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PRINCIPAL MESSAGE



I am glad to know that the Research Department of English, the American College is publishing the select papers presented at the one-day international conference held on 25 January 2019. I congratulate the department on their venture to publish three volumes of articles by faculty and research scholars in the special issue of *Bodhi* and two ISBN volumes of articles by students.

An important objective of conducting conferences and seminars is to share the knowledge generated by the participants and presenters at the conference with a wider community of scholars across the world for the purpose of dissemination, validation, and approval so that it can be preserved for posterity. It is possible only through publication. The Research Department of English has once again done it.

I understand that 100 undergraduate and postgraduate students have contributed articles for publication. It is a huge achievement at a time when research culture is very low in our country. A very tiny minority of students join research programmes in our country. It is high time that students at the undergraduate level were provided opportunities to carry out independent projects, to write research articles, and to publish them.

I hope that the *American College Journal of English Language and Literature (ACJELL)* will continue to patronize students and scholars of English to strengthen their research culture and skills.

I wish the Research Department of English all the best for their future endeavours!

Dr. M. DAVAMANI CHRISTOBER
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EDITORIAL

The Research Department of English organized a one-day international conference on 25 January 2019 on the theme “New Approaches in English Language and Literature Studies.” Research papers were invited from research scholars and the faculty in addition to students. The main objective was to inculcate in them research culture and presentation skills. Dr. Kannan Narayanan, an eminent scientist and managing director of Smart Green Consultancy, SdnBhd, President of Tamil Heritage Foundation, Malaysia and Dr. VareethiahKonstantine, Maritime Writer & Researcher were resource persons. It was a feast to the literary academia when teachers, scholars and students of English literature listened to talks on Green literature from the perspective of scientists.

The main objective of conducting conferences is to update oneself in the chosen field from the inputs from resource persons, to share one’s research findings with fellow participants through presentation and to reach a wider scholarly audience across the world through publication. The Research Department of English always believes in inculcating research culture and skills in undergraduate and postgraduate students and is committed to providing a platform for publishing articles periodically by faculty and research scholars.

Though several papers were presented by the faculty and research scholars, only 106 papers were selected after subjecting them to plagiarism checker turnitin for publication in three volumes of the special issue of the international peer reviewed journal *Bodhi*. These articles deal with several literatures in English, translation, and English language teaching.

Practising teachers and scholars of English language and literature are always invited to contribute their original, unpublished articles to the *American College Journal of English Language and Literature (ACJELL)*, a peer reviewed international journal.

I sincerely thank Dr. S. Balakrishnan for publishing the select articles in *Bodhi*.

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A Study of the Postcolonial and Decolonization Theory

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Abstract

This paper attempts an exploration of the literary theory of postcolonialism, which traces European colonialism of many regions all over the world, its effects on various aspects of the lives of the colonized people and its manifestations in the Western literary and philosophical heritage. Shedding light on the impact of this theory in the field of literary criticism, the paper focuses on Edward Said's views for the simple reason that he is considered the one who laid the cornerstone of this theory, despite the undeniable role of the leading figures. This theory is mainly based on what Said considers the false image of the fabricated by Western thinkers as the primitive "other" in contrast with the civilized West. He believes that the consequences of colonialism are still persisting in the form of chaos, coups, corruption, civil wars, and bloodshed, which permits many ex-colonies. The powerful colonizer has imposed a language and a culture, whereas those of the Oriental peoples have been ignored or distorted. Referring to some works of colonial and postcolonial novelists, the paper shows how being free from the repression of imperialism, the natives could, eventually, produce their own culture of opposition, build their own image, and write their history outside the frame they have for long been put into.

Keywords: postcolonialism, literary theory, colonial discourse, decolonization theory

Introduction

Before going to further details of postcolonial theory, it is necessary to have a glimpse of the historical evolution of colonialism and decolonization. The British Empire covered a vast area of the earth at the turn of the twentieth century which included large parts of Africa, Asia, Australia, Canada and the Caribbean. But as the twentieth century ended, the world has witnessed the colonial demise and the decolonization of millions of people from the colonial masters. The European colonialism, especially the British, with its demographical and geographical consequences made great impact beyond Europe in many ways. It often started as a matter of terrain: seizing lands, conquering and disenfranchising the aborigines of those lands. It transformed place, reorganized and restructured the environments and changed the people in the colonized nations. It took many different forms and engendered diverse effects around the world. The paper will focus on Edward Said's views and ideas by exploring his most important books and articles, for the simple reason that Said is considered the one who laid the cornerstone of this theory, despite the importance of other leading figures such as Gayatri Spivak and Homi Bhabha in this respect. Said, the Palestinian American, and the notable academic and lecturer, had been the professor of comparative literature at Columbia University for a long time until his

death of leukemia in 2003. Said's name came to light when his book *Orientalism* was published in 1978 and laid the ground for the theory of postcolonialism, sparking a storm of controversy, which didn't die with Said's decease.

Post colonialism and Decolonization Reflections

There are various reflections of Postcolonial and Decolonization literature in terms of theories and conceptions. The Postcolonial theorists examine both the colonial texts and literature written after colonialism. Said's theory of postcolonialism is mainly based on what he considers the false image of the Orient or the East that has been fabricated by western explorers, poets, novelists, philosophers, political theorists, economists, and imperial administrators since Napoleon's occupation of Egypt in 1798. According to Said, these have always shown the Orient as the primitive, uncivilized "other", in an attempt to create it as the contrast to the advanced and civilized west. In his highly influential work, *Orientalism*, Said considers that "Orientalism is a style of thought based upon an ontological and epistemological distinction made between "the Orient" and most of the time "the Occident". Western civilization, generally speaking, is extremely egotistical and has the view that Western culture is superior to all others. They believe they are more civilized and more educated than the rest of the world and because of this, stems the

idea that it is the duty of Western civilization to take other, less developed societies under their wing. These concepts of supremacy and domination are closely related to Said's ideas of Orientalism. In his book, *Orientalism*, Edward Said explains in detail exactly what he believes the word Orientalism means. Orientalism reveals a man engaged in what J. L. Mehta calls the "to-and-fro movement" of self understanding 30, of which Mehta says: This to-and-fro movement between myself and the other, between my present and the heritage of my past, is also part of what is known as 'the circle of understanding,' which leads to a deepening and widening of my own self-awareness through this corrective circularity of understanding. 31 Said believes that such discourse has been used either in preparation to military campaigns and colonialism against the Orient, or as a justification for the occupations and horrors that accompany them. He goes further, contending that it is quite misleading to consider that such horrors came to an end with the end of direct colonialism. On the contrary, he believes that the consequences of colonialism are still persisting in the form of chaos, coups, corruption, civil wars, and bloodshed, which pervade many of these countries, mainly because of the residues of colonization. In this respect, Said believes that a powerful colonizer has imposed a language and a culture, whereas cultures, histories, values, and language of the Oriental peoples have been ignored and even distorted by the colonialists in their pursuit to dominate these peoples and exploit their wealth in the name of enlightening, civilizing, and even humanizing them. What seems to be so infuriating to Said is that such peoples, who, in most cases have completely different cultures, have always been stereotyped by the so called Orientalist, who so simply crosses out all the distinction and national characteristics of these diverse cultures.

It is true that Edward Said is not the first to write on and criticize Western Orientalism, as he himself admits in his article "Orientalism Reconsidered", published in Diana Bryden's *Postcolonialism* (846). However, in *Orientalism*, Said, by most accounts, revolutionized the literary field and laid the ground for postcolonial theory, creating an unprecedented dispute in the Academic circles in the West and East alike. *Orientalism*, together with his later works, represents Said's vehement commitment to speaking truth to power, to uncovering the grave oppression and persecution practiced against the colonized peoples by imperialism and colonial discourse. He describes the way the imperial West has always seen the Orient and how this view is obvious not only in many texts written by early

travelers and explorers, but also in important literary works of prominent writers. Because there would be no limit to the narrative history of Orientalism, Said emphasizes in his study on "the Anglo-French American experience of the Arabs and Islam, which for almost a thousand years together stood for the Orient" (17). In this sense, Said defines Orientalism as "a distribution of geopolitical awareness into aesthetic, scholarly discovery, philological reconstruction, psychological analysis, landscape and sociological description, about what 'we' do and what 'they' cannot do"(12)The neo-colonial discourse of geographical homogeneity blows together with the decolonized people, their cultures and their countries into an imaginary place called "The Third World". Homi K Bhabha in *The Location of Culture* (1994:113) indicates that the postcolonial world establishes the value of hybrid intellectual spaces where truth and authenticity move aside for ambiguity and challenges the ideological validity of colonialism. Said argues that what has been written about the East is no more than false assumptions upon which the Western attitudes toward the East were built, justifying and encouraging the European and American colonial and imperial behavior towards the Arab-Islamic peoples and their cultures. Said sees that the long European colonial rule of the East has negatively influenced the most seemingly objective texts on the East even those written by the most knowledgeable and well-meaning Western Orientalist.

This leads Said to study the themes of resistance culture, showing how the natives could, eventually, produce their own vigorous culture of opposition. In this respects, in an article on Edward Said published in *Prospect magazine*, David Herman believes that "long before most other critics in America, Said had discovered a new set of thinkers who had written about colonialism, race and identity among whom are CLR James, Tagore, and Fanon and he put their insights together with the work of a later generation of postcolonial writers and theorists, including Henry Louis Gates, the Subaltern studies group, Rushdie and Marquez, Achebe and Mahfouz (2). These people have had the change for the first time to write about themselves, to speak of themselves outside the frame they have for long been put into and given an image which is no more than a fabrication imposed on the them by the powerful empire. In response to the colonial discourse, these writers show that the natives did have a culture and a language before colonization, and like all human beings, they had their strengths and flaws. What Said emphasizes in *Culture and imperialism*, as well as in other books and

articles, is not accusing such talented writers like Conrad or Austen, because after all, he believes, they are creatures of their time. Nor does he write to blame those who were once responsible for the bloodshed and horrors cause by the empire and colonization. In fact, what he calls for is a different reading of those literary works as great products of imagination and as a part of relationship between culture and empire, more realistic understanding of the relation between the colonizer and the colonized, and an objective look at the historical experience of empire as common to both, "Indians and Britishers, Algerians and French, Westerners and Africans Asians, Latin Americans, and Australians despite the horrors, the bloodshed, and the vengeful bitterness" (23)

As a matter of fact, Said's works, mainly *Orientalism*, have been harshly criticized on different grounds. Paradoxically, Said and his colleagues of postcolonialism have been attacked by critics of the left as well as those of the right. Marxist writers such as Aijaz Ahmad, Terry Eagleton, and Sana Haque sometimes go to the extent of accusing them of complicity with the American cultural Imperialism. It is important to mention here Said's view in lecture one of *Representations of and Intellectual* that an intellectual's mission is to *speaking* truth to power, "to confront orthodoxy and dogma, to be someone who cannot easily be co-opted by governments or corporations, and whose *raison d'être* is to represent all those people and issues who are routinely forgotten or swept under the rug"(4). Edward Said in *Orientalism* cogently argues that for the colonial masters of the West, the East is nothing but a place of ignorance. This attitude reveals that the superiority of the West suppresses the ability of the people of the East. He argues that the idea of the orient has been a powerful construct and the non-west has been viewed as 'the other' of the West. Said emphasizes power-knowledge binary relationship which is essential to identify and understand colonialism. According to his supporters, Said always been a true intellectual who did all that. After exploring Said's successes and failures, David Herman concludes that "it is only fair to say that the achievements were his alone, but the silences and failures are shared by many" (49).

Conclusion

The Postcolonial literature is a most dominant form of literature and it has a great appeal. Most of the postcolonial novels are connected with many colonies such as Africa, Australasia, the Caribbean, Ireland, Latin American and South Africa. Although Achebe's "An Image of Africa" on Joseph Conrad's *Heart of Darkness* explodes a storm of protests and denunciation in the Western literary circles, there is almost a consensus that the novel will never be read again secluded from Achebe's views. Likewise, it is certain that a critical reading of the literary heritage of both the West and the Orient can never be comprehensive without influence it has had in the field of humanities, a legacy that will always be seen as a form of intellectual resistance against the hegemony of the empire reflected in both popular representations and misinterpretations of the Orient in the Western culture, mainly in the United State.

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Nature of Language

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Abstract

What distinguishes man from animal is language and it provides him the highest honour among all other forms of life. In fact, it is language which brings people of different cultures and communities closer. Language is a means of communicating thoughts and feelings to others. The purpose of language teaching is to language learning. Teachers' task is to teach and learners' task is to learn. It is essential for teachers to understand the concept of language, teaching and learning because its nature is quite different. Teaching is an art and learning is science.

Keywords: divine gift, communities, learners' task

Introduction

"Language is a set of human habits, the purpose of which is to give expression to thoughts and feelings"

- O.Jespersion

Language is the divine gift of God only to man. A language helps a person in the development of his personality. H.A. Gleason says, "Language is one of the most important characteristic forms of Human behavior".

Meaning of Language

Language is an essential part of human life. The word 'language' seems to have been derived from the Latin word *Lingua* which means 'tongue'. It is a specific form of speech that evolved over a period of time. It is a kind of conventional arrangement, a common usage and intelligible patterns of words, and idioms which help the group to communicate effectively. Since language has relevance only in a social setting, it is called a social phenomenon. Language undergoes a continuous change.

Some Definitions of Language

- (i) According to B.M.H. Strang, "Language is an articulated system of signs, primarily in the medium of speech".
- (ii) John Dewey says, "Language exists only when it is listened as well as spoken. The hearer is an 'indispensable partner'".
- (iii) O.Jespersion defines language as, "A set of human habits, the purpose of which is to give expression to thought and feelings".
- (iv) Block and Trager write, "A language is a system of arbitrary vocal symbols by means of which a social group operates".

- (v) According to Sweet, "Language reveals ideas and feelings through meaningful sound of words".
- (vi) Oxford English Dictionary defines language as "Words and the methods of combining them for the expression of thought".
- (vii) According to Ben Johnson, "Language most shows a man, speak that I may see thee".
- (viii) R.A.Hall (1964) defined language as, "It is the instruction whereby human beings communicate and interact with each other by means of habitually used oral-auditory arbitrary symbol".
- (ix) E.Sapir opines that language is "a purely human and non-instinctive method of communicating ideas, emotions and desires by means of voluntarily produced symbols".

Broadly speaking language includes all those verbal and non-verbal action of human beings that are related to the communication of ideas. It is a complex system of communication with various levels of complexities involving intricate selection and ordering of meaningful sounds and larger units and arrangements. Language emerges from meaningful sounds. The moment we say something meaningful we are saying it in some language. In this sense body postures, gestures, written and printed symbols etc. come within the definition of language.

According to all these definitions, it becomes clear, that language is used to give expression to thoughts and feelings of a social group.

Nature of Language

1. Language is Learnt

Learning of Language is not instinctive or an automatic process. It requires efforts. It is not the type of

behavior like walking and sitting, which are quite natural. But language learning requires specific efforts. The child has to learn it over a long period of time. He / She is exposed sounds around him. He begins learning of language by making various isolated sounds like-ma-ma, pa-pa and later on he develops his babbling sounds into speech sounds. This he does by imitation. Gradually, the child learns the words and grammatical constructions of his native language. Thus, language is acquired by conscious efforts.

2. Language is System

Language is a complex whole like the human body. The system of the body functions through different organs, such as the heart, lungs, brain, ears and eyes. These various organs are interconnected and work in coordination. Similarly, the system of a language functions through sounds, words and structures. In the functioning of human body, different organs are of equal importance. Similar is the function of various aspects of a language. It is difficult to say speaking is important or writing in a language.

3. Language is a System of Systems

Language is, undoubtedly, a system. That system involves sound (phonology), words (morphology) and structures (syntax). These different elements function in coordination.

Let us be more clear, as the human body has a blood circulation system, a nervous system and a bone structure system. If any of these organs fails to work the whole body will stop functioning properly. In the same way language has three main elements (sounds, vocabulary and structure). If any of these three elements system fail to operate individually, the language will not be correct.

4. Language is a System of Symbols

Language is a system of symbols, and every word, phrase or sentence represents some object or idea. Language functions effectively when the symbols used are known to both the speaker and the listener, the writer and the reader. The various symbols of a language are the words. Symbols have sounds and meanings. The Language functions through the symbols if meaning are attached to them. For Example, the word 'Pen' has three sounds PEN. It is a symbol of English Language because the person who uses it has given it a meaning. But if we take up the same three sounds like N,B,E, that do form 'NPE' but that is not a symbol of English language as no meaning has been attached to that by the person using the language.

5. The Symbols of Language are Vocal

The word language is derived from the Latin word 'Lingua' which is produced with the tongue. Therefore, in the beginning language is a speech. There are many language which are only in spoken form, e.g., different symbols used in a language are vocal. There are other kinds of symbols that cannot be called vocal symbols. For example, gestures, flags, green or red light etc., are visual symbols and beating of a drum, ringing of bell etc., are auditory symbols. They do not form language. In language the sounds are produced through vocal organs, Language and its symbols are primarily meant for speaking, writing and reading are rather the secondary aspects of a language. Thus, the primary form of language is speech without the spoken form, the language would have, in fact, died even though vast amount of literature may remain written in the language. But all the sounds produced by the human vocal organs cannot would have included in linguistic symbols. For Example, sneeze, cough etc., have no symbolic value. They may have meaning in a particular social group.

6. The Symbols of Language are Arbitrary

By arbitrary symbols, we mean that there is no visual relationship between the word and the object it stands for. Let us take the example of word 'fan'. We have not named it so on the basis of some logic or scientific principles. In English, we say 'fan', in Tamil we say 'Kattradi' Actually we call a fan 'fan' because when the language was originated, people agreed to use it in that sense.

7. Language is Unique

Each language is unique because it has its own style of functioning. The sounds, vocabulary and structures of every language have their own specialty. There are geographical cultural diversities and that is the main reason why one language differs from the other.

8. Language is for communication

Ben Johnson says "Speech is the instruments of society"

Only through language we can pass on our ideas to others. Without language, we shall not be able to express ourselves. That way whatever is in our minds will remain with us. If we use the language only then will our ideas be communicated to others accurately. So it becomes essential on the part of a person that he/she should have a right type of pronunciation.

9. Language is related to Culture

Each Language is the product of society. We cannot think of any language existing in a vacuum. Human language is transmitted from one individual to another not by physical inheritance but by learning. It has meaning

only in relation to a particular culture and society. This is so because cultures are different, Language changes its shape and model according to the needs of the people in a particular society. In this regard, G.C.Fries says "The only basis for correctness in a language is the usage of its native speakers".

Language develops in a cultural context and, therefore, meets the needs of the society (culture) in which it develops.

It may be useful to point out that standard British English (R.P) and standard American English differ both in spellings and pronunciation, yet each one is correct in its own culture but not in the other.

10. Language is Ever Changing

Change is the law of nature. No language on this earth is static. Every language is undergoing a change. With the passage of time. Languages change in all their aspects, in their pronunciation, word forms, syntax and word meaning. These change are mostly very gradual in their operation, becoming noticeable only cumulatively over the course of several generations. But, in some areas of vocabulary, particular words closely related to rapid cultural change are subject to equally rapid and therefore, noticeable change within a generation or within a decade. In the 20th century, the language, the change in the vocabulary of science and technology is an outstanding example of change in the language. Even the meanings of the words undergo a change with the passage of time, for example, earlier the word *fakir* usually meant 'a saint' but in present scenario it is used for shabbily dressed.

Thus we can say that language is never static. It undergoes changes with the passage of time.

Varieties of Language

One may find difference in the English used in official documents. English of classical literature and the spoken English. If we want to understand English language and learn its uses for various purpose we will have to develop a clear idea about the varieties of language which can be divided in following four parts:

1. Idiolect
2. Dialect
3. Isogloss, and
4. Standard language or Register language.

Idiolect

Although the members of a speech community may have extreme uniform attitude to their language, their actual individual language behavior is very variable. In fact, no two people speak the same variety of a language. Each

human speaker has his own idiosyncratic and indexical features. The speech of each individual is different in some variable degree from every other speaker of his language. The language of each individual is thus, unique and peculiar to him. This language of the individual is called his / her idiolect.

Idiolect is an individual's personal variety of the community language system and is thus identical pattern of speech of the individual in its totality. Your idiolect is your total command or knowledge of your language.

A dialect is made up of the idiolects of a group of speakers in a social regional or temporal sub – division of a speech community.

Dialect

Language learning is not an inherent quality or innate skill, it is acquired in the society. It is reshaped according to the learned behavior. So it is quite natural that language behavior of one individual differs from another.

Language changes due to the influence of time, space and social class.

Even within the same community, socio-economic status and culture bring its own impact on the language. A regional, temporal and social variety within a single language is called a dialect. A dialect is a variety of language but not a separate language.

Pie and Gaynor opine that dialect is a specific form of a given language spoken in a certain locality or geographical area, Showing sufficient differences from the standard literary form of that language, as to pronunciation, grammatical constructions and idiomatic use of words, to be considered a distinct entity yet not sufficiently distinct from other dialects of the language as to be regarded as a different language.

The study of peculiarities within a language is called Dialectology or Linguistic Geography.

A language is a complex network of its dialects just as a dialect is a complex network of its idiolects.

Isoglosses

As isogloss is a line on a linguistic map that separates the areas in which the language differs with respect to a given feature(s). It is the line(s) that marks the boundaries within which a given linguistic feature or phenomena can be observed. We may think of a bundle of isoglosses that roughly coincide as indicating a dialect boundary. There is no necessary relation between any one isogloss and other. They criss- cross, and diverge and often present a rather bewildering picture.

Standard Language or Register Language

Register indicates the uses to which a language is put occupational, motive and informative. People working in different walk of life use different kinds of vocabulary. Thus, the occupational vocabulary of a farmer is different from that of a doctor. The technical terms used in commercial, scientific, military and legal literature are different in each case. These provide us with examples of different registers. Besides lexical differences registers differ on account of phonological and grammatical features also. Speaking to babies, sports, commentaries, public speaking religious discourses and hawking are examples of different registers because of different phonological features. Newspaper headlines and the language of cables and telegrams have a special register because of the grammatical features. It is to be noted that standard language is more correct, more adequate than the dialect.

Points to Remember

1. Language has relevance in a social setting.
2. Language is used to give expression to thoughts and feelings of a social group.
3. Language is learned.
4. Language is a system of systems.
5. Language is unique and ever changing.
6. Symbols of language are vocal and arbitrary.
7. Varieties of language viz. idiolect, Dialect, Isogloss and Register language will help the learners to learn language in a better way.

Conclusion

Language is always used in situations. A child learns his mother tongue easily and quickly, without much effort because every language item is presented before him, (her) in its corresponding situations. In the beginning, he hears all the people around him speaking the language. Later on, he tries to speak the Language to get his needs fulfilled. Nobody explains to him the meaning of words, even then he learns automatically e.g. His mother gives him water and says Glssilrnthu thannirai kudi. He automatically establishes the relationship between the

word and the thing for which it has been used in this way she/he unconsciously develops a link between the meaning of the word and the situation in which it is used. Situational Approach is based on the belief that the second language should be learned in the same manner in which the child has learnt his mother tongue. It tries to establish close relationship between the meaning and the situations. The situation may be real or contrived. Once, a language item is presented in a particular situation, it leaves lasting effect on the minds of students. The child would use the expression whenever he would come across the same situation. Thus, the expression would become part of automatic habit.

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Task Based English Language Learning

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Abstract

In the present scenario Task- based learning and teaching is becoming quite popular. The objective of task is to generate competency for language use and to offer environments in which learner's expected language learning aptitude could be fostered. This article deals with task based teaching and the three phases of pre-task, during task and post task, along with some nuances to be incorporated in the classroom activities, while using the task based teaching framework. Research has shown how tasks can improve the learning process of language skills. In ELT, Task –based Language Teaching has become an important methodology.

Keywords: task- based learning, effective methodology, language skills, competency.

Introduction

Language is the tool of communication. Communication should be the ultimate to achieve main objectives of English language teaching. To face the competition in the job market, it is essential that every student should get trained and inculcate the basic level of proficiency in using English Language in his/her personal as well as professional life. Innovative and effective approaches are employed by the English language teachers and trainers to bring about the enhancement. A method that has attained extensive recognition and flexibility is Task- based learning. They are more students-centered and practical compared to Text-based learning.

What do we mean by task?

Williams and Burden (1997:68) claims that, 'A task is an activity that learners engage into in process of learning a language'. N.S. Prabhu (1987:24) emphasized that, 'It is an activity, which requires learners to arrive at an outcome from given information through some process of thought and which allows teachers to control and regulate that process, which is regarded as task'.

Task - Based Language Teaching

Task- Based Language Teaching (TBLT) is a methodology, where students actively participate in communication in order to succeed an objective or accomplish a task using language. This was first developed by N.S. Prabhu of Bangalore, in South India. According to Prabhu, when students focus more on task rather than the language, they learn more efficiently. TBLT

enables learning process through task or problem solving. In English language classroom

- Tasks should be associated to the needs of learners' real- life language.
- It creates opportunities to focus on the structure of language.
- Tasks develop students' intrinsic motivation.
- This methodology enables teachers to keep a check on their students' progress in communication while using target language.

Types of teaching and learning activities:

There are many types of tasks. As N.S.Prabhu has mentioned in his Bangalore Project (1987), there are three types of tasks:

1. Information gap task
2. Reasoning gap task, and
3. Opinion gap task

Information – gap task: This task comprises of the transfer of given information from one learner to another, or from one form to another, or from one place to another - generally calling for the encoding or decoding of information. For Example, tasks like group work for an incomplete picture, completing of tabular representation with the available information in the drawing book/ work-book. Selection of related and relevant information is very essential in this task.

Reasoning gap task: This task implicates extraction of some novel information from the certain information, through the process of interpretation, reasoning, or an insight of connections or configurations. A teacher's time-

table and class timetables can be given as a task. Reasoning gap task certainly includes understanding and of handing over information.

Opinion gap task: This task encompasses recognizing and uttering of an individual inclination, sentiment, or outlook in response to a given situation. Activities like completion of story, extempore, debate or group discussion could be done. Such activities require information of accurate facts and convincing arguments to defend one's view. In Opinion gap task, we cannot have specific procedure to justify the result as appropriate or inappropriate and we cannot anticipate the same result from different entities or in different circumstances.

Willis (1996) has recorded a few types of Task Based Learning, which could be implemented in the English class. They are:

- a. **Listing:** In this task, learner's previous awareness on the subject is employed.
- b. **Ranking items:** Here, the learners rank their priorities in work or duties, where the target language is required. The result of this task may be the data stored in definite standards.
- c. **Comparing or contrasting items:** Students might compare between different strata of the atmosphere. A group activity might be done at higher level. The result of the task may be an identification of likenesses and dissimilarities.
- d. **Problem-solving tasks:** Here, learners are told to find the common problems at work place and give solutions. It improves the skill of finding solutions in the learners.
- e. **Creative tasks:** Such tasks are challenging as they require thorough preparation and assimilation of skills. In such tasks learner's role could be defined as a trendsetter or an adventurer.

Apparently, teacher's role could be defined as panel member and organizer of tasks. As far as the Indian classroom is concerned, the learner's level, social background, relevant topics, objectives to be achieved and most importantly design of the task should be taken in mind.

Task should be practical in approach; learner centered and it should develop the LSRW skills in learner. Topics can be as 'Tell about yourself', sports, Newspaper reading, an unforgettable moment in life etc. Task Based Learning should comprise of practical tasks that relates to real life situation, which learners could relate to without much difficulty. For example, interview, oratorical, dialogue

writing, creative writing and presentation on different themes, etc.

Framework for Task Based Learning Instruction

Jane Willis's framework is the most renowned framework. She has proposed in her masterpiece 'A Framework for Task -Based Learning' with regard to the definition of 'Task' as, 'An activity, where the target language is used by the learner for a communicative purpose (goal) in order to achieve an outcome' (Willis, 1996, p.23).

Willis refers to Task based classroom activities with a three-way division as- 'pre-task', 'task cycle' and 'language focus' mechanisms.

In the pre-task phase, teacher introduces the subject matter and task to the learners, and also gives related words and expressions.

In the task-cycle, learners use language to complete the given task.

In the language focus, learners closely look for specific structures used in language while doing the activity.

Advantages of Task-based Language Learning

- It is a learner-centric approach.
- It enables the learner to understand the usage of language.
- It makes the class interesting and caters to the needs of the learners.
- Learners develop skills when they are 'pushed' to perform in the class classroom (Nunan, 2004).
- It encourages participants to value their own experiences, gain knowledge and enables them to evaluate themselves.
- It builds confidence and self-esteem among learners.

Problems relating to Task-based learning

Although Task-based Learning encourages the learners to employ their jargon, teachers should also monitor the right usage. This problem could be solved by making a group of students consisting; students who have better command over language and a few students who have poor language skills. Another face of this approach is that learning process doesn't get over even though the task cycle might be complete. It means learning process should go on and on. It should not be limited to a given task. Hence, the teacher must give due importance to the post task phase also.

Conclusion

Thus, Task- based language learning and teaching is an innovative teaching methodology in ELT. Ellis (2009:222) has remarkably mentioned that task-based language learning would advance most effectively, if teachers could simply offer environments in which learner's expected language learning aptitude could be fostered rather than creating a methodical effort to teach language in bits and pieces.

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A Marxist Reading of Katherine Mansfield's "A Doll's House" & Meher Pestonji's "The Gift"

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Abstract

This article is an analysis of Katherine Mansfield's "The Doll's House" & Meher Pestonji's "The Gift". In the two short stories taken for study both the authors have attempted to analyse social hierarchy and injustices prevailing in society which directly and indirectly affect the social conditioning and character formation of children. This article establishes how prejudiced adult behaviour and perceptions of life influence children in an undesirable manner.

Keywords: Oppression, class divisions, class conflicts, social hierarchy.

Introduction

This article provides a Marxist reading of two short stories, namely, Katherine Mansfield's "The Doll's House" & Meher Pestonji's "The Gift". Both the stories have few things in common: children are the protagonists, and they also share the common theme of class conflict and reinforcement of class distinctions. Social institutions around the world are mired in class struggles and power struggles. Literature is a reflection of society. Writers in general either write about their own class or analysis of class relations. In line with this idea this article intends to analyse the societies and social relationships portrayed in the two stories taken for study.

Discussion

A marxist reading of a text will focus on the work as an expression of the economic, sociological and ideological affairs specific to that age (Abrams 149). The notable English literary critic and cultural theorist, Terry Eagleton, defines Marxist criticism as "...not merely a 'sociology of literature'...Its aim is to explain the literary work more fully; and this means a sensitive attention to its forms, styles and, meanings. But it also means grasping those forms, styles and meanings as the product of a particular history." Hence it is very essential that a Marxist reading of a text requires an understanding of power and money, class relations and social conflicts. These two stories reflect and challenge the social norms, classes and order.

Sociologists regard social class to be a category of people with similar levels of wealth, prestige, and power. All over the world there is an unequal distribution of society's rewards in the form of wealth and power. The job

one takes up reflects his importance in society. Based on the work people do they are either eulogised or neglected. Money and access to power decides the importance of people in society. Based on these factors people are either pushed to the margins or drawn to the center. The oppressed characters in both the stories belong to the working class. While the Kelvey girls in "The Doll's House" are daughters of a washerwoman, Josephine in "The Gift" is a housemaid.

Katherine Mansfield's "The Doll's House", is about social divisions and the infiltration of such injustices in young minds. The writer juxtaposes the life of privileged and unprivileged children in this story.

In "The Doll's House", all the school girls consider it an honour to befriend the Burnell children and view their doll's house, but the two Kelvey girls are denied the opportunity. Even the teacher in the story is very discriminating in her approach towards the two sisters Lil and Else. "Even the teacher had a special voice for them" (Doll's house, 386). Young minds are easily influenced and they tend to imitate what they observe. Hence it can be said that the teacher here sets a very bad example of being a discriminator. She instils negative values in children and becomes a propagator of prejudiced norms of society. The mother of the Burnell children also shares the same mistake. She sets a boundary in her house and instructs her daughters not to let any friend trespass. All the school girls are permitted to enter the courtyard, but the Kelvey girls were shunned completely.

The possession of the doll's house gives Isabel and Kezia a lot of power in their school. The other two characters – the Kelvey sisters, daughters of a

washerwoman, who are very poor and whose father is rumoured to be in prison become the marginalised in the story. The school girls even go to the extent of deciding the Kelvey girls's future. They spread on a rumour, "Lil Kelvey's going to be a servant when she grows up"(Doll's House, 388). The doll's house exposes the domestic realities of an ugly society. By being an object of fascination, it pushes away less fortunate people and crushes their desires.

Kezia offers to show the Kelvey girls her doll's house but her invitation is rejected by the astounded girls. They remember the rules they have to stick onto and say, "Your ma told our ma you wasn't to speak to us."(Doll's House, 389)

The aunt in the family is even more inhumane, she shoos the little girls away causing them lot of humiliation. They are shamed and strongly advised not to repeat the mistake of associating with the Burnell children. "Burning with shame, shrinking together", Lil and Else rush out and after awhile forget the incident and the cross lady. Their hope lies in the little lamp they watched in the doll's house. They are happy and confident that light will fill their lives and in the near future the darkness engulfing them will be removed.

"The Gift" is a story from the collection, *mixed marriage and other parsi stories*. In most of the stories in this collection, Meher Pestonji boldly confronts the closed, conservative life of Parsis. Pestonji offers an insider's view of the community. She is a non-conformist and her writings often have an ironic edge and are set in contemporary Mumbai where the community is largely based. To Pestonji the story (narrative) is more important and therefore her characters appear as types rather than as individuals. "The Gift" is about a couple and their child, this family is largely westernised, and live in an extremely close-knit community which allows no conversion and intermingling of people. The story is set against the Mumbai city space and the traditions and customs of the parsi community is woven subtly into the text.

Shernavaz shares a very formal relationship with her parents, everyday she had to complete "the familiar routine" (Gift, 155) of meeting her parents in the specific assigned time. Her life revolves around a neatly laid timetable, a time for breakfast, time for snack, time for school, time to be spent with parents, time to learn and a time to sleep. In this mechanical life that a nine year old child leads, the housemaid is her only friend and solace. It was Josephine who receives the little girl from school every day and pampers her with love and treats. No wonder Sheravaz becomes closer to her. Unashamed of the little time they spent with their child, Sheravaz's parents always attribute the good upbringing, admirable manners and excellent English of their child to themselves. It was always their good

genes, "Good manners have been ingrained in us for generations,' they would say when visitors commented on Sheravaz's upbringing" (Gift, 156)

In the house there were two different types of food prepared, one for the masters and one for the servants. Ironically Sheravaz picks up a liking for the food of servants and would sneak out to get their food, pester them until they agree to share their food without the knowledge of the parents.

Now when it is time for Josephine to get married and leave the family, Sheravaz wants to buy a gift worthy enough to be given to the good natured Josephine. Her father tries his best to settle for the cheapest model of wrist watch on display in the Titan showroom. But Sheravaz demands for a costly one and grudgingly he agrees.

The Parsi family is taken aback by surprise on seeing the marriage crew in church. Their western clothes, manners and English shocks them. When niceties are shown they try to reciprocate but immediately remember their social divide and restrict themselves. In *mixed marriage & other parsi stories* Pestonji has attempted to wrestle with the very staid and conservative middle-class background from which she hails.

Conclusion

In both the stories the writers express their yearning for a responsible society, yet a sense of failure regarding the effectiveness of their vision is also hinted at. These two stories have adults appearing only on the outskirts yet they exhibit a strong influence over children's lives. The words, perceptions and the behaviour of children reveal deeper truths about the adult world. The notions of bias and exclusion they imbibe from the adults at home and in the society become deeply etched in their minds. Class conflicts thus are kept alive and sustained. Through these two stories Katherine Mansfield and Meher Pestonji have pointed at an important but very often ignored reality that children are watching and not everything they watch deserves respect and repetition.

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Cross Cultural Identity in International Spaces: A Reading of *The Mistress of Spices*

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Abstract

The paper attempts to study *The Mistress of Spices* (1997), a novel by Chitra Banerjee Divakaruni, that explores the various facets of immigrant lives in America. The paper also intricately analyzes the importance of spaces as constituencies of identity. The Spatial Imagination influences the way in which we perceive bodies and the place of identity and identification. The spatial imaginations of these characters reflect their attempts to integrate or at least negotiate their multiple identifications, and call into question the imposed delimitation of place and identity. As we move through our everyday routines, it is possible to imagine and enact alternative ways of living. Part of this remaking of the spaces and interactions of daily life involves new understandings and representations of our place in the world. We use the term spatial imagination to hint at these possibilities. The paper focuses on various themes in the novel such as issues relating to the survival of the immigrant Indians in America, their search for identity and how the characters try to create a new identity to adjust their way of life in America. The *Mistress of Spices* symbolically represents the struggles and inner turmoil faced by a population which has moved geographically, politically, socially and culturally from its homeland India, and is trying to come to terms with a new existence in an alien land. The novel from the voice of Til and the other characters traces the nuances of Indian heritage as well as their new found way of lives in the host country where they struggle to survive for a better life. Likewise, how transition of protagonist at various spaces physically as well as psychologically in the *The Mistress of Spices* talks about individuals' life fabricating the complexity of defining one's identity.

Keywords: spatial imagination, immigrant, space, indian heritage, hybrid identity, multiculturalism

Diaspora is a global phenomenon which has affected in most ways communities of displaced or relocated people who move away from their homelands to new locations for social, political or economic reasons. Spatial imagination underscores the ability to imagine the movement of objects and spaces in real world which influences the way in which we perceive bodies and places. Similarly, Spatial imagination in an individual brings striking changes in his thinking pattern and also makes him imagine accordingly. These imaginations intentionally explore the multifarious issues of identity and place which keeps them involved in the process of learning and solving problems. Likewise as we progress through our everyday routines, it is possible to imagine and enact alternative ways of living. Part of this remaking of the spaces and interactions of daily life involves new understandings and representations of our individual identity in the world. We use the term spatial imagination to hint at such possibilities. These sorts of contested and impermanent borders show how geographic distinctions are imagined and implemented from the perspective of those in power, and may not be sustainable

on the ground or representative of subjective reality. This research paper is an attempt to highlight the spaces as constituencies of identities in *The Mistress of Spices*.

The Mistress of Spices (1997) by Chitra Banerjee Divakaruni, is a key novel that portrays the various dimensions of lives of immigrants in America, an alien country. The term Immigrant refers to an individual's permanent migration from one place to another for cultural, economic or political reasons. The focal point of such Indian-American literature often explores the struggles and emerging of the major characters. These immigrants undergo striking changes in their existence, including issues of cultural and personal identity. In retrospect, author Ajaya Kumar Sahoo, in his article "*Issues of identity in the Indian Diaspora: A Transnational Perspective*," asserts that "Immigrants often face the problem of identity at the initial stage of their settlement in the host society" (88). Sahoo believes that an individual's identity is emphasizing "how one sees the world from a particular position and relative to what aspects or how one experiences self-hood" (89). He also conceives that an individual's identity is often

explored based on certain elements of a diaspora, including language, religion, cuisine, and the arts. The space identified of these characters reflect at their attempts to atleast come to terms with their multiple identities and further question the rigidity of place and identity in their lives- socially as well as emotionally.

The paper also explores various themes employed throughout the novel. These themes include issues pertaining to the survival of the immigrant Indians in America, their search for identity, and the ever-growing need to create a new identity to adapt in their way of life in America. *The Mistress of Spices* represents the struggles and inner flurry faced by a population which has moved geographically, politically, socially and culturally from its homeland India, and is trying to get along with a new existence and old values in an alien land. The novel is written from the perspective of Tilo and the other characters trace the refinement of Indian heritage as well their new found way of lives in the host country for their survival. The term Indian heritage refers to a set of Indian values and morals passed down by preceding generation. Likewise, the transition of protagonist at various spaces physically as well as emotionally in the *The Mistress of Spices* talks about individuals' life formulating the complexity of defining one's identity.

In *The Mistress of Spices*, the process of insight is the foundation of identity formation for the central character Tilotamma (Tilo). Divakaruni presents Tilo as someone who is inextricably caught up in the service of the diaspora, and the entire definition and idea of 'home' does not just remain a place but movements. There is a yearning to 'going back to the roots' however, the subconscious creates fragments of events and memories of their homeland. As Tilo strives to define herself as South Asian and American, she develops multiple consciousness that manifest themselves in both her experiences and her consequent relationships with her racial and sexual identities. She strives to remain both a 'Traditional Indian' as well as a 'Modern American'. The term, hybrid identity comes into focus here, it implies an amalgamation of two distinct identities in an individual. It is, perhaps, an emotional conflict between an individual's authentic identity and the identity the individual is forced to accept in order to survive in an environment.

In the novel Tilo has been addressed by nearly four different names representing four conflicting identities in a single life-time. Tilo was named Nayan-Tara at the time of her birth, and later she was called Bhagyavati when she was kidnapped by the pirates to serve as their lucky

charm. She survives a severe storm to be washed ashore to her new destiny as atenderfoot learning the secret power of the spices in a desolated island afar removed from the materialistic world in which she had grown up. After her apprenticeship, she ends up in America where she tries to cater to the needs of the local expatriate Indian community under the assumed name Tilo, is finally named Maya when she finds her love in a seemingly aged body. She remains an enigma both for the readers and herself. Her truth and identity is multi-layered just like the spices that she is a potential master of. Similarly Divakaruni suggests the idea of rebirth every time after the symbolic death of her protagonist's previous identity just like the mythical bird phoenix which is reborn out of its own ashes. Tilo and her struggles to lead life on her own terms after all the hardships represent the obvious ability of human beings to swim against the tide of sorrows and move ahead in life with hope and optimism. After a series of failures, Tilo does not give up or is disheartened, rather, she builds herself up again and renews her life exactly from where she previously left it.

The Mistress of Spices is a symbolic representation of the struggles and survival of immigrants. The cultural, social, geographical and emotional journey of the immigrants from their hometown India to a foreign America is documented in a truly prolific way. In *The Mistress of Spices*, Tilo and the customers whom she tries to help are all trying to re-establish their ties with India with the help of their lost values which they share in common. The spices and their mystery is a unique link which makes them muse over their common past with nostalgia. Tilo revives her past life and ponders over whether the existence we lead is at all objective and real. She finds her own past conflicting and she relies on life's pandemonium. Nayan-Tara and Bhagyavati, an integral part of her own past, seem to be of some other life-time. Speaking about this quest for identity, she says,

Sometimes I wonder if there is such a thing as reality, an objective and untouched nature of being. Or if all we encounter has already been changed by what we imagined it to be. If we have dreamed it into being. (*The Mistress of Spices*: 16)

Tilo also feels unarmored spatially, for America is only a temporary place for her; it is her home only as she is fulfilling her duty as a Mistress of Spices. There are no emotions attached. The first time that Tilo exits the comfort of her store, she experiences an intense wave of longing for a place to call home:

I run my hand over the door, which looks so alien in outdoor light, and I am struck by the sudden vertigo of homelessness. (*The Mistress of Spices*:)

Tilo does not have a home in the traditional and permanent sense, and America is simply one point in between her geographical migrations. Tilo has left the Island but knows that she will someday return to it, to that place that is still "in between" worlds, yet remains the only location in which she feels the comfort of belonging. Tilo's emotions are an extreme version of the diasporic experience of space in which continents are separated not by miles but by universe, where home does not exist except in the space of idealizing memory. Her fluidity of identity also translates into a fluidity of identification. In naming herself, Tilo reveals that which she is made of: multiple consciousness that allows her to exist as not as South Asian or American only, but rather as everything in between, living a life that covers the endless boundaries of space and time and in which identity is overwhelming with the promise of endless possibility and eternal evolution.

The Mistress of Spices ventures into the unfathomable world of Imagination and daily experiences of the characters. By blending into the unreal world with the normal lives, Divakaruni is able to cross the boundary of interdisciplinary and creates a new mythical space. This in turn leads the readers to question regarding formulating ideas in one's life. In India, it is natural for the people to believe in one's fore-mothers' or grandmothers' folklore, stories and myth. Since, India is a storehouse of oral tradition from various sections of the society, the novel does not merely deal with the mystic nature of Tilo but it goes far deeper than the surface reading. It also questions one major issue of mixed identity in a foreign country. The fantasy and the reality in the novel complement each other rather than separating them. The "Old One" is an old woman who is a mother of all mistresses and can study the innermost mind of people. In the island, she trains Tilo to become the *Mistress of Spices* and helps the Indian living away from the native land. The Old One becomes the means of connecting the ancestral world with the present world. She represents the past and Tilo the present. As a "*Mistress of Spices*", Tilo has to follow certain set of rules according to which she cannot pursue her own happiness but that of others; she is not allowed to fall in love with a man, not even leave her store under any circumstances. However, her personality has always been modified with rebelliousness, as the Old One soon notices:

You've been nothing but trouble ever since you came, rule-breaker. I should have thrown you out at our first meeting itself (*The Mistress of Spices* 44).

In *Mistress of Spices*, Tilo tries to fill the gap between two different cultures and she is the only one to help immigrants determine the meaning of their lives. The obvious fact of Indians living in America have to

incorporate themselves with the new environment in order to blatantly survive. Divakaruni represent the women characters who change identities many a times in order to arrive at a final identity, which redefines their self-hood. The physical and psychological changes is explored and well presented in the form of Tilo. She makes her characters evolve into different strategies to assert their individual identity with a sense of freedom and confidence. They strive emotionally with their other identities they've come across to finally embrace the one that elevates themotionally as well as geographically. Tilo assert her new found identity through the name she has given to herself. She is happy with the name and her new identity.

Her foray out of the store into the streets of "America," her love for Raven, and her looking into a mirror – an object also forbidden to Mistresses -- prove her rebellious spirit. Throughout the novel we can see the constant inner struggle she has in this respect and the feeling of guilt that haunts her for her disobedience. Her mission to watch over the well-being of her Indian customers is carried out satisfactorily as she helps to solve generational and cultural problems that arise between the generation of immigrants and their US-born descendants; she also saves a battered woman from the tyranny of her husband and, finally, she deals with the racial violence suffered by another one of her customers. But Tilo does not want to renounce her human right to love and be loved. At the end of the novel, Tilo's dilemma is resolved happily: her decision to leave Raven behind for the sake of the Spices and their magic is however encountered by his lover's determination to stay by her side. Thus Tilo is born into a new life as an ordinary human being since her choice of corresponding Raven far exceeds the rules she was supposed to abide by.

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Conceptualizing Disability in *Henry VII*

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'The term 'Disability' is a universal term which clearly indicates people who are no able to engage in day to day activities. People generally believe that disability is a physical and psychological problem but latest studies explore that 'disability' is not only an impairment or problem of an individual. Disability is a social barrier conceptualized by the so called normal people and imposed on the people who are deprived of doing such activities. Barriers laid on them prevent and exclude them from the main stream life and ostricise them psychologically. Discrimination in the name of race, gender, economy, and religion had extended to people with impairments.

The Oxford Advanced Learners Dictionary explains the term disability, as "a physical or mental condition that limits a person's movements or activities" (pg248). World Health Organization (WHO) says disability as , an umbrella term covering impairments activity limitations and participation restrictions. Impairments is a problem in body function or structure: an activity limitation is a difficulty encountered by an individual in executing a task or action; while a participation restriction is a problem experienced by an individual in involvement in life situations. Thus disability is a complex phenomenon, reflection an interaction between features of a person's body and features of the society in which he or she lives. (pg23).

Society views disabled persons as poor a sympathetic figure and show pity and mercy on them. They exclude disabled persons from economic and other social activity. Society considers disabled as Minorities and imposed some sort of discrimination upon them. Disabled people are restricted from this competitive world and they are locked inside the asylums. Ingstad and whyte pinpoint three key questions to help understand the relationship between forms of organization and disability: "First, what is the ability of the family to care for an infirm member? "How does the occupational structure of the society incorporate people with impairments? How far are there 'special programmes, instritutions and organizations for disabled people? (14-15)

Shakespeare has very well depicted how 'disability' is a social construct and how it stigmatizes certain section of people in society. In *Henry VIII* We could see through the characters of Katherine and Anne how the abliest culture stigmatized them and treated them as a disabled. The reason for their 'disability' was not capable of giving birth to male heir. Henry says about Katherine as, heaven has Commandid nature that my lady's womb

If it conceived a male child by me, should
Do no more offices of life lot than
The grave does yield to the dead

Act (2) Sc (4) lines (185-88)

Through these lines Henry believes that Katherine's feminity is respoinsible for destroying the male heirs created by him. This type of Ominous description of womb is a familiar idealogy which can be traced throughout the modern writings. Even notable physicians like Laurent and joubert have emphasized the similar idea. Jubert referred mother's womb as "unclean, filthy and foul"[pastor 174].

An unnamed old lady referred Anne Boleyn womb as "weekly made" when the latter was also formal to be incapable of bearing a son. The old lady says,

Her back – this too week

Even to get (bear) a boy Act (2) Sc (3) lines (42-44)

Anne never beared a son, hence she was ultimately deemed as monstrous and was executed shortly. Both Katherine and Anne were not only made as disabled but also blamed for their inability to produce male heir. Both the English queens though tried their best to perform duity but were censured largely for the failure to bear sons. There were many irrational and supertetious beliefs regarding Anne's condition and one among it was Anne engaged in a witchcraft activity which led her to bear a "defective fetus"(pg3). Illeterates felt that Anne had a "monstrous appearance"[pg6] that was the reason of her bewitching nature that had" entrapped the king and deformed any male offspring he hoped to produce with her" (pg201).

Queens Katherine and Anne also had an another pressure of giving birth to a healthy son .Inspite of they giving birth to healthy daughters, they lack satisfying the

patriarchal ethos of Henry's court. The first act of the play begins years into Henry and Katherine's marriage and though Katherine has already borne Henry a daughter, named Mary, Henry is described as being "without issue" (1.1.135). the absence of a male heir is a political instability for Henry, and as the chief responsibility of a queen was to give birth to a son, the responsibility for Henry's lack of "issue" fell squarely on the shoulders of his queens. Early modern ideas regarding the role of the mother in determining the gender of fetus only compounded this responsibility. Early modern science had yet to reach the conclusion that the father's chromosomes, not the mother's determine the sex of a child. Henry blames Katherine as solely responsible for their failure to have a healthy son. He too suspects Katherine to have committed adulterous sin for her failure. The 'sin' he refers may remind of Katherine's early marriage to Henry's older brother Arthur. Henry artfully ailments himself from his two wives and their failure pregnancies. Henry uses the prevailing beliefs as a vehicle and oppresses Katherine as solely responsible for unhealthy fetus. Henry reflects on his marriage as

Marriage with the dowager

Sometimes our brother's wife

Act (2) sc (4) lines (177-178)

Charlton, discusses the universal oppression of disabled people, and says that "perhaps the most fitting characterization of the condition.... Of people with disabilities is that are outcasts" (Dimensions of Disability" 218). These people are regarded as the outcasts, in the mainstream society and often suffer stigmatization. In his landmark work, stigma, Erving Goffman explains that the stigmatized is a person reduced in our minds from a whole and usual person to a tainted, discounted one" (131). Though Katherine has been pictured as a tainted discounted person, at the beginning of play she was held in prominence by Henry. When Katherine kneels before Henry for her subjects he said she "arise and take place by us" (1.2.11) after meeting Anne Boleyn Henry begins the process of designating Katherine as an outcast & stigmatize her as incapable of procreation. He describes Katherine's womb as "a fatal grave"(2.4.188). Henry creates stigma and makes illusionary fears and pity on her.

Katherine has great courage in resisting Henry's efforts to impose disability on her. At the trial of divorce, Katherine rejects all charges on her as an unsuccessful mother and queen, instead she said,

"Sir, call to mind

That I have been your wife in this obedience

Upward of twenty years, and have been blessed

With many children by you" (2.4.32-36).

In proving her absolute belief that her body is plentiful blessed with many children, "Katherine demonstrates a character sometimes apparent in those, who suffer from stigmatization in our culture"[pg 118].

Katherine strived hard to remove her stigmatization but on her failure she just left the court and that place which revealed her sense of self respect and shattering the 'disability' imposed on her. Court says ,

"The Queen is obstinate,

Stubborn to justice,

Apt to accuse it, and

Disdainful to be tried by't

She's going away" (2.4.119-122).

Leaving the court and palace symbolizes that Katherine has violated the patriarchal laws prevailing in the society, she never wants to be a disabled in the society , hence she removed herself from that place and broke the stigmatization imposed on her.

"rich chair of state, opposing [displaying] freely The beauty of her person to the people" (4.1.69-70).

She is portrayed as "the sweetest face... Ever... looked on" (43-44).

During her procession, four barons bear a "cloth of honour over her" (48), literally enfolding Anne in the royal court from which Katherine is now expelled. She has begun the same journey Katherine has completed: adoration by the public, "unsuccessful" pregnancies, stigmatization and death. Anne's stigmatization is made clear when the Old Lady appears before the king to announce the birth of Elizabeth, Henry says,

"is the Queen delivered?

Say 'Ay, and of a boy'" (163-4)

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Vision of Contemporary Multicultural London in Farrukh Dhondy's *East End at Your Feet*

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Farrukh Dhondy, is a British writer and activist of Indian Parsi descent. *East End at Your Feet* is a collection of six stories about London teenagers from Asian and English families. The author describes, through the teenagers' eyes, their life in Britain today. Short Stories are a perennial treasure of scintillating wisdom. Usha Bande and Atma Ram feels that:

The Short Story, as a literary genre, has a unique position in the modern era. Man's life today is hectic and he is hard pressed for time. Such a social institution has given rise to the popularity of Short Story as one can satisfy one's literary urge within the limits of time at his or her disposal. (33)

The Short Story writers have a broad horizon and vision. They seem to comprehend their culture and mode of life in clear perspective and place within the flux of time. Among the major exponents who have contributed to the development of this genre, Farrukh Dhondy holds a unique position.

"Pushy's Pimples" short story mainly deals with typically teenage problems (i.e. suffering from acne), the question of a teenager when to have sex for the first time, but also with conflicts arising from different attitudes of Indian parents and their children raised in Britain.

15-year-old Puspha (or Pushy) learns 'facts of life' not from her parents, but from Michelle, her English school friend. The story tells how Michelle is going to acquaint Pushy with Steve, a friend of Michelle's acquaintances. They all want to meet at Pushy's house when her parents won't be at home. Although Pushy has arranged everything for the meeting, something goes wrong and the story finishes with a surprise ending. In the story, "K.B.W. (Keep Britain White)," is a story about racial conflicts among blacks, whites, Indians, Pakis and Bangladeshis. They all live in run-down housing estates in Hackney, East London. The story is told from the view of an Indian schoolboy, who is friendly with Tahir from Bangladesh who

has only recently arrived in London. They both are respected for playing cricket in the school's cricket team. Life in the housing estate suddenly becomes violent when some white youngsters begin to molest and attack the Asian residents. They paint insulting slogans (like 'KBW') onto the walls of the estate and even smash windows. When Tahir's sister Jenny is made the scapegoat for spreading typhoid in her community, things get out of control and Tahir's family leaves the estate. In *Good At Art* Raju doesn't feel comfortable at his school because of his shyness. He doesn't have any real friends. His parents are Indian immigrants. His command of English is good but he is extremely reluctant to talk to anybody of his peers. His only strong point is his talent for art. His new art teacher who comes from Pakistan immediately discovers how gifted he is. Raju, however, suffers most from his inability to address a girl. He simply doesn't know how to invite a girl for a drink or watching a film. The only way how to express himself is by painting. That's why he paints a picture of Kim, an English girl who seems to be interested in him and his country of birth.

A teenager is known to be good or bad according to the way he behaves towards others and under certain circumstances. When his/her habits are good, he/she is known to be a smart fellow. A boy/girl with proper manners attracts the attention and admiration of everyone, whereas the boy/girl with ill manners draws to himself/herself the ridicule and contempt of others. London consists of multiplicity of cultures. From time to time, a variety of people from different socio-cultural backgrounds have sought refuge in London. Multi-Culturalism is an essential aspect of the London scene that is reflected in the works of the writers. Exile of some ilk is becoming an increasingly ineluctable aspect of human experience. Even the dwindling minority who can reasonably remain in one physical location throughout life are likely to experience dislocation across time. Among the many challenges

facing postcolonial writers is the attempts to both revitalize their traditions and also to contest the preconceptions about their culture. Post colonial writers want to produce a literature, which helps to reconstitute the hybrid identity of the colonized people. At the root of all dramatic cultures lies the art of storytelling. The story teller revises history by making the past speak to the present. Dhondy addresses the wider question of the persistence of humanity in the face of cruelty, intolerance and outrage. Dhondy's writing is full of life. It is complex but at the same time strongly coherent.

There are some components in what Dhondy has thus achieved- his own genuine and impressive creativity as an artist, a master of language, and his commitment to problems of general and deep significance for man. Although Dhondy was educated in a British literary tradition, yet he has chosen to revive his culture and subvert the preconceptions about his culture. His works are significant sites for resistance. For him, the reason for writing is just as important as the means of expression. Although he is preoccupied with tradition and history, he is not a romantic idealist. They provide an appropriate space for him to tackle the miseries of contemporary life. He explores identity of individuals and wishes to combine national identity with cultural sensibility. What has been pronounced about the problem of existence in philosophy and religion is traced in literature too. Even Eve, the first mother of the human race, has been inspired by the desire to know her 'self'. As soon as Eve is created by God, her first inner urge is to get the knowledge of the surrounding which she inhabits. She suffers from an intense obsession to know her place in the world. Therefore, it is but natural that she should embolden herself to go near the tree of knowledge and cast greedy eyes on its fruits even before and she is tempted by Satan. When Satan shows her the gifts of knowledge that she will receive by transgressing the will of God and by eating the fruits of knowledge, she promptly saturates her will. It is by asserting her own will over that of God that Eve asserts her 'self'.

But, in the East End, the problem of 'self' became very serious. The East End with no tradition, no cultural background, has been singularly obsessed with the idea of knowing and asserting its 'self'. Naturally, the admixture of different influences of different people having different cultural backgrounds, created a very awkward condition. In *Pushy's Pimples*

When she was alone with Michelle, she could ask her anything, about bras and underwear and the things she didn't dare ask her mother. When they

were with their other classmates, Pushy knew that Michelle wanted her to pretend to know as much as anyone else. Michelle didn't want them to know, she felt, that it was she who told Pushy about boys and sex and private girl things, what she called 'the facts of life'. When they were alone, Michelle wasn't shy about these things, even though Pushy blushed when she used certain words. (31)

The Problem of self appears basically a moral dilemma – what shapes good and evil may assume, how sin has to be understood, whether there is any compensation for those who suffer? It is in this search for the solutions of such problems that the search of 'self' of Dhondy is implicit. This has been beautifully revealed in the stories. Thus, Dhondy perceives that there is no room for the flowering of the self of man unless an over – precaution is taken to prevent it from being tainted by juvenile crime and love.

Dhondy feels that the present collective, conventional and tribal ways of life are suffocating the 'self' of an individual. On the other hand, he explores with wrath at the ridiculous misconceptions he finds in the society. The Dad in *K B W* says to the Indian Boy regarding the class prejudices thus: "I've seen a lot of it" (77) And, yet Europe helps the boy to realize that after all a man may enjoy his life in his own quiet way. In other words, he can realize his 'self' by getting away from the routine of conventional activities and doing something different. He feels much distressed at the present social system. The people professing superficial loyalty and practicing all sorts of underhand games to gain their unlawful ends have glorified nothing but hollow 'self'. Therefore, Dhondy shows the grim situation of the European social – economical system in which the 'self' has no value. In spite of this, he is hopeful of some changes.

Dhondy intends to identify himself with the prevalent reality: social, political or personal yet his world suffers from certain constraints such as lack of enterprising nationality, despair and anguish, undefined social potential, imperfect empathy, orchestration of perceptions, multiple, metaphorical implications, paradox of ceremonial departures, danger of non-existence and the compulsion to adopt the same beaten path. The society has become a breeding ground of many problems

When Tahir's family first moved in, the people around didn't like it. They didn't go to the trouble to worry them, but the boys from C Block came to our

building and painted 'Niggers Out' on the landing.
(72)

Racism has reared up its ugly head and torn all the values of life with unconcealed fangs, in spite of the sustained efforts of the sane thinkers to hold this demon of barbarity in check.

Modern man, with the perception of all the aforesaid nerve – breaking eventualities, has the painful consciousness of the loss of self. Thus, the world around Dhondy has been a world beset with existential agony – which is annihilating the 'self' of man. The 'self' of man seemed giving way to forces beyond his control. All human actions seem to be fruitless exercise, for they end in moral degeneration, isolation, and nothingness. Dhondy, in his stories explore the human emotions and feeling which may at least make the life worth – living. Modern man is undergoing a terrible physical, mental and psychological suffering. There is an apparent loss of faith in traditional values. Morality goes from rigidity to laxity. Dhondy's short stories are a discourse on retrieval of the present through the fabrication of the past. It may not serve as a reaction of certain historical changes but provokes us to question the relationship between cultures, which go beyond the superficial resemblances of geography. Changes in family organization, industrialisation and urbanization have led to conflict between tradition and modernity. His protagonists are caught between the conflicting cultures of East and West. Their quest for identity and self is linked with their ability to assimilate western ideals of self-reliance, assertion and love for life. The stories hold up a mirror to the contemporary society in ferment in the late twentieth and early twenty first centuries. His perspective of a society in conflict is marked by an emphasis on humanistic values which, in fact, cut across all his writings and attempt at a synthesis between the traditional concepts and modern concepts. A study of his stories, therefore, provides not only a more comprehensive and authentic account of his literary genius but also initiates us into the vitality of his vision of the cultural predicament. His themes are formed out of the matrix of social and emotional life.

In this modern era, the self finds it difficult to come to terms with the social environment because the inner

values nurtured by the self and the outer social demands are incompatible. This inability to connect the self with the society results in the alienation of self. The tension between the self and society is the main focus. Cybernation, technological development, globalization and mechanical pace of living have had a significant effect on the social fabric of the society. These drastic changes that have taken place through the late twentieth century into the twenty first century have given rise to a relatively new set of complexities regarding self, identity and alienation. Today, people are hungry for meaning, identity, for some roots in existence, for some purpose in human experience, for some protection against anxieties and frustrations. But as the forces of cultural and societal expectations are a Herculean obstacle to overcome, the individual self finds itself in a state of conflict. The disparity between what an individual wants to desire for and the societal expectation is wide. This lack of compatibility between the self and society (culture) is one of the themes. The stories are a multi – layered and multi – dimensional story connoting and encompassing Weltanschauung – as well as zeitgeist. The juxtaposition of antithetical pairs in these stories involve contrasting human propensities and perceptions and is thus of perennial of universal interest. Through complexity, the skilled writer shows the frailties of the good the redeeming features of the bad, the doubts, perplexities, conflicts of duties and interest, the variety of reaction to people and situation, and a true picture of human complexity generally requires also some suggestion of an inner life, thoughts, motives, emotions, and memories. He has philosophic formulation, but not the age –old philosophic problems. He describes some of the phenomena of human life such as nature and values.

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Characteristics of Subaltern in Bama's *Sangati*

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Abstract

This paper critically views Bama's *Sangati* from Spivak's post-colonial feminist theory, especially the 'Subaltern' perspective. Indian women have always been socially and psychologically oppressed, sexually colonized and biologically dominant social system. Bama's '*Sangati*' exposed the plight and sufferings of Dalit, especially women in hands of the people of their own community and the people belonging to the upper class. Originally a military term designating officers under the rank of captain, 'Subaltern' has a long history, and its current usage in Gramscian terminology is somewhat inconsistent with its origin. Ranajit Guha inaugurated widespread use of the term subaltern in post-colonial studies, and located in the demographic difference between the total Indian population and all those who are defined as "elite". In the essay "Can the Subaltern speak?", Gayatri Chakravorty Spivak denies a voice to the subaltern or oppressed subject. A Seminal work in theory of sublaternity discusses the need for a voice of the radical 'other' to express their experiences. only a sublatern can speak about their bitter experiences in full of measure and when others talk about them, which will cover only half of their life. Bama emerged and established herself as a powerful voice of the sublatern woman. Bama successfully pictures the cultural, social life of Dalits.

Introduction

Bama was born 1958, also known Bama Faustina Soosairaj, is a tamil Dalit feminist and novelist. She rose to fame with her autobiographical novel *karukku* (1992), which chronicles the joys, and sorrows experienced by Dalit Christian women in tamilnadu. she subsequently wrote two more novels, *Sangati* (1994) and *Vanmam* (2002), along with collections of short stories, *Kusumbukkaran* (1996) and *Oru Tattuvam Erumaiyum* (2003).

Sangati depicts the sorrows and sufferings of Dalit women it is about the story of their rebellion. *sangati* moves from the story of Individual struggle to the perception of a community of paraya woman, a neighborhood group of friends and relations and their struggle. *Sangati* deals with Dalit women who confront frequent threats and sexual assault, physical violence at home. The novel is an account of the experiences of Bama's maternal grandmother and her contemporaries.

Women and Men

Though India is a democratic country giving equal rights to both men and women irrespective of their identity and social status, caste and gender are two important factors in India, which actually mould the group identity

and show their status identity and dignity. In India, culture and identity from ethnicity or traditions, which are responsible for the categories of caste and tribe. Gender mingling with caste identity of women in India is more complex. In villages the people are illiterate and they are not aware of these-called "rights". Major population of untouchable women are main targets for the dominant caste to control and also to maintain their status.

Sangati focuses generally on Dalit women on various issues such as gender, sexual discrimination. According to Bama all women in the world are second class citizens. They have lower pay and less job security than men in exploited as low-wage labourers. In *Sangati*, Bama exquisitely presents women as site labourers in farming work and building construction. Though women are made to work equally to men, they have been paid less than men.

The women in any case, whatever work they did were paid less than the men. Even when did the very same work, they were paid less than men. Even in the matter of typing up firewood bundles, the boys always got five or six rupees more. And if the girls tied up the bundle, but the boys

actually sold them, they got the better price.
(Sangati, 18)

Characteristics of the subaltern

A woman in Dalit community, as depicts in Bama's novel is not to be dissuaded by these happenings however cruel they are she has learnt the art of surviving at any cost. Most of the Dalit feminists including Bama talks about Dalit woman facing violence in some form or the other at the workplace, in public area and at home. Due to women's duties at home, they cannot move far from their responsibilities and tasks. Their work is routine and endless. Their work is unlimited by time and limited by space.

In many palce of India Dalit woman have to fight for their rights and losing the battle. Since independent to present day Dalit women are faced many problem in their own society. The upper caste people who had large land given to untouchables for cultivation for very meagre ways so these types of landlords live luxurious life and gained more money from these things. As Bama rightly pointed out in the preface Dalit woman doubly oppressed as they are exploited by the upper caste and also by the men of their own community.

Conclusion

Dalit woman face many problems created by their own community and upper caste people. The voice of

many women speaking and addressing one another, sharing their everyday experience with each other, sometimes expressed in anger or pain. Though they work hard they are not given any equal wages, security, maternity benefits and so on. Dalit women feel proud themselves because they are economically or financially independent compared to the upper caste woman. So this novel states the two important characteristics of the sublaterns through various woman characters and incidents.

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Language and Globalization

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Abstract

Globalization is the process and development of rapid and world-wide integration in the economic process. While interacting and integrating, Socialization of the language is very much needed. Another unique aspect "Pragmatics" also plays a key role in the field of Language and Globalization. The latter explores the effects of language in the processes of globalization. Social language is also known as pragmatics. This outlines the study of meaning in the interactional context. Globalization is a historical phenomenon and substantial growth can be seen all over the wide world. Rapid improvement in technology stimulated the globalization process and also caused cultural, social and even political changes. Cultural Awareness is the foundation of communication and becoming aware of our cultural values, beliefs and perceptions. This becomes central when we have to interact with people from other cultures .People see, interpret and evaluate things in different ways.

Keywords: pragmatics, perceptions, socialization, interaction, integration, globalization, cultural awareness, social language

Introduction

All languages have a limited vocabulary. The vocabulary is limited to the culture and environment of where the speaker lives. For example living in hot climate often does not have a word for snow. So, in rural societies where women often don't travel outside their village, they have a more difficult time understanding new concepts compared to their male counterparts who often travel to nearby towns and cities.

Regardless of how many languages you speak, people tend to think personal thoughts in one language only. That would be the language they are more comfortable. Education and language are important aspects of ensuring people can effectively live together in an increasingly globalized world. It is necessary for the students to be taught in a way that not only benefits them, but also recognizes cultural uniqueness. Schools must focus on how to use language to communicate and to know other important values like ethics, global responsibility, thereby understanding other cultures.

Globalization is generally regarded as the process of international integration involving businesses or organizations. This interchange of world views, cultures, and ideas has had a remarkable impact on education and the way people learn languages. It's important to recognize how globalization has affected language around the world to develop a better understanding of how schools and educators – even in their learning needs change, too. Theoretically language skills are handled by certain areas of

the brain so whether you know one or more than one language does not affect your cognitive skills.

With less emphasis on learning the various aspects of a particular language, schools and teachers can instruct students on issues that will build a stronger and more respectful global society. With fewer languages for people to master in order to communicate effectively with populations around the world, there are plenty of benefits to the globalization of language. In future while teaching languages, due to the effects of this globalization, a different kind of learning environment will be prevailed than teachers are used to. Tomorrow's learners and the people have to use the global language in a responsible and ethical way, for the betterment of cultures around the world.

Interpretation and Discussion

Globalization for yesterday, today and tomorrow is distinguished by its focus on the systemic aspects of its processes. The single and joint impacts on globalization such as on political, economical, geographical , ecological, social, cultural, ethnic, religious and historical processes are analyzed and discussed. This provides a multi-faceted analysis of globalization. The latter is a very broad concept not only with respect to the diversity of regions, cultures but also with the diversity of analytical approaches that can be analysed and studied.

If you find unity in diversity in different cultures, you can gain an appreciation for the world outside our own, rather it will give you new perspectives on our own language, culture, and society. The comparisons that you can make between

our language and the one we learn will lead to a greater understanding of the nature of language itself.

In the tremendous increasing effect of globalization and the rapidly ever-growing reach of interaction with even the most remote areas of the world, language and communication play an important role in monitoring and regulating global interaction. Globalization has an increasing number of different agents interacting and communicating with each other. How to name objects in another's language, does not constitute effective communication but it is politically, economically and culturally contextualized.

The concept of globalization has carried different meanings to different people at different times. The up-to-date perception of globalisation can be interpreted in American sociologist Steger's definition. The 'globalisation' is defined as "a multidimensional set of social processes that create, multiply, stretch, and intensify worldwide social exchanges. Globalization has contributed only to the contraction of space, time and borders but not to the expansion of communal harmony or shared values among the peoples of the world and Giddiness describes as "a child of globalization."

Learning a language is not only to provide the learner with new language skills, but also to broaden their understanding of the world via the cultural education that often goes hand-in-hand with learning another language. While technological wealth and communication innovations provide exciting possibilities for educators, Karsh pointed out in her introduction:

"...there has never been a greater tension between what is taught in the classroom and what the students will need in the real world once they have left the classroom". Man has been using language as a medium of communication for the ages, today due to Globalization English language has become the most prized possession of communication. In this Global village, English language acts as a repository of wisdom and wit. English is a Global Language, Unique Language, Stress-timed language and it is a telescope to view the vision of future. In this Global world, communication in English is now recognized as an inseparable part rather important in every activity which occurs in our day to day life.

English language can be rightly regarded as the key to the store house of creativity, innovation and productivity. We can make use of this language to promote our world view and motivate our spiritual heritage, cultural and traditional aspects across the globe. Globalization has brought English language into the scenario of the usage of the language which has changed drastically. The Queen's language has become a common man's curriculum. The international language has become a silver bowl to earn one's bread and butter in day-to-day life.

The main reasons for language Globalization are a] rule of British colonies b] exchange of socio-economic, political and technological advancements c] new trends in education system d] changing trends in market and world economy e] improved means of communication.

Here the very important way of promoting Globalization of language is through education, the policy of teaching a foreign language is a policy of globalization making it all-embracing.

Conclusion

Globalisation is the process of rapid integration or interconnection between countries. Globalization and language is one of the most productive arenas within which to examine interactions among global, national, and local forces. Educational systems should adapt to bring about changes in how we think about us and them. The presence of many cultures in the classroom may help students see the connections between themselves and others. Increasing opportunities for students to study abroad, or exchange virtually with individuals in other countries, may also move children towards a more cosmopolitan mindset. Languages may also be taught using unique approaches and more "universal" ways to communicate. For individuals and the experience of learning another language and culture could be satisfying, that certain academic skills may be improved by learning to speak other languages and might create feelings of appreciation for cultural differences, which could lead to the development of more tolerant mindsets.

Languages are the essential medium in which the ability to communicate across culture develops. Knowledge of one or several languages enables us to perceive new horizons, to think globally, and to increase our understanding of ourselves and of our neighbors. Languages are, then, the very lifeline of globalization; without language, there would be no globalization; and vice versa, without globalization, there would be no growth of world languages.

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Acid Aggression Against Women : A Study of Namita Gokhale's *The Book of Shadows*

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In Hindu traditions, women is considered as a silent sufferer. She has been a secondary status whether it is in family or in the society. In Indian English Literature, fiction by women writers constitutes a major segment. The women writers face much struggle to establish their identity and also to assert their own individuality. Today's woman desires her just a right place in the society.

Namita Gokhale is a writer and publisher. She is one of the founders and co-directors of the Jaipur Literature Festival. Her first novel, *Paro: Dreams of Passion* became very famous. Namita Gokhale has written a hand full of novels and two works of nonfiction. *The Book of Shadows* is the best appreciated fiction. The publisher says, "Part ghost story, part erotic romance, *The Book of Shadows* is an ambitious book that investigates the nature of reality, love and faith. It is a work of startling originality by one of India's most daring and talented writers."

All the novels of Namita Gokale reveal the restriction of human being by her association with social customs that reflect her connections with the object world. In her novels, the women characters undergo moments of excruciating mental torture deep within themselves, and marriages are often presented as an experience of conflict, frustration and a long dawn period of stress. Rachita Tiwari in *The Book of Shadows*, certainly has the mentality and will power of their own.

The Book of Shadows is a fine texture of her experience of Delhi life and her intimacy for the Himalayan World. The novel initiated with the formal and full of egoistic life of Delhi.

In *The Book of Shadows*, the protagonist is Rachita Tiwari. Rachita lived in a remote house. It is situated in the Himalayan foothills. The novelist has also lived in that house. She explained it in her Note.

Now-a-days acid attacks on women increases. They suffer a lot. They may blind. They may get disfigured faces. There are many girls and women face much

problems like denied marriage or even getting employment. There is a direct for inheritances, dowries, jealousy. Women are the first victim. That too, they are attacked by acid. The reason behind is, the acid is the cheapest object. Women become sufferer. They may even face the death.

In the novel, *The Book of Shadows*, Rachita's fiance is Anand. Anand committed suicide. He hung himself in the room itself. It was such apathetic scene in this novel. "Who was this swaying on a rope before me? This was not my lover, the stroker of my brow. It was an unbearable excess of all that was possible and bearable. There was defeat here, and a loss of dignity. This travesty of not-life was not how death was to be faced: of this I was sure."

Anand's sister was very angry with Rachita. She planned to do the acid attack on Rachita. Though Anand's sister was a lecturer, she couldn't bear her brother's death. As she was the lecturer of Chemistry, it was very easy to get the acid for her.

Most of the protagonists in Gokhale's novel like lonely in their lives. After getting the acid attack, Rachita too decided to live the lonely life. She wanted to heal her wounds. Usually in Gokhale's novels, each heroine wanted to live alone in their family, but Rachita moved far away from the city environment as well as from her family. She says, "I have come to the hills to heal, to hide, to forget. To forgive, to be forgiven. My friends all resisted my decision. My sister even insisted on accompanying me here, but I knew that I needed solitude and soliloquy to come to terms with what had happened."

It is believed that males are known for knowledge, power, consciousness, strong action, while females are known for their feeling touch, weak action, and domestic intimacy. Some of these characteristics are not absolutely in the case of Rachita. She is distinct from others. She is not a doomed character but she is self aware and optimistic. As she remarks, "Proprioception is the science

of the sense of self. My centre, my identity, my selfhood had for a while abandoned the confines of skin and bone, abandoned my cage and run away to cower in dusty corner of other abandoned memories and perceptions."

The present novel is a fine texture of the quest for real self. Rachita faces the ghostly figures or the spirits. This foregrounding of woman's experience engages the readers for feminine discouragement. The novel stands for 'illusion' and so its protagonist becomes a universal figure in the realms of realistic and imaginative world of human nature. She suffers from the lack of rational thinking. The important aspect of Rachita's character is that she has aversion to poetry.

Rachita is a chronicle of displacement, strangeness and exile forbidden passions and family histories. Her character moves between different levels of unexplored consciousness. Because she tries to grasp her new reality. Rachita is a woman of separate personality and identity.

The story presents Rachita's search for self-hood by asserting her femininity through self-discovery and self-realization.

Rachita has independent thoughts. In the house, she has her own say and she is free to choose her means and ways. She undergoes different stages from innocence to experience. In true sense, the search of the protagonist for a meaning of life and happiness presents the sufferings in one's life.

Everyman has two lives. One of them is his physical body, which lives within birth and death, and other is true vital being behind the form of living. The concept of alienation is also an important aspect of Gokhalian novels. It is only due to alienation that the protagonist is able to find out her self-identity. Being a social being, a man is bounded by relation in the society.

Due to the sense of self-awareness of the protagonist, the novel develops in a positive attitude towards the existence of a woman in the world. Rachita also understands that journey of life also involves for her a search for her own identity. Alienation here finds expression in to and fro shuttling of the characters between the past and the present. Rachita also believes in

the existence of man both as a social being and an imaginative individual.

In *The book of shadows*, the protagonist is a victim of circumstances. She has to lead a difficult and different life. Unable to take decisions, be strong and face challenge, sometimes she goes to her past through her imagination.

With the humorous elements, the novelist very successfully gives the philosophical touch to the story. They are associated with life and death, pain and relief, reality and fantasy, love and hate, silence and speech, past and future and so on. Firstly, the protagonist is between tradition and modernity, secondly, between illusion and reality, thirdly, the mask and the face of Rachita. There are many deep thoughts. They seem very real and true. The novel gives an optimistic approach.

In *The book of shadows*, is Namita Gokhale's ability to see the macabre in everything. Gokhale sends her readers, feelings crashing down at every turn. Rachita is all alone in the house. "This house belongs to me, as I belong to this house. I have lived here alone in the hills, watching the day turn to dusk, awaiting the dawn. This house, which knew me as a child, has taken me in again. We have closed ranks together, me and the house. We have become as one spirit; it is us against the world." She is not ready to leave the house and her quest for self-identity, ultimately, is fulfilled. The cruel and intolerable life of the past transforms into Rachita's growth of her own self. Her character remains open to the unexpected aspects of her new environment.

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Reinventing the Distinctiveness in Sandra Cisneros's *The House on Mango Street*

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Abstract

Diaspora has become a major problem for immigrant people and they have perfectly delineated the theme of isolation, separation, dislocation and loss of identity as a general phenomenon of their writings. Sandra Cisneros's *The House On Mango Street* deals with Esperanza search for self identity that would establish herself as a writer. In her quest she found that she had to take some revolutionary steps to reach her goal. The young protagonist Esperanza, she is sensitive and spiritual to her heart. Her ideas and desires are accessible and often she tries to flee from her neighborhood and completely she wants to live in separate own house. In this novel, Cisneros shows that Esperanza not only began searching for herself but also for that space and her roots. The plot of the novel is constructed in such way that, it tells multiple conflicts and continents apart but unified by their ambitions exploration of themes of diaspora.

Keywords: identity, inequality, self- discovery, immigrants, gender roles, borderlands, language, suppression

In this novel Sandra Cisneros's *The House On Mango Street* is about the immigrant life of protagonists and search her identity. Sandra Cisneros is the leading writer and best known novelist of Mexican- American in English literature. Her notable simplistic works are *The House On Mango Street* (1984), *Caramelo* (2002), *Women Hollering Creek and other stories* (1991). Her works are clearly shows the theme of Isolation, Identity, Dislocation, Exploitation of woman, etc. she uses two languages in her works, thus Spanish and English. She was the recipient of numerous awards and she had interest to learn about new culture and environment in her life.

The House on Mango Street is a fictional Autobiographical and it is written in 1980 but it was published in 1984. The novel is about young girl Esperanza's conduct and contradiction in her life. In her quest, she found that self- development and self- respect in alienated land and almost hostile world. Cisneros's focus is tries to achieve the ability and asserts herself through her writings. Anzaldua says that

[...] for a people who are neither Spanish nor live in a country in which Spanish is the first language; for a people who live in a country in which English is the reigning tongue but who are not Anglo; for a people who cannot entirely identify with either standard (formal, Castillian) Spanish nor standard

English, what recourse is left to them but to create their own language? (77)

The protagonist Esperanza describes how her family spends memorable time in old house and contradictory she shows that the condition opposite significance between the old house and new house; hope and sadness; waiting and longing. She, her parents, her brother, Carlos and Kiki, and her sister Nenny moved to Mango Street, She is not satisfied with her new house. Before leaving the previous apartment, she notes that her families are disappointed with pipe broke in her house and landlords refused to fixed them.

Esperanza dreams are not fulfilled in new apartment because the family and Esperanza dreamed of white furnished house with lot of space. But the House on Mango Street had one bedroom and restroom. Esperanza considers that the house is small and cramped. She decided not to stay in new building. The outer look on house has some significant advantages over the family's previous apartment. She wants to isolate from her parents and her sister nenny in order to prolific the new life.

The novel, *The House on Mango Street* begins with short, but later it elaborates vivid description about displacement of protagonist life. Though it conflicts directly related to her upbringing. She depicts feeling of alienation, degradation and cultural impacts associated with Poverty.

Throughout the novel is based on the growing Consciousness of Esperanza and particularly in "No Speak English " (pg. 76). Though Esperanza favors the use of English Language but the people of Chicanos are not equal to speak frequently with their neighborhood. Lack of language leads the main theme in this novel.

Alienated Esperanza recalls "Grabs my face with both hands and Kisses me hard on the mouth and does not let go" (55) Esperanza focuses on double Consciousness in her life. On the one hand, Esperanza's sexual admiration in Adult age and the other hand, her attention draws on difficulties in Minority population that arises from Gender, Social Stratification and Economic Strategy. She possessed to adapt that every immigrant peoples feels unsafe in distant countries and almost they find a new way to accept the new language and new life in external and geared to accompany with their neighborhood.

Esperanza makes a note on language. Language is regarded as recrudescence conceits between the two countries, thus Native land and Alienated land. Virtually Esperanza locked with their neighborhood is something more adamant rather than language. It symbolizes as race, shame and poverty. She lived with the shame, of being female, of being poor and of being 'born bad' in the land. Esperanza decided to have her own house. She begins to inscribe the untold stories of her mother, Aunt and inspirable women that she come across in her life. Eventually she writes down the Mexican and American

culture and their language. In Dominated discourse, regarding this issues Ian Mclean in his essay post colonial: Return to sender states that

Minority artists are not left alone on the periphery of dominant discourse, Indeed, they are required to be representative of, or speak for, a particular marginalized community; [...] they bear a burden of representation" (14)

The protagonist Esperanza takes upon herself to represent the issue of minority through narrative, which would be functions as her Bildung, reporting her years between childhood memories and adulthood troublesome. Esperanza often makes use of two languages – English and Spanish. Language is a symbol of identity in this novel. She ease navigate with both language is characteristics of her hybrid cultural identity. Esperanza involves to take part in the process of her growth in adulthood while at the same time create a poetic space that stands as an alternative silenced confirmed to Mango Street.

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Journey towards Self-Discovery: A Study of Margaret Atwood's *The Edible Woman*

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Abstract

Canadian Literature is a new literature in English emerging from the North American Continent. Canadian society is multi-cultural. It led to the birth of a bewildering variety of literatures. Margaret Laurence (1926-87) a major novelist of the 1960s and 1970s, makes a psychological study of characters in a small town called Manawaka. Alice Munro's protagonists undergo a feminist quest questioning society's expectations about the traditional roles of women both in the past and the present. Margaret Atwood (b1939.) is a versatile genius – a talented essayist, script writer, children writer, novelist and social critic. The feminist movement of the 1960s changed her attitude toward women's rights. Her novels, featuring women protagonists, try to redefine their roles in patriarchal society. *The Edible Woman* (1969), Atwood's debut novel, shows the basic concern of Atwood with the issues of victimization and survival of women. The novel is about a young woman named Marian Mc Alpin, who works on a consumer company. She is portrayed as a victim of male authority. Atwood's novels show her feminist voice in a subtle manner highlighting harm done to women by men. She questions sex and gender roles and protests against patriarchal structures of power and dominion that subsume and exploit the woman's identity. There is a constant feminine search for a distinctive identity in patriarchal hegemonic power–structures in her novels. Marian Mc Alpin in *The Edible Woman* shows how an earning woman takes a long time to become aware of her victimization. Here Atwood makes an attack on male consumption, over richness and over decoration of women in the consumer society. Through presenting Marian's identity crisis, Atwood portrays the journey of a woman to gain status of women in patriarchal society. Marian comes to the final realization that she is going to be turned into a state of eternal bondage in the name of marriage. She resigns her job challenging the gender power-politics to attain 'human equality' and 'human freedom'. She wants to become neither a man nor a machine but a woman who quests for a meaningful human identity.

Keywords: feminism, marginalization, patriarchy, victimization, *écriture féminine*, emotional cannibalism, identity, self-discovery

Atwood's novels show her feministic concerns voicing the harm done to women by men. She questions sex and gender roles and protests against patriarchal structures of power and dominion that subsume the woman's identity. There is a constant feminine search for a distinctive identity in patriarchal hegemonic power–structures in her novels. She thus problematizes Canada's quest for identity in the women protagonists' similar quest and thus inscribes her nationalistic concerns within her feminist ideology. From her first published novel *The Edible Woman* (1969) to her recent novel, she shows her preoccupation with questioning the woman's space/place in a patriarchal society within the framework of feminist polemics. As Snehaprabha observes, "Once the woman turned into the role of a writer miraculous changes happened. She broke the cocoons of subordination and flew up with the

knowledge of the female power. The feminist consciousness prompted her to reflect on her 'self' and assert her individuality" (qtd. in Parameswari 179). In her critical prose *Survival*, Atwood exhibits the model of the Basic Victim positions thus:

1. To deny the fact that you are a victim.
2. To acknowledge the fact that you are a victim, but to explain this as an act of Fate, the Will of God, the dictates of Biology, the necessity decreed by History, or Economics or the unconscious, or any other large general power idea.
3. To acknowledge the fact that you are a victim but to refuse to accept the assumption that the vote is inevitable.
4. To be a creative non-victim. (*Survival* 36-38)

Further, Atwood is the member of the Amnesty International and Canada's Civil Liberties Union. Being a human rights activist, she attacks the gender discrimination and the narrow, dominant, social and aesthetic constructions of identity and gender. She is critical of the post-modernist of impersonality, autonomy and dehumanization. Being a feminist, she is conscious of how gender curtails the educational opportunities open to women. Her female protagonists are researchers, writers, journalists, artists and painters who become victims of gender politics and power politics. Christine Gomez observes in this regard:

At the thematic level, Atwood's novels examine themes related to the politics of gender such as the enforced alienation of women under patriarchy, the delimiting definition of woman as a function, the patriarchal attempt to annihilate the selfhood of women, the gradual carving out of female space by woman through various strategies and woman's quest for identity, self-definition and autonomy.....(74)

The Edible Woman (1969), Atwood's debut novel, shows the basic concern of Atwood with the issues of victimization and survival of women. The novel is about a young woman named Marian Mc Alpin, who works in a consumer company. She is portrayed as a victim of male authority. As she is treated as a product or commodity by consumers, she develops anorexia. The protagonist, though economically a free woman, takes a long time to be conscious of her marginalization as the "second sex". The novel presents the evolution of feminist consciousness of Marian from a docile woman to that of a singular individualistic and active feminist. Here Atwood attacks the conservatism, consumerism and sexism of the early 1960s.

Marian Mc Alpin in *The Edible Woman* shows how a working woman takes a long time to become aware of her victimization. Atwood analyses all the four victim positions as occupied by women in the patriarchal, capitalistic, consumer society. "It is a novel which deals with the symbolic cannibalism of women and how it takes a long time for a well-trained but meek woman to overthrow her weakness, her susceptibilities" (Sunaina Singh 44). Here Atwood makes an attack on male consumption, over richness and over decoration of women in the consumer society and their victimization in marriage. She also attacks the oppressive mechanism of marriage which are barriers to women's individuality and autonomy. Atwood questions and challenges cultural assumption about woman's identity and tries to deconstruct gender politics in the novel. She makes a plea for a change in society with regard to gender

relation indirectly indicating "way out of the gender power-struggle". The protagonist, after realization of her victimization, changes from a meek woman to a strong active feminist.

The Edible Woman tries to subvert the patriarchal system of marriage. The novel exposes the problems confronted by working women; restrictions on marriage, pregnancy and the denial of important positions in offices and other establishments to women. The theme of the novel is how an economically independent woman takes a long time to be conscious of her victimization and marginalization as, to use Beauvoir's phrase the "second sex". Atwood here makes a plea for radical changes in the gender relations in the society and indirectly indicates "a way out of the gender power-struggle" (qtd. in Pandey 74). The novel powerfully conveys the message that women are not mere objects of beauty meant for carnal consumption of men. Simon de Beauvoir's observation in this regard is quite true:

Since patriarchal times women have in general been forced to occupy a secondary place in the world in relation to men..... this secondary standing is not imposed of necessity by natural 'feminine' characteristics but rather by strong environmental forces of educational and social tradition under the purposeful control of men... (qtd.in Prabhakar 37)

The Edible Woman portrays the journey of Marian McAlpin a 26 year old researcher in the Seymour Surveys Company, a market research group. She is a sensible and intelligent young woman, decently liberal in her views and somewhat defensive about her own individuality and her responsibility to others. During her journey, she gets male and female acquaintances and friends. Through her contact with them she comes to realize and understand different male strategies of exploitation and causes of women's oppression. The novel tries to portray the evolution of feminist consciousness in Marian Mc Alpin, who, at the end, becomes a strong individualistic and active feminist. Marian's office at Seymour Surveys has a highly stratified, three-tiered social structure where all higher positions are held by men. The top floor, manned exclusively by men, is not accessible to women like Marian, while at the lower level are old housewives. Marian does not want to be there. Through the imagery of the three layers of Seymour Surveys, Atwood points a metaphoric parallel for women's place and space in the patriarchal social structure.

As Marian cannot hope to be at the executive level nor can she allow herself to be equated with machines, there

arises a conflict in her mind. She gets trained in the middle position of the office structure for the whole of her life. She also lacks her freedom there. She is not allowed to do what she likes. She has no future as her job as a researcher can provide her with an adequate pension after a lifetime of unrewarding work. She tries to overcome the problem of her identity crisis and says: I couldn't become one of the men upstairs;" I couldn't become a machine person or one of the questionnaire marking ladies as that would be a step down. What then could I expect to turn into at Seymour Surveys?" (*The Edible Woman* 20)

Marian's problem is, in fact, a feminist quest for 'self'. Salat rightly observes:

Marian's problematic of 'becoming' constitutes and expresses Atwood's feminist polemics against restrictive gender roles imposed upon women in paternalist society... The hierarchical world Marian inhabits appropriates her identity and reduces her to being in-between thing and a mind-less body ("A Delicious Fare" 96).

Through presenting Marian's identity crisis, Atwood portrays the journey of a woman to gain an independent status of women in patriarchal society. She, thereby, attacks the patriarchal and gender-specific role-models.

Marian lives in the third floor of an old Victorian house with Ainsley Tewce, an attractive girl who works as a tester of defective electric toothbrushes. Ainsley is a pretty, child-faced young woman with sound blue eyes and long auburn hair who has a temporary job. She is an avid reader of books on anthropology and psychology, and from these books she picks up theories, which she uses one after another to direct her life. For Ainsley the ideal way to raise a child is to dispense with the father. So she decides to become pregnant without a father and raise her own child. For this she needs a male partner with a reasonably good genetic background, (another of her theories). After deciding that she wants to have her baby in the spring so that he can have his birthday parties in the garden. She chooses Len Slank to father her child and makes a plan to seduce him in a way that makes him think he has seduced her. Marian and Ainsley though live together in a "Symbiotic adjustment" (*The Edible Woman* 16), they differ on the issues of marriage and motherhood. Marian rejects that role model of bringing forth an illegitimate child. Finally Ainsley becomes a victim and realizes her wrong views on marriage and marries another man, Fischer. Thus Ainsley at last accepts to play the traditional role of a wife, an edible woman to be consumed by the male consumers in the marriage market.

Throughout the novel, Marian is shown as a keen observer, a stern critic of others and an introvert who prefers to keep her thoughts to herself. It is ironic that the thing Marian knows least about is her self. For this reason, Atwood effectively dramatizes Marian's development towards self-awareness. The two things that interfere with Marian's self-knowledge are social conventions and her own immaturity. Signing up for the pension plan makes her imagine herself as an old spinster just retired from the company, trying to live on the meagre pension she would take decades to build up. This is the first option she rejects. Marian disapproves of the option suggested by her roommate Ainsley. Marriage, according to Ainsley, kills the identity of women. Another option for Marian is presented through the three "Office Virgins" with whom she works. Lucy, Emmie and Millie conform to society's stereotypes of the young woman. They decide to stay virgins until marriage and sincerely follow the codes of traditional womanhood. They dress in feminine styles, choosing the colours pink, mauve and pale blue, and apply artful make-up, not only does Marian look unlike these women, she is uncomfortable about trying to fit into the stereotype they represent. Marian rejects these artificial women because they invite victimization. In the words of Gomez: "They unquestioningly accept society's definition of women as a role-occupant to fulfill the function of a wife" ("From being an Unaware Victim", 76-77). Marian then goes for another option. A visit to her friend Clara Bates, who has two pre-school children and expects a third son, is another most attractive option for Marian. Clara is not practical and sensible enough to manage and run a well organized marriage. Clara, Marian realizes, has become a victim of biology.

To Marian, the power of the wife declines as the number of children grows. Gradually, she becomes totally dependent, socially and economically, on her husband who uses his wife as a mere child bearing machine. So Marian is not ready to accept neither the radical and extremist feminist view-point of Ainsley, nor the submissive earth-mother role of Clara, nor self-destructive innocence of the office virgins. Through these female roles, she realizes the root-causes of the exploitation of women in this patriarchal society.

As these three different role models fail to offer a solution to Marian's identity crisis, she seeks a male alternative in Peter, her boy friend, to achieve her objective. But Marian suffers from a similar problem of identity crisis and a feeling of several ups and downs in her relationship with Peter. She considers him as an ideal

choice for her. Peter is a law graduate who is well-known for his purchasable hobbies. Peter thinks Marian a sensible girl, who has commonsense and independence. Peter, at first, dislikes marriage. He blames the wives of his friends for so easily trapping his innocent friends in the domestic net. All the same Peter liked Marian, for she never demands anything from him. The qualities of Marian which appear to have charmed Peter in the first place are "an aura of independence and commonsense" (*The Edible Woman* 62).

Marian, in due course, understands the true character of Peter as a victimizer and manipulator and gets insights into the truth of her relationship with him. She also realizes that she has accepted herself to be sold as some kind of a dispensable commodity. Further, her engagement to Peter exposes her anxieties about her future. She understands that Peter uses her for his own benefit. Peter's narration of his hunting rabbit shocks Marian. She identifies herself with the rabbit Peter has so savagely killed. Marian runs away from Peter. Marian is afraid of becoming a victim of Peter in the same way as the rabbit was. She begins to look at him as a destroyer of her individuality and identity. Marian also develops a neurotic symptom a kind of nausea for the very habits of Peter. The growing consciousness of her uncertain relationship with Peter is thus accompanied by a change in Marian's metabolism. She finds herself unable to eat things which she enjoyed earlier. She rejects certain foods, starting with meat products, then eggs and eventually vegetables until there is finally nothing she can bear to eat.

Further, Peter's action of devouring the steak, makes her feel "that Peter is treating her in as civilized a way as he handles the steak on his plate. It frightens Marian that Peter might devour her gradually with the same savour and style" (Ray 114). That is why George Woodcock rightly calls this novel as a "novel about emotional cannibalism" (qtd. in "The Literary Half Yearly" 237). Marian is obviously a prey of symbolic cannibalism. Marian realizes that a woman's primary market value in the marriage depends upon the artificiality of her attractive image created artificially. She no longer wants to become a decorative object and is reduced to an insignificant image which the patriarchal society expects. When Peter asks her to pose for a photograph, she realizes that she has turned into a stone. When Peter clicks in a blinding flash of light, she covers her face with her arm. Mohit Ray observes in this connection: "Symbolically, the camera presents the final trap and the restrictive forces. Marian's preparation in the beauty parlour and her wearing the red dress for the

engagement party may be thought as a ritual preparation for a cannibal feast" (116).

Marian comes to the final realization that she is going to be turned into a state of eternal bondage in the name of marriage. She feels an urge to escape herself from this crisis. The party gives Marian a chance to understand Peter as a victimizer who directs technological assault on women by means of a camera. Peter, in fact, tries to devour her in a civilized way with a strong motive to negate her individuality and autonomy thereby trying to change her role as a traditional wife and mother. She senses that Peter is a threat to her very identity. So Marian decides not to be trapped in a decorative life where she has to loose both her identity and individuality. She wants to liberate herself from the traditional role and image. She denies to be Peter's "edible woman" and runs away from her engagement party. The scene shows her feminine courage to object to the patriarchal system that makes women "edible" to be consumed by male consumerists. Marian now takes her flight from Peter to Duncan. She actually hopes to have safety and security at the place of Duncan, instead she becomes a victim of Duncan's lust. He seduces her saying that he is a "virgin" who needs to be introduced to sex. He also takes her to a hotel run by prostitutes and later accuses her of "corrupting" him. He sees the red dress as a sign of seduction and Marian as "the searcher woman Herself" (*The Edible Woman* 247).

Marian's experiences with her friends make her understand that woman in the contemporary society is a mere commodity to be consumed by men. She now rejects her passivity and refuses to be a victim. She bakes the cake-woman to test and show the true colors of Peter and Duncan. The cake woman or the edible woman symbolizes woman as an object of male- consumption. When Peter comes, she gives the cake to him. Embarrassed by the cake, Peter rejects the offer. So he leaves that place with wounded feelings. When Duncan later visits her, she offers the remaining part of the cake which he eats. He, in fact, fails to understand the implication of this act. The cake-woman is symbolic of Marian's development of her vision, and of her ultimate refusal to be a victim, the packaged product of a male-dominated capitalistic society. She, at the end, proclaims with a sense of pride that a cake is edible but a woman is not. Marian refuses to become a victim of patriarchal society. She resigns her job, challenging the gender power-politics to attain 'human equality' and 'human freedom'. She finally journeys towards a quest for a meaningful human identity. This is

symbolically revealed through her consumption of the cake-woman as a crucial point of the novel.

A woman should not be victimized but should be treated as a lovable and respectable subject with the very same space and life of her own on a par with men. This equality and harmonious relationship between man and woman is Atwood's message to mankind. Thus Marian journeys towards human equality and human freedom of choice to have a better human relationship.

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The Role of English Language Teaching: A Review

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Abstract

Monotony will lead to boredom. The routine lecture method can be a real torture for students. As change is the only Constant, the need of the day in ELT classroom is innovation. Innovation is making changes in something already existing, as by introducing new methods and ideas. An ELT class should be unscripted and unpredictable for the students. Apart from regular Syllabus an English teacher should incorporate creative methodology to make the classroom thrive with activity. Content based on event management, role plays, correction of funny letters, solving mystery proposing futuristic products, telling stories from different perspective, translation will make the ELT teaches the most awaited Teacher. Thus the fruit of teacher's innovation is learner's ovation.

English Language teaching popularly known as ELT had strong teaching tradition since its inception in 1970s. Various factors are responsible for the tremendous growth in the use of English in the backdrop of growing scenario of science and technology. The recent growth in technology led to the invention of new methodology. A method means a way of doing something. Before doing something we should know what the nature of something is. What plan we can use and how we bring the plan into practice. It is called methodology.

All methods of English Language teaching involve the use of the target language. All methods thus involve overt or covert decisions concerning the selection of language items like words, sentence patterns, tense constructions, functions, topics, etc...that are to be used within a course or method. The natural approach belongs to a tradition of a language teaching methods based on observation and interpretation of how learners acquire both first and second language in non-formal setting. Common to all language teaching is a theory of language teaching that starts from a communicative model of language and language used and that seeks to translate this instructional system, for materials for teacher and learner roles and behaviors and for classroom activities and techniques.

Learning a language: English Language teaching more than pertaining to teach the high flown and bountiful literature has to shift track and digress towards teaching more utility oriented language at the territory level itself.

The need of the hour is to develop a module where teaching communication skill and a bridge to make the heterogeneous students gel well with the curriculum and the teaching fraternity in attaining all round excellence in their field. Rather than just begins sound in subject that unable to communicate it to the bigger populace. For a long period of time our teaching fraternity has taught English for general purpose to large majority of young people in the country. That is, it was taught as a subject for teaching and vernacular medium with not much success makes certain aspects, crystal clearly unconceivable. Hence the custom has to be broken and an electric methodology has to be developed. The essence of the teaching soft skills should involve redirecting the focus towards the six psychological components like the choice decisions, attitudes, behaviours, habits, and practice. These six aspects whether they were good or bad usually influence several aspects of a person's life.

Role of a teacher: A teacher is lifelong learner. An English teacher needs to outfit himself according to the latest trends and methodologies in teaching. Chalks and talk days are no more as we live in a fast moving, technologically advanced robotic and digital world. Gone are the days of Wren and Martin grammar where functional grammar has occupied the scenario. A teacher needs to excel by exploring to utilize learning opportunities and thereby maximize professional expertise. An online source comes handy to enhance professional proficiency.

Teaching English as a second language: The importance of English as a link language or as a world language has been steadily growing. It is increasingly felt that the need of the hour is to communicate competence and teaching of English language in India. It is therefore, learning English is a means of effective communicational all spheres of life. Language teaching gained importance as a profession in the last century. Central to this process was the emergence of the concept of approaches to language teaching. That is many constants in the teaching process.

ELT should focus on the expressive skills of the learners. Though the teacher has become a learning facilitator, effective changes in approaches, methods and techniques in ELT, have not been adopted. Teaching English language as a second language in Indian context has been the major concern for educational planners, curriculum framers, material producers and language teachers. Striving for improving the existing teaching strategies the need for reconsidering the quality of the teacher, teaching material, learner and the environment are pointed out. The changes in the language classroom can be achieved through effective learner interaction and teacher learner interaction. Learner environment with learner centeredness concentrating on learner activity is an aspect of the new pedagogy.

A Utilitarian Pedagogy in ELT: There are two opinions about English being the language of dominance for the current wave of globalization. By the same token the World Wide Web has emerged as the principal technology that has made global education viable as well as made virtual universities possible. It constitutes an incredible resource to teach English by adapting online materials. Computer Assisted Language learning with Pedagogical applications has helped us to understand the nature of the language. It is the responsibilities of the teacher to make the class interesting and activity oriented. The English language

teaching methods are rapidly shifting from traditional methods to the trend setting methods using computer applications and multimedia environments. It explores how teachers can integrate language with technology and channelize student's interest in developing creativity. It then proceeds to expose them to the methods of self learning that will help them in improving their language throughout their lifetime.

Conclusion

In India, as already said 75% of the students are from rural areas and they are coming through regional language medium schools. Hence, based on their background, we have to design the syllabus and adopt methods to test their English language proficiency. Therefore, it is necessary to go for a detailed discussion as to whether the existing curriculum is fulfilling the need of the hour and suitable to the students in achieving their goals, the present methods for testing the proficiency of the students are suitable and opinion and suggestions from the teaching faculties of the English language in technical institutions are to be obtained. Taking into consideration of all the above points and undergoing a detailed analysis, a real solution may be found out for the betterment of the students as well as society.

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Marxist Feminism in Angela Carter's *The Heroes and The Villains*

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Introduction

Marxist Feminism would naturally refers to a particular Feminist Theory

Focusing on the ways in which women are oppressed through capitalist Economic practices and the System of PRIVATE PROPERTY. I have brought out my own THOUGHTS when I read the Novel THE HEROES AND THE VILLAINS, in this paper. The various aspects of Marxist Feminism.

The Heroes and The Villains

Heroes and Villains is a set of dystopian romance and post apocalyptic future civilization after a great Descriptive war. Marianne the central figure in the Novel, is born in a Community that manages to retain some Semblance of Civilization. Her Father is a Professor, which means the community that claim the represent of the civilization before the holocaust. The title 'professor' refers that society of enlightened people who opposed the community of barbarians. who carries on some of the Traditions of higher Learning, . When Marianne was young she loses Brothers, Mother and eventually her Father. She is also an witness of her brother and mother death by the attack of barbarians in her village. So she is waiting for an opportunity to escape from the place and to live peaceful life.

Marianne is a different kind of girl as she always resented a girl as Villain and boy as a Hero in the children games. That shows she is a strong minded girl. But when she sees Jewel hiding in the garage she gets attracted and helped him. She also make that opportunity to ran away with the young Barbarian named Jewel who, years earlier killed her brother. But his behavior towards her is like an illiterate people makes her think that Barbarians possessed no Education at all. Marianne also tries to accept the rules and laws of barbarians. But she was sexually assaulted by Jewel and also they get married but even in the steps leading to the tension in their Relationship. There are a lot of confusions in their Relationship too. Marianne is also attracted physically by Jewel.

But still, Marianne remains WILLFULL and INDEPENDENT, but has limited options. Their world, in

which Civilization has broken down, the fight between the group of society is continued. Later Marianne see the person named Donallyis originally a professor but he is a tutor of Jewel. Marianne helped Jewel to overthrow Donally but Jewel is dead by the attack of mutants. Then Marianne takes the position of Jewel and becomes the head of the barbarian society.

My Perspectives

Heroes and Villains is an Odd, Dystopian fable, that describing The young girl Marianne's quest to find herself, and her role in a world that barely allows anything beyond the everyday struggle of the girl in the difficult world for survival. The Men in her Life tend to be Philosophical and Fatalistic. In a World of Marianne where anything other than Fatalism is entirely UNREALISTIC. She relies on the two Men in her life is her Father, husband Jewel as PROTECTERS and GUIDES, but she loses her Father too early so she should able to be stand entirely Confident on her own. She makes a variety of Attempts at Escape though some are only Half-hearted but, completely escape Eludes her.

Connection of Today's Context

According to my perspective, I think that Angela Carter tells her story with a very considerable skill and on the another hand her observation is sharp. Her writings are really extraordinary which describes a Life of a poor girl which has spoken about Feminism in a **New Manner**. This particular Novel speaks about how a life of a women is crushed even by her own Father and the situation becomes more violent when she is supposed to marry a Man who killed her own BROTHER. This would describe about the Pain that was faced by a women in Society. Though, it is largely because she has forsaken approximately Domestic framework for Infinitely more perilous ground, it is a remarkable step into DARKNESS. The darkness Which I consider here is her MARRIAGE with Jewel. The topic itself has a different approach. THE HEROES AND THE VILLAINS are a contrasting topic. In this novel I would compare it with our real life. Usually we say that "Father is

the first Hero of every Daughter". But here we see that Marianne is controlled by her FATHER. After marriage she is controlled by her husband Jewel. This shows that women are not only oppressed by the society but even by their own family members. This is reality. They are controlled based on various reasons like gender, etc, but we usually forget that they also possess same emotions like men. Though women are considered to be more sensitive they have more braveness to as we see Marianne in this Novel. Thus, I personally feel that this particular novel is suitable to all time readers.

Conclusion

Women's Liberation can only be achieved through the current capitalist Economy in the radical restructuring way, in which they contend, much of women. Labors are contributed to other women. Thus, I feel that a scope of Revolution is required to promote changes states that

demanding anything less than complete reform will produce inadequate solutions to long term issues. But this changes gives more suffering to women. Every revolution and rearrangement of 2societies every women are suffering lot by losses of their family and getting sexual assaults and etc. The revolution which does not affect the women safety is the real revolution that gives a good and peaceful life to the people.

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Conquering Chauvinism Via Letters in *When I Hit You: Or, A Portrait of the Writer as a Young Wife* by Meena Kandasamy

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Abstract

A cherished desires are not always fulfilled, marriages are not always successful and the fairy tale romantic setting do not always consummate this is harsh reality that comes out in *When I Hit You* by Meena Kandasamy. In the modern day we talk about feminism, radical feminism and eco centrism. Indian women writers have vocalized their concerns from last five decades against a number of barbarities and lack of gender equalities that have meted out to them. For a common Indian woman "marriage" means felicity in great number because ironically marriage is considered as inviolate and pair of two families. Indian woman looks that sexually wholesome her husband and she has taken while her wedlock. Man does not feel the similar way- for him it is a man's world and he needs to be hostile in all field of life. In this novel, Meena Kandasamy has displayed the patriarchal supremacy of society that aids man to prevail and quash the body and soul of a woman and at the same time exposes lack of readiness to accept revolutionary feminism in the Indian society. This paper shows the issues of betroth of the modern century Indian woman who is always reminded that she is nothing but only a woman. She has no right to stand up against marital rape, abuse, violation in her basic rights both of her personal as well as society. This research article will encounter the answers to these painful questions which have bedeviled the modern Indian society. To debate, she has dons the role as a writer points the plot from her own harmful wedding. Her words only are shield weapons of her. She slips her words between his ribs like a stiletto knife. At the end of the novel the speaker pictures the new role of modern women in the ongoing society. Thus the speaker at the end depicts the new persona of contemporary women in the current society. In brief the novel travels close to the life of the author.

Keywords: feminism, marriage, patriarchal norms, seclusion, domestic and sexual violence, women's rights, isolation

Meena Kandasamy's *When I Hit You or A Portrait of the Artist as a Young Wife* (2017) is a story about the writer of endurance in view of others. This is an impressive and challenging fiction about an offensive marriage. The nameless narrator falls in love with a university professor. Moving with him to a rain-washed coastal town, she swiftly learns that what for her is a bond of love is for him a contract of ownership. As he sets about reducing her to his idealised version of an obedient wife, domineering her and destroying her ambition of being a writer in the process, she try to an opposition firmness to break the violence and seduce. At this point, she takes an advantage as a writer (i.e.) her language to be free from the restrictions. Culturally, Indian society views marriage as sacred and ultimate destination for a woman. The chauvinistic system requires that the woman should take care of her husband and his family in order to maintain the dignity of her parents. She never enjoys any decision making powers when it comes to her connubial rights. Everything is in the man's hands.

The protagonist of the novel is vocalized as well but the 21st century women are forced to be silent, their parts are does not acknowledged and they have to tolerate all mistreat and infraction. Till now the ratio of atrocities and torture, sexual harassments at workplace, sexual abuse and day to day eve teasing that women facing all over the country and beyond the borderers of this nation, is tremendous and to the magnitude we can hardly trust.

In Meena's poems, all the lines are all set in heartbroken mind of insight.

She says, in an interview;

"My poetry is naked,
My poetry is in tears,
My poetry screams in anger,
My poetry writes in pain.
My poetry smells of blood,
My poetry salutes sacrifice.
My poetry speaks like my people;
My poetry speaks for my people."

While reading these lines, we can understand her inner sight.

The novel begins with the narrator explains Primrose Villa, a house of a professor, as a place of kept secrets to the narrator, an attached space of unheard and unvoiced secrets of her marriage. She imagines her life to be a movie after the after-marriage in order to escape from the difficulties in which she is treed. She confesses she became an actress in real life even before she faced cameras. Her movement is limited within the walls of Primrose Villa that turns her backdrop to play. The language barrier limits her further to speak only the words of wifely domesticity when she shops for vegetables or buys cleaning products etc.

The First few days of marriage has its own charm as she suits her tastes and her dressing style according to his taste. She changed herself as empty sheet than can be written readily with any new words and instructions. The Professor, who is kind to all even strangers but yet not showed his politeness to his beloved. He took faults with all that she does. Like any coward, he uses small failures as an excuse to hit her. To handle the difficulty she fulfills narrator's husband with a "requisite Humility" (Kandasamy 19) it can make patriarchal mind satisfactory. She turns as an actress, the self-anointed writer and the cinematographer of her role.

As a communist lover the writer-wife marries a communist-professor-husband who, after marriage, changes himself into a husband-teacher to teach his wife-student the ways of a typical, obedient wife. After the few days of marriage her husband begins to set his mask of a professional husband when he burns himself in the kitchen as remedial values to get herself out of Facebook. The reason he gives is that he can't go along with the narcissism and immodesty of Facebook and says that his wife's "peep show" (50) will endanger him. In the next ten minutes she cuts off her lifeline to the outside world by deactivating her Facebook account. She commits a temporary "career suicide" (52) and bids farewell to the world with a final message which says that she was busy with a writing project. Next she shared her email password to her husband here the torture begins and controversy followed by day to day check over the mobile phone of his wife. He control shrewdly his wife for give up of her email accounts, the suspension of her Facebook page and he polices even her mobile phone. She feels noisome and erased identity of the narrator when her emails have been replied by her husband that she came to know later. So the narrator decides to be frank and lose all the personal then only her

husband's world can go around her. She turns obedience as traditional wife that suits her husband well in character. At the end of this cause she was restricted by not sharing her mobile number with anybody. Her family do could not know the sudden change of her dream as a author when they come to know this. 'The institution of marriage creates its own division of labour' (84) and the divider is the husband. To display Meena's words here as quotes, "This one true love which flourished for two, three years- left me wounded. I spent months scooped in bed, howling my heart out. In learning to forget him, I had to pick up what was left of me, the little fragments of individuality, like broken bangles, chipped glass, and colorful pebbles."

She was presented with slaps for writing poems which marks her cheeks with painful memories. In order to escape the hellish world of slaps, hits and torture by questions she started to write letters to the imaginary lovers to whom she shares all her pains, feelings and her unanswerable questions. She takes revenge by writing to the word lover repeatedly and friction salt on his injured pride which repossess her 'right to write' (88). The vocabularies of her letters gives wing to lonely injured self of her. This cures her and fills her with brave and makes her fly with winged-words. Language forms her view of world and the view of world forms her languages. It makes her a prisoner. In Mangalore, Kannada language creates her a simple household wife suppressing her other self. Whereas English makes her a lover, a beloved and a poet and Tamil makes her a word huntress and a love Goddess. All the languages are used to insult her by the professor; this ever holdback its attractions.

After the marriage the only field where she has her dominating rights is the area of kitchen there she never be insulted or overpower by her husband's hurting words. Her kitchen as little world of her, the grub dominates the household irritations and ill-usage. These are the lines of her daily life to keep count in the house;

Three four
Sweep the floor
Three four
Do the chore
Three four
Come here whore

It was your tongue in your mouth that forced me into silence. It was your tongue in your mouth that forced me into submission. And then, it was your tongue in your mouth that forced me. (173)

The Professor forcing himself on the narrator to fill her womb, but she courageously determine to maintain peace

in that place, the womb empty. She carryover her life's emptiness to her womb directly and she never need to bear a child of her husband who severally beat her, seduced her on a bed where a 'no' held no meaning and called her a whore. She admits her acquisition in the kitchen to protect her womb's freedom. So she starts a diagram to be free. She suits as per his needs to be: the perfect household wifey. She prepares food that can delight her husband. She permits sex when her husband needs it. She clothing that her husband needs to. She acquires Kannada, because he never talks the language of love with her. She also begins to use language to conquer his venomous maleness. She makes up a beautiful world with the dimension of her language and hides her pain. She dressed neatly for hide her scares. She hides her tired physical nature towards the body she comprises with letters which is genuine and unbeatable, free of any panic attack. This is fully her power to determine. She using words to covers her physical self that saves opposed to the curious eye, opposed to examination and contrast with the hands of others. Very significantly the written body is an opposition of seduce. She captures poetry and song, music and dance in her

fingers and she hides her hardness in the fingers which spoiled by the household works, behind words which trace butterflies in the air. Words allow her to escape from the real and cruel world; words give birth to second woman; the woman who was inside the wife. With the help of words she creates the woman at whom the society cannot expel or throw stones because she is fully made only of words on a page and her speech is heard by all in their original voice.

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Representation of Nigerian Women in Buche Emecheta's *The Joys of Motherhood and The Bride Price*

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Abstract

Nigerian women have its own niche and place in society. Buchi Emecheta portrays the real African women without playing down the negativity meted to them in society. Her keen awareness about traditional customs helps her to successfully focus the minute details of the women in her novels. *The Bride Price* deals with the black women who have suffered marginalization, and oppression because of gender politics. Emecheta centers around the way of life of paying lady of the hour cost and how it has an imperative influence in the lives of both African people. *The Joys of Motherhood* portrays the account of a customary African lady. The hero knows her personality and its fulfillment in having numerous kids particularly the kid one. Further the paper will uncover the foul play of customary, male-arranged African social traditions that consign ladies to a real existence of youngster bearing, subjugation, and exploitation. Her heroes are the portrayal and delineation of the estimation of training and self-assurance for hopeful young ladies who battle against sexual segregation, prejudice, and despondent conjugal game plans to accomplish singularity and autonomy.

Keywords: African culture, women, marriage, sexual discrimination, individuality

Introduction

Buchi Emecheta is one of the incredible African journalists. She is the most essential female creators to rise up out of postcolonial Africa. Nigerian-conceived Buchi Emecheta is recognized for her clear depictions of female subjection and clashing social qualities in current Africa. Her writing explores Igbo culture, both before and after colonialism's impact. She exposes problems and proposes solutions, but above all, she challenges. She critiques what are thought to be the common relationships and patterns between individuals and society, humanity and nature, and men and women (Fishburn, 1995: 48).

In Nigeria, ladies have gone into callings that were once viewed as solely for men. This is to state that Nigeria ladies are accomplishing advancing and accomplishing objectives throughout their life. Religiously, women's liberation is accepted to be malevolent and being viewed as a defiant demonstration of the female sex. There are numerous issues militating against women's liberation in Nigeria and Africa all in all. Diverse steady associations, for example, National Council of Women Society (NCWAS), The Women in Nigeria (WIN), and The Nigeria Association of Women Advancement (NAWA) are supporting in the upliftment of ladies. Buchi Emecheta frequently viewed as a women's activist essayist, represents the estimation of instruction and self-assurance for hopeful young ladies who

battle against sexual separation, prejudice, and despondent conjugal game plans to accomplish singularity and autonomy. Emecheta's fiction has set up a case for African legacy and old stories that mirrors the separated loyalties of Africans torn between the contending cases of custom and modernization.

The Bride Price is Buchi Emecheta's the main real novel after her two self-portraying books, *In the Ditch* and *Second-Class Citizen*). It deals with the gender politics which humiliates women's status in patriarchal society. As the novel opens, we are made familiar with the family of Aku-nna, an adolescent girl, who moves from Lagos, where she and her brother Nna-Ndo spent their childhood, to the village of Ibuza, in Nigeria. The novel highlights the gender politics in African society in which women and girls are the victims of African customs like arranged marriages, polygamy and perpetual pregnancy.

The Bride Price is a record of gender politics in African traditions where Aku-nna, the heroine of the novel is victimized in terms of her bride price. According to the custom bride price is one of the tools of patriarchal system that a groom is supposed to pay a price to his bride's paternal relative. As usual in traditional African society too, a female child is oppressed as an inferior gender and male child is given preferences. The patriarchal system believes in male-authority while female entity is thrown into her

inferior status. The status of woman is measured in the context of child-bearing. "Aku-nna's dad would dependably fight with his better half Ma Blackie over the issue of childlessness, reminding her: I paid the normal bride price for you ... But what have you given me – just one son!" (2). To bring her husband's dream into reality Ma Blackie decides to walk "the two hundred mile journey to her home town of Ibuza. There she asked the river goddess to send her a baby" (2). It shows that the African society oppresses a woman by implying the gender politics. To realize their gender identity, African women also undertake painstaking challenges to please their dominant patriarchy. After her dad's demise, her mom is acquired by her uncle Okonkwo and thus, Aku-nna comes back to Ibuza with her mom.

Polygamy, another noteworthy instrument of sex legislative issues of conventional Africa, turns into a piece of female persecution. At the point when Aku-nna comes to Ibuza her progression sister, Ogugua educates her, "You still don't know the customs of our Ibuza people! Your mother will become my father's wife. My father has inherited everything your father owned, and he has 'inherited' your mother too" (23). Aku-nna's life in Ibuza is an account of her oppressive treatment inflicted by the gender politics of the patriarchal tradition. Aku-nna's uncle Okonkwo, being the head of the family is supposed to be the patriarchal authority and it is believed that women should obey him.

In the course of narrative, Okonkwo is presented as the spokesman of oppression. He declares to his sons: "Akunna and your sister Ogugua will get married at about the same time. Their bride prices will come to me" (30). A woman is treated as a possession, a commodity exchanged for good bride price. Aku-nna is treated as a commodity by Okonkwo to earn wealth, thus, a woman is oppressed by the world of male-dominant authority. Okonkwo is presented as an oppressive dominant male, who took his revenge by divorcing Ma Blackie when he discovers Aku-nna's elopement with Chike. He practices black "magic" to destroy Aku-nna using the doll like "Aku-nna's face and there was a needle through its heart" (74). With such a traditional practice, the African dominant patriarchy would oppress the women. In the novel, it is believed that Aku-nna meets her tragic death due to the patriarchal oppressive practice implied by Okonkwo. Emecheta has maintained a balance in her emotions without idealizing her patriarchal customs that oppress woman in spite of considering her as a human being.

The other manner by which a young lady is misused is, the point at which she comes to at her pubescence, the

male centric culture proclaims her to be competent for marriage after her menstrual cycle. In any case, a young lady in male centric African culture isn't constantly protected, so she finds in a successive strain that any undesirable suitor who could trim a lock of her hair. In the conventional routine with regards to the male centric framework, a man who cuts a lock of any eligible young lady turns into her significant other without paying her lady of the hour cost. Emecheta describes: Aman with no cash to pay a lady of the hour cost could conceal the trees. He could hop out and trim a bit of hair from a young lady's head. In the event that he did that, she had a place with him forever and no other man could have her (48). It's extremely the stature of abuse.

Thus, the African patriarchal system allows a male to oppress the female. Aku-nna also confronts similar patriarchal injustice when reaches at her at her puberty. The traditional patriarchy can insult a woman in any way to satisfy its manly lust. When Okoboshi enters into Aku-nna's hut, he "put his hand inside her shirt" for squeezing her breast (52). The patriarchal system allows a man to demoralize a woman in terms of his superiority complex. When Aku-nna shows her unconcern to Okoboshi, he kidnaps her against her wish and Aku-nna declares: "This is the end of all my dreams" (56). Okonkwo declares: "She is virgin ... Nobody has touched her. You must bring me a big pot full of wine" (61). As per the custom of African culture, the virtue of a lady is chosen as far as the customary convictions that if a lady of the hour is virgin her new family needed to bring her dad wine and in the event that not, at that point they should bring an unfilled pot. It demonstrates that African male centric culture doesn't leave any opportunity to abuse a lady.

To keep virginity until her marriage is a strict code of conduct imposed by the patriarchal system upon a woman. If a woman fails in her purity, the patriarchal system forbids her an opportunity to live a life. On the contrary, the same patriarchy allows a man for his illicit ways without testing man's virginity. When Okoboshi enters desires to ruin her virginity, tactfully she declares that she is not virgin. When the African dominant patriarchy is threatened by a woman, it is inevitable for her to face an oppressive punishment:

Okoboshi hit her over the face energetically. 'You grimy creature!' he yelled. 'Do you think I need to contact you now? Slave-young lady!' He hit her once more. 'I never truly needed you in any case! Before long I will wed my preferred young lady' (64). At the point when Aku-nna absconds with Chike, a descendent slave and weds to him, Okonkwo denies her lady of the hour cost from Chike. It is

a conviction that if a lady's better half neglects to pay her lady of the hour value, the lady of the hour bites the dust in labor. This blind belief entraps a woman in its wings that psychologically, she loses her confidence and finally meets her death. Akunna, because of her psychological inclination towards such a belief confronts her death.

Thereafter every young lady in Ibuza was recounted the miserable story of Aku-nna and Chike. 'In the event that you need to live prolonged stretch of time', they were advised, 'you should acknowledge the spouse that your kin decide for you, and your lady of the hour cost must be paid. In the event that it isn't paid, you will never endure the introduction of your first kid.' Thus, the effects of oppression last long upon the mind of a woman. Commenting upon the tragic end of Akunn, Joya Uraizee states: Aku-nna is subaltern not because of her social class but because of her gender. She is static and homogenized, silenced and sexually violated. Her marriage against social customs brings, on herself and her family, social disgrace, exile, and death (Uraizee; 2000: 66).

Buchi Emecheta's *The Joys of Motherhood* recounts the narrative of Nnu Ego, a rustic Igbo lady. Nnu Ego ends up in Lagos, the urbanized capital of Nigeria. Through the women's activist focal point, male centric society is oftentimes viewed as a fundamental factor at play in the abuse of ladies inside both inborn and colonized nations. All through the novel, Emecheta embeds apparent logical inconsistencies that obscure the lines among circumstance and exploitation, making it hard to judge Nnu Ego's character. These logical inconsistencies are clear in the depictions of polygamy and financial matters inside Lagos.

The Joys of Motherhood unfurls occasions in Nigeria amid the timeframe that it was attacked and colonized by British government "in 1930 and pushing ahead to the season of autonomy from pioneer rule" (Killam, 2004, p. 42). Killam (2004) attests that until late 18 century contact among Europe and Africa was restricted to slave exchange. Be that as it may, since 1780, another intrigue showed up. They looked for a market to offer their products and to build up their religion in Africa. Through building up the hypothesis of social Darwinism, this thought was shaped by Europeans that they were unrivaled. Accordingly, they were dependable to give Africans character, human advancement, religion and guideline. That was the manner in which they defended pilgrim extension in Africa. Therefore, African formal colonization started from 1885 (p. 48).

The fundamental character, Nnu Ego, fights with tolerating the new culture, Lagos, without deserting her

local culture. Her Igbo foundation is a male centric one where marriage and having youngsters are the most essential objectives for a lady. A feeling of network is exceptionally esteemed, and individuals are seen for what they can add to their general public. Then again, the way of life of Lagos stresses cash and individual achievement. Having numerous kids in Lagos isn't esteemed rather is considered as a weight as it can cause monetary weights. Men seek employments and families go after lodging. There are likewise a few working powers influencing everything inside the novel that influence Nnu Ego such that make it hard to scrutinize her character. The debasing work compel, World War II and the Christian idea of paradise assume real jobs in fueling her oppression. These powers alongside parenthood and the referenced inconsistencies open a window into Emecheta's aims recorded as a hard copy such a constrained character as Nnu Ego.

It ends up obvious that Buchi Emecheta is intentionally composing Nnu Ego as a restricted character that assumes a job in her own mistreatment while all the while giving up her of fault. While in Lagos, she gets a lesser spouse, Adaku, and comes up short at making a bond with her. She settles on poor choices with respect to network, family, financial aspects and in particular, parenthood. These at last lead her to dejection and annihilation. Toward the finish of the novel and after around twenty years in Lagos, Nnu Ego bites the dust alone in a dump. She doesn't receive the rewards from parenthood that she sought after throughout the years. Her poor choices show to be a manifestation of her dislodging instead of simple identity attributes.

Killam (2004) states that Emecheta features the manner by which the male centric talk esteems male youngster more than female one. "Daughters are valuable only in terms of the bride price they may eventually command. Nue Ego sees that money earned from her daughters' marriages can go toward paying for her sons' education". (p. 44) Mohanty (2003) accepts, by building rules on family, sexuality, home, division of work, training, etc, colonialist racial, man centric relations of guideline increment the imbalances in the public eye.

Emecheta centers around "sexual orientation imbalance" in the pioneer and indigenous male centric culture, decides the estimation of individual: male tyke given overabundance significance while female kid is considered as "other". We are informed that how Adaku is despised by Nwakusor in light of the fact that she isn't the mother of the male tyke. She was viewed as one with no

recorded character when she was advised, "you Adaku, the little girl of whoever you are" (Emecheta, 2011, p. 166). Along these lines, female's character is built through her association with a man centric culture. Since "personality has an affectionate association with the spot [ever one] lives in" (Kohzadi and Azizmohammadi 2014: 656), female's character is developed through her association with a man centric culture.

In Emecheta's tale, Ibuza ladies have the month to month meeting in Lagos which is by all accounts as a ladies strengthening. They help each other so as to both make life simpler for themselves and have their very own real existence. This announcement is recorded in the accompanying concentrate. While Nnu Ego experiences neediness, other Ibuza ladies instructed her how to begin her very own business with the goal that she would not have just a single outfit to wear. They let her acquire five shillings from the ladies' store and educated her to purchase tins with respect to cigarettes and bundles of matches (Emecheta, 2011, p. 52). Dissimilar to other dark women's activists who only battle to uncover African ladies' racial mistreatment inside the provincial society or the impacts of bigotry on Afro-American ladies, Emecheta endeavors to feature dark ladies' persecution inside the male centric Igbo society too. Other than reprimanding prejudice and the financial, political and social impacts of expansionism on the debilitated African ladies' lives, she, in her books, condemns the manner by which the male centric convention sees Igbo ladies and overwhelming them. She goes further to offer voice to the subaltern African ladies through her female characters.

With respect to's new basic view, Bazin (1985) states that "Emecheta's champion Nnu Ego in *The Joys of Motherhood* wanders into women's activist cognizance, the getting up of self to the disparities in Igbo societies, for example, child inclination, polygamy, inflexible sex jobs, and a glorification of parenthood, which all render ladies weak" (p. 155). Ona who lives in Ibuza, a conventional town, takes the situation of a male youngster for her dad who has no kid, with all power and obligation the main child has. Henceforth, the conventional male controlled society offers her the male power however it gives her feeling of womanliness. Just once, when Agbadi was almost dead she let her steely veil to evacuate. Additionally, she isn't allowed to have a spouse. Her dad had commented that her little girl ought to never wed. She is, likewise, not allowed to keep her young lady, Nnu Ego. Soon after her dad's passing, she goes to Agbadi's compound to live with him and her young lady. What's more, by this, she, to be

sure, defies the conventional man centric society. Before long, Ona brings forth another tyke however beyond words. Emecheta, in her dialog on Ona's demise, features the intensity of male centric routine over female's live and opportunity. In her meeting, she makes reference to that: "Ona needed to kick the bucket since she defied custom by moving to Agbadi's compound" (qtd. in Willey, 2000, p. 6).

Conclusion

Thus, Emecheta's *The Bride Price* shows that a woman is badly oppressed in the African culture that finally she had no choice but to confront her death. By bringing these implications, Emecheta wants to bring a drastic change in her traditional society that the women may be treated on the ground of human values. This change will lead to the nation building free from gender-bias. Buchi Emecheta further in her novel *The Bride Price* centers around the act of lady of the hour cost to truly, just as emblematically, speak to ladies' accommodation to men in African culture. Male control isn't the main topic of this book yet in addition takes a gander at the rank framework in Nigerian culture that oppresses descendents of slaves.

Besides, the *Joys of Motherhood* looks at the degree to which the female characters are weakened and disappointed by man centric relations. Emecheta's *The Joys of Motherhood* features the degree to which ladies and their sexual joy are ignored. The novel is notable for the change from traditional mores to westernized rules of living that the colonial world has to imbibe. The imported cultural values and outlook are passed on to the colonized African, thus bringing on feelings of ambivalence in them, where they constantly oscillate between the old and the new world order. The book takes us on a journey in understanding and accepting the new ways of people yet clinging to their traditional values. This book provides excellent insight to the effects of colonialism on native Nigerians.

Emecheta, as a Nigerian lady, is the best individual to revise the account of minimization and enduring of Nigerian ladies and her novel is a basic wellspring of learning about them. Emecheta's works hence, begin a defining moment in Nigerian writing and is a standout amongst the best hotspots for the strengthening of ladies in the customary man centric culture.

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Music and Culture: A Critical Study Toni Morrison's *Jazz*

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Abstract

African American music and culture intertwined in the novel *Jazz*. Toni Morrison draws on the cultural tradition along with the Jazz music in the novel *Jazz*. Jazz explores traditions and music out of which musical forms including blues and jazz. Jazz over flows with black history, culture and traditions. Jazz Morrison's sixth novel gives resonance to African American historical musical memory of the twenties. Music and Culture at the centre of *Jazz*. *Jazz* her last novel focuses on gender, culture and solidarity through women bonding.

Keywords: culture, music, Jazz, love, tradition

Toni Morrison was born in Lorain Ohio on February eighteen 1931. She is the main African American to win the Nobel Prize in writing. Toni Morrison is an imperative figure in artistic discussions and expounds on culture and racial segregation. *Jazz* draws from a particular recorded minute, the Harlem Renaissance, the way of life and sentiments of the period. *Jazz* mirrors an unmistakable blend of imagination and reality and obscuring of interior and outside universes.

Morrison's *Jazz* grapples with the issue of sentimental love and want. The tale manages the manliness of the hero Joe Trace. The novel deals with the masculinity of the protagonist Joe Trace. *Jazz* represented the collective authentic racial identity of the Negro in America. More over African American people's history and culture are embodied in their music that was explored by Morrison in *Jazz*. *Jazz* is one of the innate articulations of Negro life in America. The outside beating in the Negro soul and the rebel against exhaustion in a white world in the meantime happiness, chuckling and torment gulped in a grin on works based on black history, culture, heritage and identity of African American.

Jazz embodies transformation of culture. Culture is the foundation of every artistic idea. Music and culture plays major role in literature. Morrison opening the story and introduces the main character and the setting it is similar to the opening phrase of a piece of Jazz music. *Jazz* was just beginning to gain familiar among black and white people. Morrison moves the story in solid, twisted, intertwined lines is similar songs and solos in jazz music.

Jazz is a triangle love story between Joe, Violet and Dorcas. In this novel most of the action revolves around Joe Trace, his wife Violet and Dorcas Joe's Teenage lover. In the beginning of the novel Dorcas is already dead having bled to death from a gunshot wound. Joe Trace shot her out of jealousy, because Dorcas was in affair with a handsome teenage boy named Acton. This made Joe to shot Dorcas. After her death also she suffered violent went to the funeral and slashing her dead face with knife this pities Dorcas.

Jazz spoke to the group legitimate racial character of the Negro in America. Real topic is unequal rights for African Americans for example Dorcas mother is executed in a flame on the grounds that the flame motor did not try to go that piece of the town. "That part of town" being the black part of town. Another such injustice is Dorcas death, if the ambulance could have called she could have survived, but it doesn't happened. Morrison tells about the hardship of black people living in the 1920's.

Jazz shows the love becomes transfigured within interpersonal relationship through violet, Joe, Dorcas. Love is powerful force that can permit either in chaos or in transcendence. While the novel recreates the rhythm and configuration of *Jazz* as an ever- going endeavor. Morrison's *Jazz* depends on African American societies that produce, encompass, and are a basic piece of abstract content. Music has created two unique structures, blues and jazz and other gospel. *Jazz* is primarily types of one of these. *Jazz* isn't just the novel, yet pictures the jazz procedures and structures its very own jazz. Morrison

utilizes jazz music as both representative and structure for the novel.

Music plays a major role in Jazz, it carries message about community and culture, aesthetics and way of life of the people of the certain community. Very title itself draws the attention of the not only the readers but also lover of music. Jazz is the best known aesthetic production of Harlem Renaissance. Throughout telling Joe, Violet, Dorcas. Morrison relates the characters, for example, vera Louise Gray and her child Golden Gray. Brilliant Gray the blended race offspring of white lady, Vera Louis and a dark slave. Most of the scenes happen in Harlem. The tone of the novel movements from blues and erotic Jazz. Jazz uses the call-and-reaction style of jazz music.

Joe Trace, a door-to door cosmetic sales man fell in love with young girl named Dorcas and also murder of Dorcas by shot her with gun. Violet is an unlicensed beautician wife of Joe and assaulted. Dorcas, Joe's young sweetheart who is shot down at a gathering by none other than Joe. This shows feelings and point of view shade of the story. Now and after that Jazz played to recollect us the way of life and music of African American.

Historically Jazz suggests the incredible relocation of African Americans from the south toward the north, to returned veterans of World War I. The thought of the south as the guaranteed land for previous slave is likewise ad lobed upon by Morrison, who worships the city through Joe and Dorcas as his Eden, trusting he has eaten the principal apple and its center. Morrison intertwines implication to racial viciousness into her story with a nonpartisan tone that lets the authentic realities represents themselves.

As the name of the novel infers, music works both specifically and formally to give structure to the book. The story ranges from perky to quick to moderate and "blues". Music addresses the individual character on a profound level. Music turned into the apparatus among Joe and Violet by bringing over her records and watching them dance. The enthusiasm and the joy that Dorcas and Violet find in the music are appeared differently in relation to the melodic treatment of Joe's crime. The whole novel, music is the weapon that the city employs to control its citizens. Music likewise bears a bitterness that can be juxtaposed to Violet's foulness and Joe's flared passion. Joe's memory for whatever is left of the life similarly, the "bluesman" who strolls the roads turns into the "dark along these lines I'm – blues man", providing a scrutinize of racism. In Jazz Morrison offers voice to voiceless. Morrison extends her creative ability to the core. Jazz makes both racial and authentic confirmations of African American in the post bondage era. In Jazz she utilizes the melodic, the mystical, and the verifiable.

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Emerging Trends in Machine Translation

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Abstract

Translation plays a major role in various fields like literature, media, education, politics and so on. Bible is the first translated book in the world. For the last few centuries translation had been done by only human that is human translation. But now in the twenty first century translation has been systemized. This type of translation is called Machine Translation. There are many applications introduced today in the field of Machine Translation. This research paper gives an over view of great job undertaken behind the field of Machine Translation. Translation is interlinked with various departments. There are two main departments which are closely interlinked with MT. They are Linguistic and Lexicography. Both the fields plays a major role in MT. Even now there are many researchers who are related with this field are pursuing their research on Machine Translation. Whatever new technologies might be invented in this field, a Machine Translation will never be equal to Manual Translation.

Keywords: machine translation, natural language processing, quality assurance.

Introduction

Machine Translation was first introduced in USA by some Military forces in twentieth century to exchange their messages securely. Then slowly it started spreading in its neighboring countries. In twenty first century Machine Translation started spreading in India. Now Machine Translation is being used by number of people in India and also there are many research is going on to develop the field of Machine Translation.

There are many fields that are interlinked with Machine Translation. Particularly Linguistic and Lexicography are closely linked with Machine Translation. There is a great process going on behind this Machine Translation. There are many applications introduced for this systemized translation. Natural Language Processing plays a vital role in this field.

Need of translation is essential for various fields like Media, Politics, Literature, Education and Television shows. So it is essential for the researchers who are working behind this field to develop Machine Translation.

Role of Linguistic in Machine Translation

Linguistics is the study of language. In Machine Translation the role of linguistics is to study the source language text as well as target language text and to translate in a linguistic manner. If we learn linguistic, it is easy to learn other languages for human. Likewise if linguistic is programmed in a system, then it will automatically start processing in linguistic manner. In other

words it is called computational linguistic. Phonology and morphology are the basic things in linguistic. If it is programmed correctly then the result will be correct.

But there is a problem in this Computational Linguistic. A phoneme in source language may be a morpheme in target language. A morpheme in source language may be a sentence in target language. So it should be programmed accurately in the system to receive the best translation. In Machine Translation the department of linguistic has Lexical, Morphological, Syntactic and Semantic components. Morphology means study of words. A single word which gives complete meaning is called morpheme.

Syntax is nothing but sentence structure. It will analyze the structure of sentence without grammatical error. Syntactic change is the natural language variation that refers to the grammatical structure of a language. When it is systemized it will analyze the grammatical structure in both source language and target language in Machine Translation.

Semantics is the meaning of a word or a sentence. While translating there may have many chances to get semantic error. So one should be very conscious on this semantic structure in Translation. Semantic structure may differ to source language and target language. So we should have clear knowledge on Semantic structure in both the languages and it should be programmed accurately in the system. Behind the Machine Translation these are the major process undertaken from the part of Linguistic.

Role of Lexicography in Machine Translation

Lexicography is the collection of words or vocabularies with its equal meaning. These vocabularies give the correct equivalence to the computer from source language to target language. Role of lexicography is very much important in Machine Translation. When a word is often used while translating, the system will automatically observe and memorize the word and it will give the correct equivalence from the source language to target language. But sometimes machine will deliver word to word translation. This will create ambiguity. This is the great disadvantage in Machine Translation. It will deliver only from the lexical point of view and not in the grammatical point of view. The importance is given to lexical meaning not to the grammatical meaning. So we should be very conscious at Lexicography in Machine Translation.

Natural Language Processing

This application is the analysis of human language. In Machine Translation, the role of Natural Language Processing is very important. It will analyze the source language and compare it to the target language. There are number of languages that are programmed in this application. So it is easy to translate from one language to another. Natural Language Processing is a component of Artificial Intelligence. It is the part of Cloud-Based Machine Translation and Ruled-Based approach. The Machine Translation technology of search engines like Google and others is based on NLP deep learning models.

Quality Assurance

Quality Assurance is one of the applications in Machine Translation. It will analyze the source language

and target language then finally deliver an error-free translation. The steps of Quality Assurance is when source language is given, a linguist is assigned to perform the task. The next step is to analyze the translated text and find the errors, common mistakes and grammatical errors. Next the corrected text is sent to the desktop publishing team. Then a proofreader checks the final text to ensure nothing is missing. And finally the translation is received without errors.

Conclusion

Machine Translation is a very big process and it is a difficult task to translate without human knowledge. There are many applications like Rule-Based Machine Translation, Cloud-Based Machine Translation, Statistical Machine Translation and Corpus-Based Machine Translation. Behind these applications a big process is going on. A Machine Translation is not a simple one. The contribution of Linguistic, Lexicography, Grammar and many other fields are essential for Machine Translation. Before investing time and money in this field have an idea about this application. Whatever new technologies might be invented in this field, a Machine Translation will never be equal to Manual Translation.

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Ecofeminism in *The Secret of Falcon Heights* by Ranjit Lal

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Abstract

"Literature adds to reality, it does not simply describe it. It enriches the necessary competencies that daily life requires" says C.S. Lewis. Women are often portrayed as the object to behold or an epitome of sacrifice in Literature. Studies on women related themes and analysis paved the way for ecofeminism which sees domination of nature, and the exploitation of women. The basic argument of ecofeminism is that the domination of women is always similar to that of patriarchal society. Ranjit Lal is an Indian writer who writes for young and adults, and also a lover of nature. He presents the incredible diversity of natural life that throbs with energy and enthusiasm. The work *The Secret of Falcon Heights* examines the presence and significance of ecofeminism in contemporary young adult fiction and specifically examines the role and representation of woman in nature and their connections. The fiction deals with the various understandings and responding of the personal, tangled relationships of the personal, social and environmental aspects of human experience and expression.

Keywords: ecofeminism, patriarchy, survival and victim theory

Introduction

Literature is the reflection of life and it projects the various aspects of life in its purest form. The images of women throughout history and literature seem to represent a link of universal determination. Ancient Goddess, medieval categories and modern clichés allow several roles that women can play. In literature female characters often function at the shallowest of levels with respect to these images; they were limited to secondary character status for many centuries. With their strength and confidence, they are capable of building a platform to assert their identity (Nagarajan, V).

Analysis

Women are often the subject of literary works, seen as an object to behold or an epitome of sacrifice; however, in the works of early British Literature, the image of women ranged from political peace keeper to anti-beauty. The importance of female characters extends past the physical beauty and as the symbols of power, strength and godliness. In the old English tradition women are seen as either dutiful slaves or angelic creatures from Heaven (Nagarajan, vi).

Women are always bound with nature and they have actively taken steps to control the full blown impact of climatic changes over nature. Nature is often feminized because of the qualities of women matches with nature.

Ecofeminism connects the philosophy of feminism connects the philosophy of feminism and nature. The term Ecofeminism was coined in 1974 by Francoise d'Eauonne. The third wave of feminism has branched out as ecofeminism. Ecofeminism aims to reveal the intrinsic link between women and nature. Till 1960s there was no distinct feminist theory, neither liberalism nor socialism can understand women's problem, since these ideologies were laid by men. They designed theories to keep women subordinated, and there arose a need for systematic theory of women's oppression, that ideology of theory should originate from the one who is oppressed. The words of Vandana Shiva carry significance at this context "The liberation of the earth, the liberation of women, the liberation of all humanity if the next step of freedom we need to work for, and it's the next step of peace that we need to create" (Shiva, 25).

Alienated from the society by men, women seeks console from nature. Many of the ecofeminists assures that there is always a close relationship between the domination of nature and women by men. Mother Earth's violence always intertwines with the suppression faced by women. Ecofeminism further branches out as Radical Ecofeminism which criticizes the mortify done to women and nature in the patriarchal society.

The fiction *The Secret of Falcon Heights* is set in a cantonment village of Pahadpur, where a young girl named

Aranya is alienated from the society which is patriarchal and she finds solace in nature. And nature in turn embraces Aranya with her priceless comfort and warmth and also acts as a remedy for her psychological trauma. She is depicted as an intrinsic link between the natural domination on gender discrimination, to achieve the dual goal of the liberation of nature and women. Aranya reveals the exact trauma caused by the male chauvinistic society on both the nature and on women, by writing in her journal thus: "It would be so easy to just jump off this ledge and end it all" (148).

In a patriarchal society women should fight for their rights constantly. Even the very survival becomes a struggle for women. Many leaders of the world are examples to the fact that even in a patriarchal society women can also become powerful as men. For an average young girl like Aranya on the other hand would be of a great chasm to leap over. Major of the norms in the society have contributed their part to make it difficult for women like Aranya to survive.

The male chauvinistic society tries to keep women and nature under their control and does not allow to come out of their suppression. In the novel, the life of Aranya is dominated by power and she is not even given a chance of confessing the truth and the cruelty caused by men to her. The whole society treats her as a leper of padhalpur, but actually Aranya is the victim in the novel. The male victimizer is treated with respect by the society simply because he has power in his hands and being a man he tries to exercise his chauvinism over Aranya and few other young girls in Padhalpur. The nature is also treated ruthlessly by men who abuse the pure form of nature and spoil the beauty of nature to show their power just like that of Aranya and few others. The male chauvinism goes to the extent of grabbing their basic needs like education, electricity from women very rudely; Aranya is denied of all these.

The fiction depicts the harsh realities of the patriarchal society and concludes with the positive note that the victim can also evolve as a creative being. Aranya in the fiction who is the victim understands her position and fights back and eventually comes out of her prison of victimization. The Survival and Victim theory by Margret Atwood can also be employed to this fiction. In the theory Atwood would analyze the victim positions to vindicate from being a victim to a protester. Atwood strongly believes that the victim's position does not remain passive and that it does not keep changing positions during every struggle for survival. These guidelines help the understandings of the

emotional trauma of the victims undergoing constant oppression. According to Atwood there are four basic victim positions^{9p}. In position one, the person will deny that he/she is a victim unaware of the victimization, they would feel superior of privileged for the attention they are given. In the second position, they recognize that they are victimized but are left helpless to face their plight. They appear to be frustrated over themselves for not being able to do anything about it. In position three, the victims start to shed their passive role and start to protest directly against their subjugators. Atwood considers it to be a very significant stage of her 'Victim-Positions' as it either takes the victim forward to the fourth position or redirects them back to position two. The fourth position represents a complete deliverance from victimization. In this stage, the victims accept the bitter experiences of the past and try to figure out the options to rebuild a life out of ashes. The victims lose feelings of victimization and evolve as a creative being.

Victimization need not always be concerned with colonizer and the colonized; rather it can mean any person or situation that faces tragic consequences owing to the mentality of any oppressor. Here, the oppression episode deals with men and women. Aranya shows signs of the victim position one as framed by Atwood. Initially Aranya is unaware of the fact that she is yielding herself to the state of victim by Sailesh. Aranya believes him to be a genuine guy and falls a prey for his domination. It is very well revealed in her journal which is read by Sandeep about her initial stage of victimization. As a result of which she faces so many obstacles in leading a peaceful and happy life. In the second stage of her victimization, she understands the truth that she is made as a victim by power. But she is left helpless and she even loses her father. The loss has created a scar in her heart and left stranded alone in the male chauvinistic society. She is frustrated of her plight and her loneliness leads to depression, and nature was the only support with which she could fight her psychological trauma effectively.

In the third position Aranya starts to shed her passive role as victim and starts to protest directly against her subjugators. This position is seen as a very important position by Atwood and it in turn takes Aranya to the fourth position. Aranya walks her head straight in front of Sailesh and his friends. She learns to drive car and also to replace the punctured wheel all by herself which is seen with awe by Sandeep. "Quickly, she turned away and went back to position the jack properly" (52).

The fourth position is the deliverance from the victimization, Aranya very boldly accepts her bitter experiences of the past. She is ready to rebuild a life out of nothing except her painful memories. Aranya is driven by the instinct of survival to protest against the oppression and to build a new life for her own self. "There is solace in breaking our silence. A strength of spirit when sharing our truth. It all starts with the choice on the other side of victim" (Macdonald). Aranya has lived as a victim and she has protested to survive and through her the writer gives in hope to his readers to fight back victimization in this patriarchal society.

Conclusion

RanjitLal has designed *The Secret of Falcon Heights* in a way to instill confidence in the victims of all categories, especially women, and weaves the text with eco conscious mind. He not only highlights and portrays the relationship between the two powerful and beautiful entities, nature and woman, but also presents the ways to reclaim both from victimization.

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Analysing the Effects of Post Colonialism in *The Wide Sargasso Sea* by Jean Rhys

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Abstract

Fifteenth century was the period when colonialism started. Mainly the Spain, the Portuguese and the Europeans were involved in them. During this time, people suffered a lot of problems. The Blacks were made the slaves and were deprived of their basic rights. This paper analyses the racial issues that were faced by the people during and after colonialism. The novel 'Wide Sargasso Sea' written by Jean Rhys is a post-colonial literature and thus depicts the lives of people after colonialism. This paper provides a short description of the terms: colonialism and post colonialism. Later with the help of the novel an analysis is reported on the racial issues and the excerpts from the novel that clearly state the racial issue are mentioned.

Keywords: colonialism, basic rights, racial issues

Introduction

Colonialism is a practice of domination, which involves the subjugation of one people to another. Colonialism began in fifteenth century when the Europeans began to explore to sea routes to different countries. The European countries after discovering new countries started ruling them with the reason of racism. After a long struggle many countries won independence from their rule. The settlement of North America, Australia, New Zealand, Algeria, and Brazil, places that were controlled by a large population of permanent European residents is frequently termed as colonialism. Post colonialism can be stated as the period after the colonialism. It is a term used to describe the events that occurred after the western colonialism. Postcolonial study is the analysis of imperialism, slavery, colonialism, nationalism, independence and migration.

Colonialism affected many people economically, specially racism. The colonized people were treated as sub-humans. Enslavement of an estimated thirteen million African people via the Transatlantic slave trade was evoked due to racial difference. Colonialism meant that colonial subjects did not have the right to determine their own future. People at Caribbean experienced a colonial rule. There were many movements before the Emancipation Act was passed. The legacy of slavery and the racism that accompanied it were ever present in the Caribbean. Opportunities for education were also limited.

Slavery in Britain and the United States had toxic legacies on the black peoples of the Caribbean and the US, the descendants of the slaves, which was a point of talk in many debates. The colonized people were deprived of their cultural rights. They were forced to follow other culture. The places that were once the birth place of many invention and scientific theory are now lagging behind and are on the verge of development and this can be noted as the most powerful impact due to colonialism. Various resources were stolen and hence post colonialism the countries that were slaved and rule have very less resources for self-development.

Discussion

Wide Sargasso Sea was written by the author 'Jean Rhys'. She is the author of many short stories and novels. Jean Rhys, was born on August 24, 1890, in Roseau, Dominica, one of the former English colonies in the Caribbean. The novel resembles her personal experiences. Many of her characters are made up of fragments of herself. Her themes mostly revolve around isolation, society, community, dependence and loss. The most important character in all her novels is woman. She respects woman and is curious to write about them. Rhys has a powerful connection to the language debate in postcolonial literature. Rhys uses multiple voices in her writing; inner dialogue, indirect speech, letters and dreams. Rhys's Dominican background has played a major role in most of her novels. Her childhood in the Caribbean has inspired lot of her stories. *Wide Sargasso Sea* helped her

mention about her Caribbean origins. Rhys contribution to post-colonialism literature is considered to be very valuable.

The novel is about the protagonist who experiences the effects of post colonialism. The plot begins in Jamaica after the Emancipation Act of 1833, under which Britain outlawed slavery in all its colonies. The novel is initially narrated from the protagonist, Antoinette Cosway, a young white girl's point of view. Her father was a slave holder and had died leaving them in poverty. Their family's estate, Coulibri was in trouble and was getting ruined gradually. Her mother had fallen into deep depression after the demise of her husband. Antoinette spends most of her time in loneliness or with her black nurse, Christophine. After a long time, Mr. Mason a wealthy man visits their plantation and falls in love with Ms. Annette. They are married and Mr. Mason, restores their plantation which helps cure Annette's mental state. Some cruel people from their society burn their house down which further demolishes Annette's condition. To make a better life, Antoinette is sent to her aunt's place in Spanish Town. Antoinette grows up there attending a convent school. Mr. Mason looks for a suitor for her marriage.

Rochester is married to Antoinette and they happily begin their new life. But it is very short lived as Rochester finds a letter stating that Antoinette is mentally instable and has had sexual relationships. This disturbs Rochester and he starts treating her badly. This angers her and she tries to win him back. With the help of Christophine she gets a drug and seduces Rochester. On waking up Rochester realizes that he was cheated upon and to take revenge he sleeps with their maid which furies Antoinette. They leave Granbois and reach Spanish Town. Finally, Antoinette is declared mad and she burns the house down. One day when Grace Pool is fast asleep, she steals the key and plans to burn the house down.

Post-colonial writing deals with revising or correcting the rules and regulations made by the whites over the suppressed minorities. It also deals with the historical deals that happened during that period. Racism was a major issue during the post-colonial period. After the law was passed, the blacks were enraged towards the white.

"I never looked at any strange negro. They hated us. They called us white cockroaches. Let sleeping dogs lie. One day a little girl followed me singing, "Go away white cockroach, go away, go away."

Antoinette explains the behavior of the Blacks after the Emancipation Act was passed. They hated her family as her father was a slave holder.

"What is all this," [Mr. Mason] shouted. "What do you want?" A horrible noise swelled up, like animals howling, but worse."

There were women who were feeling bad about their family's fate. This reveals the perspective of Antoinette on Blacks.

[Amélie's] expression was so full of delighted malice, so intelligent, above all so intimate that I felt ashamed and looked away.

Amelie was a young servant who had accompanied the newly wed couples to their honeymoon. From the Antoinette's perspective, she always had an eye on Rochester and he too always showed a soft corner for her. In their bad times he had also slept with Amelie to revenge Antoinette.

"If béké say it foolishness, then it foolishness. Béké clever like the devil. More clever than God. Ain't so? Now listen and I will tell you what to do"

Christophine expresses her view and tells how her world works. She says the whites hold the political power and the rights to decide on all issues. Thus they get to control or change what will be called as reality.

For a moment Antoinette looked very much like Amélie. Perhaps they are related, I thought. It's possible, it's even probably in this damned place.

Here, Rochester feels Antoinette's status as racially inferior to him. All that he sees supports his beliefs. He compares Amelie's intimate gaze with that of Antoinette's. He assumes and strongly feels that he can have sex with them without calling it "love" and to support this there lies a fact that both relationships involve financial transactions. He pays Amelie for having sex with her while he takes money from Antoinette as dowry. Amelie cunningly laughs at the pity condition of Antoinette.

Conclusion

Colonialism is an important event in world history. Postcolonial studies as a field can be described in several ways. Colonial domination has been a topic of talk not only recently but from past many years. Post colonial studies can be recognized as the largest part for studying the impact of foreign territories on a nation.

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A Feminist Perspective on Patriarchal Dominance in Amish Tripathi's *The Secret of the Nagas*

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Abstract

Patriarchy is a social system where male plays the central authoritarian. It is the main barrier to women's growth and progression. Patriarchy refers to the supremacy of male in all spheres both in public and private. The term 'patriarchy' is mainly used by the feminists to portray the power relationship between men and women. Thus, patriarchy is more than just a phrase; feminists use it as a notion, and like all other notions it is a means to help us understand the realities of women. The aim of this paper is to analyze the patriarchal dominance reflected in Amish Tripathi's *The Secret of the Nagas* through a feministic perspective. Amish Tripathi is a contemporary Indian fiction writer who is widely famous for his *Shiva Trilogy* which includes *The Immortals of Meluha* (2010), *The Secret of the Nagas* (2011), and *The Oath of Vayuputras* (2013).

Keywords: patriarchy, feminist theory, nagas, sati

Introduction

The organization of patriarchy has been a key aspect of traditional society. It is an arrangement of "a set of social relations with material base" which enables the domination of men over women (Stacey, 54). Though originally used to depict the authority of the father as the ruler of the family, feminism after the 1960s used the term 'patriarchy' to refer to the methodical association of "male supremacy and female subordination" (Kamarae, 25). The phrase has been defined as an organization of male dominance which tyrannizes women through its social, political and economic customs.

The aim of this paper is to analyze the patriarchal dominance in Amish Tripathi's *The Secret of the Nagas* from a feministic perspective.

Generally, feminism describes patriarchy as a prejudiced social system that is oppressive to women. According to feminist and political theorist Carole Pateman, "The patriarchal construction of the difference between masculinity and femininity is the political difference between freedom and subjection" (Pateman 207). Nonetheless, in feminist theory, the notion of patriarchy often consists of all the social agencies that reproduce and exercise male dominance over women. A feminist theory usually typifies patriarchy as a social establishment, which can be overcome by exposing and critically examining its declarations. (Tickner 1197-98).

Amish Tripathi is a contemporary Indian fiction writer, known for his highly renowned *Shiva Trilogy*. His *Shiva Trilogy*, after being rejected by 20 publishers, became the fastest selling book series in Indian publishing history. Amish's first novel *The Immortals of Meluha* (2010) debuted on the number one position on the bestseller charts and gave the author a celebrity status. *The Immortals of Meluha* was the first part of a three book series called the Shiva Trilogy, the other two being *The Secret of the Nagas* (2011), and *The Oath of the Vayuputras* (2013).

The Trilogy is based on the belief that every God was human initially and it was by their various deeds of compassion and courageousness that transformed them into Gods above mere mortals. Amish's fascination with Shiva is reflected in this series, which is based on the principle that Shiva was a human with exceptional skill and intellect. The series thus outlines his expedition through the then Indus Valley civilization in search of evil and successively destroying it.

Feminist theory includes a wide range of thoughts, all of which stem from the beliefs that (a) society is patriarchal which is controlled by and support men; (b) customary traditions of judgment support the subsidiary position of women and disregard issues which mainly affect women; and (c) a system giving importance to equality for both

sexes should conquer over this patriarchal authority. (R. Tong, 5484-85).

In *The Secret of the Nagas*, Tripathi shows a glimpse of how woman and nature both suffer the consequences of patriarchal dominance. The Nagas are forbidden from living in the Sapt Sindhu. Hence they formed a city of their own in the woods to the south of Narmada river, with Panchavati as the capital. Women-nature connections are central to ecofeminism and all ecofeminists believe in the interconnection between humans and nature. Indigenous people had close connections with nature whereas the patriarchal culture which considers men as superior to woman and nature exploits them. This difference is clearly shown in the way the tribes of forest people living in the wild and unsettled lands between the Ganga and Narmada are treated by the Magadhan prince and the Naga prince:

In the eyes of the civilized city folk living along the great rivers, these tribals were backward creatures because they insisted on living in harmony with nature. While most kingdoms ignored these forest tribes, others confiscated their lands at will as populations grew and need for farmlands increased. And a few particularly cruel ones preyed on these helpless groups for slave labour. (Tripathi, 2011, pg 37).

Ugrasen, the Prince of Magadh torments a tribal woman to get her child to ride his bulls during bull racing. *The Magadhan leader kicked the woman hard. "You can get another son! But I need this boy! He will drive my bulls to victory!"* (Tripathi, 2011, pg 37). This shows the patriarchal arrogance of Ugrasen who believes that he is the master of his people and nature. He disrespects women and nature and seeks immense pleasure in torturing children and animals. Meanwhile, the Naga prince, who is referred to as the Lord of the People, admires the inner strength of the woman in saving her child and gets disgusted with the actions of Ugrasen. Living in close harmony with nature and being a victim of the patriarchal arrogance, the Naga prince is able to empathize with the women.

The Nagas are humans with deformities and for this reason, they are ill-treated and ousted from living a normal life. The superstition is that the deformities are due to the sins done in their previous birth. Some Nagas accept this as their faith and suffer silently while some rebel. Their torment is highlighted in the confrontation between Sati and Maya, the Naga sister of King Athithigva who is the king of Kashi. Maya is a woman with "one body, two arms, four shoulders and two heads" (Tripathi, 2011, pg 175). The king of Kashi visited her secretly, with his family, in the

palace on the eastern banks of Ganga, where Maya was hiding from the outside world. When Sati followed King Athithigva to the eastern banks and uncovered the truth, she was confronted by an agitated Maya:

Why do you hate us?' said the Naga's aggressive head.

Sati stood dumbfounded. 'I don't hate you... I was just talking about the rules to be followed...'

'Really? So rules made thousands of years back, in a different land, by people who don't know us or our circumstances, will govern every aspect of our life? [...] Who is more misunderstood today than a person with a deformity? Call us Naga. Call us a monster. Throw us to the South of the Narmada, where our presence will not trouble your lily white lives [...] Isn't it punishment enough that we live alone in this god forsaken palace, with only three servants for company? That the only excitement in our lives is the periodic visits of our brother? How much more do you want to punish us? And will you kindly explain what we are being punished for? (Tripathi, 2011, pg 177-79)

The Naga Queen and the Naga prince, the Lord of the people, also bore the brunt of this cruel treatment. They are, in fact, related not only to each other but also to Sati. The Queen of Nagas is actually Sati's twin sister, Kali, who was abandoned during her birth by their father Daksha, the Emperor of India, for being born with deformities:

Her entire torso had an exoskeleton covering it, hard as bone. There were small balls of bone which ran from her shoulders down to her stomach, almost like a garland of skulls. On top of her shoulders were two small extra appendages, serving as a third and fourth arm. [...] But it was the face that disturbed Sati the most. The colour was jet black, but the Naga Queen's face was almost an exact replica of Sati's. (Tripathi, 2011, pg 238).

Even Sati had to face consequences as a part of this inhuman treatment. Before her marriage with Shiva, she lived the life of a vikarma for giving birth to a stillborn child and for being widowed at the same time. Vikarma people are "people who have been punished in this birth for the sins of their previous birth. Hence they have to live this life out with dignity and tolerate their present sufferings with grace. This is the only way they can wipe their karma clean of the sins of their previous births" (Tripathi, 2010, pg 92). According to the law, a vikarma woman has to pray for forgiveness every month to Lord Agni through a specifically mandated ritual; neither was she allowed to marry nor was she allowed touching any person who is not related to her or is not part of her normal duties.

Sati had followed the rules till Shiva abandoned the vikarma law using his position of being the Neelkanth but the truth was that she had never given birth to a stillborn child. The Naga prince is her son Ganesh, born to her and her first husband. He was also abandoned by Daksha due to his deformities. Daksha not only abandoned his daughter and grandson, and lied to Sati about her child; he also shows no hesitancy in putting the blame on others.

Daksha, pointing at Ganesh and Kali, "What do you have to do with them?"

"Everything! Their place is with me. Should have always been with me."

"What? Vile Nagas have only one place. South of the Narmada! They are not allowed into the Sapt Sindhu!"

"My sister and son are not vile. They are my blood! Your blood!"

Daksha stood, stepping up to Sati. "Sister! Son! What nonsense? Don't believe the rubbish these scum tell you." [...]

"Don't you have any shame?" Daksha shouted at Kali. "Do penance for your past life sins quietly instead of creating bad blood between a loving father and his daughter! What lies have you told her about me?"

"They haven't said a word, father," said Sati. "But their existence says a lot about you."

"It's not me. They exist because of your mother. Her past life sins have led to this. We never had Nagas in our family before her." (Tripathi, 2011, pg 326).

The ego, arrogance and patriarchal dominance of Daksha were suffered by his wife, daughters, and grandson who were forced to live separately and were deprived of happiness.

Conclusion

Amish Tripathi believes that as a society "We keep obsessing about religious violence, but it is not such a big problem. The real big problem is violence against women.

Our society is at war with women." (Srinivasan, 2015). Though he has shown episodes of patriarchy in his book, he has also shown them to be defeated in one way or the other. Ugrasen gets killed for his actions; Sati's perception of the Naga people, which was influenced by superstitions, laws, and the patriarchal views, changes after her confrontation with Maya; Kali gets acceptance from her sister Sati who embraces her with warmth and stands with her while confronting their father; and Daksha loses the love and respect of Sati who was very dear to him.

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Third Space in Paul Beatty's *The White Boy Shuffle*

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Abstract

The White Boy Shuffle is a novel about an African-American demagogue. His new approach towards protesting against the White supremacy becomes viral when he announces mass suicide. The whole novel tries to project a new world of African-Americans. It tries to build a new perspective of Blacks. This new world is an articulation or announcement of new sensibility towards the African-Americans. Also the work evaluates the new sensibility of the Post-Black liberation movements. The Post-Black liberation movements give rise to unmitigated Blackness. From the researcher point of view this new sensibility is an announcement of new order of the African-Americans. This paper views the novel in the googles of Homi K. Bhabha's Third space. The paper tries to unearth the perspective which replicates the third space in the novel.

Keywords: African-American, Third Space, New Order, White supremacy, Blackness

Introduction

The White Boy Shuffle is 2016 Man Booker prize winner Paul Beatty's debut novel in 1996. The fiction focuses on the character Gunnar Kaufman, a demagogue. The novel opens with the account of Kaufman's family tree where the family name suggests the slave past of Gunnar's ancestors.

Gunnar lives in Santa Monica, California with his Mother and two Sisters. His father and Mother are separated. His father, Rolf Kaufman is an ex- US military and now serving to LAPD. Gunnar's life in Santa Monica is filled with memories with the White kids as the place is white dominant. Once Gunnar's mother comes to know that her son and daughters suffer bullying from the whites, she migrates to the hillside or ghetto.

Gunnar starts his schooling in the hood where he exposed to the black pride. The black pride in the hood is to handle guns, joining gangs, fighting for the gang and rapping. Gunnar got a friend from the white named Nicholas Scoby, whom a basketball player. Gunnar starts practicing with Scoby and well versed in dunking, dribbling and shuffling of basketball. On the other hand, he also well versed in writing poems too. This made him recognized among the other hood members.

Gunnar exposes himself to Psycho Loco, a gang member of Gun Totin' Hooligans. Gunnar involves him in the revenge for Pumpkin, the gang leader by Chev-Tec boys. Then with Psycho Loco he involves in the theft of a safe caught red hand by his father. His father didn't press

charges on him. This incident created a grudge between the father and son.

Gunnar marries a Japanese Yoshika and waiting for his first baby. Though Gunnar is happy with his marriage for some time he realized Yoshika married him for the American citizenship. Day by day his skill of writing poems and basketball increases. Gunnar becomes the noted poet from the black.

In a media encounter Gunnar accidentally announces who are ready to die for South African Blacks. Which become a media sensation and people starts to suicide with the death note to Gunnar. Once Scoby feels nothingness of his life and he commits suicide with his own death note. The media keep on prompting Gunnar for his suicide which he stages in front them. The novel ends with the epilogue from Rolf Kaufman announcing he is not brave as his son. The paper focuses on reading the novel post coloniality and tries to unearth the third space in the novel.

Discussion

Homi K. Bhaba (1990) explains the third space as new moment or phenomenon or hybrid creation (207-221). Bhabha notes third space "displaces the histories that constitute it, and sets up new structures of authority, new political initiatives... The process of cultural hybridity gives rise to something different, something new and unrecognizable, a new area of negotiation of meaning and representation" (211). In *Location of culture* (1994) Homi K. Bhabha states,

The theoretical recognition of the spilt-space of enunciation may open the way to conceptualizing an international culture, based not on the exoticism of multiculturalism or the diversity of cultures, but on the inscription and articulation of culture's hybridity. It is in between space that carries the burden of the meaning of culture, and by exploring this Third Space, we may elude the politics of polarity and emerge as the others of ourselves (38).

A new structure of resistance is prepared to fight against the incongruences. The narrator is a victim of the illegitimate segregation of the Blacks even after the so many voices against it and numerous Civil and Equal Rights acts. So the narrator tries to bring in a new strategy that is,

In the quest for equality, black folks have tried everything. We've begged, revolted, entertained, intermarried, and are still treated like shit. Nothing works, so why suffer the slow deaths of toxic addiction and the American work ethic when the immediate gratification of suicide awaits? In glorious defiance of the survival instinct, Negroes stream into Hillside, California like lemmings. Every day they wishfully look heavenward, peering into the California smog for a metallic gray atomic dot that will gradually expand until it explodes some one thousand feet over our natural and processed heads. It will be the Emancipation Disintegration. Lunch counters, bus seats, and executive washrooms be damned; our mass suicide will be the ultimate sit-in (Beatty 2).

The inevitability of being a subordinate in the free country leads to the suicide of the narrator. The statement that is made is better die for a reason not for racial games of the Whites.

The crisis of the new recognition and negotiation is depicted in the select novel. The new recognition is the situation of Blacks after the Harlem renaissance, "Black was being a nigger who didn't know any other niggers (Beatty 44)." Paul Beatty tries to build a new ghetto where the given identity of poverty, crime, and niggers are no longer exists but a forceful African-American reprinting of their identity by poems, athletics, politics, suicides ...etc.

The novel tries to build a new identity which is not given but self-determined. Beatty defines the black identity as "Black is a repressed memory of a sandpapery hand rubbing abrasive circles into the small of my back, my face rising and falling in time with a hairy heaving chest

(Beatty44)." The identity is the recognition of the Blacks against Black' incognito. The novel depicts the problem of hypocrisy in the Black liberation movements.

Beatty notes the anxiety of the third space African-Americans over the traditional Ghetto of crimes, drugs and corruption. Gunnar's Mothers reflects that saying "Seriously, son, judging by your previous nefarious history, we feel that you have proclivity for gang activity. Do us all a favor and come clean (Beatty59)." Though the Ghettos are depicted or comprehended as a crime area the dwellers especially the people at stakes of the violence, crimes and drugs has hatred towards the Ghetto's given culture. This hatred is a demarcation of the new culture which the third space dwellers opt for. The African-American's dream for a new life, identity which they were capable of, meanwhile they try to erase the memory and stamps of the given inappropriate identity.

One will have influence over their place of dwelling. Sometimes it is with consent, sometimes forceful or coercive. Gunnar fails and announces "Shooting up the neighborhood. Ma, I'm becoming so black it's a shame ... I awoke recalling that it hadn't been long ago when I was the only black person in my dreams; now I was shooting white kids in the street(Beatty123-124)." Gunnar starts to be a man of Ghetto by the influences from his new school. Where he tries to establish himself as a Black, he is no more an ex-dweller of Whitehoods. This transformation as announced by Gunnar is of ambivalent in nature of being a new member in the traditional Ghetto.

The new political initiative is the reflection of the quest for new political determination. This new political discourse forms new repression because ideologies always repressive. Ghetto is the place completely refutes not only white supremacy but a powerful repressive black supremacy culture. It unveils in the novel, "The people of Hillside treat society the way society treats (Beatty64)." The whole depiction of Ghetto is in the light of its neo-repression over the subaltern others or the powerless one's in the Ghetto. Power in Ghetto seems as the level of 'blackness'. Blackness is the unmitigated supremeness.

The history of Manischewitz Junior High is depicted through the photograph of class of 1923 and 1986,

CLASS OF 23: Scads of white students and teachers dressed in pleated flannel skirts and pants. A Young colored custodian with a mop in his hands next to a metal bucket. The name tag on his overalls reads 'Melvin Samuels'...CLASS OF '86: The last photograph in the series. The number of students in the picture is smaller than ever before.

The faces, including those of most of the staff, are latino and black, with sprinkling of Asians. A man in gray overalls whose name tag reads ' Mr. Samuels Jr.' is standing in the back, mopless and sharing a joint with a couple of kids (Beatty71-72).

From the above narration it is novel that the fiction tries to traces the history of the Ghetto. The history of the school shows how the African-Americans and Non-Whites in America evolved in the 20th century. It also marks that the Black Liberation movements which is dominant from 1920's is responsible for this transformation.

Summation

Paul Beatty tries to depict a third space in the novel as the ghettos are no longer filled with dirt, crimes and drugs. But a forceful African-American tries to build a new identity which is not given. The process of this building is carefully noted in the novel. The politics of this new space is the embodiment of universalness of approach in the

third space dwellers. The subjects of the third space is no longer a subaltern subjects but a new community with a unique way of approaching the world with their own self-definition.

The author tries to project this new space consciously or unconsciously. But the interpretation in light of Homi K. Bhabha depicts the ways of third space in the novel. The author tries to satire the inconsistencies among both Whites and Blacks: Racial Blacks and Rebellious Whites. This is the in between space of being 'guilty' and 'innocent'. This sensibility of being in ambivalence and state of amalgamation states the influence of decentered universe in the novel or the implied community.

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A Political Study of *A Man of the People* by Chinua Achebe

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Abstract

This research paper is concerned with one of the most successful and political novelists in the twentieth century Chinua Achebe. He illustrates the real situation of his country, Nigeria. He discuss about the political instability and corruption in his country. In this novel, he describes his birthplace as one of the most corrupted countries around the world during post independence era. Achebe is a Nigerian author who writes about different conditions of his country during his lifetime and the reflection of his society could be noticed very clearly in his literary works. Achebe based his most prominent Characters in this novel like M.A. Nanga and Odille on some political figures of his time that have a major role in the corruption in Nigeria. He depicts the political condition of his country. This paper tends to explain how Achebe's novel depicts the nature of politics in Nigeria during post-independence period and how the leaderships utilize and exploit the independence for themselves.

Keywords: *corruption, politics, post-independence*

Introduction

Colonialism and independence are the two different political phenomena in twentieth century. This two things gives a great impact on everyone life. Particularly these two things speak on author's literary work. Postcolonial literature is the literature of countries that were colonized by European countries and which exists on all continents, but Antarctica. Postcolonial literature often addresses the problems and consequences of the decolonization of a country. Especially questions relating to the political and cultural independence of formerly subjugated people and themes such as racialism and colonialism. A range of literary theory has evolved around the subject.

Migrant literature and postcolonial literature show some considerable imbricate. However not all migration takes place in a colonial setting and not all postcolonial literature deals with migration. Chinua Achebe is one of the post colonial writers. Chinua Achebe is born on 16th November 1930. He is an Nigerian novelist, critic and poet. He is one of the most-read African authors. His works have primarily focused on African politics. It depicts the Africa and Africans in the West and the complexity of pre-colonial African culture and civilization as well as the effects of colonization of African societies. His literary works have profoundly affected by these Political events. *A Man of the people* is the selected novel of Chinua Achebe and it portrays the transformation from colonial to independence then to post independence. Anthony Chinedu Okoko that

"trends in Achebe's novels has been changed constantly from colonial to independence, and then to post independence times" (Okoko 8).

A Man of the People is Achebe's fourth novel. He referred that particular Nigeria which turned into "a cesspool of corruption and misrule" (Heywood 1975: 82) after independence. Achebe's sincerity in writing about the African social and political landscape is evident to the reader. Along with his other novels, *A Man of the People* can be classified as realistic. The characters are constructed within a particular environment and in a particular historical phase. They recreate their own history whether living in a traditional community or resisting European colonialism. To achieve a realistic effect Achebe created the protagonist odili samalu, as an ordinary, sensitive young man who teaches at Anata Grammar school.

Most of the other characters are middle-class and tend to have a rather dull and frequently unhappy existence with only occasional glance of beauty and joy. The novel is set in a post-independence environment after a period of colonial-style social and economic development has resulted in a conflicted situation between the emergent elitist middle class and the general population. The Europeans had been replaced by a ruling class of politicians. Most of the politicians were corrupt and controlled everything.

A Man of the People was published in 1966. In the beginning of the novel he tells the situation of the Nigerian and they are controlled by foreigners like white people. Then he tells about the working level of his country people. In Nigeria both ordinary people and leaders work hard for the purpose to gain their independence. Finally the natives gain their independence. Leaders misuse the leadership power in the way of corruption and the abuse of authority within the Nigerian society. Even though Simon Gikandi interprets Achebe's chosen novel in a more

Positive manner by stating that "the novel provided a new way of reorganizing African

Cultures particularly in the crucial juncture of transition from colonialism to national

Independence" (Gikandi: 1991, p. 31) The end of the novel itself there is no proper solution for the Nigerian people.

Politician misuse their power of authority and they use their power for their own purpose. It leads different leadership problems generally in Africa and particularly in Nigeria. African people's dream of having an ideal government and nation after their independence from British colonial has become disappointed. This issue has become the concern in most of Nigerian novelist. Chinua Achebe's literary works based on the issue of Nigerian society. Particularly he mentioned the political situation of the Nigerian people in this novel.

Chinua Achebe a Nigerian novelist and poet and he was born in 1930 and died in 2013. Achebe wrote his fourth novel entitled *A Man of the People* during post-colonial Era. The humanity marginalized completely by authority people. Corruption is one of the major problems in Nigeria and people live their life in bad condition. People are live under the control of the leaders. So independence became useless in Africa. According to Bernth Lindfors "Achebe's novel should be recognized as a devastating satire in which Achebe heaped scorn on independent Africa by picturing one part of it just as it was" (Lindfors 278).

In this novel he portrays a young ambitious teacher named Odille Samalu. He hates his previous Tutor called M.A. Nanga because of his being a corrupt and powerful politician figure. Odille is the main character in the novel and he gets involved in the political affairs. At the end of the novel both of them are destroyed by a military revolution. In this novel he describes the political and social condition of his country after the independence. He depicts the real face of the politician in this novel. M.A Nanga is a patriotic man and he gives a speech in an

grammar school about the importance of Nigerians and their customs. He is not only a man of corruption but he also gathers his wealth by corruption in different areas. Jusus Varela Zapata has described "Chief Nanga as a person who is against being clever and uneducated" (Zapata 215).

This quote denotes that money is the important one to the politician. Money and materials are more important than education. The leaders were unskillful and semi-illiterate. They only want to achieve wealth through politics. They were not good enough to rule the country and serve the people in Nigeria. People were dream about independence. They think that they will be a new life, security, justice to them after the independence. But the political leaders follow the same colonial forms of oppression. So the dreams of the people were vaporized. Corruption has become a normal phenomenon and practiced by post-colonial Nigerian society. Achebe's depiction of education in his novel is to demonstrate the effect of political on education in Nigeria during that period of time.

Therefore, he refers to it in different scenes throughout *A Man of the People*. One of the explicit scenes is when Nanga gets a doctorate title from an American university. Achebe writes that "They are going to give me doctorate degree ... 'You no, see say the title fit my name pen,' said the Minister with boyish excitement, and we all said yes it suited him perfectly" (Chinua Achebe 19). The reflection of this quotation is that education seems to be used as a means to maintain his position even if it is apparent to him that he is incompetence. Achebe refers to education as a good means and it provides intellectual power. It changes the political condition and builds a new democratic Nigerian society. Odilli is a good example and he sees the reality of his society. Clarifies that education helps him not only to increase his understanding in political, but it also helps him how he could deal with it.

Conclusion

This research paper has explained *A Man of the People* based on political Interference in terms of leaderships and society in post-colonial Nigeria era. Achebe Portrays very clearly about the chaos that might be produced by independence. Achebe does not only depict the abuse of leader's posts, but he also proves this dilemma by referring to different characters in his novel such as Nanga. This paper has also shown that the main goal of political leaders is to enrich themselves and look at their people needs as secondary thing. Corruption becomes approved by the majority and Politicians have

used education as a means for their promotion. It can be said that independence does not improve neither political nor social situations in Nigeria. But it becomes the source of evil for them.

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Postcolonial Reading of Daniel Defoe's *Robinson Crusoe*

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Abstract

The study focuses on postcolonial ideas in Daniel Defoe's *Robinson Crusoe*. It aims to reveal the problematic side of postcolonial identity, including colonialist ideology in the work. This study applies postcolonial criticism that applies descriptive qualitative method. It aims at carrying out a post-colonial study of *Robinson Crusoe*, with the focus of two key elements in post-colonial theories self and other. This thesis explores two issues how Crusoe constructs the Self and how Friday becomes a silent through Crusoe's transformation. Crusoe constructs the Self through two ways in the process of colonization. The first way for him is to construct the Self through himself by recording daily experiences to bring European advanced culture into the island and resorting to God and sanctifying his endeavors towards the natives. This makes him believe that he is singled by God so that he can carry out any activity in God's name. The other way for Crusoe is to construct the Self at the cost of the native others. However, he has no resisting consciousness thus becoming a forever silent Other. By examining Robinson Crusoe as far as Self and Other, this proposal arrives at the resolution that Crusoe's development of Oneself depends on Eurocentrism while Friday's loss of his social character is because of Crusoe's merciless change. It gives perusers another exploration viewpoint of great abstract works.

Keywords: postcolonial identity, qualitative, transformation, sanctifying, consciousness, eurocentrism, perusers

Introduction

Postcolonial identities are not static, they are continuously developing and culturally crossing nations .Tyson asserts that they urge ex-colonials to grasp the different and frequently clashing parts of mixed culture that is theirs and that is an ineradicable certainty of history. Regardless of numerous faultfinders draw precedents from the artistic works of African Americans just as from writing of other previous populace, the inclination of postcolonial analysis to concentrate on worldwide issues, on examinations and differentiations among different people groups, implies that it is up to the individual individuals from explicit populaces to build up their very own assortment of analysis on the history, customs, and translations of their own writing. From this time forward, Nordlund's states that the third world postcolonial authors organize social and social selfhood issues. Robinson Crusoe was distributed under the impressively longer unique title *The Life and Odd Astounding Undertakings of Robinson Crusoe, Of York, Sailor: Who lived Eight and Twenty Years, in solitude in an un-occupied Island on the Shoreline of America, close to the Mouth of the Incomparable Stream of Oroonoke; Having been thrown*

on Shore by Wreck, wherein every one of the Men died yet himself. With A Record how he was finally as oddly conveyed by Pyrates is an anecdotal personal history of the title character a castaway who invests a long time on a remote tropical island close Trinidad, experiencing barbarians, prisoners, and double-crossers before being saved. To get savagery and creature butcher in Robinson Crusoe, Mackintosh underscores on the political practices and on the distinction among sovereign and disciplinary power.

He clarifies that for political specialist the novel uncovers that viable administration of people requires a blend of sovereign and disciplinary power. The two sorts of intensity are appeared to work unpredictably on the bodies and psyches of people and creatures.

To upgrade Nordlund states that Defoe's enraptured treatment of childishness and unselfishness in Robinson Crusoe is an anecdotal reaction to two interconnected issues with individual independence: the extraneous issue is reliant on other individuals and the inherent danger of connections between the common world, the sacrosanct and oneself: God identifies with Crusoe as Crusoe identifies with his own spoke to self, and this self, thusly,

remains in a similar connection to the encompassing scene. Given that a decent arrangement of "postcolonial analysis tends to the issue of character" as it is spoken to in Daniel Defoe's *Robinson Crusoe*, the specialists investigate the issue of postcolonial personality in it. The goal of the investigation is to break down postcolonial personality in Daniel Defoe's *Robinson Crusoe*. It plans to uncover the risky of postcolonial personality incorporating colonialist philosophy in the work. This Examination applies postcolonial analysis. As an essential worry of hypothetical structure, postcolonial analysis tries to comprehend the activities politically, socially, socially, and mentally of colonialist and hostile to colonialist belief systems. A decent arrangement of postcolonial analysis examines the ideological powers that, from one viewpoint, squeezed the colonized to disguise the colonizers esteems and conversely, advanced the opposition of colonized people groups against their abuse, an obstruction that is as old as expansionism itself. Since colonialist and hostile to colonialist philosophies can show up in any abstract content, a work doesn't need to be sorted as postcolonial content to be material to postcolonial analysis.

Postcolonial personality Postcolonial societies incorporate both a merger of the way of life of the colonized and that of the colonizer which are hard to recognize and isolate extending from the English interruption into the administration, instruction, social qualities, and day by day lives of its pilgrim subjects. Henceforth, to take a gander at the issue of postcolonial personality, as Tyson says ... "one should initially comprehend colonialist belief system, the responses to which establish the inception of postcolonial character". Tyson asserts that colonialist philosophy, frequently alluded to as colonialist talk to check its relationship to the language in which colonialist believing was communicated, in view of the colonizers suspicion of their own predominance, which they appeared differently in relation to the supposed inadequacy of local, the first occupants of the terrains. The colonizers trusted that just their very own way of life was socialized, or as postcolonial commentators put it, metropolitan. Subsequently, local individuals were characterized as savaged, in reverse and undeveloped. She constantly asserting that the colonizer saw them at the focal point of the world and the colonized were at the edges. They considered themselves to be the image of what a person ought to be, the best possible 'self' while the locals were "other" unique and consequently second rate.

The frame of mind that utilizes European culture as the standard to which every other culture are contrarily differentiated is called Eurocentrism. A typical case of Eurocentrism in abstract examinations is the built up rationality called universalism. English, European and American culture leading figures judge all writing as far as its "all inclusiveness". In this manner an incredible work is considered "widespread" when it looks like the characters and topics of leading figure writing. In this way European thoughts, beliefs, and experience are general and the standard for all mankind. The colonialist belief system, which is generally Eurocentric, is an all inclusive power in the English schools set up in the states to influence English culture and qualities in the local people groups and along these lines envision insurgency. Many colonized people endeavored to emulate the colonizers in outfit, talk, habits, and way of life that postcolonial commentators allude to as mimicry.

Postcolonial scholars regularly depict the provincial subject as having twofold cognizance or twofold vision - an awareness or a method for seeing the world is between two opposing societies: that of the colonizer and that of the local. The sentiment of being gotten between societies, of having a place with neither instead of to both, of ending up captured in a mental limbo that outcomes not simply from some individual mental confusion but rather from the injury of the social dislodging inside one lives, is allude to by HomiBhabha and others as unhomeliness. Endeavors to dismiss colonialist belief system and the recovery of the pre-provincial past include complex issues. Numerous postcolonial scholars contend that no culture standstills, solidified in time. For instance, Picasso's specialty was extraordinarily impacted by his investigation of African veils. Hybridity or syncretism as it is in some cases called does not comprise of a stop between two warring societies however is somewhat a profitable, energizing, positive power in a contracting world that is itself ending up increasingly more socially half breed.

This view urges ex-colonials to grasp the numerous and frequently clashing parts of the mixed culture than theirs and that is an ineradicable certainty of history. McLeod besides expresses that a focal term in each is 'perusing'. The demonstration of perusing in postcolonial settings is in no way, shape or form an impartial action. How we read is similarly as essential as what we read. The thoughts we experience inside postcolonialism and the issues they raise The Episteme Diary of English Writing and Phonetics request that customary perusing techniques and models of translation should be reevaluated if our

perusing rehearses are to add to the contestation of frontier talks which postcolonialism yearns for. Reevaluating regular methods of perusing is principal to postcolonialism. Correspondingly, Madison infers that in the postcolonial content, scholars exemplify the intricate pressures and weavings together of two societies and two image frameworks: the American and the indigenous societies of shading.

Looking at nonwestern individuals lower contrast with the Westerns are imagined by Crusoe's frame of mind in continually respecting and endless pleased with eating bread rather than rice. Bread is handled in a progressively present day machine and set in a superior supper set than that of corn or rice.

Conclusion

Daniel Defoe's *Robinson Crusoe* reveals postcolonial identity that covers the problematic of it, including colonialist ideology. The colonialist belief system in the novel denotes its relationship to the language in which colonialist believing is communicated, depends on the colonizers supposition of their own prevalence, which they appear differently in relation to the supposed inadequacy of local people groups, the first occupants of the grounds they attacked. The language covers everything connected to the person including name of plants, suppers, callings, and the general population. The colonialist ideology remains in postcolonial people for the doctrine is accepted as a better ideology of life standard.

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Jane Austen as a Classical Writer

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Abstract

Jane Austen is an important classical writer who created innumerable of works related to the theme of family and the social surroundings. Her writings mostly reflect the level of female in her middle classes society. She stands unique in the history of English novel. Most of her characters seem to be simple and moderate. Jane Austen spoke about the class of different people in and around the village. As a polished writer she speaks only about morality, where her wit is rightly pointed.

Keyword: classical, themes, family, social, middle class, society, prospection, simple, moderate, class, morality

Introduction

Jane Austen is a prominent writer of eighteen and nineteenth century framed classical works that reflects the social level of middle class family in a gentry's society. Through her novel she sets herself as a perfect artist in the creation of English novels. Jane Austen was born on sixteenth December 1775 as a sixth one of Austen's family. Family plays a major role in the life of Jane. Her love towards her family is affected in every piece of her work. Mostly Jane Austen's works are grounded with the role of women and women centric. The reason for this women oriented works is because of her connection with her two sisters.

Jane's love towards her family influenced and affected her works which made her to create unlimited family based works. Some of the famous works of Jane Austen's are Mansfield Park, Pride and Prejudice, Emma etc. Each of her works was build up with the themes of emotions of love which comes along with struggle and hard times. In the work of Jane Austen the protagonist role are mostly played by women where one can see Jane's personal reflection in her women characters. The works of Jane Austen deals with the theme of marriage, love, family, dominance and jealous etc. In regard with the women of Jane Austen are stronger in emotion, always ahead in leading their family, more sacrificial but sometimes pride enough and stubborn.

Jane Austen's life is divided into three periods. Her life differs in each and every phases of her life. One thing stays common in all her periods is writing. Jane had a

serious passion towards writing from 1775 to 1800 Austen spend her days in Steventon Parsonage, later her next eight years in Bath and Southampton from 1801 to 1808. Jane Austen's last eight years in Village of Chawton from 1810 to 1817. Austen's first phase where she spent in Steventon Parsonage, her first influence towards writing started at the first phase of Austen's life. During the times Jane experienced the difference in the gentry of people in and around the village. She met many characters in that village. Her first hand experience in writing started at the age of early sixteen.

Jane Austen's first work is *Pride and Prejudice* which is titled as First Impression later changed as Pride and Prejudice. In this work a reader can experience love, hatred, sacrifice and so on. Female character are mostly suppressed in eighteenth and nineteen centuries but in Austen's work female characters are superior and seem to have pride enough to win over with their will power. Along with love and other sentiments Jane also spoke about the social hierarchy prevailed in the society, it also brings the clash between high class and middle class ego. Sense and sensibility another work of Jane which is written in letter format.

Jane Austen writer nothing when she lived in Bath and Southampton which is considered as her second phase. Later at her third phase in Chawton, Jane begins her writing again on that time some of her works where revised and published within 1811 to 1816. They are Mansfield Park (1812), Emma (1814), and Persuasion

(1815). This period is almost considered as the last phrase of Jane Austen.

Jane Austen wrote six novels where she locks the ethnic and moral values of life. Each and every work of Jane establishes her polished Wit. The term Classical means, an old or ancient tradition or culture. In that way the works of Austen is more classical as it speaks about cultural and moral values in simple way. She never ranged her work with the thoughts of philosophy, theology or political concepts. Mostly her works are simple and free with complexity. Each of her creation is so polished with sensible words and no severe expressions are used. Jane Austen works were influenced by social issues and belief along with the people who live in that social belief. All of her works portrays the values of morality. As an artist she predicted herself with fine morality and humorist. Her works are in a limited level narrowed to certain ranges which are rightly pointed.

Conclusion

Classicism in a quality that estimates the level of a work and it is also an instrument to play the music of culture in an effective way. In regard to Jane Austen, she made use of this instrument to maintain and to preserve the cultural element that comes along with morality. She never bombast her work with any complex issues rather she ornamented her work with simple and moderate quality prevail in a domestic life style. Her characters were very simple and polite. She avoids violence but slightly coated it with some struggles and hard times. More prominently Jane's fundamental theme is family and love which are the most beautiful connectors used by Jane Austen. Her three phrases of life created a composed revolution in the history of English literature. Hence Jane Austen is a classist.

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Gender, Race and Identity in Tony Morrison's *The Bluest Eye*

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Abstract

Toni Morrison's *The Bluest Eye* is one of the best novels when it comes to portrayal of the concepts like Gender, Race and Identity. The novel emphasizes on how black women is ill-treated, suppressed and humiliated for not only their gender but also for their race and the class system that existed in America. The black women were never treated as an equal by the white or brown women. First of all women were treated inferior to men but later women they themselves started these superior and inferior complexes between them on the bases of race and class. This novel highlights the concept of gender, race and identity through the protagonist of this novel Pecola. This paper is an honest attempt to show the suppression of black women in America in context to the novel *The Bluest Eye*.

Keywords: gender, race, identity, suppression, women

Toni Morrison was born Chloe Anthony Wofford in Lorain, Ohio, on February 18, 1931. Toni Morrison is the first African American woman to win the Nobel Prize for Literature. She is best known for her novels focusing on intimate relationships, especially between men and women. These stories are set against the backdrop of African American culture. Morrison began writing her first novel, *The Bluest Eye* (1970), while she was in a writers' group at Howard University. The story is about an African American girl who wishes that her eyes were blue and fit a different image of beauty. Thirty years later the book still speaks to a universal audience and was chosen to be an Oprah Winfrey Book Club selection. *Sula* (1974), Morrison's second novel, was nominated for a National Book Award. Her third book, *Song of Solomon* (1977), won a National book critics circle award in 1977 and an American Academy of Arts and Letters Award. It was also chosen as the second novel by an African American to be a Book-of-the-Month selection. *Tar Baby* was published in 1981. *Beloved* (1987) won the Pulitzer Prize in 1988. *Jazz* was published in 1992 and *Paradise* followed in 1997. Meanwhile, Morrison worked as writer-in-residence at the State University of New York, first at Stony Brook and later at Albany, before moving on to Princeton University in New Jersey. Morrison's novels are carefully written to produce poetic phrases and strong emotional responses from her readers. Her characters try to understand the truth about the world they live in. The subjects she writes about include good

and evil, love and hate, beauty and ugliness, friendship, and death.

To understand the situation and the condition of the American black's one has to cover the two most powerful concepts named race and gender. Racism in America had started from the very time of slavery. It was irrespective of their gender in the beginning. The blacks were asked to work for the whites without salary. Most of them were brutally beaten, women and girl children were sexually abused and the even killed without any mercy. The blacks were treated in such a way that we can say even animals lived better than them in that period of time. Slowly this turned into the exploitation of the Black women by the white men. They were sexually abused and all their rights to question were forbidden. They were deprived and were cruelly treated. They were harmed both physically and mentally. Black women were never given an option of raising their voices. As time passed men slowly started gaining their strand and women were left in the agony. Not only white women the brown women too started dominating the blacks. Women to women exploitation began in America.

The Bluest Eye portrays the hardships that were faced by the women and their desire to get liberated through the protagonist of the play Pecola an adolescent black girl. This novel not only deals with the issues among the whites and the blacks but also deals with the exploitation of Pecola in her own family. Pecola gets molested by her own father, her mother dislikes her because she is black skinned, her friend bullies her and

church priest poisons a dog through her. These facts do throw light on the fact that there was domestic violence and the blacks were exploited in the religious places too. *The Bluest Eyes* has in its account a very many events that took place in the life of an innocent adolescent girl child who desired blue eyes as they were considered as the symbol of beauty. This innocent child gets abused to such an extent where she loses everyone including her child, becomes mad and assumes that she became beautiful by getting blue eyes.

The family name of Pecola is Breedlove and their family is a contrast to their family name. They breed no love and they themselves hate each other for their own disability. Cholly Breedlove father of Pecola sets their house on fire which makes them economically low and they do not have a permanent shelter. Cholly abuses his daughter and molests her; he had a sad past which made him cruel. Pauline Breedlove Pecola's mother was born with the walking disability and she hates herself for her appearance, she even hate Pecola because she is black skinned. Pauline works as a maid in a white's family where she even takes care if their child and love that child as it is fair. Pecola who believes she was ugly and she could become beautiful only with the blue eyes, get bullied everywhere for her black skin. She gets a strong notion of her ugliness when all her friends tease her and laugh at her for her dark skin. Maureen one of Pecola's friends who is light skinned (brown skinned) also laughs at her as she feels superior to the black race. Pecola's brother Sammy elopes from the house and no information about him. Pecola who is subjugated to the domestic violence feels she could get love and attention only if she achieves white skin and blue eyes; Pecola drinks a lots of milk thinking that milk will make her white but finally gets scolding from her mother as her mother says she cannot afford for a large amount of milk.

In the novel we come across the family of Mrs. Geraldine who are also American blacks but they live without any complexity because they belonged to a higher class. Mrs. Geraldine disliked everyone including her son junior Geraldine but loves her cat. She showed all her love, care and concern to the cat which made junior Geraldine

hate that cat. One day when Pecola was passing by his house he calls her and throws that cat on her and it hurts Pecola physically. Then he again throws that cat on the ground in anger where it dies. Junior Geraldine puts the blame on Pecola and she gets abused by his mother.

The only people who think they are beautiful being black skinned are Claudia and Frieda. They are matured and are happy with their skin tone unlike Pecola. Pecola becomes a pray for domestic violence where her father rapes her inside the kitchen when her mother returns home she finds Pecola lying on the floor and starts scolding Pecola that it happened because of her carelessness.

Pecola gets depressed and goes to the Soapheadchurch to calm herself but a priest there takes advantage of her and asked her to poison the dog. The priest did not want poison the dog directly; he finds Pecola helpless and does it through. Pecola gets highly disappointed after this. After few days she comes to know that she was pregnant. Claudine and Frieda help her in her difficulty but the child dies after its birth. Pecola then gets mad and assumes that she got blue eye and she became beautiful.

The Bluest Eye portrays how a girl child is deprived of her identity and rights because of her gender and race. The concept of superiority and inferiority is fed inside the children from their childhood itself and because if this most of the black children become a pray for the abuses, bullies and insults. Children get a wrong notion from the society that whites are superior and blacks are inferior. They even think whites can dominate abuse and molest the blacks. This novel shows us how the discrimination is made among the human beings on the bases of gender and race. Hence we can conclude saying discrimination among the human beings on the bases of their gender and race should not be there.

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