest as it would be inviting danger. When Kanai laughed and brushed it aside, she gave a statistics that over hundred people died every year in the Indian part of Sunderbans alone. Amitav Ghosh is of the view that this wildlife conservation and environmentalism is a western concept. There is disjuncture between man and nature

only in western culture. Here the tide country people fear and respect the tiger. They are afraid even to utter the word 'tiger'. In spite of the devastating effect of the hungry tide, thousands risk death in order to eke out a livelihood. In this vast biodiversity there is symbiosis amongst all living beings irrespective of their sentience.

Piya was against the killing of the tiger that entered the village. Kanai got irritated and spat in the dust. He said, "That animal's preying on this village for years. It's killed two people and any number of cows and goats" (HT, 294). Further he added that every week people were killed by tigers in many villages. Had it happened in any part of the village, it would have been equated to genocide. But these killings were unremarked, never reported, and not written about in newspapers. The reason was that those people were poor. "We all know it, but we choose not to see it. Isn't that a horror too – that we can feel the suffering of an animal, but not of human beings? ... 'Because it was people like you,' said Kanai, 'who made a push to protect the wildlife here, without regard for human costs'" (HT, 300-301). It is this disjuncture that worries the supporters of anthropocentrism.

People are very much part of the environment but the Bengal government gave priority to the tigers and not to the refugees. When the Bengal government evicted them in 1979 from Morichjhapi island in the name of "Project Bengal Tiger", Kusum, Fokir's mother wondered why these people gave more importance to animals than human beings. She said, "The worst part was not the hunger or the thirst. It was to sit here, helpless ... hearing them say that our lives, our existence, was less than dirt or dust. This island has to be saved for its trees... animals, it is a part of reserve forest, it belongs to a project to save tigers, which is paid by people from all over the world. Every day, sitting here, with hunger gnawing at our bellies, we would listen to these words, over and over again. Who are these people... who love animals so much that they are willing to kill us for them? ... Where do they live, these people, do they have children, do they have mothers, fathers? As I thought of these things, it seemed to me that this whole world has become a place for animals, and our fault, our crime was that we were just human beings, trying to live as human beings always have, from the water and soil. No human being could think this a crime unless they have forgotten that this is how humans always lived - by fishing, by clearing land and by planting the soil" (HT, 262).

To conclude, an attempt has been made to show that Amitav Ghosh speaks for human beings. He gives voice for the voiceless through his novel "The Hungry Tide". Though he is accused of being ambivalent, I find him to be

anthropocentric in the sense that human beings should not be cast aside in the drive to protect other living species and animals. He is against the disjuncture of man versus animal. One species alone should not be protected at the expense of others. Every being should live symbiotically.

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ARTHUR MILLER'S WILLY LOMAN, A TRAGIC HERO – AN INTROSPECTION

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Abstract

Arthur Miller's experiences with the ordinary American people are reflected in his plays. His plays focus on a small regiment of human conflict but he never confuses the regiment with the whole. In majority of his plays, family acts as the testing place for the protagonist. For instance, *Death of a Salesman* could be read as a struggle by a common man against a society which drains him of his energies and then drops him like a sack of potatoes. Miller has placed the common man at the centre of the drama which led many to believe that he had communist sympathies and for which he was investigated against by the house of Un-American activities in 1947. The charges against him were dropped but the fact remains that Miller stood up for the unprivileged man in American Society. It is this concern for the common people has made Miller one of the leading dramatists of our times.

Arthur Miller's *Death of a Salesman* is a deceptively simple play. Its plot revolves around the last twenty four hours in the life of Willy Loman. He was a hardworking sixty three years old travelling salesman whose ideas of professional, public success jars with the realities of his private desires and modest accomplishments. The play *Death of a Salesman* not only created the unforgettable figure of the middle aged salesman.

Keywords: Protagonist, Profundity, Purgation, Optimistic.

Introduction

Arthur Miller's experiences with the ordinary American people are reflected in his plays. His plays focus on a small regiment of human conflict but he never confuses the regiment with the whole. In majority of his plays, family acts as the testing place for the protagonist. For instance, *Death of a Salesman* could be read as a struggle by a common man against a society which drains him of his energies and then drops him like a sack of potatoes. Miller has placed the common man at the centre of the drama which led many to believe that he had communist sympathies and for which he was investigated against by the house of Un-American activities in 1947. The charges against him were dropped but the fact remains that Miller stood up for the unprivileged man in American Society. It is this concern for the common people has made Miller one of the leading dramatists of our times.

Arthur Miller's *Death of a Salesman* is a deceptively simple play. Its plot revolves around the last twenty four hours in the life of Willy Loman. He was a hardworking sixty three years old travelling salesman whose ideas of professional, public success jars with the realities of his private desires and modest accomplishments. The play *Death of a Salesman* not only created the unforgettable figure of the middle aged salesman. The proposed project titled **Arthur Miller's Willy Loman, a Common Man's Tragic Hero** proposes to discuss Willy Loman as a tragic hero.

Willy Loman penetrated the dark mythology of America. It presented a rich matrix of enabling fables that define the myth of the American Dream which promises a

man popularity and wealth if he has acquired a good personality and pleasant social manners. *Death of a Salesman* succeeds as a middle-class tragedy since it follows the fate and final reckoning of a common place man in a common place environment. Miller, himself described the play as "the tragedy of a man who gave his life or sold it" in present of American dream.

Since the profundity of a work lies in its enormity of interpretations, different critics have found different interpretations to the play '*Death of a Salesman*' some consider it to be a tragedy and some classify it under social drama. However the playwright considers it as a tragedy – a middle class tragedy To Arthur Miller.

According to Aristotle, tragedy is "an imitation of an action that is serious, complete and of a certain magnitude in language embellished with each kind of artistic ornament, in the form of action, not of narration through pity and fear effecting the proper purgation of these emotions." But Miller's concept of tragedy is entirely different. He does not believe that the tragic hero must be a man of exalted rank. In his "Tragedy and the Common man", he defines tragedy as "the consequence of a man's total compulsion to evaluate himself justly." In the sense of having been initiated by the hero himself the tale always reveals what has been called his "tragic flow"-a failure that is not peculiar to grand or elevated characters. Miller says that in Willy Loman "we we are in the presence of a character who is ready to lay down his life. If need be, to secure one thing – his sense of personal dignity" and it would evoke the tragic feeling in us From Orestes to Hamlet. Media to Macbeth, the underlying struggle is that

of the individual attempting to secure his "rightful" position in his society.

Despite the deep irony of his life choices, Willy Loman represents those individuals attempting to gain his "rightful" position in his society. In his willingness to throw all he has to attain the rightful place in the world defines his Sisyphean heroism. Audience experience the after wash of the tragic. Willy Loman is a person who embodies in himself some of the most terrible conflict running through the streets of America. Capitalism is seen as creating an exploitation system which derives individual identity. It creates false needs and implies that the satisfaction of those needs will resolve a longing which is in truth, spiritual in origin. It substitutes the role for identity and replace individual with economic relationships. Willy Loman is the play is intrinsically American and is almost a personification of self delusion and waste but his tragedy is tragedy of everyman.

The responsibility for Willy's misfortunes lies squarely on the society of which he is a member. Willy dies as a victim of what is called the great American dream according to which a man can attain material success by means of personal attractiveness, personal charms, personal magnetism and personal contacts. More than that, he has been weaving bright images in his fancy regarding the future of his older son, Biff. He has been foreseeing a magnificent future for Biff and he clings to his optimistic faith till the very end, even though Biff himself has become disillusioned. This means that social laws have replaced fate as a man's relentless enemy. The social law in this play says that a person who has failed in society and in business has no right to live.

Tragedy implies values to the complaint that Willy had no values, Miller replied that Willy had values and those values had driven him into madness. His values were the wrong ones but he fails to understand them till his end. Willy's failure and desire originated from his own inability to make the values operative. He never questioned the rightness of the values. He existed in a world that is created in his mind by himself. It seemed to be vacillating on those values which had constructed by himself in his mind. He failed to exist either in the past seemed to luck in every deed in his present. He failed to distinguish past from the present. And it is his tragic flaw.

On one occasion his friend and neighbour Charley offered Willy a job. Without any hesitation he denied the offer. He knew that it was offered out of compassionate friendship but he gave more importance to the notions regarding his social status. He gave no importance to the values of compassionate friendship. "Willy Loman" as

Robert Garland says, "has created an image of himself which fails to correspond with Willy Loman as he is". He had been sustained by the illusion that he had countless friends which is his success and his sons too would be success in it – a wrong dream in his mind.

Some critics argue that the play's protagonist is an unfit subject of tragedy, an unworthy man incapable of carrying the tragic burden. But Miller tells us that he regarded "Death of Salesman" as always heroic and that the charge that Willy Loman lacked "stature" for the tragic hero seemed unbelievable to him. Willy Loman is merely a middle class salesman. Thus he belongs to the common people and is almost common place. Moreover he argues that a man's stature as a hero should not be utterly dependent on his social rank. Throughout the play, human was constantly haunted by the hollowness of all he has placed his faith in. He had an intense consciousness that the life he had built for himself was without form and meaning. It cannot be called a complete consciousness, because there is necessarily a severe limitation of self awareness in any character, even the most knowing. This very limit serves to complete the tragedy and indeed to make it at all possible.

Loman's tragic flaw lies in his inability to practice the business ethics with all the cunning and subtleties required. He was unfit for business thought mentally he had dedicated himself to the ethics of business world. He wanted to do something which was not in his blood. He felt stifled in the midst of sky-scrapers, but still he wants one for himself. He was fond of fresh air and gardens, but business required congested surroundings.

It is the conflict between Willy temperament and the demands that the social honour makes upon it that brings about a tragic ending to his life. No physical or supernatural agency interferes with his life. The sense of disputed privacy, the psychological neurosis shatters him to pieces. Critics who think strictly in terms of Aristotle's obsolete Politics may not find Willy a tragic hero. To such critics, Willy does not fall from great height, he is a commoner and he lacks stature to be sufficiently tragic. To such critics, Willy's answer is "I would deny on grounds of simple logic, that one of Aristotle's contentions if only because he lived in a slave society when a waste member of people are diverted of alternatives as slaves are, it is rather inevitable that are will not be able to imagine drama, let alone tragedy, as being possible for any but the higher ranks of society"

To Arthur Miller, the common man is an apt a subject for tragedy in its highest sense as the king. According to him, the tragic feeling is evoked in us when we are in the

presence of a character who is prepared to lay down his life for his sense of personal dignity. The traditional view is that the fall of a great man can excite pity and fear, whereas the fall of the common man- a man like ourselves not tragic but merely pathetic. Great passions are found only in great man. Others argue that the impact of tragedy lies in our sympathetic identification with the hero and this is more likely to be achieved if the hero is like us. According to the democratic concept, all men are potentially great and therefore their rank or stature is irrelevant to the largeness of spirit. This principle has found its expression in "Death of a Sales man" through the adulterous father, the marginalised mother and 'Way ward' children, family's battles to pay bills, unemployment, spite, loss, let but unexpressed love, guilt and shame and self reliance.

Conclusion

William Hawkins is of the opinion, "Death of a Salesman is a play written along the lives of the finest classical tragedy. It is the revelation of a man's downfall, in destruction whose roots are entirely in his own soul". The

play is a fervent query into the great American dream of success as it strips to the core to castaway from the race for recognition and money. The failure of a great potential could never be so moving or so universally understandable as is the fate of a Willy Loman, because his happiness could have been so carry to attain.

However it is difficult to regard Death of a salesman as a high tragedy in the right of Aristotle's definition of tragedy. Yet it is a successful work in the light of Miller's own view of tragedy. Willy Loman certainly shows an intensity of commitment to his view of success and his fate certainly arouses are deepest sympathy.

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QUESTIONING THE MALE HEGEMONY: AN ANALYSIS OF MEENA KANDASAMY'S "WHEN I HIT YOU"

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Abstract

Binary opposition of male and female is conditioned by the society as gender stereo types. Hegemony and power structure of the society subjugate woman as a subaltern. Female voice is defined by the phallic language for ages. Radical feminist strives for emancipation of women from the struggles faced socially, culturally, physically and psychologically.

*The paper traces the agony of a battered wife caught in the shackles of patriarchy. The challenges faced by a woman writer entangled in the institution of marriage is portrayed in the autobiographical work of Meena Kandasamy's novel, *When I Hit You* or *A Portrait of the Writer as a Young Wife*. As Helen Cixous says in her *Ecriture feminine*, Meena Kandasamy documents her pain and struggle representing collective female predicament. The protagonist emerges as a testimony of a bold woman pursuing her dreams and carrying a sense of self in the patriarchal society. The novel reaffirms female tradition of its own not prescribed by male.*

Keywords: *Gender roles, Domestic violence, Kunstlerroman*

Introduction

Feminism has emerged as a major movement in the field of literature. Literary writings throw light on the subjugation, social oppression and cultural restraints of women. The representation of women in society is defined by cultural norms and is not the creation of nature. Gender construct of the society is a framework created by patriarchal oppression, for the advantage of male. It is obvious that women are rated as the 'other' in the society. This marginalization of women facilitates the smooth functioning of the society headed by the power of patriarchy. The sub alternated of women is neither a biological phenomenon nor a divine mandate, but just a cultural paradigm. Simone de Beauvoir affirms, "One is not born but rather becomes a woman, it is a civilization as a whole that produces this creature" (301). The oppression of women can be sorted out by a drastic change in the society and its ideologies. A woman is expected to be an amalgam of mother, companion and a sacrificial goat for the convenience of the family and the male. Women are weighed down by domestic responsibilities which do not liberate them to express their passions and desires. In the postmodern scenario, women are battling to create a balance to achieve their desired liberation. Women are resilient with vigour and vitality to emerge from their ordeals.

Gender roles are identified right from the birth. The traditional gender norms back up the theory of servitude of woman in spite of her economic contribution to the family. There is a widespread belief in twenty first century that gender equality has been attained, but in reality women are still in fetters and have to tread a long way to be free from confinement. Though women are professionally

competitive with their male counterparts, they are looked down. The institution of family and marriage does not acknowledge woman's expression, particularly in writing. Helen Cixous says, "Women must write herself: must write about women and bring women to writing from which they have been driven away violently as from their bodies, for the same reasons, by the same law, with the same fatal goal. Woman must put herself into the text – as into the world and into history – by her own movement" (875). Women have a larger responsibility as writers, breaking the myth of domesticity and reconstructing their own selves.

A woman writer's identity cannot be easily established in the patriarchal terrain. Kamala Das broke the barriers of the cultural set up through her writings. She was a pioneer in questioning the socio-ethical structures. Following her footsteps, Meena Kandasamy, interrogates the male hegemony, as a provoked woman. Kandasamy has a militant tone in attacking the socio-cultural oppression. Her novel *When I Hit You* or *A Portrait of the Writer as a Young Wife* is an autobiographical work of her broken marriage.

When I Hit You unfolds through the voice of an unnamed narrator, in first person narrative. The narrator is a young woman, who is a writer and a social activist. She falls in love with a University professor and his ideals of communism. After her marriage, she moves to Mangalore, a new place with a different language. She is confined to her house and her husband's love transforms to ownership of his wife. He tortures her according to his whims and fancies and abuses her verbally as well as physically. She undergoes harrowing experiences and finally retaliates. She escapes from her unpleasant wedlock by running away to her parents' house in Chennai. Finally, the

narrator achieves her dream of becoming a writer, which was discouraged by her husband.

The narrator mistakes admiration for ideal love. Her husband is a Maoist, fighting against social evils, which creates an aura around him. The protagonist confesses, "I loved this sense of adventure. I loved his idealism, I found the dogmatic obsession endearing" (WHY28). The quest for love and hero worship of a young girl, are the reasons for the marriage. She acknowledges, "I fell in love with a man I married because when he spoke about the revolution it seems more intense than any poetry, more moving than any beauty" (WHY89). The narrator enters into her married life with beautiful romantic ideals, but she falls a prey to a psychopath, leading to a broken marriage. Kandasamy invokes the opinion of other poets to affirm the situation of the protagonist. Her failed love reflects Anne Sexton's *Admonitions to a Special Person*.

Watch out for love
 unless it is true
 and every part of you says yes including the toes
 it will wrap you like a mummy
 and your scream won't be heard
 and none of your running will end. (qtd. in WHY147)

Confirming the maladjustment of power in Indian marriages, the narrator of this novel suffers loss of identity, alienation and humiliation at the hands of her husband. She leads a life of enslavement, and she does not even have the right to dress up as she likes, "Nothing loud, nothing eye-catching, nothing beautiful. I should look like a woman who no one wants to look at or more accurately, whom no one ever sees" (WHY18). The husband's suspicion shocks the young wife. He restricts her from using social media or any means of communication with the outer world. He adopts hideous means to deactivate her Facebook account. He sets a burning matchstick to his left elbow, demanding her to cut off her Facebook account. Facebook is the means through which a writer could easily contact the outer world. She realizes that it is not just deactivating, "I know that it is an act of career suicide" (WHY52). The husband is not satisfied with the deactivation; he demands her email password. In the name of intimacy, he starts replying to her emails co-signed by him. The wife confesses, "I feel nauseous. I feel robbed off my identity" (WHY55). The husband wants to change her old mobile number promising to get a new local Mangalore number. After ten days, he gets a SIM card in some other name and orders her not to share her number with anyone. The young woman literally feels caged.

Psychological abuse is the precursor to the other forms of domestic violence. The psychological abuse can be classified as criticising the partner, isolation, domination, verbal aggression and threatening. The heroine of the novel is obviously the victim of psychological abuse; she suffers evidently in all these ways. She is isolated in the new place and is constantly criticised by her partner. Kandasamy identifies an abuser's mind-set thus, "She is working on the principle that to consult a man is to make him feel like a king and to report to him is to make him feel like a god. She tells him that she was ironing the clothes. Or that she scrubbed the toilet clean. She continues to enumerate her list with a note of requisite humility until a look of satisfaction flashes across his face" (WHY19). Only domesticity and house hold chores bring contentment in the face of the husband.

Domestic violence is usually hushed away in the third world countries, particularly in India. India has a lot of rules to be a good Indian wife. When the victim is abused persistently, she is helpless and perplexed. Even the parents of the victim tend to have a detached attitude in the dispute between married couples. When the narrator confides in her mother about her husband's suspicious nature, the mother advises, "Suspicion is in the nature of men; it is in the nature of love" (WHY56). The mother advises that it is better to go by the words of the husband and not to have privacy to ward off his suspicions. The parents are stubborn that the daughter should not come out of the wedlock. The father advises, "Tolerance, just tolerate" (WHY68), knowing very well the trauma that his daughter endures. Her father further says, "If you break off your marriage, everyone in town will mock me. They will say your daughter ran away in less than six months. It will reflect on your upbringing" (WHY159). More than the grief of the daughter, the opinion of the society remains the major concern for the parents. Even though they tell their daughter that they will support her, still they are opposed to the decision of breaking the marital bond. They keep on counselling her, "Hold your tongue, he is your husband not your enemy" (WHY160). So the young woman is wrapped up in silence and retracts into her shell.

Abusive relationship is not incessant but there is an ebb and tide of violence. It is challenging for a woman to take a decision in an abusive relationship, as there is a period of silence, where one tends to move on with the relationship. Generally, the peak of domestic violence is considered to be physical abuse; it involves injuring a person; raping or even murdering a person. Victims feel shameful, confused and shocked facing physical abuse. The reasons for a physical abuse may be trivial. The

narrator explains her pain, "The cord of my Mac Book which left thin red welts on my arms. The back of the broomstick that pounded me across the length of my back. The writing pad whose edges found my knuckles. His brown leather belt. Broken ceramic plates after a brief journey as flying saucers. The drain hose of the washing machine" (WHY69). Violence against women is primarily due to subordination of women in the society. The unequal power distribution gives way to gender-based violence. Sexual violence is most traumatic and has profound impact on physical and mental health of an individual.

Rape is the highest form of physical abuse, where an individual's self-esteem is shattered. "Rape is about both sex and power, because the two are interconnected in the way male sexuality is constructed and experienced by men" (Bell 83-100). Sexual intercourse without the consent of the spouse in a marital relationship is a crime recognised by the law in various countries. Rape is mere perversion of mind. The victim suffers a nightmare long after the harrowing experience. In the novel *When I Hit You*, the narrator is raped by her husband when she refuses to open her mouth. He uses abusive language and attacks her physically and verbally, "fucking cheap whore. Next time you taunt me with your silence, I will tear your fucking cunt apart. Now say sorry bitch" (WHY164). One cannot understand the agony of the victim until one faces a similar plight. The young wife feels like a corpse after being raped. She feels, "The share of rape is the shame of the unspeakable. Women have found it easier to jump into fire, consume poison; blow themselves as suicide bombers, than tell another soul what happened" (WHY169). The young wife is raped regularly by her husband. She begins to be a receptacle of physical abuse, verbal abuse and emotional abuse. The husband's main intention is that the women should not derive any pleasure from sex and he enjoys taunting his wife by calling her names. The abuser's mind-set is displayed through his words, "You dream of the day when you will carry your cunt into another man's bed. Well don't. When I am through, what you have will be torn and tattered. After a child, it will not be recognisable" (WHY176). He works towards disabling his own wife and reducing her to ashes.

"Fight or Flight" (WHY61) is the question running in the mind of the young wife. Even after undergoing such horrid experiences, the young woman has a hope which ties her down from fleeing. Running away from a marriage is like shaming one's parents in the Indian society. Apart from the humiliation of the society, women lack economic independence to walk out of the marriage. The husband is a great manipulator who gives a different picture of

himself. "The doting husband in the presence of his colleagues, the harassed victim of a suspicious to his male friends, the unjustly emasculated man to my female friends, the pleading son-in-law to my parents" (WHY185). The husband gives a fair picture of himself to the society and behind doors proves to be a maniac, instilling fear in his wife. He wants to chain her down as a hostage, and plans to have a child. The burden of having a child will not let anyone walk away from marriage. The family pressure and the societal pressure will be too much, staking one's life. The young woman's mother supports the idea of having a child, "Babies have that effect, they can tame brutes" (WHY198). The young woman is determined not to have a baby and she applies her culinary techniques to avoid pregnancy. She secures her "womb's liberty" (WHY201) through her cooking. The silent retaliation proves to be fruitful.

When I Hit You is a survival story of a woman writer and a feminist. It highlights that gender oppressive ideology is firmly rooted, inspite of education, class and profession. The young woman is constantly restricted by her husband. She vents her passion by writing love letters to imaginary lovers and deletes them before her husband comes home. But the whole pain is documented as a book by the protagonist towards the end of the story. The work can be read as Kunstlerroman proving how the experiences of trauma, abuse, fear, resilience, negotiation and hope shape the young woman to become a writer. The husband in *Why I Hit You* always has the fear of documentation of his personal life. He hates the idea of women writing and label them as immoral, "Depression is the word isn't it? Three inches of cleavage, two books of poetry, plenty of sex and depression that's all it takes to make a woman a famous writer. Beginning from Sylvia Plath to Kamala Das that is the only trajectory you have all followed" (WHY151). The husband brands women writers as immoral, following a bohemian way of life. He tries to curb her creativity and intellectual acumen. His patriarchal mind-set perceives if a woman writes she will go astray. His definition of an ideal woman is just a doormat.

Conclusion

"Bruised but alive" (WHY213), the protagonist returns to her parental home. She leaves from Mangalore with a shoulder bag, Passport, ATM card and laptop. The young wife ponders, "I shed this miserable city like a second skin" (WHY213). The final encounter with her husband is a clarion call for liberation. She is informed by one of her husband's cousin that her husband is already a married man. This news strips him of his manhood and ownership.

This gives her enough courage to retaliate against him. The husband threatens to kill her, He abuses her verbally and physically. The young woman proves to be an epitome of strength and choose to lead a life on her own. She confesses, "I am anti-fragile. I have been made not break" (WHY219). She doesn't wait as a victim. The paper highlights a gender-based society and the ordeal of a battered woman evolving as a successful writer. It questions the patriarchal dictatorship and the silence of the victims. Language and literature showcase the identity of women, influencing them to be the sculptors of their own destiny without any resentment.

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PROGRAMMED INSTRUCTION AS A TECHNIQUE TO DEVELOP LANGUAGE SKILLS

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Abstract

Teaching students to be literate is one of our greatest challenges. The class-room environment has been changing from now and then. In the changed situation of the modern world, a great number of challenges are faced by language teachers. People those who do not speak English their transient rate is very high. In a new language, the great number of people those who make them proficient will be a very difficult process. Sometimes, the procedure will make you annoyed and agonizing. As far as a concerned student, to learn a new language much language support is the need for the learners. Master skills of language, like reading, writing, speaking and listening are needed to be practiced by the learners. Through programmed instruction that can be achieved which is a procedure of providing new substance of a discussion to learners in a systematic way. The main advantage of this system is, through programmed material learners can work according to their disposal, and their language skills will be tested after each step. Computer-assisted learning teaching can perform a very important part, in furnishing different language experience, when they will learn the new language. As far as concerned English language learners, computer-assisted education can be added teaching instrument for language learners. Verbal interaction will help them to get a good language environment in which learners are continuously get involved in language activities. It is necessary that children are to be get involved in the integration between each other. So that, through communication, language learning can be done. Computer-assisted learning can be used to improve reading ability and interest as well. Vocabulary skills, knowledge, and writing skills too can be acquired through programmed instruction. Recording conversation is a great way to get the maximum benefits from a conversation with a native speaker

Keywords: *Language acquisition, transition rates, language experience. Programmed instruction, computer-assisted learning and teaching, and teaching verbal interaction and recording.*

Introduction

Teaching can be defined as the organisation of material. Class-room Techniques can create an environment, where sufficient learning can take place. The teaching technique and materials both have almost equal importance. In the changed situation, teaching students to be literate is one of the notably large difficult task. The class-room circumstances have been changing day by day. The large student population, who do not speak English are difficult to deal with the teachers and having a great transitory rank

Programmed Instruction is to be defined as a research-based system, and it is a mode of furnishing substance of a discussion to learners in different levels of quality carefully regulated pace too. Through which, they can learn the things themselves, according to their like and dislike, and notably that after each stage, their understanding levels are examined. Along with it, programmed instruction synthesis the two aspects; techniques and materials in one unified modality and becomes capable of acquiring the language. This unified presentation of the teaching-learning done otherwise in the class-room, has proved to have added advantages. The theory of programming is conceived as a process and a

structure in the contest of its instructional objectives and potentials. When a course is programmed, it is broken into the very minute and carefully arranged steps through which you reason your way.

English Language Learning

In general, languages are skill subjects. English is the only foreign language which has elevated to the rank of our second language; it is more so being. It is also a global language, link language, associate language and the medium if instruction in universities and colleges, and heaving great literature and knowledge, of science, and technique of trade and commerce

Only through habit formation, language skill can acquire: no one can simply acquire it from others. Without a concerted effort, knowledge of language system will not be enough to become proficient in communication like natural science and physical science. That is to say, a great extent of habit formation is necessary for learning a language. Sustained and constant practice is the basis of his mastery of the language. The learner has to keep at bay the habit of speaking his mother tongue and has to cultivate a fresh set of habits. And it is too desirable to retain the initial enthusiasm and interest of the learners.

Though imbibing English can be demanding and long-delayed one, which seems that it is also very importance to study and can produce more occasions in life.

Schooling a recent language is an excellent concept with several sense. That admit you to exchange information with the new community. Through which you can see anything with dissimilar responsive or attain broad discerning of one more civilization. That will enable you to come to be exceptional header, studies have proved that has health benefits too. Namely, the people those who speak bilingual languages have more healthy minds later in life.

As I mentioned above, English language learning that assists you to conduct journey to any place you desire, and it is the global language of communication, arts, science and so. Through this language, you can approach approximately possible for yourself, and it is the greatest effective language you can acquire today.

In a progressively inter-related and universal world, the significance of schooling English cannot be exaggerated. The great number of migrants who was touring across the world from non- English speaking countries each year. The ability to communicate in English, effectively, is a token to enter the main stream of English speaking countries. Practical knowledge to use English will create a large number of opportunities in global markets and domains

English as a link language

English has been used as a link language across the globe; it is used as a general method of communication for speechmaker of the distinct first language. It is also known as Lingua Franca(E.L.F) is also characterized practically by its use in universal communication instead properly by it's associating to aboriginal conversationist standard, while on the contrary, when English is used as a foreign language, which is intended to come upon the aboriginal people's accepted standard and to present eminence to original conversationist and educational visible feature, at the same time, lingua franca has been used for centuries.

To learn E.L.F, close attention should be given to the intellectual discourse on globalisation: It is simultaneously the consequence and principal language medium of the globalizing process.

The manner of English is used as a link language is gloriously depend on the special position of application. In a general manner talking 'ELF' interaction on concentrate on action instead of external appearance put it differently, conversational effectiveness is more crucial than correction. As a result, reciprocal action of 'ELF' is

generally a mixture of two or more things. Lecture make suitable to teach. Today English is a common Lingua Franca across the globe. According to some estimates, almost 80% of English speakers in the world are non-native speakers.

A period of time, certain researchers clasp namely, English as a 'lingua franca' is an impartial and a civilization free tool, others possess that it bears the culture language of its speakers. Current lexical discussion by foreign language expert approaches the interactive artistic and grammatical backdrop as a facture domination language achievement. Very often 'EFL', is used between non-aboriginal people of English but this does not mean that aboriginal people are not excluded from 'EFL' conversation. Despite, invariably, they make a small group of a conversationalist.

Programmed Instruction as a Technique to Develop Language Skills

Programmed Instruction, however, synthesis the two aspect, techniques and materials one unified modality and becomes capable of acquiring the language perhaps more effectively. This unified presentation of the teaching, learning done otherwise in the classroom has proved to have added advantages.

For the great number of people in a new language, making it more suitable to do well in a new language is a vary challenging process. This series of action sometimes may be caused pain and annoyed, the student studying a new language enough, enough language backing is needed to learn English as their second language learner should have various language experiences. That is, language skills are to be practised by the learners. Electronic devices and other kinds of learning apparatus are frequently used to present the text even though books may also be used.

The English language teacher should provide a language-rich environment in which learners are engaged constantly language activities. Students are to be communicated with one another. Hence, learning through communication can occur. This type of environment can be achieved through computer-assisted programmed instruction. Also, it can act as a tool to improve oral exchange, and different interactive choices are also there. The story can be read by the student involving genuine sounds, which read aloud, sound effect and music.

Listening Skills

Nowadays high speed, high stress, and high tech world, the process of expressing the idea is more

importance than before. Nevertheless, we see, very limited time to dedicate reality listening to everyone. Real listening has suited not happening very often, the present of time; It makes it easier to construct relationship dealing with problems make sure comprehension, resolve conflicts and to become the better state of being correct. At career intended listening means net as many as mistakes and smaller time of waist, confront the communicator and preserve looking directly at each other speaking to somebody when they scrutinize space, learn a computer monitor, in a large number of countries in the western part of the world's eyes meeting is carefully considered as a most important ingredient of effective conversation.

Be attentive but relaxed

Now that you have made eyes contact don't have to look fixedly at another person, you can watch at a distance from time to time and continue as a common man.

Communicative Skill

English is the like language of the world, a common language that people, with variety of aboriginal languages, can use to exchange ideas the more able to speak, you are in English the more able to speak, you are in English the more pastime, thrilling, and the ability to see at discussion you can have. To show yourself able to use in English, you require a large number of diversity of words and the accurate pronunciation, through computer-assisted programmed instruction, that can be acquired.

Study words in Phrases and Chunks

It is significant that you can study words in phrases and chunks through programmed learning. Words like a pint of beer, a glass of wine, a cup of tea, a pot of coffee etc. Those phrases are better to learn than merely wine, beer, tea and so on. Computer-assisted learning activities will enable you to learn a large number of vocabulary, but if you did not succeed to say them accurately, you will not be realized, that appear like a bootless errand.

Practice with music and movies

Listening to music in English and music with a song is one of the best devices for studying inflexion pronunciation. Hearing to and the chanting song might also assist you to keep in mind glossary and wording, and it will help you learn to articulate English accent of sound more commonly. By unconsciously imitating the singer. You will learn to pronounce phrases the way native speakers do.

Talk to yourself

Through programmed learning activities by word your premeditated loudly or describing your activities and it can be the very productive method to use spoken very. By lecturing to yourself, you can get involve into more articulate in explaining your logic into spoken words.

Reading

Reading ability can be boosted by using various methods of applied science, Computer-assisted programmed instruction can increase the internet level to reading. One more advantage of using electronic devices for reading direction is that computer tender instantaneous response on accomplishment. These devices can also support additional proceeding when essential. According to a case and transport (1999), students have been able to improve their word skills, accuracy, fluency and comprehension.

Through this method, the material is presented in a logical and tested series. To text, materials are divided into small segments or larger. After each step, the question is given to learners, to test their apprehension. At another time, at once the appropriate answer is exposed. This means, the scholar at all levels generate a reaction and is accustomed instant awareness of conclusion. There was great emphasis on training. One of the principal methods is the use of film as a class coaching technique, at first, film was very large at bestowing survey of a place of activity or an application.

Programmed learning is a provocation of regulation; this means in the broad sense that learning material and the manner too, is an entire arrangement. The goals of the programme are mentioned in condition which are aimed and can be shared. In it, a pre-examination is conducted, or the primary attitude is declared, a post-examination is given. The physical substances have been evaluated and corrected according to the developmental process. The materials are assembled to pre- arranged design. The physical substance is organised in a suitable tread. Any how the scholar has to react seriously: To confirm reactions preparations are to be shaped. The learning method is suitable for the text and the learner. The subject is designed to be accomplished at this student's own. Speed or bestowed in an appearance that matches the scholar. The use of development testing was characteristic studying. The separation of the distinctive schedule into little portion is characteristic of programmed learning. Its main focus is to bring desirable change in the cognitive domain of the learner's behaviour. The responses of the learners are strictly controlled by the programmer. Besides, international purposes, it can also be employed as a mechanism of feedback device for improving learning efficiency under this mode of instruction, the student is active and proceeds at his result. However, the physical presence of the teacher is not essential in this strategy. Major principles of programmed instruction are 'small step, active responding, immediate confirmation, self –pacing,

and student testing which are helpful to develop language skills.

Writing skill

As exposed, computer and operating system can assist English language learner to improve work skills and information. Computer-assisted programmed learning can also help E.L.L students to develop their writing skills too.

Conclusion

Computer-assisted guidance has been exhibited in a sphere of learning to promote schooling in different ways. A computer can be used in aids in teaching the English language. Learner in essential academic subjects like reading, and writing. Data processing machine can assist in terminology advancement along with rhetorical language development. Eventually, nevertheless, it is substantial to identify that data processor are not an alternative for efficient learning. Computers are the device, they are commonly one type of additive to the common scholar, while they progress their English language skills.

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USE OF 'COMIC STRIPS' AS 'TEST-MATERIALS' FOR ATTRIBUTING 'CONSEQUENTIAL VALIDITY'

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Abstract

The study aims at measuring the efficiency of employing 'Comic Strips' as a 'test-material' for measuring the skills of 'Writing' and in offering 'Consequential Validity.' The experiment was conducted in a class of fifty-eight heterogeneous L2 learners at the tertiary level. The 'test-takers' were instructed to convert the prescribed text into 'Comic Strips' through 'Peer- performance' in tune with L2 facilitator's assistance. The results of the study show that the method of testing warrants 'Consequential Validity' with the 'test-taker' showing a greater degree of 'grammatical accuracy' in their 'Performance.'

Key Terms: 'Comic Strips', 'Consequential Validity,' Test-Takers', 'Peer-Performance'

Introduction

The paper examines if the use of 'Comic Strips' as 'test-material' is successful in enhancing the 'Writing' skills of the 'test-takers' while offering 'Consequential Validity' in a heterogeneous classroom at the tertiary level. The 'test-takers' were instructed to convert a prose text into a 'Comic Strip' through 'peer-collaboration' and systemic counseling from the L2 facilitator.

Hypothesis

Employing 'Comic Strips' as 'test-materials' for measuring 'Writing Skills' of the 'test-taker' in a heterogeneous L2 classroom at the tertiary level enhances its acquisition and offers 'Consequential Validity.'

Review of Literature

In the words of Hughes (2010:26): 'A test is said to be valid if it measures accurately what it is intended to measure.' Davidson and Lynch (2002:9) discuss the possibility of collecting feedback from the students in terms of 'Consequential Validity.' In addition to which Bachman (2010:282) draws attention to the practical usefulness of the test. In the words of Fulcher (2013:12), 'The notion of Consequential Validity extends the possible responsibility of the test developer to all uses of the test.

Messick(1989) 'Validity is an integrated evaluative judgement of the degree to which empirical evidence and theoretical rationales support the adequacy and appropriateness of inferences and actions based on test scores or other modes of assessment.

Slomp et al. (2014:277) review the view of Lane (2013), who had said that there is absence of systematic approach for acquiring consequential validity evidence. Slomp et al. (2014:277) are of the view that 'Consequential Validity' evidence is required only when 'Content', 'Construct' and 'Predictive Validity' had failed.

While reviewing the views on the importance of 'Test Validity' in measuring the skills of English, the researcher concludes that the use of 'Comic Strips' to measure the 'Writing' skills of the 'test- takers' in a heterogeneous classroom at the tertiary level warrants 'Consequential Validity.'

Methodology

The experiment was conducted in a class of fifty-eight L2 learners constituting a heterogeneous group at the tertiary level. The reading material prescribed for the 'test-takers' is 'The Rainbow of the Intellect.' The L2 facilitator cum researcher had divided the 'test-takers' into groups of ten consisting of six members each. While each group is assigned a particular text like Bradbury's 'A Sound of Thunder', they are expected to transform it into a short story as part on the innovative testing process. The final project should contain only the department number of the 'test-takers' to ensure parity in scoring. The time duration allotted for the preparation of 'Comic Strips' is ninety days. The 'test-takers' perform through 'peer-collaboration' and systemic counselling from the L2 facilitator. The performance process is defined in terms of:

- Development of the Plot
- Attribution of a Narrative Technique
- Formulation of dialogues
- Illustration of Characters

- Designing the Comic Strips
- Finalization and submission of the entire project

Findings and Analysis

Table 1 Acquisition of 'Writing' skills

Acquisition of Writing Skills	SDA	DA	N	A	SA	Total
Created a lot of opportunities for writing	4	8	3	22	21	58
Made writing an interesting activity	3	2	5	19	29	58
Improved my writing skills	0	5	6	19	28	58

Graph 1. Acquisition of 'Writing' skills

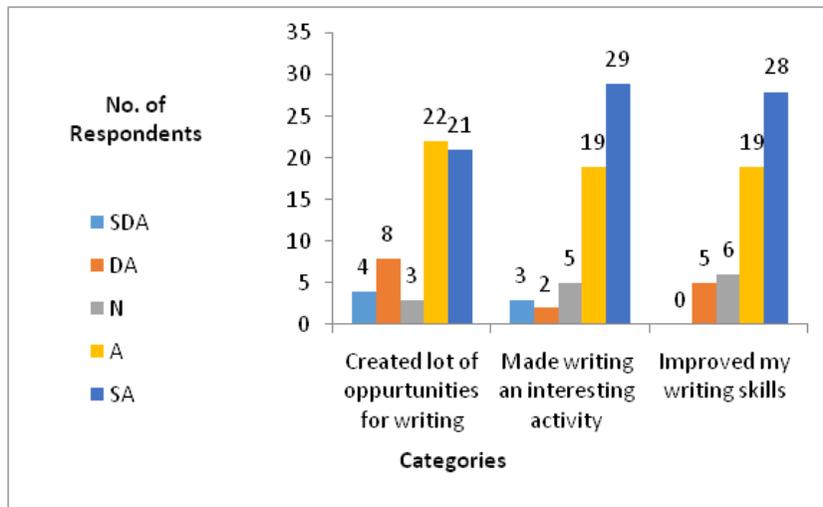


Table 1 and Graph 1 indicate that the use of 'Comic Strips' as 'test-materials' had made 'writing' an interesting activity while creating opportunities for 'Writing.' It further indicates that the preparation of 'Comic Strips' enhances the acquisition of 'Writing skills.'

Hypothesis Verification

Null Hypothesis

The use of 'Comic Strips' to measure the 'Writing' skills of English fails to enhance the acquisition of 'Writing' skills.

Alternate Hypothesis

The use of 'Comic Strips' to measure the 'Writing' skills of English enhance the acquisition of 'Writing' skills

Null Hypothesis could be rejected based on the results from data analysis. An alternate hypothesis could be taken into consideration.

Conclusion

The researcher views that the use of 'Comic Strips' to measure the skills of 'Writing' at the tertiary level in a heterogeneous classroom as an effective method of innovative testing as exemplified by the views of Alderson et al (2005: 228-229), which says language tests should become more innovative and reflective of the trends in applied linguistics.

The projects submitted by the 'test-takers' evidence their proficient 'writing skills' effectuated by the following factors:

- Innovative 'test-materials'
- Scope for creativity in performance
- Stress-Free preparation and performance zone
- Facilitator's periodic counseling and objective involvement
- Extended test duration
- Peer-performance

The 'test-taker's' ability to employ different tense forms is identified as follows:

Tense Forms	Examples
Simple Present Tense	I wish to fight You.
Simple Past Tense	He stabbed me.
Simple Future	I shall not draw my sword.
Present Continuous	Hello, gentlemen, I am looking for Romeo.

The researcher further highlights the use of different 'Grammatical Items' employed by the 'test-taker' in the narrative namely:

- The use of Modal Auxiliaries
E.g. 1) Will I come back alive? (Appendix A)
2) You could change the Election results.
- The use of 'Main' and Subordinate Clauses'
E.g. He is alive and well- the Main clause. (Appendix B)
While Mercurio is dead- Subordinate Clause.
- Use of 'Conditional Clause'.
E.g. If you don't have it in you pull the trigger. Then you shouldn't have even come here. (Appendix C)
- Degrees of Comparison
E.g. I know you better than that Benvolio. (Appendix D)
- The researcher equally highlights the use of different 'Kinds of Sentences' like:
 - **Statement**
E.g. Here comes the Man am seeking. (Appendix E)
 - **Imperative**
E.g. Just shut up and put on your Bio-suit. (Appendix F)
 - **Interrogative**
E.g. When do we kill the Dinosaurs? (Appendix G)

While referring to the concept of 'Test Validity' been warranted by the method of testing, the researcher clarifies that the method of testing assures of 'Face Validity' by testing the 'test-takers' 'Writing' skills quite directly. The method of testing positively impacts the performance psychology of the 'test-takers' thereby stimulating an optimum performance in a 'Stress-Free Performance Zone.'

The 'test-taker centric' method of testing also warrants 'Positive Wash back' on 'Learning.' The researcher feels that 'Positive Wash back' would vent 'Consequential Validity' as re-iterated by Bailey(1999:4) " More recently, Bachman and Palmer(1996,pp.29-35) have discussed 'Wash back' as a subset of a test's impact on society, educational systems and individuals. The researcher emphasizes that the test would incur positive effects on the 'test-taker' pertaining to the enhancement of 'Writing skills' and its sub-skills.

The preparation of 'Comic Strips' while enhancing the acquisition of 'Writing skills' also sharpens the acquisition of 'Listening', 'Speaking' and 'Reading' skills of English.

The acquisition of effective 'Sentence construction skills' through the preparation of 'Comic Strips' would enable the 'test-taker' in the acquisition of some sub-skills of writing namely:

- skills of 'Coherence' and 'Cohesion.'
- 'Paragraphing' skills
- 'Report writing' skills
- 'Creative Writing' skills and
- 'Poetry Writing' skills

The researcher accentuates that the method of testing while evidencing the proficiency of the 'test-takers' 'writing' skills would make them employable by offering them an edge over their contemporaries in Job Interviews. In addition to which the method of testing ameliorates the first generation and marginalized 'test-takers.' The sociolinguistically challenged 'test-takers' would feel at home with the method of testing thereby adhering to the concept of 'No Retention' Policy. The researcher asserts that the method of testing warrants 'Consequential Validity.'

Appendix E



Appendix F, G



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MULK RAJ ANAND'S UNTOUCHABLE- REBELLIOUS SAGA

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Abstract

Before independence or with the advent of post independence era in India a new revolution struck, that revolution came with efforts of those path-breaker who worked to alleviate the worst condition of depressed class. Although these leaders were inspired by the social reformers like Vidya Sagar, JyotiPule, Raja Mohan Rai and B.R. Ambedkar yet, they took over the responsibility and carrying out their works for bringing at par the privileged and depressed class with upper class. Whosoever talked about to improve the condition were belonged to Political Domains, but as soon as the movement for equality gained momentum, the writers plunged into contributing in it. They brought forward the struggle of under privileged, their endurance, deprivation, penury, unhygienic life and made environment favourable for their social development. The writers like Gopalcharaya, Mulk Raj Anand exposed the deprivation of depressed class in the hands of the upper section. Mulk Raj Anand became champions of depressed class. He took the theme of poverty in one novel and sensitizes society about the burning issue of untouchability in another novel. By and By he brought his main focus on suppression, subjection in subdued class. He was the first to use word Dalit in his writing, but he did not coin the word. In place of nomenclature Dalit, he used local names of castes. These local names are Bangi, Chamars, chandal. Mulk Raj Anand won the title of "Prophet of underdogs".

Keywords: *Depressed Class Privileged one, suppression, untouchability*

Introduction

In India writing, numerous writers exhibited the dark world of evils. They attempted to do so as they have a strong desire to do away with all the evils in society. MulkRaj Anand picturised the lives of underprivileged in writing as he emphasised upon that literature is a reflection of society. It is literature only which aware society of its obnoxious culture and privileges. Right from the ancient time's Indian society has remained caste- dominated. The people divided into various castes and sub-castes. Basically, the structure of Indian society constitutes the caste system. In caste hierarchy, Brahmins occupies the upper ladder. They look as the holy-scriptures reader and their propagator. In second place comes the warrior class they are called as Khasistrya. The third place is taken up by Vasiashya class i.e. framers. They are a tiller of land. Their main occupation is to produce agriculture products. Shudders stand at ranked fourth, they are believed as 'children of lesser god'. This class covers those people who are the employer of the upper class. So this class is known as Dalits to whom upper class prohibited to touch. The lower section covers sweepers, washerman, water carrier and other labours. This under-privileged class are not entitled to have privilege, rights and duty. They spent their life like orphans. They have established their colonies far from the settlement of upper-class colonies. The high caste Hindu portrays lower section in negation and urges lower section having polluted blood in their veins. Above all upper-class consoles depressed class by saying that, it is their karma i.e. deeds of their last birth. Whosoever sins in present life would take birth as untouchable in next birth.

Untouchables are doomed, the concept of caste system had begun in the time of Manu, it grew gradually and became an essential part of society. It influenced society substantially. It spreads in society at such level that it remained ingrained in the minds of Indian people. Due to this the caste system has been carried forward in the present times. In modern age when Britishers colonized the country, along with colonization that did one extraordinary job, i.e. they emphasized over spreading English Education. This language worked like the catalyst in the promotion of unity in the country, the unity that came in India has come using English language only. This new unity gave a sound push to narrowism prevalent in the caste system. Britishers introduced English in the hope of inducting natives into East India Company as clerks. Indian who has been embraced with the castes since ages still evinced reluctant to leave them. By the turn of the 20th century, the English language produced intellectuals. They worked for the betterment of society. One such intellectual was Mulk Raj Anand; an Avant granted in English fiction. Mulk Raj Anand belonged to a pre-post-independence era, or it can be said he was one of those writers who were pioneers in the field of English literature. He was propagator too in spreading English in India. His promotion for reading English novels provided him with an elevating place in English writing in India. Mulk Raj Anand gives voice to the depressed class. He, Unlike other, fiction writer does not concentrate on the love-hate relationship between male and female whereas he creates those works which trigger off controversy in all section of society. He coupled Dalit voice with the contemporary movement of

Indian independence from the foreigner rule. Mulk Raj Anand has picked up such sensitive issue of untouchability that no one has shown dare to pick up before him. He produces numerous novels. In them, "Coolie", and "Untouchable" explore the dark world of untouchable and also based on the story of the hard reality of untouchability and suffering of Dalits on the name of untouchability when this novel came in 1935 it was received with furrows and controversy. Mulk Raj Anand countered controversy and prepared the reader to appreciate it. Whatever the writer Anand talked on the depressed class he talked through his mouthpiece Bakha. A Critic interpreted the character of Bakha in the light of heinous practise untouchability. He wrote, "The Social evil has been highlighted through the study of mind and soul of Bakha, The protagonists, an eighteen years old sweeper boy" (58)¹. Bakha is the leading character. He gave the picture of docility, and he performs every task whatever he is being asked. He never refuses anyone especially to Charat Singh, an army personal staying at Army Quarters, He called Bakha for cleaning latrines. Bakha, having strong body sometimes wants to indulge in indolence whenever he spends his time in cosy blanket in the morning his father Lakha reprovved and abused him. Bakha belonged to sweeper community, having a repugnance for his job and wanted to read and write. He wanted to fulfil his dreams, but as ill luck would have it in Buldanshar, education for a child like Bakha is a distant dream as untouchability are prohibited any depressed class to attend any school as their touch may pollute the children of high class. Sometimes Bakha noticed the school going children and felt a strong crave to attend school. To acquire education he found another agency that agency is private tuition. For that, he hired a private tutor was a child like him. Bakha used to play hockey with them. During playing game, he became the friend to the boys, and one of the boys agreed to deliver him a lesson on the small amount of payment. The conversation shows how Bakha convinced the boy for private tuition. He says "Babaji; he said addressing the elder boys " in which class are you now? In the fifth standard, the boy answered, surely now you know enough to teach. Yes, the boys replied then do you think it will be too much trouble for you to give me a lesson a day. Seeing the boy in trouble, Bakha added 'I shall pay you for it" (42)². Bakha's efforts for acquiring education proved a disaster when a small brother of his tuition teacher got injured in a match. Bakha found the child in miserable condition when he saw him no longer in pain he patience left him he carried him inside the house where his mother a typical ardent follower of caste screamed over him. " You

eater of your master, you dirty sweeper, what have you done? You have defiled my house, Get away, get away May you die" (106)³.

Mulk Raj Anand through this occurrence criticized caste psychology in the society where humans are inferior beings, and animals treated better than humans. Bakha longed to have education, and when no one turns up for his assistance he procured an opportunity for himself, but it is purely his luck that disfavour him moreover it is a handiwork of society that hindered Bakha to achieve his goal. Society played a negative role. Apart from it, Bakha is at one place failed to get the education and another place he faces unsympathetic behaviour from every corner especially for his father. His father Lakha once sweeper preferred another son Rakha to Bakha. Bakha's father often abused him on those occasions when Bakha wanted to enjoy some private moments of his life. Father abused "Get up Bakha, you son of a pig"⁴. Being a sensible child he wondered on his father behaviour. Rakha his brother is favourite of his father as he often brings left over meals from the function. His father who loves to eat deliciously praised Rakha like that " I hope that the rascal brings something nice from the barracks" (68)⁵. Bakha faces a struggle at two fronts one from his family; his family looked him a careless and irresponsible the other front is society. Indian society uses every possible mean to suppress his soul. Society has succeeded in blocking the road of success for Bakha. Bakha who is a victim of Caste politics could not pay back he just let it pass like any other unavoidable circumstance of his life. A high caste Pandit scolded him in front of the crowd when he failed to give warning of his approach. Bakha used to say like this "Posh, Posh, Sweeper" (46)⁶. This time he was so observed in having freshly cooked Jalebi. He hardly took notice of high caste man approach towards him he collided with him after this Bakha was under verbal attack of abuses and sneers. Bakha could not bear the taunts and felt the tears have made moist his entire being. Mulk Raj Anand exposed the hard realities of a society where Bakha like people always gets scolding without committing the mistake. If the sweeper touched anyone, the touched person becomes polluted. Either the sweeper touches the upper class, or the upper class comes in physical contact with sweeper incidentally the blame always falls over lower class's head why it happens only with a lower section not with upper class whereas they were scot free. This scolding was enough to shake his soul. He was still in the grip of pain when another incidence caught him. This incidence revolves around her sister Sohni. Sohni is a heroine of the story, She does not act like any other

conventional heroines, but she has charm and dutifulness behaviour. She is a pretty looking girl. It is her prettiness that made her prey of anyone's eyes.

Pandit found her attractive and employed her to sweep the temple's courtyard. When she was the sweeping courtyard, Pandit came to her with ill-intention. He tried to molest her, but Sohni incarnation of modesty refused to succumb under pandit's pressure and raised the alarm. When Pandit realized the gravity of the situation, he changed his tone and began to shout "Polluted, Polluted, Polluted. A temple can be polluted according to the holy books by a low caste man coming within 69 yards of it" (53)⁷. Mulk Raj Anand brought a dark reality of a society where Pandit are always regarded next to God, but Pandits like this are bent upon to tarnish the image of the priesthood in society. He did not think for a moment before laying his hands on Sohini's honour, and on her refusal, he changed the strategies he punished Sohini by shouting words like polluted whereas Sohini did not touch him only he did it. Bakha who was the mute spectator of entire incidence convinced his sister to leave the place. Bakha pondered over his problem and raised the question to his being like why he is treated like this why he is discarded on the name of caste? Why he is untouchable.

Bakha was in Dilemma; he wanted to live his life he could not makes himself free from the chaos. The more he tried to escape the chaos the more chaos ensnared him. He longed to live in that society where socialism prevails, where human always comes first castes come later. Bakha had been becoming a butt of abusing first from his father and from the man with whom he brushed in the market in the morning, later on, that lady who flung him rotis to him through her window, after this affair he got thrashing from Pandit. He fed with these constraints and wanted to overcome from this confusion. The things around him mesmerized him, so he began to move towards town. As he reached the town, he came to know Mahatma Gandhi is coming for speech. He had heard about Gandhi before this time; he wanted to listen. With this intention, he entered into the place where he was about to deliver the speech. Gandhi delivered. He told sweeper does not need to clean the dung of human beings, a machine has come and every soon this machine will be taken over the job of cleaning of Dung and sweeper community would be free to take up

other jobs. So when there would be no cleaning of dung, then there would be untouchable Bakha heard the words of Mahatma and thrilled he released if the machine comes he would no longer be called untouchable. The words of Mahatma has given hope in his mind and decided he would go home and inform his father about the machine Mulk Raj put a vision in the eyes of Bakha and he must get this dream shortly. This dream brings a new revolution and no untouchable in India. Along with untouchable Mulk Raj Anand talked about labour class who comes under the category of have not they too bear the atrocities of rich people . the rich use them and throw them. Munoo is the example of this philosophy. By the mouth of Munoo Anand uttered "the world is a place of rich and poor, have and have- not" (18)⁸

Conclusion

Mulk Raj Anand depicted a saga of heroism through the character Bakha. Bakha is an unconventional anti-hero. He lacks certain qualities of super heroes, but he admired by all as he craved a niche himself when he realised he would not be called as untouchable because Mahatama has told about a machine. Bakha is one of the inspiring mouthpieces of Anand who starts his day like naïve, but he emerges a rebel. His rebellious attitude came to the front when society put down him doubly. He finds redemption and a saviour in Mahatma Gandhi.

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