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EDITORIAL NOTE

Language is the medium of Literature. Every language is a collective art of expression. Literature moves in language as a medium comprising multiple layers of signs, symbols and meanings. Literature serves as a gateway to imagination, creativity and knowledge. Every discourse of literature is both personal as well as universal wisdom encompassing time and space. Both, Language and Literature record the intuitive expressions of human beings from time immemorial. To quote the words of Oliver Wendell Holmes, “Language is the blood of the soul into which thoughts run and out of which they grow.” This international seminar will provide a valuable platform to scholars and researchers to express their thoughts and ideas on the specified areas of language and literature. This book is a collection of articles exploring the techniques, methods, approaches, uses of e-learning-teaching tools framing the recent developments in English Language Teaching and narrative modes, gender issues, autobiographical elements, identity quests, ecological aspects, postcolonial discourses, postmodern conditions constituting contemporary trends in literature.

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Madurai Kamaraj University, Madurai)

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Uthamapalayam- 625533, Theni Dt, Tamil Nadu

Dr. J. AHMED MEERAN

Head & Assistant Professor of English

Hajee Karutha Rowther Howdia College

(An Autonomous Institution Affiliated to Madurai Kamaraj University, Madurai)

[Re- Accredited with ‘A’ Grade by NAAC]

Uthamapalayam- 625533, Theni Dt, Tamil Nadu

ABOUT EDITORS



Dr. H. Mohamed Meeran, Principal, Hajee Karutha Rowther Howdia College, Uthamapalayam, joined as Assistant Professor of English in the year 1988. While working as Assistant Professor, he studied M.Phil., and also completed his Ph.D., and was appointed as Principal when he completed 25 years of Service in teaching. During his service as Associate Professor, he has attended so many seminars, workshops and conference at the Regional, National and International levels and presented papers.

So far, more than 40 of his articles have been published in different books related to English Language and Literature. He did his Doctoral Degree in common wealth Literature, on “The Social, Cultural and Political Disintegration in the Novels of V.S. Naipaul, a post – colonial West Indian writer”. He has been the Chairman in the College Academic council, Board of Studies, Finance Committee, Magazine Committee, Selection committee and acted as Chair Person in International seminars. He has been guiding PG students in their projects and M.Phil Scholars. He also won “Best Educationist Award” from various organizations. Until now, he has been updating the academic knowledge, besides striving to bring more honours to his institution and to make the college surge ahead towards the pinnacle of glory.



Dr. J. Ahmed Meeran, joined as Assistant Professor of English in the year 2006 at Hajee Karutha Rowther Howdia College, Uthamapalayam, While working as Assistant Professor, he studied M.Phil., and also completed his Ph.D., and he was elevated as Head of the Department of English. During his service he has attended many seminars, workshops and conferences at the Regional, National and International levels and presented papers. So far, more than 20 of his articles have been published in various books and journals related to

English Language and Literature. He did his Doctoral Degree in “Use of Myth in the Select Plays of Girish Karnad”. He has been serving as a Public Relation Officer, Member of College Academic Council, Board of Studies, and acted as a Resource Person and delivered guest lectures in various colleges. He has been guiding PG students in their projects and M.Phil Scholars. He is also one of the associate editors of the International refereed Journal. He continues to strive hard to bring laurels to the institution. His saga of rendering services in the field of teaching will continue forever.

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Academic Excellence in research is continued promoting in research support for young Scholars. Multidisciplinary of research is motivating all aspects of encounters across disciplines and research fields in an multidisciplinary views, by assembling research groups and consequently projects, supporting publications with this inclination and organizing programmes. Internationalization of research work is the unit seeks to develop its scholarly profile in research through quality of publications. And visibility of research is creating sustainable platforms for research and publication, such as series of Books; motivating dissemination of research results for people and society.

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JUDITH WRIGHT AS A NEW ICON OF POST – COLONIAL LITERATURE

Dr.H.Mohamed Meeran, M.A., M.Phil., Ph.D.,

Principal and Associate Professor of English, H K R H College, Uthamapalayam

Dr.J.Ahmed Meeran, M.A., M.Phil., Ph.D.,

Head & Assistant Professor of English, H K R H College, Uthamapalayam



The orbit of the post-colonial studies includes those literatures that particularly feature the experience of the ascendancy/reign and the decline of the British imperialism. Rather than being concerned with the stylistic qualities, the term post-colonial applies to literature that came into existence as a result of colonialism in its overt as well as covert and insidious forms. One of the foremost difficulties in developing a wider comparative approach to the literatures has been that of finding an appropriate name to describe them. For that matter, the term post-colonial embraces the historical reality of colonialism and also focuses upon the relationship between colonizer and colonized, apart from providing the creative and psychological stimuli to such writings. Although, the term doesn't specify that this discourse is limited to works written originally in English, it does point towards grouping of the common past and also towards the vision of a liberated, redemptive future. It also serves as a medium of expression in two ways; first, it enables the writers in the post-colonial societies to reclaim a legitimate voice that was suppressed under the British colonialism. Second, it challenges European cultural constructs and their imperial dominance, which left a deep impact on the dominated survivors. Yet the fact is that post colonialism in spite of breaking sown the standards and universality had not provided a suitable voice for women writers. It is true that women writers have found an intersection in terms of expressions of oppression, silence, marginalization and they have also attempted to liberate themselves.

Among the post-colonial writers, Judith Wright receives an important place. As a post-

colonial writer she deals with the theme of love, life and death, anger and joy, passion critic and short story writer. Judith Wright combined traditional Australian imagery with modernistic poetic techniques. Her poetry sings about the recreation of the Australian landscape, its people, its history, and the way influences the other, and an intense evocation of the spirit. To that extent, the women who went through double oppression, that of imperialism along with the patriarchal one, could be called doubly colonized. In Judith Wright's poetry, the imprint of feminism is visible in the colonial experience, too. Her poetry articulates a definitive national consciousness that questioned the European cultural ascendancy and also aimed at reclaiming the canonical voices suppressed and de-legitimized under the British regime. Likewise, she portrays woman struggling against the power politics of the patriarchy so as to secure a legitimate place for them. Her poems are an expression of an enlightened consciousness, as they best explore the hidden consciousness of the Self, be it that of a colonized individual or a woman, or both.

The main aspect of her poetry is metaphysical, it aims at the spiritual mystery of human relationship, the biological correspondence that lie beneath the merely personal relationship of men and women. In the prescribed poems 'woman to man' and 'typists in the phoenix building' the creative principle is inevitable human desire. In the poem 'clock and heart', the poet sees the plight of humanists in terms of individuals enslaved under the tyranny of time.

During the colonization, the colonizers imposed their language upon the colonized, forbidding the natives from using their mother

tongue. In some cases, the colonizers also prohibited the use of the native language. Many writers educated under the colonial rule recount how students were humiliated for speaking their native language in the colonial schools. Consequently, the post-colonial writers and activists advocated the use of indigenous languages. Several others saw English as a more pragmatic alternative for enhancing global communication and also for countering a colonial past by de-forming a standard European tongue and re-forming it in a new literary form. Similarly, for Judith Wright, poetry is a means of creating for her country a local name and habitation in a form that is genuinely original and has not been inherited from the colonizers. In this connection, an eminent critic says that Judith Wright's poetry reveals a deep sense of unbridgeable division within Self, and language, between word and truth between signifier and signified. Wright experimented with new forms and different techniques of expression. She witnessed language as a historical, social phenomenon that functions towards delineation of the Self, which may be culturally bound, albeit liberated of any external force. She uses language as a powerful medium of expression of both the conscious as well as the unconscious Self. Therefore, it is a means of liberation for her and also offers a challenge for building up a new synthesis.

As a poet Judith Wright is guided by the mission and duty to the society. She has firmly believed that the truth in the society resides in the imagination. She believed in the possibilities for potential existence and considered these things as vital in the evolution of the society to which every poet has to subscribe. Guided by these objectives she remained committed to the world of possibilities knowing the human ends in the divine. Committed to this perspective, she developed profound respect for ordinary Australian lives. She fought for developing ethical and gracious sense of human dignity and professed it as an essential world view. In the process of promoting this world view, she joined the campaign for a treaty with Aborigines. She authored critical historical works *We Call For A Treaty* and *The Cry for the Dead* to illustrate her

efforts of social activism. She perceived that the poet is a public figure with responsibility who challenges the negative forces that demean human life and environment. Judith Wright's critics have denounced her poetry as a mere representation of politics. They complained that Wright's poetry suffered from the limitations of confining to the landscape, country, flora and fauna. So the themes of her poetry naturally purported the life and development of culture as a whole. She moved away from the narrow concepts of the world and provided a linguistic turn to contemporary philosophy, science, mathematics and arts.

Wright's poems display the poet's highly technical and sophisticated control over language. She is meticulous in her choice of words; being a skilled poet, she controls language very well. Wright presents her poems with an amazing Throughout Wright's poetry, an attempt to establish a relationship between the Self and Other is discernible. Her poems project a rebellion against the oppressors who considered Self to be the center and other the margin. The duality of meaning in her poems is inscribed as much in the colonial experience as it is in the feminist experience. Her poems revive the consciousness of the other and propel a movement from the unconscious to the conscious self. Wright's selected poetry must be assessed within the extensive range of her writing and interests. Her writing spans the last 70 years of the twentieth century, spanning the transition from the late colonial to the initial post-colonial Australian era. Wright's own story, as much as her poetry, can be said to formulate many of the clichéd conceptualisations of twentieth century Australian history. Through Wright's poetry one can track the growth and change of Australian notions of nationhood from the era of colonisation, through the impact of the First and Second World Wars, through the human rights and environmental campaigns of the latter half of the century. In effect Wright's poetry can be said to address most major Australian historical moments of the twentieth century. The crises of her own life overlap with the crisis of twentieth century Australia.

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SUBJUGATION AND EMPOWERMENT OF WOMEN IN CHIMAMANDA NGOZI ADICHIE'S *PURPLE HIBISCUS*

P.Sivashankari

Assistant Professor of English
Don Bosco College of Arts & Science, Keela Eral, Tuticorin



Abstract

African Literature is rich in tradition and folklore. It has its roots from the ancient days and developed through different languages. It includes various genres and is ranging from oral literature to written literature in colonial languages such as English, French and Portuguese. It included the stories, proverbs, dramas and riddles which present the stories of great heroes and warriors. Most African writers therefore condemn the mishappenings of the society in their writing. Today, there are also many women writers focus on the struggles of women and their empowerment in the patriarchal society. Of the prominent writers, one who deals elaborately with the contemporary issues such as subjugation and empowerment of women is Chimamanda Ngozi Adichie. She elucidates very intelligibly the portrait of post-colonial identity in her novel Purple Hibiscus. This paper is therefore an attempt to figure out the subjugation of women in the post-colonial African culture and their emancipation as presented in Chimamanda Ngozi Adichie's Purple Hibiscus.

Keywords: post-colonialism, subjugation, women empowerment, discrimination, racism.

Chimamanda Ngozi Adichie was born on 5th September, 1977 in Enugu, Nigeria. Her parents are Grace Ifeoma and James Nwoye Adichie. She was the fifth of six children of her parents. She grew up in Nsukka in the house which was formerly occupied by the most prolific Nigerian writer Chinua Achebe. Her father was the first professor of Statistics in Nigeria. He was working in the University of Nigeria and later he became the Vice-Chancellor of the University. Her mother was the first female registrar of the University of Nigeria.

Chimamanda completed her secondary education at the University school and received several academic prizes. After her secondary education, she studied medicine and pharmacy in the University of Nigeria for a year and half. During this year, she edited the magazine *The Compass*, run by the catholic Medical students of the university. At the age of nineteen, she left for the United States to do communication at Drexel University in Philadelphia. Then she pursued degree in Communication and Political science at Eastern Connecticut State University. After her graduation, she pursued her master's degree in Creative writing from John Hopkins University, Baltimore in 2003. During her last years of

Eastern University, she started working on her first novel, *Purple Hibiscus*. It was published in October 2003 by Algonquin Books in association with the Workman Press. The book has received many positive critical acclaim. It was shortlisted for the Orange Fiction Prize in 2004. It was awarded the Commonwealth Writers' Prize for Best First Book in 2005. The other works are, *The Things Around Your Neck*, collection of short stories published in April 2009, *Half of a Yellow Sun*, her second novel published in 2006, and *Americanah*, her third novel published in 2013.

Purple Hibiscus is a subtle and gripping story of an abusive childhood which is set in the Postcolonial Nigeria. She also presents the political and economic instability of the country in this novel. Adichie introduces many themes in this novel such as the difficulties of adolescence, violence, silence, brutality of patriarchal society, religious zeal, and personal sacrifice. The central character and the narrator of the novel is Kambili Achike, a fifteen year old girl. She is living in Enugu, Nigeria. Her father is Eugene Achike, a wealthy factory owner and is an active philanthropist and an upstanding Catholic. He is both a religious zealot and a violent figure in the house, subjecting his wife Beatrice (Mama), his

daughter Kambili and his son Chukwuku (Jaja) to beatings and psychological cruelty. He owns a Newspaper called *Standard*, which criticizes the new Nigerian Head of State.

The story is told through Kambili's eyes and is essentially about the disintegration of her family unit and her struggle to grow to maturity. The most important period is the time Kambili and her brother spent at the house of her Auntie Ifeoma, and her three children. Auntie's house was in total contrast to what Kambili and Jaja are used to. Though Catholic, yet practiced a completely different form of Catholicism, where there was lots of happiness, freedom and space to speak their minds. In the environment, both Kambili and Jaja were more open and able to voice their own opinions. Moreover, at Auntie Ifeoma's house, Kambili falls in love with Father Amadi, a young priest, which awakens her sense of her own sexuality.

Back at home, unable to cope with Eugene's violence, Beatrice poisons him. Jaja takes the blame for the crime and is put behind bars. In the course of time, Auntie Ifeoma and her family go to America after she is unfairly dismissed from her job as the lecturer at the University of Nigeria. The novel ends on a cautiously optimistic note. Kambili is now eighteen years old, more confident than before, while her brother Jaja is about to be released from prison. Their mother Beatrice, psychologically ill is now shows small signs of improvement. The novel ends with the possibility of better future.

Adichie divides the whole novel into four main sections. They are "Breaking Gods – Palm Sunday, Speaking with our Spirits – Before Palm Sunday, The Pieces of Gods – After Palm Sunday, and A Different Silence – The present". She does not write the novel in the straightforward chronological order of narration. She starts from the present and goes back to the past events which lead them to this present situation and concludes in the present.

During colonialism the land was conquered by the missionaries, clergyman, businessman and soldiers. Bill Ashcraft and et al state in their book *The Empire Writes Back* that "more than three-quarters of the people living of the world today

have had their life shaped by the experience of colonialism." The colonizers came with the mission to rescue the Africans and make them civilized people in their unnamed continent. But in the bargain, the whites have imposed the European ideas in the minds of Africans in the name of civilization. It affected their cultural habits, tradition, way of thinking, language, and their own identity. Chinua Achebe in his *The Novelist as a Teacher* says that political colonisation leads to the cultural colonisation. Cultural colonisation discards all the tradition and culture of Africa and imposes the western culture among them. Thus Achebe says that cultural colonisation is more dangerous than political colonization.

Chimamanda Ngozi Adichie's *Purple Hibiscus* is different from other post-colonial novels such as Achebe's *Things Fall Apart* and *Arrow of God* and Buchi Emecheta's *The Joys of Motherhood*. Adichie demonstrates different ways in which colonialism spread into the local country and remained even after the freedom of the country. Adichie presented women's subjugation to men and women empowerment as the Post-colonial identity in her novel *Purple Hibiscus*.

Two significant themes of *Purple Hibiscus* are subjugation of women and empowerment of women. Adichie exposed these two post-colonial aspects with two different characters: Mama and Ifeoma. Beatrice Achike (Mama) is a victim of subjugation to men in the beginning of the novel. Mama tolerated all the brutality of her husband, Eugene Achike. He did not give freedom to express her feelings and choice. She was extremely controlled by her husband. When she felt unwell, she thought of waiting in the car. But Eugene compelled her to come to visit Father Benedict. When they had reached home, he beat her brutally until she had miscarriage. He used to treat her as a slave. She did not have any authority to decide anything regarding the house and the children. She could not even select the colour of curtains to hang on the windows of the mansion. Kambili observed that "Kevin brought samples for Mama to look at and she picked some and showed Papa, so he could make the final decision." (192). It was confirmed that Beatrice was marginalized in relation with her husband.

She did not have any importance in her husband's life.

Beatrice served as a victim of domestic violence in this novel too. She bore the physical battering done by Eugene and never told anything to anyone. Because she was very much attached to her marriage with Eugene, she felt that he was a source of physical, spiritual and emotional strength. Beatrice was presented as an epitome of all good women who tolerated all kinds of humiliation. She told Kambili that the villagers wanted her father to marry another wife when she could not give birth to more children. She says:

God is faithful. You know after you came and I had miscarriages, the villagers started to whisper. The members of our "umunna" even sent people to your father to urge him to have children with someone else. So many people had willing daughters, and many of them were university graduates, too. They might have borne many sons and taken over our home and driven us out, like Mr. Ezenwu's second wife did. But your father stayed with me, with us... "Yes" I said. Papa deserved praise for not choosing to have more sons with another woman, of course, for not choosing to take a second wife. But then Papa was different. (28)

Adichie produces the character of Beatrice embedded with silence. She failed to voice out her feelings, pains and sufferings. She did not even share this with her children. Although she was abused and unloved by her husband, she was subservient to her husband. She washed out her pains and sufferings through crying. Kambili said: "She cried for a long time. She cried until her hand, clasped in hers, felt stiff. She cried until Auntie Ifeoma finished cooking the rotting meat in a spicy stew. She cried until she fell asleep, her head against the seat of the chair. Jaja laid her on a mattress on the living room floor." (250)

Crying made her situation hopeless and worse. She cried in the face of violence. When Kambili was assaulted by her father and hospitalized, she wanted her Mama to do something against the violence handled by her father. Adichie forecasts the turmoil of the family in the opening lines of the novel. "Things started to fall apart at home." (1). When Papa broke all the figurines on the étagère, Mama did not want it

to be replaced. She symbolically represented her refusal to live with the usual patriarchy of Papa.

Beatrice had another miscarriage, when Kambili and Jaja had visited their Auntie Ifeoma's house in Nsukka. She came to Nsukka in a taxi without the knowledge of her husband. Her face was pale and dry. She looked like very weak and unable to walk properly. Auntie Ifeoma enquired her about her health and the reason behind her hospitalization. Mama looked around the room and started explaining the miscarriage. She said:

"Your know that small table where we keep the family Bible, nne? Your father broke it on my belly." She sounded as if she were talking about someone else, as if the table were not made of sturdy wood. "My doctor finished on that floor even before he took me to St. Agnes. My doctor said there was nothing he could do to save it." Mama shook her head slowly. A thin line of tears crawled down her cheeks as though it had been a struggle for them to get out of her eyes. (248)

This brutality of Eugene led him to his cruel death. Beatrice thought that she could not bear his brutality anymore. So she wanted to empower herself against her husband. She wanted to break her silence and empower herself to have her own identity. So she did not control Jaja, when he protested against his father. She wanted to put an end to his cruel behaviour. Finally, she poisoned her husband's drink that slowly killed him. She explained this to Kambili, when Eugene's body was taken to autopsy. Kambili observes: "Her movements were calm and slow. When she spoke, her voice was just as calm and slow. "I started putting the poison in his tea before I came to Nsukka. Sisi got it for me, her uncle is a powerful witch doctor." (290)

Adichie presents another character in contrast to Beatrice. She presents Ifeoma as a 'real woman' in contrast to Beatrice. Ifeoma was an epitome of women empowerment. She was a widow. She was working as a professor in the University of Nsukka. She was highly an independent woman. She brought up her three children – Amaka, Obeiro and Chima on her own. She did not depend on anyone. Chodorow blamed sexual inequality in society on the division of labour that allocated the primary infant and child care to women at home while men took

valued occupations outside. She further posited that in most societies daughters and sons were treated differently and consequently developed differently. The daughters who shared the core female identity with the mother copied their mother while the sons remained separate and autonomous. Ifeoma did not show any gender discrimination to her children in assigning the domestic duties. She taught all the household chores to her children. Adichie creates the character of Ifeoma to challenge the gender stereotypes of the society.

Aunty Ifeoma brought many changes in the life of Jaja and Kambili. She presented a different view of life and religion to them. Though a Christian, she had a great respect for her tradition. She identified herself with her nativity. She explained Kambili and Jaja about the ancestral tradition and rituals. She also taught her children to respect their native culture and tradition. Ifeoma created a burning desire for consciousness and freedom inside Kambili and Jaja. So, they wanted to get away from the patriarchy of their family. Their journey to Nsukka, discovered their true self and their desire for freedom. Kambili was able to identify the goal standard set by her father whereas Ifeoma allowed the cousins to choose their needs and aspirations. Ifeoma's house was filled with joy, laughter and aspirations, whereas Kambili and Jaja missed all those things in Enugu. Adichie supports Ifeoma's way of upbringing the children. Georgiads Mboya Kivai marks, "According to Adichie, the home should be a garden where different flowers bloom like Ifeoma's garden." (45).

Ifeoma was a courageous woman. She voiced out the corruption and instability of the government. She raised questions against the way the government appointed the administrators for the University. She was accused of being disloyal to the government. She was subjected to police harassment and sacked. Through the character of Ifeoma, Adichie suggests that women should do something to change the functions of the stereotyped society. Ifeoma wonders when people speak about oppression: "When do we speak out, eh? When soldiers are appointed lecturers and students attend lectures with guns to their heads? When do we speak out?" Aunty Ifeoma's voice

was raised. But the blaze in her eyes was not focused on the woman; she was angry at something that was bigger than the woman before her." (223) She expressed her anger about oppression and lack of freedom in these lines. She was angry with the helplessness and passivity of her colleagues in the University. Adichie wants all the women to identify the oppression and empower over the oppression.

Ifeoma also raised her voice against her brother Eugene's religious fanaticism and the domestic violence. She never accepted Eugene's concept of Christianity. She asked Eugene to help her for the funeral of their father Papa-Nnukwu. But Eugene demanded that Papa-Nnukwu had to be converted into Catholicism before his burial, so that he could participate in the funeral. On hearing this, Ifeoma outraged herself and said:

"I will put my dead husband's grave up for sale, Eugene, before I give our father a Catholic funeral. Do you hear me? I said I will sell Ifediora's grave first! Was our father a Catholic? I ask you, Eugene, was he a Catholic? *Uchu gba gi!*" Aunty Ifeoma snapped her fingers at Papa; she was throwing a curse at him. Tears rolled down her cheeks. (189)

Ifeoma was also furious when she heard the brutality of Eugene. She raised against her brother's attitude of beating his wife. She thought that it was an act of humiliation. During Beatrice's second miscarriage, Ifeoma asked her to stay with her in Nsukka for some days. But Mama gave excuses and expressed the need to go back to her house. Ifeoma compared her late husband with her brother and told that money should not make her to worship him like a god. She wanted Beatrice to empower against her husband. Thus, Adichie presents two different types of women in this novel. Beatrice who follows and respects the gender stereotypes of the society, and she represents subjugation, on the other hand, Ifeoma breaks the gender stereotypes of the society and empowers herself as a modern post-colonial woman.

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TRADITIONAL METHODS OF TEACHING ENGLISH IS BORING: LET US GO FOR FUNS TO DEVELOP COMMUNICATIVE COMPETENCY

Dr.M.Gunamani Singh

OSD, SCERT, Manipur, Lamphelpat, Imphal West



Abstract

This paper presents the results from a qualitative research study that explores the experiences of high school teachers in relation to pedagogical approaches. The study considers teachers who may not have explicitly learned about or applied innovative approaches in teaching English. It investigates how feasible and desirable they find the techniques and pedagogical approaches to be based on their teaching experiences in school with largely upper –middle class students, so the issue of applying pedagogical approaches with affluent students adds a dimension of interest to this study. It was generally expected that school teachers would be implementing several teaching approaches prescribed in NCF-2005 but these pedagogies were found only partially implemented by them at Elementary stage in Manipur. Probably this could be one of the main reasons that the students are not excellent in communicative skill or life skills which are emerging demand of English. Therefore, there is a need to address this issue because it may not help future careers of the children in this global market of English. After the identification of this problem, ten schools (5 Private English medium schools and 5 Government schools) were selected for our study. Among these 5 Private schools, 2 of them were convent schools. Of the 5 Government schools, one is a model school where relatively more facility has been created by the Government. In order to carry out the investigation, questionnaires were administered to the teachers of English, who are working in these ten schools; and their responses were analyzed. In addition, the Heads/Principals were also consulted by the investigator in relation to teaching/learning process, evaluation systems and their administration. We found some discrepancies in methods, approaches and techniques adopted by teachers due to which low achievement in English occurs. The investigator assesses the communicative abilities of the students with some of techniques which could be used in the classroom transaction for developing life skills

Keywords: Pedagogical approaches, Elementary stage, NCF-2005, Listening skill, Speaking, Teaching Methodology, Teaching English.

Introduction

The term “Pedagogical Approaches” was attached to the work of Brazilian Literacy educator and curriculum specialist Paulo Freire. Pedagogical Approaches or Critical pedagogy brings a new socio-political view of linguistics and language teaching that is beginning to influence the teaching of English to speakers of other languages field. In short, critical pedagogy was started out of the need of reforming education in a way that it would acknowledge the influence of the social and political elements existent in each and every educational context. Teacher and student engagement is critical in the classroom because it has the power to define whose knowledge will become a part of school-related knowledge and whose voices will shape it. Students are not just young people for whom adults should devise solutions. They are critical observers of their own conditions and needs, and should be participants in discussions and problem

solving related to their education future opportunities. Hence children need to be aware that their experiences and perceptions are important and they should be encouraged to develop the mental skills needed to think and reason independently and have the courage to dissent. Participatory learning and teaching emotion and experience need to have a definite and valued place in the classroom. While classroom participation is a powerful strategy it becomes an instrument to enable teachers to meet their own ends. True participation starts from the experiences of both students and teachers.

Angelil Carter (1997) states that “research in SLA has been dominated by questions regarding the psychological process of language learning with less concern for the wider social context, the power relations within the context, and their effect on psychological variables(p. 263). Therefore, critical pedagogy followers advocate that the field of TESOL should not focus on Linguistics, but

also look into the field of education for inspiration and change.

Pennycook (1999) has stated that “critical work in TESOL is an attempt to locate aspects of teaching English to speakers of other languages within a board, critical view of social and political relations” (p 332). Crookes and Lehner (2000) have explained that “Critical pedagogy in ES/FL), then, takes as joint goals the simultaneous development of English communicative abilities together with the ability to apply them to developing a critical. Awareness of the world and the ability to act on it was to improve matters (p 1).

Several studies had been conducted to find out the teaching/learning process of English in Manipur. Singh (2002) explored the problem, prospect and status of English in Manipur in his research “A Critical Scrutiny of the Position, Problems and Prospects of English in Manipur”. Devi (2006) explored the difference between the sentence structures in English and Manipuri language in her research “Sentence structure in English and Manipuri Language”, A contrastive study. Sujeta Beishamayum (2010) explored linguistic problems in learning English language in her research “communication and linguistic problems faced by Meiteiron speakers in learning English language. “However, there is no study available with regard to the teaching learning process of school teachers at the elementary stage in Manipur. Before we begin the analysis of the problem it is important that we need to understand the methodologies and approaches in the teaching/learning process of English which were recommended in NCF 2005. Since we have not seen much improvement in learning English in schools in Manipur, we will make an attempt to examine the attitude and competency of the school teachers towards teaching English in Manipur.

One of the probable reasons for this incompetency of school teachers could be that teachers have not fully understood or they were not aware of the critical pedagogy recommended in NCF-2005, even though Government imparted training to Government school teachers through SSA, School Education Department and SCERT, Government of Manipur. It was also found that

there were no teachers specifically appointed for teaching English in the Primary and Upper Primary Government schools (Elementary schools). For example, teachers of Mathematics and Science were found teaching English in the Government schools. We could see an adhoc policy in teaching English that head teachers / Principals deputed the teachers of Mathematics and Science to attend the training programmes in English.

In the light of the above background, we will investigate critical pedagogy adopted by school teachers with reference to listening and speaking skill of language learners at elementary stage in Manipur. The identification of this problem not only helps the teachers to develop their professional careers, but it also benefits students. The findings of this study may be useful to teachers and teacher educators in choosing relevant methods and approaches at the lower and upper Primary stages in Manipur.

The Structure of the Paper

In section 1.1, we will discuss the methodology adopted in the study while section 1.2 deals with the responses of the teachers through questionnaire are examined. In the next section 1.3, analysis of language ability tests: listening skill, Speaking skill. This is followed by section 1.4, where we discuss the findings of the study conducted. In the section 1.5, we conclude with some of remedial measures in order to enhance the competency of the teachers in teaching English.

Methodology

For this research, firstly, we take 3 teachers from each school and the total number of teachers we took from ten schools is 30. The questionnaires consisting of 100 questions were administered to the teachers who were teaching English subjects in the respective schools. The responses of the teachers were analyzed. Among 100 questions in the questionnaires, we focused only on 30 main teaching points. Secondly, we planned to take up 400 students of VIII standard, taking 40 students from each school for collection of data. But we could not get the number of students we had stipulated earlier for our study since there was less

number of enrollment in some Government schools. The total number of students was 290. It was surprisingly found while collecting data that out of the 5 Government schools we approached, only one school in the serial number 10 has got more than 40 students. This school is a model school to which more attention is given by the Government to create facilities, etc. These 290 students will be given a language ability test consisting of 8 test items ie Listening skill, Speaking skill, Reading skill and Writing skill. These test items did not cover Phonetic aspect of Listening skill. The proficiency of the students is assessed on the four grade points. If the school attains 85% to 100 % the school is rated as "Excellent", while the school secures 75% to 84% it is graded "Very good". It is followed by next grade ie "Good" if the school attains 60% to 74%. Finally, the school which have 40% to 59% is rated as 'Weak'.

Serial numbers 1 - 5 are Private English medium schools, Number of students in the serial numbers in 1- 5 = 200

Serial numbers 6 - 10 are Government schools, Number of students in the serial numbers in 6-10 = 90

Table A

S. No	Name of the schools	Medium of instruction	Number of the teachers selected	
			Males	Females
1.	Nirmalabas High school (Imphal West)	English		40
2.	St. George High School (Imphal East)	English	20	20
3.	IPS (Imphal West)	English	20	20
4.	Ever Green High School (Thoubal district)	English	20	20
5.	Paradise High School (Thoubal district)	English	20	20
6.	Ngasi Rastrapili Girl High School (Imphal West)	Manipuri		10
7.	Kwakeithel Girls High School (Imphal West)	Manipuri		16

8.	Thangmeiban Lilasingkhongnang khong High School (Imphal East)	Manipuri		14
9.	Meitei Mayek high School (Imphal West)	Manipuri		10
10.	Wangkhei High School (Imphal East)	English		40
Total no. of students			80	210

Table B

S. No	Name of the schools	Medium of instruction	Qualification	Number of the teachers selected	
				Males	Females
1.	Nirmalabas High school (Imphal West)	English	M.A. (English) , B.Ed.	1	2
2.	St. George High School (Imphal East)	English	M.A. (English) , B.Ed.	1	2
3.	IPS (Imphal West)	English	M.A. (English) , B.Ed.	2	1
4.	Ever Green High School (Thoubal district)	English	M.A. (English)	3	0
5.	Paradise High School (Thoubal district)	English	M.A. (English)	3	0
6.	Ngasi Rastrapili Girl High School(Imphal West)	Manipuri	B.A.(Political Science)	2	1
7.	Kwakeithel Girls High School (Imphal West)	Manipuri	B.A. (English)	2	1
8.	Thangmeiban Lilasingkhongnang khong High School (Imphal East)	Manipuri	B. A.	2	1
9.	Meitei Mayek high School (Imphal West)	Manipuri	B.A.	2	1
10.	Wangkhei High School (Imphal East)	English	B.A. (Home Science)	2	1
Total no. of teachers				20	10

Table 1

Sl. No.	Name of the schools	Medium of instruction	Number of the students selected	
			Boys	Girls
1.	Nirmalabas High school (Imphal West)	English		40
2.	St. George High School (Imphal East)	English	20	20
3.	IPS (Imphal West)	English	20	20
4.	Ever Green High School (Thoual district)	English	20	20
5.	Paradise High School (Thoual district)	English	20	20
6.	Ngasi Rastrapili Girl High School (Imphal West)	Manipuri		10
7.	Kwakeithel Girls High School (Imphal West)	Manipuri		16
8.	Thangmeiban Lilasingkhongnangk hong High School (Imphal East)	Manipuri		14
9.	Meitei Mayek high School (Imphal West)	Manipuri		10
10.	Wangkhei High School (Imphal East)	English		40
	Total no. of students		80	210

Grand total = 80+210 = 290

Analysis of Questionnaires Administered to Teachers

The questionnaires containing 100 questions were administered to teachers of ten schools in order to find out whether they were following and implementing the guidelines of NCF 2005 and MLL based teaching in the respective schools and whether they have positive attitude towards teaching English in these schools. Among these 100 questions, we focused only 30 important teaching points in view of NCF 2005 and MLL based teaching in the ten schools. The data collected were used to notice which items were followed by the teachers in the class-room transaction.

Based on these 10 teaching point in pedagogy, schools were grouped into three categories: A, B and C; the schools following 10 teaching points mentioned in the Table 9 as A (Fully

implementing NCF-2005) , the schools following 10 teaching points mentioned in the Table 10 as B (Partially implementing NCF-2005 and the schools following 10 teaching points mentioned in the Table 11 as C (Non implementing critical pedagogy in NCF-2005).

Table 2

10 questions in relation to pedagogy of NCF-2005.

Problem Analysis
Higher level of questioning.
Competency Based Teaching Learning.
Constructivist approach to teaching
Teaching all the four skill through Innovative techniques.
Collaborative teaching.
Activity based teaching.
Interactive teaching.
Question design and blue print based assessment
CCE
(Continuous And Comprehensive Evaluation).

Table 3

10 questions in relation to partial pedagogy of NCF-2005.

Activity based teaching.
Answer Question.
Higher level of Questioning.
Teaching content based teaching.
Remedial teaching
School based test and assessment.
Objective of teaching
Question design
Blue print
CCE
(Continuous And Comprehensive Evaluation)

Table 4

10 questions in relation to traditional methods implemented in the class-room.

Introduction
Teaching aids
Lower level of questioning
School based evaluation
Reading aloud and asking questions.
Explanation
Content based teaching
Lecturer method
Grammar teaching
Vocabulary teaching

Based on the 10 question each in relation to teaching points in Table 2, 3 and 4, teachers were categorized into three group namely A (Fully implementing pedagogical approaches in NCF-2005), B (Partially implementing pedagogy in NCF-2005) and C (Non implementing pedagogy in NCF-2005) as shown in Table 5. 18 school teachers were in group B (Partially implementing pedagogical approaches in NCF-2005) and 12 school teachers were in the group C (Non implementing pedagogical approaches in NCF-2005). Not a single teacher was in the group A (Fully implementing critical pedagogy in NCF-2005). The Private school teachers in the serial numbers 1-5 were found partially implementing critical pedagogy in NCF-2005 in the schools. Whereas Government school teachers in the serial numbers 6 to 9 were in the group C (Non

implementing critical pedagogy in NCF-2005). Only 3 Government school teachers in the serial number 10 were partially implementing critical pedagogy in NCF-2005 and it had better performance than the rest of Government school teachers in the serial numbers 6-9.

3 Categories of Teachers Based on the 10 pedagogical approaches of teaching Points in NCF-2005:

Group A= Teachers who fully Implements pedagogical approaches of teaching point in NCF-2005.

Group B= Teachers who partially Implements pedagogical approaches in NCF-2005.

Group C= Teachers who do not Implement pedagogical approaches according to NCF-2005.

Table 5

Sl. No	Teachers in the schools	Group A	Group B	Group C
1	Nirmalabas High School, Imphal West		Partially Implementing pedagogical approaches in NCF-2005.	
2	St. George High School Imphal East		Partially Implementing pedagogical approaches in NCF 2005	
3	IPS Imphal West		Partially Implementing pedagogical approaches in NCF 2005	
4	Ever Green Flower High School, Thoubal		Partially Implementing pedagogical approaches in NCF 2005	
5	Paradise High School, Thoubal		Partially Implementing pedagogical approaches in NCF 2005	
6	Ngasi Rastralipi High School, Imphal West			Non Implementing pedagogical approaches in NCF-2005.
7	Kwakeithel Girls' High School, Imphal West			Non Implementing pedagogical approaches in NCF-2005.
8	Meitei Mayak High School, Imphal East			Non Implementing pedagogical approaches in NCF-2005.
9	Lilashing Khongnangkhang High School, Imphal East			Non Implementing pedagogical approaches in NCF-2005.
10	Wangkhei Girl High School, Imphal East.		Partially Implementing pedagogical approaches in NCF 2005	

Test items of Listening skill and speaking skill of students in ten schools given in table 1

Table 6

S. No	Name of the skills	Test Items	Purpose
1	Listening skill	Colouring Boxes, Family Tree, Road mapping, Mime, Dialogue	Inferring the speech based information.
2	Speaking skill	Colouring Boxes, Family Tree, Road mapping, Mime, Role play	Inferring the speech based information.

Result of Listening skill and speaking skill tests displayed in the following tables (7 to 10)

Result of listening skill tests displayed in the following tables (7): In the first test item of Listening skill, “Colouring boxes” as shown in

the table 7 below, 40% to 55% of Private English medium school students responded correctly and 45% to 60 % of Private school students gave incorrect responses. All the students have not fared well scoring only weak grade. Even the reputed school in 1st serial could score only 55% of the students correct. Similar result have been obtained by Wangkhei High school serial in 10th serial number in the table, followed by St. George school High school securing 50% of the students’ correct and the lowest being the school in 6th serial number while the remaining schools are in between the scores of 20% and 40% . Here in this test surprisingly the performance is very low as none of schools could secure even “good “grade.

Table 7

Sl. no.	Name of the schools	No. of the students	Given text (Passage)	Mode of questioning (choosing the right option)	No of correct responses	No of Incorrect responses	Performance in percentage (%)	
							Correct responses	Incorrect responses
1	Nirmalabas High School	40			22	18	55%	45%
2	St. George High School, Imphal West	40			16	24	40%	60%
3	IPS, Imphal West	40			16	24	40%	60%
4	Ever Green School, Thoubal	40			14	26	35%	65%
5	Paradise High School, Thoubal	40			14	26	35%	65%
6	Ngasi Rastrapili High School, Imphal West	10			2	8	20%	80%
7	Kwakeithel Girl's High School, Imphal West	16			4	12	25%	75%
8	Meitei Mayak High School, Imphal East	10			3	7	30%	70%
9	Lilashing Khongnangkhong High School, Imphal West	14			4	10	29%	71%
10	Wangkhei High School, Imphal East.	40			16	24	50%	50%

In the 2nd test item of **Listening skill**, “**Family Tree**” in the **Table 7** of tracing relationship, it is observed that the comprehensive response given by the students of the Private schools ranged from 35% to 50% while 15% to 50% of the Private school students gave their incorrect response The performance of Government schools except the one in the serial number 10 has extremely low

ranging from 20% to 29%. What we can see from the test of tracing relationship is, even though some individual students have performed well however, the overall performance of the school is very poor and categorized in the weak grade as the maximum performance given by the school (Nirmalabas High School) in the serial number 1 is only 55% achievement with regard to this list.

The Government school (Wangkhei Girl's High School) in the serial number 10 though it comes under the weak grade, has followed the school (Nirmalabas High School) in the serial number 1.

Result of Speaking Skill Tests Displayed in the Following Tables (8)

In the first test item of Speaking skill, "Colouring boxes" as shown in the table 8 below, 40% to 55% of Private English medium school students responded correctly and 45% to 60 % of Private school students gave incorrect responses. All the students have not fared well scoring only

weak grade. Even the reputed school in 1st serial could score only 55% of the students correct. Similar result have been obtained by Wangkhei High school serial in 10th serial number in the table, followed by St. George school High school securing 50% the school correct and the lowest being the school in 6th serial number while the remaining schools are in between the scores of 20% and 40%. Here in this test surprisingly the performance is very low as none of schools could secure even a good grade.

Table 8

S. No	Name of the schools	No. of the students	Given text (Passage)	Mode of questioning (choosing the right option)	No of correct responses	No of Incorrect responses	Performance in percentage (%)	
							Correct responses	Incorrect responses
1	Nirmalabas High School	40			22	18	55%	45%
2	St.George High School, Imphal West	40			16	24	40%	60%
3	IPS, Imphal West	40			16	24	40%	60%
4	Ever Green School, Thoubal	40			14	26	35%	65%
5	Paradise High School, Thoubal	40			14	26	35%	65%
6	Ngasi Rastrapili High School, Imphal West	10			2	8	20%	80%
7	Kwakeithel Girl's High School, Imphal West	16			4	12	25%	75%
8	Meitei Mayak High School, Imphal East	10			3	7	30%	70%
9	Lilashing Khongnangkhang High School, Imphal West	14			4	10	29%	71%
10	Wangkhei High School, Imphal East.	40			16	24	50%	50%

Discussion

Based on the 10 questions each in relation to teaching points in Table 2, 3, 4 and 5, ten school teachers were categorized into three group A (Fully implementing NCF-2005 and MLL based teaching), B (Partially implementing NCF-2005 and MLL based teaching) and C (Not

implementing NCF-2005 and MLL based teaching) as shown in Table 12. 18 teachers are in group B; they are partially implementing NCF 2005 in schools and 12 teachers are in group C. None of the teachers in the schools are totally implementing NCF 2005.

According to the results displayed in the **Tables 7 to 8**, performances of students varied from individual to individual and from school to school in different test items. None of the schools could get 'Excellent' 'Very Good' and 'Good' in listening skill", speaking skill, Reading skill and Writing skill. The school in the serial number 1 secured the highest number in all the tests among ten schools. The school in the serial number 6 secured the lowest number in almost all the tests among ten schools. We can now come to conclusion that overall the students of Private schools had higher level of proficiency than that of Government schools except one Government school which is model school. It is apparent that the Private schools take well care of the students, even though the teachers did not follow and implement the guidelines of NCF-2005 and MLL bases teaching. This Government school in the serial number 10 had higher level of proficiency than the rest of Government schools. It may be because Government gives more facility and attention to the school.

Conclusion

Knowing all these facts, some remedial measures may be taken up to improve critical pedagogy of the teachers in class room transaction. Government should appoint teachers of English from the candidates who have completed B.A. English honours at least. The teachers should be sensitized what participatory approach of teaching English is. They need to be trained how to transact English class in terms of skill based teaching; apart from that, they should be oriented trained frequently about the ways of teaching English. In activity based method wherein full participation of students should take place. Further, They should be motivated very often by higher authority to take up innovative practice based on participation students. Books on innovative methods and techniques of teaching English should be provided in the library. School teachers should be assessed every year and according to their performance salary can be increased or they should be given voluntary retirement.

Abbreviations

L1: First language.
 L2: Second language.
 CP: Critical Pedagogy.
 LT: Language teaching
 ELT: English language teaching.
 LSRW: Listening, Speaking, Reading, Writing.
 CBTL: Competency Based Teaching Learning.
 MLL: Minimal level of learning.
 NCERT: National council of Education and Research and Training.
 MHRD: Ministry of Human Resource Development.
 ELT: English language teaching.
 NCF: National Curriculum Framework.
 MHRD: Ministry of Human Resource Development.
 CCE: Continuous And Comprehensive Evaluation.
 SSA: Sarva Shiksha Avhiyan
 SCERT: State Council of Educational Research and Training.
 NCF: National curriculum Framework.

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AUTOBIOGRAPHICAL ELEMENT IN V.S NAIPAUL'S – *A HOUSE FOR MR.BISWAS*

Dr.V.M.Saranya

Assistant Professor, English Department
Dhirajal Gandhi College of Technology, Salem



Abstract

V. S. Naipaul, the noble laureate of 2001, is a literary giant revered all over the world. Out of the twenty-seven fiction and non-fiction works, his fame primarily rests on A House for Mr. Biswas, a fiction with autobiographical nature. Most of Naipaul's works revolve around the theme of "displacement and exile". V.S.Naipaul has extensively and meaningfully made use of his personal experiences as a boy and adolescent in his fictional world. Naipaul organizes his autobiographical material in a chronological and intelligible manner.

Full Paper

A House for Mr. Biswas (1961) is often regarded as Naipaul's masterpiece. It tells the tragicomic story of the search for independence and identity of a Brahmin Indian living in Trinidad. The protagonist, Mohun Biswas, was partly modeled after the author's father. Naipaul has said about this character and his father: "My father was a profounder man in every way. And his wounds are deeper than the other man can say. It's based on him, but it couldn't be the real man." Biswas has been unlucky from his birth, but all he wants is a house of his own – it is the solid basis of his existence. The story, which fuses social comedy and pathos, follows his struggle in variety of jobs, from sign painter to journalist, to his final triumph. Later Naipaul returned to his father in Between Father and Son (1999), a record of their correspondence in the early 1950s.

Naipaul organizes his autobiographical material in a chronological and intelligible manner. Helen Hayword Comments:

"The Autobiographical element forms a substantial component of Naipaul's output, appearing not only in explicitly autobiographical Works, but also in fiction and travel books."(Huges, 103)

Naipaul's memories of his whole life experience are converted in the autobiographical material, represented in his writings. A House for Mr. Biswas from the diasporic angle and the novel contains themes that run throughout his writing but it marks a distinctive period in the

development of his writing and art. This novel displays a unique affection for the homeland of his birth. It deals with the historical period of colonialism and indenture, the experiences of migration and displacement with respect to Trinidad.

A House for Mr. Biswas follows the life of Mr. Mohun Biswas, a protagonist inspired by Naipaul's father, as he struggles to find his freedom and a house of his own. The son of a poor laborer in Trinidad, Mr. Biswas is forced to live as a guest in one crowded, inhospitable house after another. After his father dies, his family moves in with his mother's sister, Tara, and he is humiliated and beaten by Tara's brother-in-law Bhandat. He goes to work as a sign-painter for the Tulsi family, and there he begins a flirtation with Shama. After his love letter is discovered by Mrs. Tulsi, Mr. Biswas is bullied into marrying Shama, thus beginning a long and unhappy marriage that produces four children, a constant struggle for money, and countless bitter quarrels. After a brief and failed attempt to run a dry goods store in The Chase, Mr. Biswas and his family return to live with the Tulsi family, a pattern that recurs though out the novel. It is in Port of Spain that Mr. Biswas comes closest to happiness, working as a journalist for the tabloid Sentinel, writing outlandish stories, and achieving a degree of local fame. Here, too, his son Anand excels in school and shows signs of talent as a writer. But Mr. Biswas's fortunes suffer several reversals, and it is

not until the very end of his life that he is finally able to buy a house—only to find the experience much different than he had imagined.

A vivid portrait of a man who fights to free himself from the entanglements of family, custom, and religion, *A House for Mr. Biswas* is also an unforgettable look inside colonial society at the beginnings of great transition. A man has a dream and he works for it. Not always easy. Lot of struggles was found. The more he tries to achieve his goals, the further away he seems to get. A story about disappointments in life and shattered dreams, written in an exquisite way. Naipaul tries to communicate the painful and traumatic experiences of an immigrant. The indefinite article “A” used in the title *A House for Mr. Biswas* indicates intensity of his desire to belong somewhere, to feel at home, and to get rid of alienation.

The identities of diasporas individuals and communities can neither be placed only in relation to some homeland to which they all long to return nor to that country alone where they settle down in, or dual identity, which makes their existence all the more difficult.

Apparently this novel has a large autobiographical background. The main character, Mr. Biswas who is based on the author's own father, is not a very likeable character, he is conceited, thinks very highly of himself and not a lot of others. Yet, with of V.S. Naipaul's

wonderful use of language, the story is as beautiful as if he was talking about a beautiful and lovely princess. And even though the protagonist is not sympathetic, we can only feel sorry for those born into a certain life that have to follow the path described to them long before they were even here on earth. It does make you wonder, though, how good the relationship between V.S. Naipaul and his father was. The novel paints a poignant picture of Mr. Biswas as he struggles to preserve his own identity in an alien environment and tries to forge an authentic selfhood. When following Mr. Biswas, we get an insight into the colonialism and the struggle of the natives to get out of it. We also live with the family and can get to know their day-to-day life and how a huge amount of people try to get on with each other in a crowded space. A very complex story with a lot of subplots and minor characters that adds to the fullness of this tale. It will become a true classic.

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“WE HAVE NO SUCH DAUGHTER”: A GENDER READING OF *KING LEAR*

Merlyn Sneha Raj

Ph.D. Research Scholar, Loyola College, Chennai



Abstract

This paper attempts to analyze Shakespeare's King Lear from the perspective of Gender studies, wherein it deals with the tragic hero's (Lear) loss of power - metaphorized as his feminization by his "masculine" daughters, who assume traditionally masculine powers when Lear divides the kingdom between them. In a world shaped by compulsory heterosexuality and the cultural postulates of phallic normativity, the feminization of men results in a depletion of power and authority. Man's emotional needs and dependencies on women leave him vulnerable to feelings of feminization. Therefore, an important feature of the new emergent masculine figure that this play demands, is a detachment from women and a transference into the realm of homosocial, isomale relations which throws light on the idea of gayness / homosexuality. The danger of being refused "service" by women is compensated by affectionate and trusting isomale relations.

Keywords: Compulsory heterosexuality, pathological heterosexuality, homosexuality, homosocial, isomale relations, feminization, masculinization.

King Lear was written at a time when homosexuality or "sodomy" was outlawed. However, it was also a time when James I, the new King of England, was making it increasingly clear to his subjects that he was a practicing homosexual. He lived away from his wife and child on his young male lovers. His court was described in one contemporary account as full of "fools and bawds, mimics and catamites" who engaged in "debaucheries" (Bray 55). That "mimics" is a word for actors and "catamites" a contemporary term for homosexuals suggests a possible connection between *King Lear* and the court of King James, especially since the play was presented to the King's court on St. Stephen's Night, 1606 – a festival that might be counted an occasion for "debaucheries" - excessive indulgence in sex, alcohol or drugs.

Bray notes in *Homosexuality in Renaissance England* that the London theatre was like James' court, a locus of the homosexual subculture of early 17th century England. Parents were afraid to see their sons become involved with the institution for they feared they might be "corrupted". Given that the play was performed at court and may have been written for that occasion, it is possible that *King Lear* inscribes within itself a link between the theatre and the court. If this is the case, then those moments in the play that might be

interpreted as making sly homosexual allusions like the Fool's remark that one should trust a "a boy's love" (III.6.17) or lending a homoerotic slant to the play's social allegory like Kent's remark to Gloucester that "I cannot conceive you" (I.1.12), take on an additional significance. Once this perspective is adopted, the play can be seen as suggesting that not just homosociality but also homosexuality is good for the health of nations. Homosexuality is worked into the play both as innuendo and as a fairly explicit theme.

The play begins on a homosexual note that quickly weaves in at least a joking homosexual suggestiveness. Kent remarks, "I thought the King had more affected the Duke of Albany than Cornwall," (I.1.1-2) drawing attention to the relation between male affection and affairs of state. It hints at the rashness and indecisiveness in Lear that will result in the destruction of the state. As to Renaissance culture, he acts like a woman, more on the basis of emotion than reason. The intimation that a man might behave like a woman seems to evoke a crossing of gender boundaries when Kent says to Gloucester "I cannot conceive you." (I.1.12) He means he doesn't understand him, but Gloucester picks up on the sexual meaning: "Sir, this young fellow's mother could, whereupon she grew round-wombed." (I.1.13-16) The possible reference to homosexuality is as

quickly as it is evoked, deflecting into a heterosexual framework. That maneuver befits a culture dominated by the rituals of compulsory heterosexuality, which are enacted in the ensuing dowry scene, a culture that in its religion and its law was hostile to homosexual acts of sodomy. As a result homosexuality only appears in the play in glimpses suggesting repression just as much as expression. One might even say that by evoking it in this opening dialogue, which is played out of view of the more public events that follow, Shakespeare highlights the closeted quality life in the homosexual subculture to which he, as a member of the theatre, probably belonged.

The play depicts a gender identity crisis, specifically a crisis of the institution of compulsory heterosexuality which is centered on an ideal of male masculinity which finds an enabling other but also a potentially subversive danger in female femininity. That social institution is depicted as pathological in its most extreme forms, and the play argues in favor of a new masculinity tempered by passage through the dangers of feminization. One cure for the failings of the old masculinity represented by Lear is retraction into homosexuality from the troubled heterosexual sphere. In the mad scenes on the heath, a mock theatre is created that offers therapy in the form of love between men, a love laced with homosexual allusions.

The play portrays compulsory heterosexuality as successfully healing itself and re-attaining its dominant status after a fall into psychological fragmentation. But the play also depicts untempered heterosexuality as a weakness that has harmful effects. It is prone to incest and to the domination of women's lives for the sake of male pride. Lear says to Cordelia, "Better thou/ Hadst not been born than not t'have pleased me better," (I.1.242-244) - this is not meant to evoke sympathy from the audience. The incestuous character of his demands on his daughters is made evident when Cordelia points out that his desire for expressions of affection trespasses upon the rights of a husband. Later he accuses his daughters of opposing "the bolt / Against my coming in." (II.2.379-380)

Heterosexuality is dangerous because it contains instability – while it would seem to assure

a man's identity as a masculine male, it leaves the man dependent on women for certification. Heterosexuality consists of a relation, whereby male masculinity is confirmed by its other, the feminine – the submissive and passive woman. It is what it is not. Cordelia's "Nothing" (I.1.89) in response to Lear's demand for affection exemplifies this dilemma. At the limit where the heterosexual male and female meet, there is always a margin of error where something needed can be lacking, where a required repetition that confirms by recognizing fails to occur. As the Fool reminds Lear several times, without heterosexual confirmation, Lear himself is nothing – "an O without a figure." (I.4.178) Given the slang meaning of nothing, he is a woman.

If women are the soft spot of the heterosexual regime, its point of proof as well as of vulnerability, it is because the exchange relationship that establishes that system is reversible. Lear's loss of power is metaphorized as his feminization by his masculine daughters. In a world shaped by compulsory heterosexuality and the cultural postulates of phallic normativity, the feminization of men results in a depletion of authority. If one cannot command "service" both as domestic and sexual labour, one should not rule. In a world organized around aggressive relations between contending sites of power – a fact emphasized in the play through constant references to possible strife between such players as Albany and Cornwall – the need to survive dictates the subordination of the weak and the privileging of strong ones. That these characteristics should be distributed along biological gender lines is not surprising. The question is whether they are also distributed along the lines of gendered object choice. This is because those left to rule at the end of the play – Kent and Edgar, are men who apparently love men not women.

The destructive feminization of men occurs when women assume traditionally masculine powers. This places men like Lear who are dependent on confirmation by feminine women of their masculine identity, in jeopardy. Their feminization produces a hysterical reaction that is figured in the play as madness. That Lear cannot ultimately survive the experience and must pass

on power to Edgar suggests just how deadly feminization is conceived as being within the early 17th century cultural gender roles.

In relinquishing his powers to his daughters and thereby masculinizing them, Lear says that he will follow a “monthly course”, a reference to menstruation. By entering the realm of uncontrolled bodily and emotional processes, he abandons the realm of principal, law and reason – the realm assigned to men in the play and in patriarchal culture generally. He breaks his quasi-legal agreement with Burgundy to provide land as dowry for Cordelia, and he subverts the principles of justice by depriving her of everything for nothing. The price he pays for behaving like a woman is to become a woman.

When his Fool speaks of him as “nothing”, he adds a sexual spin to Lear’s loss of power: “Thou hast pared thy wit o’ both sides and left nothing i’ the middle. Here comes one o’ the parings” (I.4.171-173) The use of “Nothing” suggests that Lear will be obliged to adopt a “feminine” sexual posture of passivity of penetration and Goneril, who assumes masculine phallic proportions as a result of the territory and power Lear attributes to her, makes him bend to her will in a manner that Albany characterizes in symbolically sexual terms: “How far your eyes may pierce I cannot tell.” (I.4.343) The Fool’s preparation of the encounter between father and daughter is explicitly sexual: “Thou madst thy daughters thy mothers . . . Thou gav’st them the rod and putt’st down thine own breeches.” (I.4.156-158) The image of punishment suggests the submissive sexual position and the feminization of the man deprived of power. He can now be had from behind by his phallic daughter.

Earlier, the fool had compared the division of Lear’s kingdom to the breaking of an egg into two ends or crowns: “Why, after I have cut the egg i’ th’ middle and eat up the meat, the two crowns of the egg. When thou clovest thy crown i’ th’ middle and gav’st away both parts, thou bor’st thine ass on thy back o’er the dirt.” (I.4.142-146) “Ass” refers to servants who were known to be used sexually by their masters in Renaissance England. It also suggests the adoption of a submissive sexual posture in regard to someone more powerful, someone who would be quite literally

on Lear’s back. Something similar is implied by Lear’s statement “Persuade me rather to be slave and sumpter / To this detested groom.” (II.4.211-212) A sumpter is a pack animal, but it also carries the connotation of putting something (or someone) on one’s back. That someone, of course, is Goneril who now possesses the quality of firmness Lear lacks. When he wishes sterility upon her, he more or less completes her sex-change operation. It is at this point in the play that the Fool’s sexual taunts most concern castration and loss of sexual power on Lear’s part: “She . . . / Shall not be a maid long, unless things be cut shorter.” (I.5.45-47) “I am ashamed” Lear says, “That thou has power to shake my manhood thus.” (I.4.292-293)

One important feature of the new masculine figure who takes Lear’s place as ruler is his detachment from women. Edgar’s martial power, his capacity for violence, leaves him immune to feminization. He is not dependent on women for heterosexual confirmation because his aggression enacts a successful separation from the feminine that is best instantiated in the fact that he has no conversations with women throughout the play. It also distinguishes him from the old king who in one crucial moment is incapable of saying what violence he will wreak on his daughters: “I will have such revenges on you both / that all the world shall – I will do such things - / What they are yet I know not.” (II.4.276-278)

Edgar and Kent, the two characters most capable with restorative violence, are also the most associated with homosocial relationships. Kent says he is “not so young . . . to love a woman for singing, nor so old to dote on her for anything.” (I.4.34-35) Edgar’s repeated warnings against heterosexual attachments during his mad speeches align him with a similar male separatism. One consequence of the instability of compulsory heterosexuality is a parallel structuring of relationships between men and women on one side and men and men on the other. The dangerously feminizing dependence provokes a violent response against women, the agents of potential feminization, which enables a safe separation of the male from femininity. The emotional needs and dependencies that leave a man vulnerable to feelings of feminization within

a culture that forbids “woman’s tears” on a man’s face and that mandate a more aggressive, emotionally sanitized posture toward the world are transferred into the realm of homosocial, isomale relations.

This ideal of isomale relations is also homosexual. Lear, by virtue of a passage through a healing homosexuality, moves from pathological heterosexuality -“I have sworn, I am firm” (I.1.253) to an acceptance of his own “infirmity”. If emotional dependence is disallowed between men and women under compulsory heterosexuality because it represents a dangerous feminization, it is permitted in relations between men.

Undercover homosexuality is a parallel social structure to compulsory heterosexuality in early 17th century England, and in the play, a parallel world of explicitly homosocial and implicitly homosexual relations offers a counter to a dangerous heterosexual realm. The danger of being refused “service” by women is compensated by affectionate and trusting isomale relations. If the phallic woman transforms Lear into a sexual servant by depriving him of his power, he discovers in Kent someone who subordinates himself to Lear’s will. “What wouldst thou?” (I.4.22) Lear asks him and Kent replies “Service” (I.4.23). Throughout the play “Service” has the dual meaning of obedient labour and sexual labour. In isomale relations, the feminized heterosexual male can be repositioned in a dominant masculine posture if he receives “service” from another male.

With Kent, the fool is a figure of homosocial healing, who is also suggestive of homosexuality. Called a “pretty knave” (I.4.85) upon entering, he is a male correlate of Cordelia, who is referred to later as Lear’s “fool”: “And my poor fool is hanged.” (V.3.320) Both are romanticized figures of affection untainted by expediency. The Fool remains loyal to Lear when it is foolish to do so, even in own cynical terms. And Cordelia accepts loss for the king’s gain, even after he has imposed great losses on her. Both are linked to emblems of retraction from the storms of the world – the Fool with the hovel and Cordelia with the cage. The Fool provides the same “nursery” to Lear that Cordelia in her absence cannot. He however

disappears in the play in large part because Cordelia returns to take up once again her role of providing service. She is called fool because in some respects she is the Fool.

What these cross-gender confusions suggest is that the sites of retraction – the hovel and the cage – are curative because they are outside the exchange system of compulsory heterosexuality. The Fool can be replaced by a woman and Cordelia (acted by a boy) can take the place of the healing men because the play moves us temporarily into the homosexual underworld of London which has to appear under the sign of madness because it was outside normalizing acceptability. If Lear is to be cured of the pathological heterosexuality of which he was initially guilty, he must turn to homosexuality and adopt a feminine posture of emotional dependence without stigma. This is evident in the mad scenes on the heath.

Edgar is the character who is most capable of enacting the new masculinity the play demands. Like Kent and the Fool, he is markedly, non-heterosexual. He doesn’t even talk about women, all he talks about is why one should avoid them. Misogyny protects him against feminization and from him Lear learns not to trust women in the way he has up till now. He is also placed in a subordinate homosexual position without suffering feminization.

In the scene where Lear sheds his clothes and joins Edgar in nakedness, the visual display evokes homosexuality, and so as well does Edgar’s vocabulary of possession, which at the time was associated with sodomy. Sodomites were often linked to witches, were-people and evil spells and Edgar’s mad speeches are full of such images: “Flibbertigibett . . . squinnies the eye and makes the harelip . . . Aroint thee, witch.” (III.4.114-123) Lear immediately develops an affectionate attachment to the “learned Theban” (III.4.161) and will not let him go. His characterization of Edgar as an “Athenian” slyly situates their encounter within the homoerotic Greek tradition of master and pupil, and indeed, Lear adopts a student’s posture toward the younger man, keeping with the prevailing image of homosexuality at the time as a relationship

between an older man and a younger one or “Ganymede.”

If Edgar is teacher, he also refers to himself as a “childe” or young knight about to be initiated since his encounter with Lear prepares him for his assumption of the king’s place. That transformation is foreshadowed by the acting he engages in at this moment in the play. That he can adapt a role suggests his malleability and the possibility of a change in social place. Theatricality thus supplies the model for repairing the state, but it also provides the model for an all-male, homosexual group of the sort that ultimately reclaims state power. The small acting troupe on the heath that enacts the trial and imaginary dissection of the offensive daughters plays not only with the emblems and rituals of justice statecraft but also with those of gender. The scene of “Greek” tutelage between the learned Theban and Lear prepares the substitution of younger ruler for older king, and constitutes an endorsement of homosexuality as a reparative alternative to heterosexuality.

Nevertheless, in the end, Lear must be repositioned in relation to a woman, Cordelia. That the woman is someone with whom he cannot legitimately have sex and that her character forms a continuum with a healing homosocial male companion – the Fool, suggests some of the complexity of homosexual experience at the time, its closeted character, while also embodying the difficult representational strategies Shakespeare, as a result was obliged to adopt. A play about how good homosexuality is for heterosexuality must necessarily attempt to have it both ways, while having it neither way in the pure form (of sexual identity) mandated by compulsory heterosexuality. For this reason, Cordelia, who finally fulfills Lear’s desires (that they die in each other’s arms should at least evoke the possibility of the Renaissance coding of death as sex, something which has to occur under the cloak of metaphor), is the Fool in drag. But she is also the heterosexual Cordelia because of the reigning cultural imperatives mandate that semen shall make their way to the gilded cage rather than the dirty hovel.

In contrast to their earlier fear of taint by women’s tears, the men seem to cry in abundance by the end of the play. Their hearts burst and their

love for each other is manifest. Lear’s pathological masculinity he initially represents is now replaced by another that seems to incorporate what the play depicts as femininity. If women have been like men in the play, men now become like women. Culturally certified traits seem to shift if not circulate. The play seems to suggest that those traits are contingent rather than ontological or natural.

It concludes on a note of aristocratic gay romanticism that privileges subjectivity over social convention, the pride of the closet over the mandates of compulsory heterosexuality. It does so because, Shakespeare himself experienced the play’s equivocal subject position, which is inwardly gay and outwardly straight. As we know Shakespeare to have probably been gay yet married, we know Edgar to love men, yet he must like James I, stand up in a public forum at the end and pretend to submit to the rules of compulsory heterosexuality. That no sign of the mandate is evident (Edgar is still not linked to a woman) suggests just how tentatively or grudgingly it is accepted. But it is there nonetheless, inscribed in the anti-sodomy laws and in the religious culture. Only in such enclaves as the theatre and the court was a gay subculture possible because only under assumed roles could men act out their love for each other. That James’ gay court was known for staging plays like *King Lear* says something about the necessary theatricality of gayness at the time, as much as it says something about the gayness of the theatre. The tragedy of *Lear* is in part that of pathological heterosexuality, which must in the course of the play learn to reform itself. But it is also that of the homosexual man who must live out of the form of compulsory heterosexuality while yet experiencing feelings that must remain under the carpet.

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A COMBINATION OF SELECTED METHODOLOGY, APPROACH AND TECHNOLOGY USED IN ELT AMONG SAUDI STUDENTS (JAZAN UNIVERSITY)

G.Sreeja

Language Instructor, Addarb College of Science and Arts
Jazan University, Kingdom of Saudi Arabia



Abstract

In the 21st century, Teaching English as a foreign language is a challenging, yet a rewarding career too. The challenges faced by the ESL/ EFL teachers are increasing day by day according to the development of technology also. The students update themselves with the help of the sources of internet and other social media. Hence, it is important for a teacher to update herself to meet the needs of the learners. The blackboard teaching of the 20th century may create a lack of interest among the students in learning a new language. It is necessary for an ESL/EFL teacher to innovate various methodology and approach to motivate, enhance and promote a good learning environment. This paper targets the various methodologies and approaches used in the classroom with the help of technology, and the parameters to achieve the goals of the prescribed syllabus. It discusses ELT among the Saudi students in Jazan University, KSA.

Keywords: Methodology, approach and technology, merits and demerits.

In the emerging trends of learning, teaching English as a Second Language or Foreign Language has become a challenge for every ESL/EFL teacher. Though they are several methods to handle the situation, it is necessary for an EFL teacher to adapt a correct method based on the students. Teachers not only teach the language, but also promote motivation and knowledge. In the recent years, EFL teachers are innovative in their classrooms to cater the needs of their learners. Every day becomes a learning day along with a teaching day. This paper introduces the syllabus classification of Jazan University and the pedagogy followed by EFL teachers. It also portrays the merits and demerits of the methodology used in each methodology among the students studying English as Foreign Language in Jazan University, Saudi Arabia.

Goals of the Prescribed Syllabus

The University of Jazan has prescribed a syllabus for the Preparatory, in such a way to benefit the beginners in learning English as a Foreign Language. The syllabus is divided into the four basic skills as Listening & Speaking, Reading, Writing and Grammar also in order to help the students understand the importance of each skill. The chapters in each skill, is inter-related so as to make the students get into a specific theme

thoroughly. For example, the topics in Reading and Listening are similar. The topics learned in Grammar are practiced in Writing. Hence, each skill goes hand-in-hand for a detailed learning. The students are given an orientation about the subject before the start of the syllabus. The following explains the methodology, approach and technology in handling the different skills.

I- Listening & Speaking

Methodology – Audio Lingual

Technology – tapes and CDs

The learners are asked to listen to conversations, dialogues and audio clips in which they learn the pronunciation of new words. This also helps them to learn stress, intonation and pauses. After listening, the students are given a set of questions to check their level of comprehension.

Classroom activity

Asking questions based on the audio, repeating the vocabulary with correct pronunciation, situational conversation, etc.,

Merits

1. Pronunciation is given due importance
2. Imitation of the sentences helps to learn the accent and corrects their errors

3. Less effort is needed by the teacher to teach them pronunciation

Demerits

- a. Comprehend the main idea, but not the vocabulary completely
- b. Lack interest in listening to the complete audio

II - Reading

Methodology – Direct / Natural Method

Technology – Power Point Presentation

As usual, every chapter starts with a small introduction about the topic. Then, a PPT is displayed to explain the new set of vocabulary that appears in the passage. This hints the students to connect the meaning of the terms while reading. Pictures are shown for difficult or new words. Then the teacher reads the passage aloud to make the students recognize the new terms, understand the meaning and infer information.

Classroom activity

Repetition of the newly learned words, matching the words with their meanings, yes/ no questions based on their comprehension.

Merits

- a. Encourage the students with a visual treat and grab attention
- b. Find easy to understand the passage as the words were discussed before hand

Demerits

- a. Below average students find it difficult to relate the vocabulary
- b. The teacher reads the passage for the students and so it is not possible to make the students read the passage aloud. This lacks in giving attention to individuals in a bigger class.

III- Writing

Methodology – Functional, Communicative Approach

Technology – Usage of Social media for communication

Writing includes a variety of chapters making them to learn the situational, functional and communicative necessity of the language. It also

brings in the structural learning of the language, helping the students in effective writing. The learning of the structure helps in idea sharing and expressing the views.

Classroom Activity

Making the learners to write a set of sentences (structure) they have learned. Sequencing an activity, narration, rearranging the words in a sentence, writing email, etc.,

Merits

- a. Learn the simple structures easily and reproduces it effectively in writing
- b. Able to make more sentences of a given structure
- c. Grammar translation is given the least importance as the Indian teachers are not familiar with their native language. Hence, the students learn it by the language itself.

Demerits

- a. Less expressive due to lack of new vocabulary (English)
- b. Errors in spelling due to less practice
- c. errors due to the interference of Arabic writing –L1 (from right to left) and English – L2 (from left to right) Ex: **on** is written as **no**, **two** as **tow**.

IV – Grammar

Methodology – Structural

Technology – Demonstration, objects, pictures and everyday examples

Students are taught the basic and simple structures of the language. These simple structures keep them motivated to do more sentences. Once trained with the simpler ones, they are ready to get into a new structure with more confidence. This helps them to identify the patterns of sentences and use them in writing.

Classroom Activity

Choosing the correct option, rewriting the sentence, identifying the errors, etc.,

Merits

- a. Learn the simpler structures easily and are able to frame it.
- b. Try to use it in the everyday communication.

Demerits

- a) Get confused with the pattern because of the difference in the pattern of their native language. (VSO in L1 often and SVO in L2)
- b) Find difficult to write the tenses as their native language has a few to represent the tense.

Recommendations

Though the learners study English, they find it difficult to cope with it. There is a lack of awareness about the importance of the language. This could be rectified only from the primary levels. Learning English in the primary levels is not given prior importance and its impact is not positive in their higher education. It is very necessary to inculcate the importance of the language in their schools. This could be done

using by simpler syllabus and teaching approaches. This probably may lead them to develop an interest towards the language and feel comfortable with the EL teacher for learning process. This also helps them to build interest in effective language learning.

Conclusion

The paper has discussed the various methodologies and use of technology in teaching English, among the college students of Jazan University, Saudi Arabia. It also varies according to the region of the college and the background of the students. Though the EL teachers strive their best to combat the difficulties in teaching the language, it is necessary for the learners to cooperate for effective language learning.

QUEST FOR SELF DISCOVERY IN GITHA HARIHARAN'S *THE THOUSAND FACES OF NIGHT*

M.Suganya

M.Phil., English, Sri Adi Chunchanagiri Women's College, Cumbum



Abstract

Githa Hariharan one of the leading Indian women writers portrays women who face battles with men and society in her first novel The Thousand Faces of Night. Hariharan has used the myth and religion to convey the deep-rooted culture of Indian life. The values and tradition of the Hindu society plays a big role in this novel. The three female characters Devi, Sita and Mayamma try to find out their own identity in their own ways. Their expectation is very high about the married life but they receive the unexpected disappointment. This novel reveals the unending fight for their rights and their quest for self identity in the present world. This paper exposes the underworld faces of Indian women's lives and throws light on the emerging womanhood of Githa Hariharan.

Keywords: Tradition, Transition, Modernity, Social system, myth.

Githa hariharan is an Indian author and editor based in New Delhi. She studied BA in English from university of Mumbai and MA in communication from Fairfield. She had worked in the public broadcasting system in Newyork. Her first novel, 'The Thousand Faces of Night' won the Commonwealth writers prize in 1993. She has also published a collection of short stories entitled 'The Art of Dying' and two novels, 'The Ghosts of Vasu Master 1994', 'When Dreams Travel 1999'. She has published an anthology of Indian short stories translated from four major south Indian languages. Githa hariharan is one of the women writers who have been producing a body of Indian literature that is committed to feminist and social issues.

She has started her career as a writer by attempting to write on a subject that was close to heart to many writers, that is the female subjectivity. She portrays the changing image of woman in the modern and the post modern era. Tradition, transition and modernity are the three stages, which the women in Hari haran's novels pass through. Like any other Indian who is raised on oral narratives and the epics, learnt at the grandmother's knees, Hari haran too grew up on tales and myths. She has used these myths to help examine contemporary women's lives in her first novel 'The Thousand Faces of Night'.

Indian society is traditional and caste based and Githa hariharan has carefully showed Indian Social system and has depicted the patriarchic system in her first novel. The novel is woven around three generations of women Devi, Sita, Mayamma. The novel brings the idea how despite the generation, background and the education that an Indian woman attains, her fate is to fall back into the century old customs atleast to a small extent. The protagonist of the novel 'The Thousand Faces of Night' is Devi. When Devi returns from her education at America, tradition and the old order of things are ready to reclaim her into an arranged marriage as she gets exasperated with her pompous husband Mahesh, she learns the vital duty of any Indian wife, pretends to be a good wife, pretends to love entertaining her husband's family and friends.

When she comes to Madras with the memory of her black American lover, Dan. She is the central character and neither an ideal women like her mother Sita, nor is she spiritually superior as her mother- in – law. Devi learns the vital duty from her old family retainer Mayamma, who got married when she was a girl to a drunken husband and abused by mother- in –law, husband as well as her own son. She advices Devi that the key to marriage is the ability to endure and go on. And Devi's mother Sita follows this theory in her life. She sacrifices herself to the Gods of reason, order

and progress. All through her life, she fulfills the role of a dutiful daughter and wife and dutiful mother.

Devi is an ordinary woman, an educated modern Indian woman who is prone to desires and ambitions in the society of her own times. She takes a controlled status of a wife in married life and does not make a compromise with her biological and emotional needs. She is ready to reach adjustment with a sense of loss when she decides to stay with her mother. She refuses an offer of marriage from her African – American friend Dan because of her ambivalence towards American culture. Dan and Devi are different in terms of their beliefs, culture and traditions. Sita leads her daughter to the altar of marriage, she agrees to a negotiated marriage like a good Indian girl. Before their marriage, openly said to Devi about his nature of work and informs that his father and maid servant will be there.

Mahesh wants Devi in his family to manage the housework and to receive his friends well. She is unable to defend against Mahesh's supreme confidence and whenever she expresses a wish to do something like learning to play cards so that she can be with him. According to Mahesh, education is not needed in the making of a woman. Her grandmother was a very happy woman without education. She understands that Mahesh needs a woman who is subservient and obedient. Devi listens to the mythological stories from her grandmother that have initiated her into the numerous possibilities of womanhood. Her grandmother always told mythological stories to her granddaughter.

These stories became so much a part of her life that Devi thinks she is the very incarnation of all the avenging deities marriage to Mahesh and his indifferent behaviour brings an end to the dream – like life of Devi. It is the physical, psychological and emotional intimacy that provides the temper and tenor for Devi's initiation into the world of women. The three women belong to different generations and are different in terms of education and social circumstances. Mayamma can't bear a child for several years' her husband and mother – in – law have tortured her physically, Sita's troubles are more mental and

Devi are due to her husband's indifferent attitude. For this Indian customs, traditions, rituals and superstitions are woven into a rich literary fabric with a plentiful of ancient myth and not so ancient allusive stories. At the end of the novel, Devi returns to her mother and she aims to make a fresh beginning. She don't know what will happen in future. In this novel, characters truly represent various cross sections of Indian society.

Gender issues continue to determine the nature and shape of Indian society. In recent years there has been an alarming increase of dowry deaths, sexual violence and harassment of woman, which reveals a large-scale societal breakdown. Woman's position is worsening practically in every sphere and gender issue is basically one that affects woman directly and indirectly. The agony and suffering of women is the subject-matter of a number of writers in the post-modern period. Fiction by Indian women novelists are essentially concerned with the gender discrimination and other problems related to women who are exposed to both physical and psychological abuse and ill-treatment in the male dominated society. In Indian Writing in English fiction has occupied a significant place because of the novelist's vivid portrayal and clear expression of various hurdles and problems faced by the Indian women. The contemporary Indian fiction writers often explore the conflict experience of their protagonist who suffers between tradition and modernity. Especially the feminist writers examine the marriage bond through their works because of the total transformation of sociocultural terms. They also depict how women struggle not only against aggressive male domination but also against the social, cultural and religious oppression prevalent in contemporary society. They also illustrate how legends, myths, orthodox attitudes and traditional beliefs strengthen the picture of the women characters. Contemporary novelists like Kamala Markandaya, Bharati Mukherjee, Nayantara Sahgal, Anita Desai, Shashi Deshpande, Rama Mehta, Kiran Desai and Githa Hariharan tries to bring the pathetic condition of the Indian women and their desperate struggles through their novels to create awareness among the readers. The struggle to lift this curtain of unequal relationship

and wipe out the unseen tear from the eyes of woman are the most formidable challenge of our time.

As a young girl, Devi curiously tries to know the mystery of life through the stories told by her grandmother, she recollects her grandmother's story of Damayanthi that was taken from the Mahabharata. Damayanthi's father decided holding her swayamvara, she was brave and determined to espouse Nala, the brave virtuous king. Her grandmother concludes the story with a moral "A woman gets her heart's desire by great cunning". From this story Devi establishes the concept of swayamvara. The next story narrated by her grandmother is about Gandhari who plays a significant part in the Mahabharata. In this story Devi's grandmother says she embraced her destiny a blind husband with a self-sacrifice worthy of her royal blood. Devi acclaims, the lesson brought me five steps close to adulthood.

Another significant story told by her grandma that story deals with the beautiful girl who married a snake. Although Devi's immature mind cannot decode the real purpose in this story, it etched in her memory as a story throughout her life. Devi co-relates the story with a lot of the maid Gauri. Mahesh and Devi, her father-in-law Baba and the

caretaker, cook in that home is Mayamma. Baba narrates some stories about womanhood, and the wifely vows and duties in a house hood and he teaches Devi that what is Brahmin hood. When she heard her grandmother's stories she is confident between a position of acceptance and resistance.

Through grandmother's and Baba's stories Githa hariharan examines how modern forms of patriarchy draw on the ancient diktats such as the strategic use of myth. Baba asserts a patriarchal dominance when he speaks in a knowledgeable and direct manner. This contrasts with grandma's more convoluted and less definitive versions of myth. In the novel 'The Thousand Faces of Night' Githa's use of myth illustrates how it continues to endorse a dominant ideology through stories and allegories of selflessly elevated women but it also creates spaces in which the traditional mythology offers the possibility.

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POSTMODERNISM

P.Shanmuga Priya

M.Phil., English, Sri Adi Chunchanagiri Women's College, Cumbum



Abstract

The term 'postmodernism' was coined and first used by Arnold Toynbee in 1947 to describe the fourth and final phase of western history. Since then this term has been used variously by philosophers and literary critics to explain philosophy, history, art and literature with reference to modernism. If Jean Francois Lyotard and Jean Baudrillard have given the Francois base and frame work of postmodernism, Fredreic Jameson, Ihab Hassan and Linda Hutcheon have provided the critical frame work of postmodernism is multidimensional and a continuation of modernism with some radical alternations.

Postmodernism refers to "certain radically experimental work of literature and art produced after World War II." It may be noted here that modernism refers to the revaluation in literature and art after World War I. Different critics have viewed postmodernism differently. To some it is ingrained in Romanticism, and to others it is a continuation of modernism but it has been universally acknowledged that postmodernism has changed our notion of art, literature and culture.

Where is the beginning of Postmodernism? Instead of accepting Postmodernism on its own terms as a radical break with previous Western modes of knowledge and representation, it may be more fruitful to view it as a late phase in a tradition of specifically aestheticist modern thought inaugurated by philosophers such as Kant and embodied in Romantic and modernist art. In these terms, postmodernism as an aesthetic and body of thought can be seen as a late-flowering romanticism. What distinguishes its mood from earlier Romanticisms, however, is that its aesthetic impulses have spilled out of the self-consciously defined sphere of art and into the spheres of what Kant referred to as the cognitive or scientific on the one hand and the practical or moral on the other. In its European forms, it tends to draw on a Nietzsche, Bataille, Artand and post-phenomenological critiques arising out of thinkers such as Heidegger, Derrida and post-structuralists such as Lacan. In America, although given definition by writers such as Ihab Hassan who draw on an eclectic mix of European philosophy,

postmodernism has largely found expression in the form of cultural artefacts conceived in relation both to an indigenously defined and a European Modernism.

Jean Francois Lyotard's book, *The Postmodern Condition* is the master text of postmodernism in which he has rejected the beliefs of the Enlightenment- ideas such as reason and progress which are the basics of modernity and goes on to discard 'grand narratives' or metanarratives. Lyotard observes. Simplifying to the extreme, I define postmodern as incredulity toward metanarratives postmodern knowledge is not simply a tool of the authorities, it refines our sensitivity to differences and reinforces our ability to tolerate the incommensurable.

Computerization has, moreover, transformed the standards that decide what counts as knowledge in the arts and sciences; the defining feature of post-modernity is that the "grand narratives" of enlightenment and emancipation, which validated western knowledge since the eighteenth century, have lost their credibility. The narrative of enlightenment affirmed that knowledge was its own justification and gave it the task of deciding what society and the state should be. the narrative of emancipation validated forms of knowledge that served humanity's struggle for self-determination. The decline of grand narratives signals a general erosion of narrative knowledge amassed in stories, myths, and legends.

Borrowing from Ludwing Wittgenstein Lyotard describes both narrative and non-narrative knowledges as “language games,” not because they are frivolous but because they are bound by rules that players agree to follow. Language games are also agonistic to speak is to fight. Examples of language moves include prescriptive utterances, such as truth claims. In post-modernity, knowledge springs from the linguistics and communicative practices of researchers engaged in language games that generate “little narratives.” Knowledge is considered valid when a game’s player agree to follow new rules capable of generating new statements. In the postmodern condition, then, what decides whether knowledge is legitimate or not are the prescriptive utterances that govern the formation of valid denotations.

Postmodernism is often used as a period term by those who recover history. Foucault’s notion of history as ‘a plurality of discourses’ and Lyotard’s concept of ‘language games’ assert postmodernism as a periodising is based on ‘pastiche,’ which bears an echo of Baudillard’s hyperreal.’ ‘pastiche’ means the imitation of one style by another. Postmodernity can be studied broadly in two ways in relation to culture and in relation to literary criticism. Culturally postmodernism encompasses art and architecture, film and television, dance and music- it heralds a new stage in human history where electronic media has overshadowed print media. Mohit Ray has rightly pointed out this in this in the following passages. In French one meaning of ‘poste’ is “television set”.

Postmodernism encompasses art and architecture, film and television, dance and music it heralds a new stage in human history where electronic media has overshadowed print media. Modernism cultivated austerity; postmodernism is interested in pleasure. Mallarme tried to purify the dialect of the tribe through functionalism without ornamentation, expression without sentimentality; Flaubert insisted that easy gratification must be discarded, and demanded a rigorous asceticism on the part of the artist; Eliot dislocated language into meaning. But possibly mankind cannot cultivate austerity for a long time. Possibly, it is against nature and the alter-ego, the

repressed in Freudian terms rears its head in the love of things easy to like. Duchamps’s readymades, cubism’s collages, cinématique montages, pop art’s image appropriations, rock in roll, and jazz cartoons and crime fictions, discos and pornography. The pleasure principle of postmodernism has inevitably led to an endless mixing of genres and media and modes of aesthetic thinking and conceptual art. Film and literature, avant-grade and mass culture, the tragic and comic, the sublime and the ludicrous, interior monologue and magic realism are often lumped together into a form which reflects the instinct for ‘vita nuova’, trying to forgo a new aesthetics that would correspond to the postmodern situation.

Postmodernism in relation to literary criticism owes its origin to Charles Olson who first used the term in his essays in 1950s. In the 1960s through 1970s critics like Ihab Hassan Susan Sontag, Leslie Fiedler, Linda Hutcheon and Fredric Jameson have discussed postmodernism in relation to literature and other arts. postmodernism has been studied along with poststructuralism. postmodernism in literary criticism is closer to deconstruction the cultural criticism. It shares with deconstruction the undecidability of texts, and goes along with cultural criticism which erases the boundary between ‘high’ and ‘low’ culture.

According to Ross Murfin and Supriya M. Ray, “postmodernist literary developments include such genres as the Absurd, the antinovel, concrete poetry and other forms of Avant-garde poetry written in free verse and challenging the ideological assumptions of contemporary society. What postmodernist theatre, fiction and poetry have in common is the view that literacy language is its own reality, not a means of representing reality”. Ihab Hassan in his book, *Paracriticisms* equates postmodernism with anti-eliticism and anti-authoritarianism.

Linda Hutcheon in her book, *A Poetics of Postmodernism* views postmodernist fiction as ‘historiographic metafiction’ bringing history closer to fiction. The boundary between fiction and non-fiction is blurred. Postmodernism does away with the idea of great book and great author. Linda Hutcheon makes it clear. when she says,

Rorty, Baudrillard, Foucault, Lyotard and others seem to imply that any knowledge cannot escape complicity with some meta-narrative, with the fictions that render possible any claim to 'truth', however provisional. What they add, however, is that no narrative can be a natural 'master' narrative: there are no natural hierarchies; there are only those we construct.

It is this kind of self-implicating questioning that should allow postmodernist theorizing to challenge narratives that do presume to 'master' status, without necessarily assuming that status for itself. Ihab Hassan in course of an article titled, "The Critical Scene: Issues in postmodern American Criticism" states that, "in postmodern art, literature, music, dance or architecture, the mixture of styles, periods and modes-ironic or parodic or 'plagiarist'-suggests a dialogue of times in the present, a dialectic of 'equitemporality'".

Postmodernism moves away from traditions through experimentation with new literary devices, forms and style. As a discourse, postmodernism is a cultural phenomenon. No wonder, Patricia Waugh calls 'the cyborg is another image of the postmodern sublime'. I concur with Robert Wilson, a Canadian critic who says that postmodernism in its application to literature contains, "self-consciousness or reflexivity, a putting of the conventions of writing into the foreground of the text, a disregard for the

conventional forms of writing, perhaps an ever greater disregard for the conventional forms of writing, perhaps an ever greater disregard for conventional expectations of readers, a delight in puzzles, riddles, aporia of all types, a continuous breaking down of barriers, a decanonization, and hence a wilful, self-conscious mixing of literary levels, kinds of discourse and genres.

In a word, post-modernism seems to be highly intelligent at least about literature rather disrespectful, even nose-thumbing, innovative and above all, playful". Postmodernism has altered our idea of literature, art and culture by breaking down the boundaries between 'high' and 'low', 'good' and 'bad' with reference to study of these and done away with literary boundaries. But like any other 'movement' it remained centre stage for a period and then, yielded place to post colonialism.

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DALITS AND WOMEN ARE SUBALTERN IN BAMA'S *KARUKKU*

D.Sivaranjani

Assistant Professor, Ambika College of Arts and Science for Women, Madurai



Abstract

Dalits are marginalized by non dalits, women are marginalized by men, children are suppressed because of poverty. There are many men and women dalit writers who write about the oppressed life of dalits. Dalit women writer Bama through her autobiography Karukku she represent herself for express the painful story of dalits and the agony of womanhood in dalit life. In my paper I shall deal with gender discrimination and dalits are suppressed based on caste, religion, employment and economic in Bama's Karukku.

Keywords: Subaltern, Dalits, Marginalization, Oppression, Suppression, Caste, Religion, Untouchability.

Subordinate is to put or keep somebody in a powerless or unimportant position within a society. It can also mean someone who has been marginalized or oppressed. Minority is always marginalized by majority. 'Majority' refers to large number of people with wealth and power. Minority is opposite of majority, they are small in number of people without wealth and power. Female, poor, black, disabled and outcaste are minorities in any society. Discrimination on the basis of gender, caste, ethnicity and race are the main marginalizing steering mediums in society. Discrimination due to caste in India is prevalent and Dalits are mainly marginalized by non-Dalits.

In India, there are many men and women Dalit writers who express the suppressed life of Dalits all over the world through their writings. Bama is one of an Indian Dalit women writer who represents herself to express the painful life of Dalit people and also the agony of womanhood in society. *Karukku* is an autobiographical work written by Bama. Her other works are also considered as autobiographical because they depict her real life experience. She represented herself for all her Dalit women writings where Bama's each word in *Karukku* expresses the pain of Dalits. In India, untouchable concept is followed for many centuries. India has divided the population into two main groups: they are upper caste and lower caste. Pallar, Parayar, Chakkiliyar, and Koravar come under the lower caste. These lower caste people are untouchables; they are marginalized by upper caste people like

Nadar, Naikar, and Chettiayar. Upper caste people think lower caste people to be polluted at and due to their birth, so they do not touch them and talk to them. They also do not give any opportunity to lower caste people to express their rights, "Because we are born into the Paraya jati, we are never given any honour or dignity or respect. We are stripped of all that" (*Karukku* 15). Upper caste's constant suppression extracts and reduces the lower caste people's courage, self-respect, individuality, talents and power. "Dalits have been enslaved for generation upon generation, and been told again and again of their degradation, they have come to believe that they are degraded, lacking honour and self-worth, untouchable ;" (*Karukku* 24).

Upper caste people consider Dalit people as symbols of victim, uncultured, undisciplined and polluted. "After all, you are from the Cheri, you might have done it. You must have done it." (*Karukku* 17). Even children are also treated in a harsh way by upper caste people. Upper caste society crush Dalit children's courage in the stage of bud. "They never appoint a Dalit child as student leader. So even from an early age, Dalit children are deprived of leadership opportunities" (Bama 159). Upper caste people make believe that the lower caste people are inferior. "How can we allow these people to come into our houses? In any case, even if we were to allow them, they would not enter our homes: they them-self know their place" (*Karukku* 99). Upper caste people broke Dalit's courage, rights, belief

and keep them under their control, they make Dalits depended on them for all things like occupation, food, education and etc. They crush their individuality then they prevent them from upward social mobilization in reaching their rights. "I am like a bird whose wings were broken. After its wings have been broken, it is protected only if it stays within its cage. But if it comes out, it can only flap its wings uselessly, unable to fly." (*Karukku* 104).

People are divided into various castes according to the occupation "Nadars who climb Palmyra palms for a living, to the right there are the Koravar who sweep streets, and then the leather working Chakkiliyar, some distance away there are Kusavar who make earthenware pots." (*Karukku* 6). Occupation is the big weapon to upper caste people for making Dalits has the labours of upper caste people's paddy fields. Upper caste people made everything by lower caste people's hand, but they do not touch them, there is no humanity in upper caste people's action. "Naickers were upper caste and therefore must not touch Parayas. If they did, they would be polluted. That's why he had to carry the package by its string." (*Karukku* 13). Even children's games also express caste discrimination. Dalit children only play the character role like labourers, and upper caste children only play the character role like owner and master.

"Dalits are not Hindus..." (Littcrit 130) identity is the basic thing for human life; it gives respectful life to human being. Identity comes when people are accepted by society or groups. Dalits are not accepted a part of Hinduism, they are only in the edge of the Hindu society. They do not have any rights to express themselves in respectful society. They are marginalized by upper caste Hindus, basic benefits are denied to Dalits, they move to where they get benefits for survive so they change their religion. "Pallars are in the list of scheduled caste so they get educational opportunities and come up in life. Parayars don't have such opportunities. This is because many of them converted to Christianity and so became 'Back ward Castes'" (Bama 145). But the birth mark given by society cannot be changed. Even after conversion to another religion they still carry

the tag like lower caste and untouchables "The Parayas who converted to Christianity in order to escape oppression in Hinduism were greatly shocked to experience the oppression within the church." Dalits are constantly suppressed by the name of lower caste. Dalits are always considered as lower caste and untouchables in all religions "In reality, there is no difference between Hindus and Christians in the way they treat Dalits" (Bama 146). But Dalits have a rope to climb and raise their status to enter the centre of the society and that rope is in the form of education. Christian missionaries made the Dalits attain prestigious position in society by way of giving them scope for education.

Next biggest drawback of Dalits is poverty, because of poverty children are deprived of their education and childhood blossom movements. Children are made to work as labourers in match industries to support their family: "At an age when should be going to school, studying like everyone else and playing about in the evenings, they are shut up inside the factories instead" (*Karukku* 48). Only one place can give equal life to both upper and lower caste in society that is poverty. So people born in poor family are also marginalized by society even though they are in upper caste "Life is difficult if you happen to be poor, even though you are born into the upper caste" (*Karukku* 68). But Dalits whether rich or poor, find difficult to make both ends meet.

Gender discrimination is a worldwide phenomenon. Irrespective of nationality, religions, castes, culture and society marginalizing the womanhood practice is prevalent in all societies "Being Dalit, they suffer due to caste discrimination. And being women, they become the victim of the patriarchal social order in their families and outside" (Paul 95). Even if one is from upper caste or lower caste if one is born as a woman one automatically becomes a minority "Bama celebrates the vibrant and colourful culture of women in her society" (Karthikeyeni 83) this is the irony of the women life, "Bama says that the upper caste women are more dependent on men more than Dalit women" (Paul 92). Lower caste men are oppressed by upper caste men, but Dalit women are oppressed by both Dalit men and non

Dalit men and women “The women are doubly oppressed by high-caste people as well as their husbands” (Poul 90). In any fight or war between two countries or two religions or two castes or two cultures the first attack is on womanhood. Upper caste people do not touch lower caste people, because it will pollute their purity. But upper caste men rape and kill lower caste women and they consider this as a cheap act to show their power. Here unbeatable manliness is proved in the form of raping women that to who belong to the Dalit communities. Women are easily ill-treated by men and they consider women as weaker sex. “They used obscene language and swore at them, told them that since their husbands were away they should be ready to entertain the police at night, wicked at them and showed their guns against their bodies”(Karukku 35). Women should depend on men as a rule of society. If women try to break this universal rule men will take their weapons to control women through humiliation. Dalit women’s life not have any changes, even Dalit men knew the pain of suppression, because Dalit men are always oppressed by upper caste people. But they still suppressed their women. Dalit women are slave’s slave “All women in the world are second class citizens. For Dalit women, the problem is grave... Dalit women have to put up with triple oppression, based on class, caste and gender”(Littcrit 126).

Women have to work like men and more than men, in agricultural fields. Dalit men and women are both working, but at home Dalit men do not do any domestic work but women have to do both field work and domestic work. But they couldn’t get the same wage: “Even if they did the same work, men received higher wage than women. They always pay men more. I could never understand why” (Karukku 47). Women are

trained as a domestic workers right from their childhood. Women’s education is also broken up by their parents, because they want them to marry and settle down early in life “They said it would be difficult for me to find a husband in my community if I went in for further education”(Karukku 64). Equality between men and women are the irritating concept of every society. Society teaches that women are born for rendering service to men and men are born to control women. If women try to live their lives according to their wish, they have to face many attacks from their society “Many Dalit women, for whom toil in their very life, breath who lead vigorous lives in spite of all their weariness and anxieties” (Karukku 106). Writer Bama also has to bear and endure many sufferings and attacks from this society. With the help of education, she could stand on her own feet in this cruel society. Even though she had earned her place in society and her identity as a Dalit does not give full freedom in this society. “I don’t feel that free when I am in the company of other people.”(Littcrit 130).

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INTEGRATION OF COMMUNICATIVE TECHNOLOGIES IN ENGLISH LANGUAGE TEACHING (ELT)

Mr. Abhishek David John

Assistant Professor, Department of English
Valliammai Engineering College, Kattankulathur, Chennai

Mrs. M. Arthi

Ph.D. Scholar, Bharathiar University, Coimbatore
Assistant Professor, Department of English, Valliammai Engineering College, Kattankulathur, Chennai



Abstract

Technological advancements and innovation are occurring worldwide rapidly at regular intervals. These advancements have indeed made life easy for human beings. Globalization has brought about digitalization and computerization to every corner of the society. And today even classrooms stand testimony to it. Information and telecommunication which dominated several other fields for the past few years have slowly begun to gain dominance over education also. This paper analyzes the integration of Information Communication technology (ICT) in English language teaching (ELT) and its importance. The various tools of ICT and their implications in English language teaching are also discussed.

Keywords: Technology- computerization- classrooms- Information Communication Technology (ICT) – English Language Teaching (ELT).

Introduction

In today's world of extensive information explosion, it is difficult even for a literate person to cope up with the latest advancements occurring in almost all walks of life. Computing and information technology has become an indispensable part of our lives. Globalization has further accelerated this process of rapid change, thereby imposing the need for consistent updating on the global citizens of today.

In a nut shell, technology has perforated in all important aspects of our lives including education. Education, in recent times has emerged to be the top priority among families globally. With the development of technological aspects, educational standards are also undergoing repeated modifications in order to elevate the competence of a student in the global arena. Educational institutes are constantly equipping themselves with resources that help the students get a glimpse of global standards. The field of information technology (IT) has developed enormously and its advancements have expanded exponentially in the past few decades. IT revolves mainly around telecommunication of information or data in numerical, pictorial or textual format. This has

also led to the emergence of a new field called information and communication technology (ICT). ICT uses processed information that is designed to meet human needs. It is also greatly being used in education as a step to ensure better understanding of concepts and introduction of an array of activities during class hours to make the session interesting and entertaining. ICT in education involves in the processing and presentation of the study matter in a manner that supports better learning. It represents latest multimedia tools, including computer software, CD-ROMs, the internet, mobile phone, television, film as well as internet-based Project work, e-mail, chat, blogs, wikis, podcasts etc. (Hismanoglu, 2011).

One of the major areas that go hand in glove with IT and ICT is English communication and these advancements have definitely left no stone unturned. This can be observed through the inclusion of ICT in English Language Teaching (ELT). According to a study conducted by Ahmad (2012) integrating media technology in ELT classrooms helps greatly in acquiring and improving four language skills namely listening, speaking, reading and writing. ICT has come to be

regarded as an increasingly important part of English Language Teaching and seems that it will become a normal part of ELT practice in the coming years (Dudeney & Hockly, 2007). Thus modern methods of ELT have replaced the conventional methods of teaching English such as the chalk and board. Introduction of multimedia into teaching has revolutionized learning by providing a new platform for the learners to exchange their views, thoughts and ideas with the global community.

Defintion of ICT Information

Information refers to data that is processed in a meaningful and purposeful form. It reduces uncertainty of the learner and helps the learner gains knowledge about a subject and further understanding of complex concepts.

Communication

Communication can be defined as an attempt which involves conveying a message to a receiver in an understandable manner. It generally involves two or more people. The mode of communication however, can be verbal, non-verbal, visual, tactile etc.

Technology

The word Technology is derived from 'techno' which means technique, art or skill, and 'logos' which means science. Therefore, technology can be defined as a collection of scientific knowledge of art or skill which is used in the production of goods and services.

Based on the definitions of the three components, ICT can be described as the utilization of technology to enhance communication of information pertaining to a particular field of education. It is inclusive of digital and processing technologies such as computers, internet, mobile phones, networks, etc.

Tools and Technologies used In ELT

Some of the important ICT tools and applications used in the field of English Language Teaching are following:-

Computers: These miracle machines have gained the status of 'most important' tool of

information and communication technology and are also regarded as the backbone of modern human life. Almost all modern communication requirements cannot be met without the use of computers. It performs a variety of functions such as collecting, organizing, analyzing, preparing and interpretation of data for communication. It is helpful in enhancing one's English language speaking and listening skills.

Audio CDs and CD ROM: these tools of ICT are widely being used for listening comprehensions and pronunciation enhancement exercises. They contain several multimedia files such as audio and video files that provide a certain degree of interactivity with the learner. They are also very good at providing training in grammar. Test materials are also incorporated in some versions which help the learner to undergo a self assessment and analysis of his/her abilities. However it is not very effective for improving one's speaking skills as very few 'listen and repeat' versions are available in the market today.

DVD: Audiovisual content in the Digital Versatile Disc (DVD) format is largely replacing the video cassettes which are now outdated and rarely used. A DVD is similar to audio disc and differs only in its flexibility. While using a DVD, the learner is provided with the freedom of choosing from an array of options and extra featured such as watching a film or documentary with or without subtitles, quality of the soundtrack and the quality of the visual content such as High Definition (HD) etc. Therefore, it provides greater flexibility and adaptability to the learner. And because of its easy availability and access in present times, this tool of ICTs gaining popularity among English teachers and learners.

Internet: The most important facets of telecommunication is the Internet. All modern age communication takes place through the internet through different mediums. The internet has the world appear small, thanks to its speed, convenience and economic nature. Apart from communication, there are numerous facilities available for communication on the internet which also helps to enhance one's knowledge of English. The introduction of learners and teachers to World Wide Web has exposed them to a whole

new learning community and has acted as a platform for learning new and complex concepts (Lankshear *et al.*, 2000). It has also exposed them to the global standards. Some of the other features of the internet are following:-

Social media: Social media is a beneficial platform for communicating, sharing thoughts, ideas etc. it has introduced us to newer and less traversed fields such as blogging and micro-blogging. Blogs are made on it. Students can add themselves with the English language learning groups or subscribe to YouTube channels associated with English teaching and take advantage of the information shared. Social networking sites like, Facebook and Twitter are very helpful in enhancing language skills.

Online study materials: Online materials and services are available in the form of e-tutoring, e-learning, e-journals, e-magazines, e-books, e-library, online training, virtual classes etc. for the benefit of the learners. One of the major reasons for these forums to be a hit among the present generation is that it is free of time constraints. Learners can access these contents in their own flexible timings and gain from it.

Online courses: Several online courses covering a wide spectrum of subjects are available on internet. Enrolling themselves in these courses enables students to and get educated and trained from the comfort of their own place. The course contents are available online in the form of videos which the learner can download and have a look whenever he/ she find time at their own convenience. The enrolled candidate is expected to appear for a final exam along with submission of assignments that are incorporated with the study material itself. Enrolling in courses pertaining to English language learning can bring about its enhancement. Some of the agencies which provide online courses are MOOC, NPTEL, IIT's, Concordia University etc. E-tutoring through Skype is also becoming a popular option. Learners are taught through Skype by trainers

Feature Films: Films can also be employed as tool for teaching English language. The Embassies of English speaking countries incorporate such activities on a weekly basis to help improve

English language communication of the aspirants who wish to travel abroad for various reasons such as higher education, employment, permanent residentship etc. It is also used to create social circles and groups which can help form new friends and increase interaction with members from different countries and culture thereby providing greater exposure and ideas. The films screened are mainly documentaries, educational and entertainment related. It results in a satisfying learning experience.

Mobile phones: Life has become indispensable without mobile phones for man of the modern world. There is no unachievable task with mobile phone handy. Apart from telecommunication, mobile phones are also used for study purposes. Changing the operating language from the vernacular language to English proves to be useful in developing language skills. Several applications are available in Google Play Store for android versions and also iOS versions that help one improve communication skills. There are specific applications that help to enhance grammar, speaking skills, pronunciation, phonetic aspects, vocabulary etc. Installation of such applications with regular and meticulous practice will prove to be effective in the long run.

Over head projectors: It is an important tool used for teaching purposes. The main purpose of an OHP is for displaying information which is printed particularly in a transparent plastic sheet to a large number of people simultaneously. Though one cannot consider it a technological teaching tool wholly, to some extent it is helpful in English language teaching also. Concepts of grammar can be explained in a coherent manner to ensure proper understanding of the learners.

Television: It serves the dual purpose of education as well as entertainment for the people. It is found to be helpful in developing listening and speaking skills. One of the easiest methods to learn a regional language is to watch serials and movies in that particular language. In recent times, several channels related to education, particularly language improvement are being relayed as a measure to cater to learners worldwide. A large number of students may be benefitted with such programs. English learners

are often advised to watch English channels such as can observe the pronunciation, voice modulation, intonation and pace of speech and several aspects of non-verbal communication such as body language, posture, kinesics, oculusics etc and benefit from it. It also helps in vocabulary building. Listening and speaking skills are developed automatically during such an exercise.

Radio: Radio has proven to be a very helpful strategy in the education of students belonging to rural areas. Though considered out dated and out fashioned, it is a tested and proven method. Distance education and open education programs are being conducted through radio which has touched the lives of many. Several channels related to development of language skills are being hosted. The programs relayed on these channels include dialogues, dramas, discussion forums, question and answer sessions, telephonic conversations etc that help build language skills.

Conclusion

In the past few decades, the enormous development of ICT has resulted in its infiltration in all aspects of modern human lives. The field of education has also not been spared from the effects of ICT. Especially for English language learning, the boom of ICT and its integration into English learning has definitely been a boon to both learners and teachers. It has been proven to be advantageous to both the communities. One of the biggest reasons for its success has been attributed to the individualized learning experience that it

as BBC to help improve their language. Learners offers to the learner. Integration of ICT to language learning has succeeded in meeting the demands, needs and expectations of the learners in today's continuously changing and innovating society. However, it is further updating in this field by the teaching staffs of English which is required which would help them to handle user friendly technology for teaching without hesitation and at ease.

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SIGNIFICANCE OF ICT IN ENGLISH LANGUAGE TEACHING & LEARNING

S.Nasreen Banu

Assistant Professor of English, HKRH College



Today science, data and correspondence innovation (ICT - Information and Communication Technologies) have left their effect on each part of human life. The vast majority of the critical advancements that one can watch today can be ascribed to the effect of science and innovation. As innovation has made an adjustment in all parts of society, it is additionally changing our desires of what understudies must realize keeping in mind the end goal to work in the new world. Indeed, even in training area, we witness that mechanical progression and developments have had a noticeable effect and have changed a situation. The Teaching Learning process is a dynamic procedure and in this manner it continues changing as the human advancement requests. The word 'ICT' incorporates any specialized gadget, for example, PC, cell phones, radio, TV, satellite framework and so forth. Presently the part and utilization of innovation as an apparatus for instructing of English dialect is expanding as teachers have comprehended its capacity to make both autonomous and cooperative learning condition in which understudies can learn English without lifting a finger. Conventional techniques for conferring advanced education have turned out to be less persuading. Here, innovation assumes a critical part in making advancement and inspiration for the students. This paper will address present day innovation as Information and Communication Technologies, which has turned out to be conceivable in our group since the accessibility of PCs.

The achievement of Information and Communication Technologies (ICTs) has completely moulded our cutting edge life. ICT is the term that is at present utilized worldwide to portray new advances which depend principally on PCs these days. Indeed, even the conventional

innovations, for example, radio, TV and phone are considered as ICTs. The United Nations Development Program (UNDP, 2003) characterizes ICTs as: Basically data taking care of devices a differed set of products, applications and administrations that are utilized to create, store, process, disseminate and trade data. They incorporate the 'old' ICTs of radio, TV and phone, and the 'new' ICTs of PCs, satellite and remote innovation and the Internet. These distinctive instruments are currently ready to cooperate, and join to frame our 'networked world' a gigantic framework of interconnected telephone utilities, institutionalized processing equipment, the web, radio and TV, which ventures into each edge of the globe".

The Strength of English Language

English has been considered as a profession dialect since its advancement in the second 50% of the nineteenth century in India. We are showing English and learning English, however for what reason would we like to show English, interestingly with other remote dialects? The given answer is that English is the most boundless dialect on the planet. It is hard to figure precisely what number of English speakers there are. In any case, as indicated by estimation, there are more than 350,000,000 local English speakers and more than 400,000,000 speakers of English as a moment dialect or remote dialect. English Language Teaching (ELT) significance is in its relentless advance by means of many methods for present day correspondence innovations and developments. Graddol (2000) states that in the year 2000 there were around a billion English students however in the year 2010 the number will be multiplied. Also he shows that more than 80% of data which is stacked on the web is the English dialect.

ICT in English Language Teaching (ELT)

Instructors of English around the globe favour some type of informative educating and adapting, instead of the customary strategies for ELT which rule the educator focused approach and disregard the student's relational abilities. The instructor focused approach depends primarily on the student's memory and did not think about the bona fide utilization of dialect. In spite of the fact that, an effective EFL educator isn't really limited to some technique, the ICTs have changed the pace of instructing procedures to suit the objectives of his materials and the requirements of his understudies. Then again ICTs have given the understudies, numerous chances to rehearse English in and out the classroom. With the assistance of the cutting edge innovations they have time and flexibility to comprehend, reflect and break down what have been presented to. In addition, the ICTs set forward a powerful base for effective training. Presently, we require the advanced innovations for a superior mixed strategy for conveyance to make adept instructing strategies to upgrade the way toward learning English dialect. ICTs are exceptionally spurring, since they help the students to take in the dialect which is deliberately intended to meet the recommended objectives.

Influence of ICT on ELT

No doubt, inspiration may be that foundation in the procedure for procuring alternately taking in a remote language; therefore, learners generally bring a sure disposition at PCs. Considerably though, the cutting edge advances would twofold edged sword, their points of interest need aid acknowledgeable in its pitfalls. No doubt, they need significant, constructive effects with respect to ELT, the Emulating are a few them:

Accessibility about Materials

ICTs need aid really empowering due to that accessibility of the Taking in materials, if it is computer-based, in the web alternately with respect to CDs; therefore, those learner could take In as much own pace for a tolerant coach (the machine). In the utilization of internet telecommunications for educating support and taking in by means of the machine in the

classroom crosswise over that reality will combine those changes for different academic aptitudes. Those accessibility from claiming images, animation, sound Also feature clips they help a significant part additional in displaying Furthermore working on new dialect.

Learners Attitudes

ICTs have sure impacts ahead learner attitudes to the dialect instructing and taking in. People felt more fruitful done school, were additional spurred to take in What's more need expanded fearlessness. Furthermore respect toward oneself At utilizing workstation built direction book. This might have been especially valid when those innovation organization permitted learners will control their Taking in. Students have the opportunity to choose the element/s of language which they want to focus on meeting their learning strategies or learning styles. Here, the learner-centered approach is supported by these facilities offered by the ICTs while the tradition techniques approaches failed to give such opportunities. The understudy doesn't hesitate to hone the dialect without fear from the others at their own particular stage and pace.

Help Teachers

ICTs enable the instructor to arrange, create, to store and recover their materials effectively and quickly. The accessibility of various rich writings, distinctive themes, tests, practices help in sparing the educator's chance. Regardless of the open doors and offices offered by the cutting edge advances in helping better instructing, however they don't supplant it. Up until this point, the skilful educator is the main individual who is boring the obligation of conveying and accomplishing the instructing objectives.

Student-cantered and Self Assessment

ICTs help the student be exposed to language clockwise and definitely they help them to write and edit their work in order to produce a well published work. Likewise, computers encourage students to do extra work outside the classroom, play language games and, hopefully, gain extra exposure to the language and improve their progress in the language and support the student-

centered concept. Via the computer and the internet the students will be able to communicate with others in different places. Moreover, ICTs help the shy or the quiet students who sometimes abstain from asking questions or challenging information to communicate and ask questions. Using modern technologies in the learning environment has been shown to make learning more student-centered and improve the learning process by stimulating teacher/student interaction.

The examinations by and large test the perusing and composing aptitudes of the understudies, absolutely ignoring the tuning in and talking abilities, which are vital aptitudes for the students in their future vocation. The listening limit can be tried through PC helped bundles like tuning in to an exchange/section and noting the inquiries or tuning in to addresses and after that noting short inquiries or genuine or false explanations. It will improve their gifts for taking worldwide tests on the grounds that numerous focused exams take after such an example to test the getting a handle on capacity of the understudies.

Videodics

Showing writing Videodisks contain genuine documentations that if controlled well by the instructor will encourage learning and educating of English in Large classes. This innovation encourages the instructor to bring genuine circumstance into the classroom. Intuitive videodisks are reasonable for educating writing.

Educating Spoken English through Power point projector is likewise useful for instructing communicated in English. Documentation of formal discourse or civil argument can be made on CD-ROMS. After the introduction, the understudies will be made to watch formal discourse or open deliberation on certain issue/theme that has been archived. This will offer them preparing openly and conveying everything that needs to be conveyed in English Language. As an action, the vast class can be assembled so as to have formal discourse introduced by each gathering or debating groups speaking to the gatherings. Doing this will augment the

understudies' vocabulary and additionally expound sentence structures.

Instructing of composing Students of Tertiary establishments where English is utilized as dialect of Education consider English for Academic purposes or relational abilities at passage point. Composing is one of the Language abilities instructed at the passage point to enhance the understudies' capability in English being dialect of Education with the goal that they can work well in their fields of study. The educator can use control direct projector and Videodisks toward instruct the distinctive written work undertakings that understudies might be occupied with. Legitimate usage of advancements in the educating and learning of English changes the educator's part from transmitter of information as in the customary classroom to an advisor.

Utilizing the Internet Technologies

Email - The development of the web has revolutionalised the people convey and get things done. Numerous instructors have begun to use the web to encourage educating and learning. Instructors of English dialect are not special cases. Email can be utilized by an instructor to achieve numerous understudies at a separation once the understudies give their email addresses. The instructor can utilize email to send learning materials to understudies; give task; evaluate and present the input on the understudies' email boxes. Using email for example, the understudies communicate with their speakers and companions at a separation. By sharing records, understudies team up and cooperate with their teachers and partners. Along these lines, there is change from customary educator focused approach which makes students uninvolved collectors to understudies focused or vote based approach which makes students dynamic pioneers and travellers.

Utilizing the Website for Teaching English

Site as a web innovation is a fundamental instrument that the instructing can use to encourage the educating and learning of English Language in an expansive class. It gives a ton of chances to educating and learning. The educator

for example can consolidate disconnected and online lessons keeping in mind the end goal to conquer a portion of the difficulties of instructing and learning in a substantial. Educators of English classes can utilize the site for various purposes keeping in mind the end goal to encourage the instructing and learning of English Language. In a vast class, conveyance of readied or created learning materials might be troublesome as it will squander a considerable measure of time. What's more, there is the propensity that the class will be reddish as understudies may scramble for the materials. The instructor can present the material on his site for the understudies to download for use in the class. In any case, the understudies ought to be given a few days to download the materials previously leading the lesson. Site materials for showing English dialect may incorporate writings for perusing, for example, books, plays ballads and so on or tests of composing errands, for example, letters, expositions, updates or messages.

Conclusion

The Distribution of the information and learning with greater adaptability underpins the trademark, "Any space is a learning space." Therefore, our schools and colleges ought to be furnished with PCs and web administrations not simply apparatuses to take in a dialect, but rather they add to various parts of instructive advancement and successful learning. The utilization of ICTs in dialect instructing has incalculable advantages. The advancement in the utilization of ICT, similar to dialect lab, recordings, satellite communicate, videoconferencing and web courses have bolster the wealth and nature of training both on and off

grounds. It outfit a few perspectives of researchers which built up the way that ICTs are key apparatuses that encourage the instructing and learning of English Language.

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THE FEMALE CONDITION IN TONI MORRISON'S *THE BLUEST EYE*

J.Sundariselvi

M.Phil., English, Sri Adi Chunchanagiri Women's College, Cumbum



Abstract

The bluest eye written by Toni Morrison is a portrayal of black families in the first half of the United States issues involving the female roles and condition of women and the influence they suffer from the white ones are decisive to the path the black women take in life. They are excluded from a universe of love and understanding where only madness and silence are present. It is in this world that Pecola- the main character, a child-deals with the figure of the man who violates her and condemns her to madness. It is the man who has voice in the novel, while the black women are locked in submission and exclusion.

Keywords: Black women, condition, madness.

Feminist critics, like Beldon (1993) have said that "black feminists have long been concerned with problems of identity, in which race and sexuality are interlocking system of oppression". Black feminist portray black women as complex selves, their journeys from the condition of victims to the realization of personal autonomy or even creativity, besides family and community personal relationships.

For the American people, radical Protestantism, constitutional democracy, and industrial capitalism are the white American trinity of values. In contrast, Black American values emanate from the cyclical, Judeo-Christian vision of history and of African-American as disinherited, colonized people, a vision extraordinary faith in the redemptive power of suffering and patience. These values, forms and character are present in their African-American novel, especially because their writers have the consciousness of being black and female in a white male society, sharing and escaping from their own interiority.

Toni Morrison as a black women writer shows how the standards of the mainstream culture cause suffering and fracture in the lives of her black female characters, especially in *The Bluest Eye* (1970), where those standards cannot they reached, once they are alien to black people. The racism inherent in both ideals destroys those struggles to reach them, causing the inner destruction, sometimes this suffering leads to madness.

In "Bluest Eye", black women are portrayed in relation to the influence they suffer from the white ones and from society in their search for their own selves. These black women are excluded from a universe of love and tenderness where the figure of man is a key element for their imprisonment in madness, silence sexual oppression and lack of hope desperate and isolated, these women cannot escape a life of unfulfilled desires.

In spite of *The Bluest Eye* being focused on black woman and their family. The white women have a strong and surprising role in the novel, Since their condition in society influences the behaviour of the black ones once they are representative of the ruling class and surprising are taken as models. The first recurring role of white women is that of the movie star, and linked to it that of the child movie star. Although these women are not characters in the mass circulation of their condition and role in society. In the novel, children are always in disadvantage in relation to adults. When Mr. Henry comes to live in the narrator's house he breaks this paradigm and greets Claudia and her sister Frieda in a friendly way. He does some magic tricks with some coins and gives them to the girls who at this point are happy and embarrassed by the apparent kindness. His attitude will echo some time later when he wants the girls out of the house. So than he can spend time with two prostitutes. The action of giving money reduces the children to the condition of objects that can be bought converge to align

their interaction with the prostitutes under the condition of prostitution money buys them somehow for a certain period of time, besides, this incident suggests a way of mass circulation of female condition and role which in a negative way affects the attitudes of people with whom they interact.

The novel also documents the effects of images of feminist, for even Mrs. Breedlove's sexual pleasure depends entirely on the ability to feel a power that comes from a sense of herself as desirable. In the early days of her marriage when she had pleasant moments of intimacy with her husband, the words she uses to describe those moments are deeply connected to the ideas spread by the wide screen. Thus she feels powerful only when submerged in flesh mainly because that was the kind of physical love she learned from the movies, where sex and power devote women to a pedestal Mrs. Breedlove could never reach but in sex.

She also defines strength, beauty and youth in the terms she has learned from the films, and somehow so does Pecola, her daughter and main character. Their standards become the ones created by mass white society. This interaction of black women with mass culture creates a kind of colonization. The black women then, start to identify themselves and wish to be like those women who have got the power, who are beautiful, They want to be accepted and loved like those movie stars ironically, the white movie star women are also exploited and reduced to the condition of objects, however, the black women in the novel do not perceive this reduction.

When Mrs. Breedlove was pregnant, she still used to go to the movies, and along with the idea of romantic love, she was introduced to physical beauty has a major role in the novel because the black women not sure about their own identity and in parts, physical beauty is the cause of the dark episodes that involve Pecola, for since her birthday her life has become an endless battle between her real appearance and her desire of having blue eyes, which are the ultimate symbol of the hegemonic white beauty. While, Pecola, who is a child, is the ultimate. Symbols of the black appearance, so rejected by white society.

Pecola grows up in humiliation, her only way out is to pursue beauty. She is scorned by the children from the school, by the owner of a market where she buys candles, by everyone, even by her mother whom she calls Mrs. Breedlove. She develops than a kind of obsession for the most loved child in her country. The child actress Shirley temple.

Pecola knows only a life of traumas and rejection which reaches its peak being raped by her father who ironically interprets his attitude as an act of love for his daughter, which contributes to her emotional disintegration. Pecola looks for help and tells what happened to her mother who does not believe her. Silence, isolated and pregnant of her own father, she eventually miscarries and remains childless, and starts to give sings of insanity especially when she decides to change the colour of her own eyes from black to blue. She loses the sense of reality completely after visiting a kind of male urban wizard for she believes he was able to make her dream come true . Pecola now can identify herself with her blue eyes.

Both Pecola and her mother have similar understanding related to the female condition and role they believe in, since their understanding comes from the movies. So that despite somehow recognizing themselves as victims of the white society, they face whiteness as good and desired, and the later one feels more at home as a servant in the house of a white family than in the rundown house she shares with her violent husband and children. At the house of the white family, Mrs. Breedlove has the false feeling of being loved, for it is only those white people who gave her a nickname something she desire all her life.

The movie star women sell illusion of a glamorous life but there is another important group of women in the novel that of those who sell the illusion of company and affection, the prostitutes. According to Ferguson in another biological role the woman is the opposite of the all- powerful women on a pedestal. Reducing women to the condition of an object is common in patriarchal societies, and the fact that Morrison portrays the prostitutes as sensitive, funny somehow kind is decisive to their relation to Pecola, since they are the only people who do not

reject the girl, but treat her in a tender way. They are portrayed as women who do their job without illusion, anger or guilt. They respect only the innocents, like Pecola and truly religious women, for they understand that those kind of women have the same honesty and integrity they do have.

The prostitutes are portrayed as women who do not have either hope, despair anxiety, traumas. The condition and role of prostitutes and the black women child can be considered as twice 'The Second Sex'. The prostitutes like Pecola and her mother are definitely outside the centre of the system excluded from reality by race, gender, class, age and personal history. However, the prostitutes refuse to submerge themselves in to the depth of society, they keep on going and face what life has left for them, while Pecola submerges in madness and silence, and her mother in silence and resignation.

Pecola, her mother and prostitutes are turned into the invisible aspects of the ruling society. They are sometimes ignored because society has transformed them into failures, ugly and insane women. Morrison portrays them as the antithesis of the American ideal of women widely spread in the movies. Morrison shows that the movie star woman and child have a female condition and role that is unattainable to the common women.

The Black female characters in *The Bluest Eye* are constantly bombarded by female

condition and roles which exclude them and which do not provide them with any sense that they really exist, so that they are injured in their deepest selves. Claudia tries to escape from her suffering by dismembering Shirley temple, dolls. Mrs. Breedlove swallowed the cultural definitions and reject her own self and family for they do not fit into the hegemonic condition and role.

Pecola turns to prayers and communion pushing herself to an imaginary world where her wish comes true. But this world is the world of schizophrenia that Morrison ironically shows as an extension of the tradition of the that portrays women as schizophrenic and mad. The American patriarchal society represses the gift and potential of its black women and black citizens in general, so that women are driven mad by adoption of the ideals of the dominant culture, once they are inappropriate for black women.

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RELIGION AND GENDER ISSUES: A FOCUS ON TASLIMA NASRIN'S FICTION

Mrs. Halitha Barveen

*Assistant Professor, Department of English
HKRH College (Autonomous), Uthamapalayam*



The rapid growth in the field of information and technology has made the world a global village due to which western philosophy & culture is widely spreading and influencing throughout. The impact of this is on the writers of South Asia, who are becoming more aware about their rights. They have understood the importance of basic rights that was deprived of earlier due to strong rooted Patriarchy and Religion.

The concept of feminism is not now to South Asia in particular Bangladesh for example a write like Begum Rokeya Sultana strongly expresses her dissatisfaction against male dominance in her writing during the initial part of twentieth century. Though Bangladesh has produced some of the prominent women writers like Begum Sufiakammal, Selina Hossain, Jahanara Imam, Razia Kahan, Nasir Jehan and many others, no one was prepared to dare and Stamp out Islam. But Taslima unlike them is more open in challenging Islam and Patriarchy. She in fact like our Kamala Das and Kishawar Naheed of Pakistan who also focus on problems faced by women due to the over extravagance of organized Religion. For these writers society in south Asia gives too much importance for Religion and culture, which in a way had created gender bias. Women are treated as inferior sex in the society.

We have been...unable to raise our heads from slavery mainly for one reason; whenever a sister weapons of religion or the sayings of shastras have fallen to break her head open... These religious texts are taken as "God's commandments and used by men to keep us in eternal darkness".- Begum Rokeya Sultana.

These noted lines by one of the pioneers of Bangladesh Feminist Movement; Begum Rokeya Sultana is very much true to the situation of women in Islamic world. The same kind of

meaning was and is expressed by noted feminist writer of our own era Taslima Nasrin in her literature. Though hailing from the same background (Bangladesh) Taslima is unlike Begum Rokeya Sultana in her approach towards Religion and Gender issues. Taslima Nasrin today is considered as a writer who stands as a symbol of conflict against Islamic fanatics, male oppression and those who would curtail freedom of expression in one form or the other.

Taslima Nasrin today is treated as the foremost feminist of Bangladesh, her writings attack society, religion and men unlike the other writers who mainly focus on the theme of national independence and nationalism. Some of the Bangladeshi feminists look up to employment, health and legal education and also other issues for liberation society. But for Taslima compromise means surrender to the patriarchal society. Taslima is of the opinion that. "Religion within the fold of the state, society, the law and the family is to welcome violence against women, discrimination between man and women, child marriage of girls, polygamy for men, the law of stoning women to death for supposedly committing adultery, beating women to death for not wearing burqa or being disobedient to the husband, the horror of triple talaq and imprisonment, unemployment, illiteracy, ill health, slavery and suffering for women".

Taslima here finds Religion as the sole cause for all the suffering of women, Religion and Patriarchy have denied the fundamental rights to women and has been responsible for creating the gender bias among men and women gender issues and Region hold the key in the novels and poems of Taslima Nasrin. I would like to probe Taslima Nasrin's approach towards Religion and gender

issues by quoting two incidents from her novels *Lajja* and *vengeance*.

“Taslima Nasrin’s fight against fundamentalism and socialism is quiet visible in one of her most popular and controversial novel *Lajja*. For a common reader the novel appears like a historic documented the incidents of Babri Masjid demolition in 1992. The nation erupted in the communal violence and targeted the religious minorities Hindus and the Muslim Zealots tortured the women of Hindu community.

But *Lajja* is to be read in feminist perspective. Religion which has been used for the comforts of men since its creation is been used to dominate women rights. Men under the shelter of Religion are doing all kinds of atrocities on women. Here in this novel, Taslima wants to prove how the young Muslims during the communal violence misbehave with the women of other Religion. But what right do these young Muslims have to torture women on the banner of Religion? Does Religion ask or preach men to be brutal with women?.

The perspective of Taslima is that to treat one as a human being. Then comes Religion, then the other aspects. *Lajja* is symbolic of brutality, oppression and it underscores the motif of being human. The novel expects any Religious fanatic to become human. This is her angle of vision

The novel *Lajja* or *Shame* revolves round a small Hindu minority family of Bangladesh called the Dutta- Sudhamay, a doctor, his wife Kirommoyee and their two children Suranjan and Maya, who have lived all their lives in Bangladesh. Despite being part of the country, they are terrorized by Muslim fundamentalists to leave Bangladesh but they refuse as most of their friends and relatives have done. Sudhamay, an atheist believes with a naïve mix of hopefulness and optimism that his demolished by a mob of Hindu fundamentalists. A section of Muslims in Bangladesh came on streets targeting the Hindu minorities. They killplunder and torture the Hindus during the commercial violence. The same happens with Dutta family.

Maya a sensitive girl of a helpless father Sudhamay and less responsible brother Suranjan was kidnapped and tortured by Muslim fundamentalists. The novel illustrates the desperate Hindu women characters who are

exposed to religious intolerance. They are depicted as dependent and weaker sex who are oppressed by the strong men. Maya the young and the daring daughter of sudhamay is dragged away and bundled into an auto rickshaw and later she disappears. The novel has a chilling effect of young Hindu girls who struggle even to get a safe shelter during the communal violence.

Hinduism or Islam or Christianity all the Religions according to Taslima are two faces of a same coin. For men Religion is just a weapon to suppress the rights of women to keep them under their thumb. Taslima expects men to treat women as human beings. Taslima blames it on orthodox Religion and social taboos on women for such behavior of men.

In one of her renowned novel *Revenge* or *gelling even*, Taslima Nasrin brings forth the story of a Muslim woman called Jhumur who marries for love and imagines life with her husband Haroon. But once she enters the family of Haroon, she also finds Haroon’s family expectation are too high from the new married bahu Jhumur is expected just to perform the household duties by her mother-in-law. Jhumur finds that she is expected to be the conventional Muslim wife: head covered, eyes averted and unable to leave the house without an escort. This is what Jhumur has to say of how the Religious practices were thrust on her with force.

“Amma was very devout woman, and though I was well versed in matters of religion, I was not restricted as she was and now she was insisting that, for Haroon’s sake, I do the nammaz five times a day. When I protested I didn’t know how, she flew at me. “You don’t know how to read the Koran? How is that possible? What kind of woman are you?.

It is religion and the Holy Books that have been mis-presented by Mullahas which have mislead men and women. According to Taslima these religiously fanatic Mullahas have misused whatever that is written in Quran and have infused certain codes/ rules on woman. In the story of Jhumur was told to have a child & woman’s life is worthless without children. Does a child fulfill all the wishes in woman?.

Jhumur becomes pregnant, but is shocked to discover that Haroon doesn't believe his baby is really his. Overwhelmed by his suspect, Jhumur plots her revenge with a handsome neighbor. The novel is a tale of love, lust and blood-ties. It also throws light on the bold nature of Jhumur, the central character of the novel. She boldly questions the rigid tenets of religion and Taslima Nasrin's feminist perspective is obvious in the novel. She questions the role of religious dogmas and through her main protagonists she breaks away from her orthodox religion and wants to become an independent woman.

The paper tried to prove that. Taslima Nasrin is a story feminist and genuinely no communal,

being a real comrade in the fight against fundamentalist. Taslima dreams of a society without inequality and gender discrimination, a society that upholds the humanity by with respect to the human values.

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EFFICACY OF COMPETENCY BASED LANGUAGE TEACHING

M.Mathan, M.A., B.Ed.,

Assistant Professor of English, Hajee Karutha Rowther Howdia College, Uthamapalayam



Instruction takes different forms depending on its goals and objectives. Some emphasize input, while others focus on output. Some take objectives as behaviours whereas others take them as performance. Thus communicative based education addresses what the learners are expected to do with the language, however they learned to do it. It was emerged in United States in the 1970s and it defines some sort of educational goals in terms of fine-spun descriptions of the knowledge, skills and behaviours. It is considered as a performance based instruction. Competency-Based Language Teaching (CBLT) is an application of the principles of Competency-Based Education. It concerns accountability, management and quantification. This approach focuses on the competencies and outputs. It was adopted in the end of 1970's for the adults in the basis of work- related language teaching programs. Competency based language teaching accredited as a prominent approach for the teaching of language programs.

Competency Based Language Teaching based on the functional and interactional perspective of language. Language is a medium of communication for some specific purpose. This approach is fulfilling those purposes in particular roles where the language skills need. CBLT designers know precisely the language element that can be found in various situations and they systematically put them in the different teaching units with respect to goals and the content structure that are going to be in a course, and this approach concentrates on competencies. It gives direct learners the needed tools and guidelines to acquire the language and use it appropriately in the different parts of their lives. Thus the approach built around the notions of communicative competence and it gives the ideas for how to

develop the communication skills among the learners. The positive consequence of implementing CBLT is that it serves as an agent of change and it improves teaching and learning. Since competency-based approaches to teaching and assessment offer teachers an opportunity to revitalize their education and training programmes, quality of assessment can be improved, and the quality of teaching and students learning will be enhanced by the clear specification of expected outcomes and the continuous feedback that competency-based assessment can offer. Competency-based language teaching is particularly appropriate for adult learners with life experience who may have developed competencies or skills without formal education or training, for those who started school or college and dropped out and wish to return to formal study, but want their earlier learning to be recognized, or for those learners lacking to develop specific skills but not wanting a full program of studies.

The effectiveness of implementing CBLT is; if learners are clear that the foreign language such as English is a potent element leading to career prospect and advancement, they have no objection to learning and improving those languages. However, there are those language learners who see those languages as relatively less important and many of them take these language courses merely for the sake of fulfilling the graduation criteria set by the institute. CBLT's biggest claim to fame is perhaps its focus on active learning, rather than passive learning. This approach deals some sort of exercises in terms of systematic, measurable, and repetitive.

CBLT works hand-in-hand with a "mosaic" approach to lessons, meaning that the language can be broken down and taught as

subcomponents. These pieces can be prioritized and taught separately, then assembled later. Each exercise has a purpose and imparts a skill. In this approach language is first and foremost the learner's tool. It gives the importance to learn the language skills. It doesn't give importance for the memorization. Much like a native speaker, the learner will be able to sense if a sentence is grammatically correct or not without knowing the underlying concepts. CBLT is successful when it comes to long-term learning because it only cares about competency. This kind of approach lined up with what students can do with a language, not what they know about it. The CBLT method threatened the paper and pen method of measuring the students. This method measures the students through how the students use their language skills in the real world. The competencies are specific and practical and can be relate to the learner's need and interests. The learner can judge whether the competencies seem relevant and useful. The competencies that will be taught and tested are specific and public - hence the learner knows exactly what needs to be learned. Competencies can be mastered one at a time so the learner can see what has been learned and what still remains to be learned. Competency Based Language Teaching practices does not need to be dramatic or disruptive. Many effective approaches incorporate competency based learning processes into existing course and curriculum structures. In fact, one of the reasons why there are so many different approaches is because educational institutions adapt competency based learning to achieve their own goals. Competency based learning does not happen in a vacuum. Nor does it need to be viewed as something outside or counter to our educational traditions and values. Competency based learning can be valuable for all of the stakeholders in our learning communities: learners have more opportunities to take ownership of their learning and expand their lifelong learning pathways; faculty grow professionally as they articulate the learning outcomes in their areas of expertise and embed them in rich learning experiences; academic leaders provide engaging curricula that advance knowledge and produce graduates who

can demonstrate what they've learned; and institutional leaders focus on new ways of identifying barriers to success and achieving improved outcomes.

In a competency-based curriculum, students are rewarded only for successful completion of authentic tasks. Ideally, at the beginning of a course, each student is given an initial assessment determining the level of proficiency. Students then proceed to learn the material, at their own pace, getting lots of informational feedback from the teachers. Students know, at every level of their work, where they are and what they need to do to meet the competency standards.

Some have criticized this approach saying it may be impossible or impractical to identify every necessary competency for specific situations. Supporters, however, argue that if students have clearly specified tasks and useful feedback, they are more likely to be able to learn to use the language in practical settings. Whatever your view, it is clear that competency-based education is more popular than ever. If it is to be successful, both students and teachers need to step out of their comfort zones and adopt new roles. In the short term, this unfamiliarity may create uncertainty and discomfort but as classes progress the benefits should become clear. If, however, students and teachers try to adopt a competency-based approach without making the necessary changes in their own behavior, the results are likely to be unsuccessful. On the other hand, if both embrace their new roles, they are likely to find learning becomes more effective and useful.

As this trend continues to grow in academics it will surely shape how language is taught. CBLT's biggest selling points continue to be its **efficiency** and its **effectiveness**, essentials in a world where time and money are of the essence. As the global community gets smaller with technology and as migrant populations expand, there will be an increasing need for speedy language learning. As it evident CBLT emerged partially to address the specific needs of the learners in the context of academic settings, an issue which was previously overlooked by other dominant perspectives dating back to 1970s and before. As mentioned in the above sections needs

analysis is the main underlying principle in terms of designing courses for CBLT. The importance of an awareness regarding learners' needs makes a CBLT approach based on learner and learning needs completely essential. Based on the forgoing discussions the idea of tailoring the instruction to the specifics needs of the learners given the situation and context became clear. Thus, if the learners' needs are addressed in CBLT courses there is evidently a chance that goals of the course will be achieved more effectively and efficiently.

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QUEST FOR IDENTITY IN NAYANTARA SAHGAL'S 'THE DAY IN SHADOW'

A.Devabesli

M.Phil., English, Sri Adi Chunchanagiri Women's College, Cumbum



Abstract

The day in shadow can be read at several levels. It is about Simrit, who emerges from the shadows to find a new life with Raj, a Christian, who passionately believes in freedom and refuses to accept fate as the answer to human problems. It is the story of Delhi on the threshold of unseen changes and a new breed of politician far removed from the compassion of Gandhi. At every level it charms and delights is thought provoking and subtle - a memorable novel from a writer known for her complex understanding of human emotions.

Keywords: Self-Identity, Self-respect, oppressed.

Nayantara Sahgal is an Indian writer who writes in English. She was one of the first female Indian writers in English to receive wide recognition. Her fiction deals with India's elite responding to the crises engendered by political change. *The Day in Shadow* is a revolutionary novel, about modern educated women's living condition in India. Novel is one of the types of fiction. Fiction is one of the writing methods of literature. Fiction is created by the imagination of the author. The author takes the plot of the real experience and makes it as a story with imaginative character and story line. This story is one of the fictional works of Nayantara Sahgal.

The Day in Shadow is set in post-independence Delhi. Opening in the Zodiac room of intercontinental, richly festooned for the grand party expecting men of consequence, ministers and business men, the novel revolves around the axis of politics and man-woman relationship. Simrit is the protagonist of the novel. She is a journalist. She lives in Delhi with her children. She writes political news in the newspapers, magazines, etc. Raj is an M.P, who is the friend of Simrit. This novel opens with the party scene, which is given by the oil products limited. Simrit, Raj and other politicians attend the party.

There she talks with Joshi. Joshi is a lawyer, who argues for her divorce with her husband, Som. After the party, Simrit and Raj leave the party hall and pick the taxi. In the travelling time, Simrit recalls her bitter experience with her husband. It is the story of Som and Simrit. Simrit

ignoring the warnings of her parents, decides to marry Som of her own choice. Her Brahmin parents with their instinctive withdrawal from anything outside the fold, get upset at her choice of a businessman husband, but her friends do not like him either. They think him a boor, for people always dislike and distrust commercial flash and flair it they do not possess it themselves.

A man has to be flashy on a big scale to be thought well of, and Som does not belong to that category. But his flash is what has charmed her solitary book – loving childhood. All the same, they get on easily enough on the surface and that creates a game of its own in which intensity, depth and devotion are never brought into play at all, nor is the partnership. Som, the rougher element leads. Not the Simrit wants to lead, only to be though that would mean a battle and she is never prepared to fight. Som never discusses business in her presence. Either business is something obscene or unmentionable or women are morons- Simrit isn't sure.

Som stays cut- off from her. Her usefulness to him has never extended to areas of the mind. Ruddy Vetter, Som's friend from Germany try to understand their predicament. Vetter and Lalli are Som's business friends. Som has business dealing with them. But, Simrit does not know anything about Som's business dealing. Som explains to Vetter that she doesn't need him to spend more time with her. She is very satisfied with the children and her writing the rest of it. She wants him to spend more time with herself.

Vetter a kind interested friend of Som, tries to bridge the gaping void between her and Som, struggling earnestly to understand the enigma: what does she want? He tries to tempt her to have shop – pint clothes, jewels anything; trips abroad, fantastic summer tours to Europe and children's benefits. But rage fills her eyes and runs down her cheeks in tears looking like weakness. She goes on crying wordlessly. Excusing herself she goes to her room overwhelmed at the appalling creatures of her time caught up in a sickness they do not even recognize, a spiralling mania for affluence. Lying fully dressed on her bed. She strengthens herself that there is no need to tremble and shake.

Som comes in and lies down beside her, compelling her with his urgency. But it can no longer transport her unresisting to a comfortable place. She stays separate, excluded and rebellious. Much later she wakes unaccountably alone in the night though Som is still asleep in the next bed, his back to her. Simrit feels on the verge of a fatal realization. She is no longer able to follow the goal. Som has set for himself and the inability seems to be spreading through her veins, affecting the very womb of her desires drying up the fount within her.

She feels forlorn, non-pulsed, all her freshness, charm and gaiety lost. Gaiety had actually died forever long before she was divorced. Even there Som had a veto, not even about the servants. She had dismissed the cook twice for drunkenness and bad behaviour and Som had kept him on. Little things she had thought at the time nothing important, nothing to quarrel about, but building up into a frightening situation herself a cog in a machine with which it had become impossible to live.

Simrit, utterly lost and bewildered, copes up with the emotional shock of a divorce plus a brutal divorce settlement inflicted on her. She recalls their bitter experiences with Som. Simrit struggles a lot to build a new life for herself and her children. Her children give a moral support to her. She encounters Raj a brilliant rising member of parliament, who prizes her learning. Raj wants to shake her violently. Simrit spends her days and nights restless, dreaming horribly, tossing desperately and unravelling the legal interpretation for her and showing her to her bewilderment the

ways in which the documents has trapped and maimed her. It is an agreement that obviously saves Som from taxation.

When Som's legal adviser calls on her, the enormity of the problem floods her. She wants to rant and rave, pierce him somehow with her necessity. She states the crux of the matter that she has been in an earth quake and every single thing she knows is rubble around her. She wants to burst out that there are people behind the law and could change it. The law is not an enemy. But the most paralyzing revelation in the whole nightmare is that it was not a mistake, not an agreement set down in anger that it could be rectified now with good will.

It was intended, she thinks that she should carry the burden of the highest rates of taxes. She feels surrounded by remorseless complicated machinery from which there is no escape, all because of money. Money had been the part of the texture of her relationship with Som, an emotional forceful ingredient of it, intimately tied to his self – esteem. Money to Som was a form of pride, even of violence. Yet the discovery was sinister and unnatural, like watching a tied creep in the wrong direction.

Raj shows deep and genuine concern over Simrit's pitiable plight. A convert Christian, he thinks the divorce settlement dictated by her husband is the ultimate in outrage, inflicted on an unresisting victim. But every layer of her past uncovers something shocking. The problem of divorce settlement agitates Raj so much that it continues burning in his brain. He seeks the counsel of his friend Ram Krishan, annex-professor and a journalist. Ram Krishan advises him to show a concern to Simrit to his fold steadily and one day she speaks it out.

She is impressed with the innocent, selfless and loving idiotic mind of Raj. Raj is a good friend of Simrit, who always supports her. He wants her to be assertive and independent. Raj at last proposes her for marriage. Raj brought up on challenges takes this decision coolly and calculatingly knowing it too well that he is going to wed a woman who has hordes of children and a tax problem, the size of a python embracing her. Simrit is filled with the sheer rightness of being

alive and healthy. Part of it was physical well-being.

The rest is balanced in a deeper, calmer rejoicing. Simrit only shares his friendliness and tenderness though later both are tied in matrimonial knot. At last, they declare that they are going to get married. This novel reveals that women are degraded as well as motivated by men. So, women get sufferings as well as pleasure from men. Sahgal effectively reveals the plight of a woman after divorce.

The distinguishing characteristic or personality of an individual is called 'identity'. Identity shows the individuality of a person. Not only human beings but the living and non-living things also have identity. We find the theme of 'Quest for Identity' in Nayantara Sahgal's *The Day in Shadow*. Simrit is the main character of the novel. She feels completely entrapped, depressed, oppressed, suppressed and doomed to the care of husband and her children. Som does not care about the feelings of his wife, Simrit. A deep analysis of this novel from feminist perspective unfolds that Sahgal through her female protagonist Simrit tries to reveal the psychological, financial and other existential problems which a woman has to face as a part of her punishment for leaving her husband.

It unfolds the various aspects of divorce and its implication for a lonely woman. Simrit doesn't know her self-identity in her married life. She is a freelance writer. But she doesn't care about her individuality. She always thinks about her husband and children. Som exploits her identity and doesn't allow her to go to work. Men oppress her by the name of father, husband, son and friend. She doesn't emerge by her own.

Simrit likes order and neatness in everything. So she suffers a lot at the hands of her husband, a man of disorderly habits. The sufferings, psychological stress and mental torture she has undergone have forced her to go for divorce, ignoring her self-respect and status as a writer. At all cost, she doesn't want to surrender her individual freedom and self-identity to her husband. Simrit yearns for a free communication of ideas with her husband. The quest for identity, recognition of freedom and love is revealed in the novel, *The Day in Shadow*.

Simrit enjoys real freedom and self-identity after the divorce. After her divorce, she knows her individuality. She works a lot and overcomes the cruel act of divorce settlement with the help of Raj. Raj is her friend, who supports and encourages her. At last, Raj and Simrit get married. Raj also oppressed her by his language and knowledge. Ram Krishan is a spiritual man, advocating individual freedom and self-identity. He helps Simrit to understand her individuality and advises her to stand by her own legs.

Quest for Identity may be a Herculean task in a patriarchal society but once women have strong will and determination, they act as real 'shaktis'. As a woman novelist to recognizes that of advocating the emancipation of woman, Sahgal vividly describes how women are exploited both by the individuals and the society. This novel deals with the theme of liberation of the individual and self-identity and elaborates it against the backdrop of Nation's struggle to achieve freedom, independence and self-identity.

In conclusion, it is clear that *The Day in Shadow* is an important novel, which highlights the tale of sufferings and oppression endured by women even today. Sahgal tries to unfold the truth that women suffer not only by the men's act of physical violence, but also is she often emotionally hurt through his arrogance, cynicism and indifference. Women like Simrit, even today are confined and caged in their cells, because of the lack of love and support. As today's world is the survival of the fittest, women should fight for justice. Nayantara Sahgal's *The Day in Shadow* is an eye-opener to many Indian women, who should realise the mighty power by rebelling against injustice.

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GENDER STUDIES ABOUT GAY AND LESBIAN CRITICISM

M.Girija

M.Phil., English, Sri Adi Chunchanagiri Women's College, Cumbum



Abstract

The field of gender studies, while focusing on the differences between men and woman, also looks at sexual differences and less binary definitions of gender categorization gender criticism in the 1980s and has become both popular and yet controversial in the colosing decades of the twentieth century. The dichotomy between gender and sex is crucial to gender criticism. To many critics is a social and cultural construct, while sex is biological and natural.

Western culture has been structured on gender, race and class particularly the differences among these three categories. Now a fourth category has been added to it- that is , sexuality. Hans Bertens has clearly stated this in his useful book, literary theory: the basics: A great many colonial texts contrast the masculine white colonizer to equally male colonial subjects that are presented in feminine terms. Gender and race have traditionally gone together in organizing the west's response to non-western peoples and in establishing an exclusively Western identity. Since the 1980s a fourth area of difference, that of sexuality, has gained prominence as an important of social and cultural organization.

Certain gender critics have questioned the distinction between heterosexuality and homosexually, arguing that they, too , are social constructs. Many of these critics would also agree that sexuality as its commonly perceived—as containing only two possibilities , homosexually and heterosexually—ignores the myriad variations and differences among individuals. Most people are not exclusively homo or hetero-sexual, these critics would argue. Such critics view sexuality as a continuum, not affixed set of binary oppositions; they also recognize that sexuality encompasses a range of behaviours, from bondage to bestiality. Some gender critics also focus on sexuality but would disagree that its culturally produced. These critics would argue that sexuality is in – nate, that homosexuals and heterosexuals are naturally different.

Andrew Edgar and Peter Sedgwick in their book titled, key concepts in cultural theory have

brought out the difference of 'gender' and 'sex' in the following words:

The concept of 'gender' is typically placed in opposition to the concept of 'sex'. While our sex is a matter of biology, our gender is a matter of culture. Gender may therefore be taken to refer to learned patterns of behaviour and action, as opposed to that which biologically determined. Crucially, biology need not be assumed to determined gender. This is to suggest that while what makes a person male or female is universal and grounded in laws of nature, the precise ways in which women express their femininity and man express their masculinity will vary from culture to culture. Thus, qualities that are stereotypically attributed to women and man in contemporary western culture such as greater emotional expression in women; greater tendencies to violence and aggression in men are seen as gender, which entails that they could be changed.

To distinguish between gender and sex is a necessity in order to understand Gay and Lesbian criticism that issues out of gender studies. Sex and Gender, apart from being biological and cultural respectively, their relationship is based on identification and desire. Judith Butler in her book, Bodies that matter (1993) brings out the relationship between gender and sexuality. Psychoanalytical terms, the relation between Gender and Sexuality are in part negotiated through the question of the relationship between identification and desire...

Gay and Lesbian criticism sometimes referd to as sexualities criticism emerged in the mid - 1980s with the publication of Eve Kosofsky

Sedgwick's *Between Men: English Literature and Male Homosocial Desire* (1985). In this pioneering work, Sedgwick adapts feminist critical theory to analyze relationship between men, between male characters literary works and most importantly between gender and sexuality. If in the early stages feminism spoke on behalf of all women and protested against male chauvinism, in the late 1970s, there was change in this attitude. Some feminist talk of Lesbianism as a valid relationship between two women it runs counter to heterosexuality, lesbian feminism paved the way for lesbian literary criticism. Lesbian criticism established itself with the publication of Jane Rule's pioneering book, *Lesbian Images* (1985). A lesbian is not necessarily a woman who has sex with another woman. A woman could be lesbian if she has lifelong attraction to other women. Lesbianism is also a matter of choice. Sexual orientation is invisible, while gender is visible. Of course there are instances of cross dressing by both men and women and some men in drag amuse themselves as well as others. Lesbian writing and lesbian reading are two aspects of lesbian criticism.

As gender studies give rise to gay and lesbian criticism, Queer theory issues out of the study of gay lesbian and bisexual experience. Queer theory is interdisciplinary in nature. Thesis clearly started by Andrew Edgar and Peter Sedgwick in their book titled, *Key Concepts in Cultural Theory* 2004. Queer theory has more than one form and interdisciplinary in approach. But it is Michel Foucault's multi volume *History of Sexuality* 1976-1984 which is the source of queer theory. In the late nineteenth century homosexual acts were taken as a part of the essential human nature in which men were involved. British queer theorist like Jonathan Dollimore and Alan Sinfield question traditional construction of sexuality. Dollimore sums up Foucault's argument as follows. Perversion is the product and vehicle of power, a construction which enables is to gain a purchase within the realm of the psychosexual: authority legitimates itself by fastening upon discursively constructed sexually perverse identities of its own making.

If Queer Theory in Britain develops out of the cultural materialism and draws on the works of

Foucault and Raymond Williams, in U.S.A It develops out of lesbianism and is influenced by Derrida. Again in U.S.A the works of two significant theorists like Judith Butler and Eve Kosofsky Sedgwick have heavily influenced the Queer theory. Hans Berners has given a clear picture of how queer theory developed in U.S.A in the following words. Lesbian criticism had spilt off from feminist criticism because lesbian critics felt that mainstream did not do justice to the lesbian presence in literature. Striking out on their own, they assumed that there was such a thing as a lesbian identity a core identity that all lesbians shared that expressed itself in certain ways in literary texts. As we would say now, they saw lesbianism in essentialistic terms as an unchanging condition that is presumably either biologically determined or the result of psycho-social conditioning. However, in the course of the 1990s, and influenced by Foucault and by Derrida's the 1990s, and influential lesbian critics began to reject that essentialism and to see sexual identities not just lesbianism or homosexuality as social constructions that needed to be deconstructed to expose the binary oppositions at work within them. Like gender categories, sexual categories now were assumed to be 'regulatory fictions' instruments of a repressive discourse about sexuality. Any sexual orientation was thought to be a temporary position in a structure of differences that privileged none of them. The obvious social privileging of the heterosexual orientations was the work of a centre that defined itself through that what is excluded.

Judith Butler, following Derrida seeks to deconstruct all fixed identities. All our identities come from differentiations, from other identities. Paradoxically, identities are repetitions based on performances. It is in this heterosexuality, is a 'a string of performances'. Heterosexuality sees itself as the authentic from sexuality by relegating lesbianism and homosexuality to the background and discarding them as inauthentic. If heterosexuality is the centre, other sexualities are the margins. Queer theorist now says that like gender, sexuality is a social construction. The significance of Queer theory lies in the fact that it has come to highlight the real practice of sexuality. Drag and cross-dressing have

contributed to the analysis of sexualities in recent times. In a patriarchal society dominated by men, the woman functions primarily within male-male relationship, particularly when two males want the same woman. The structure of this kind of society is homosocial the nature of social relationships rather than sexual ones. Homosocial relationship is different from homosexual ones. Homosocial relationship in one sense that is when the former deals with social relationships between man vis-à-vis women, the latter deals with the sexual relationship between two males. Since Sexuality is more a matter of performance than of identity, heterosexuality cannot alone claim 'naturalness' at least on theoretical grounds.

Homosexuality and Lesbianism Gay-relationship too exists along with heterosexuality. Hence, literary paper can be analysed broadly taking all these 'sexualities' as a category of literary studies.

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POSTCOLONIALISM IN TWENTIETH CENTURY

Mobina Barakath

M.Phil., English, Sri Adhi Chunchanagiri Women's College, (Kumili Road) Cumbum, Theni



Abstract

A brief introduction to post colonial literature is to be given at the outset, post colonial theory has not yet made an impact in economics. This may be explained by the different treatment of culture in each field. In postcolonial theory, culture serves as a central analytical category. It is argued that such a turn improves current understanding of contemporary economic phenomena and allows subaltern cultures.

Postcolonial aesthetics lies in Frantz Fanon's *The Empire of the Earth* and its theory in Edward Said's *Orientalism* (1978), the critical assessment of it dates back to Ashcroft, Griffiths and Tiffin's epoch making book, *The Empire Writes Back* (1989). The term post-modernity, 'post-coloniality' emphasizes a contemporary state and is currently in fashion with the literary critics. It at once operates at two levels—first, as a historical marker of the period following decolonization and second, as an embodiment of intellectual approach which have been influenced by post-structuralism and post-deconstruction. And what is more, in the late 1980s the term postcolonial has been influenced by post-structuralism and post-deconstruction. And what is more, in the late 1980s and early 1990s the term postcolonial has been used to replace the earlier terms like 'third world' or 'commonwealth literature'. The term Commonwealth Literature fell into rough weather in the hands of writers from the erstwhile British colonizer, when it was drawn upon them that the writers of the colonizer do not form a part of this body of Literature.

Edward Said's *Orientalism* seeks to study the post-colonial texture in the former colonies in the context of European imperialism. He has defined Orientalism as "a Westpean Style for dominating, restructuring authority over the Orient." Gayatri Spivak almost corroborates this view in her book, *Outside in the Teaching Machine*. Homi Bhabha's work demonstrates the ambivalent attitude of the colonisers between hatred and longing for the natives, which needs to

be challenged. Bhabha's *Location of Culture* (1994) and his earlier edited book, *Nation and Narration* (1990) are landmarks in the field of postcolonial theory. The theme of 'hybridity', 'ambivalence' and 'contingency' is supported by almost all the postcolonial theorists.

If Edward Said and Gayatri Spivak emphasize culture and imperialism as the distinguished factors that influence post-colonial literature, Fredric Jameson speaks of allegorical nature of this literature and underlines the history of the erstwhile British colonies now free independent countries. Frantz Fanon talks of the psychological aspects of colonialism and myths of racism in his well known books like *Black Skin and White* (1967) and *The Wretched of the Earth* (1990). The importance attached to the critique of Frantz Fanon, Edward Said, Gayatri Spivak and Homi Bhabha has resulted in the dissemination of post-colonial theory. As I have stated in the beginning of this book, *The Empire Writes Back* by Ashcroft, Griffiths and Tiffin and *The Encyclopaedia of Postcolonial Literatures in English* (1994) edited by Benson and Connolly have popularized the term post-colonial and lent respectability to post-colonial literature. In *The Empire Writes Back*, the authors seek to broaden the scope of the term post-colonial.

Regional characteristics is that they emerged in their present form out of the experience of colonization and asserted themselves by foregrounding the tension with the imperial power, and by emphasizing their differences from the assumptions of the imperial centre. It is this which

makes them distinctively post-colonial. Post-colonial can be a universalizing category. In her work "Notes on the post-colonial". the politics of literary postcolonial, Aijaz Ahmad, a post-colonial theorist has rightly drawn our attention to the lack of certainty about the exact date use of the term 'post-colonial'.

Semantically post-colonialism means something that has a concern only with the national culture after the departure of imperial power. But in actual practice, it has to be understood only in reference to colonialism. Like colonialism, post-colonialism is a state of consciousness a crucial stage in the continuum of our culture process and self-awareness. Colonialism involves two types of imperialism political and culture. Therefore, myth and history, language and landscape, self and 'the other' are all very important ingredients of post-colonialism. Post colonial theory claims that the major theme of literature from post-colonial theory countries can be taken as resistance to the former coloniser. It further assumes that the writers who write back to the center are representing the people of their society authentically.

Post-colonial theory in using terminologies like "The oppressed", "the colonized people" and "the indigenous" to describe 'post-colonial societies' it suppresses internal hierarchies and divisions in these societies. What is disturbing is that it confers the 'Subaltern' status on the entire post-colonial writing must be in English' or in 'English' as emphasized by the authors of *The Empire Writes back*. Post-colonial literature refers to literatures written in English in former colonies. It is not correct to say that the post-colonial writers write back to the former colonizer. In fact, they write to establish their individual identity independent of their colonizer and try to show that not only they have gained independence from the latter but successfully made the colonizer's language a vehicle for creative expression. The result is that English literature has yielded place to literatures in English and the medium has been transformed from English to other English. Each former colony uses English in its own way and that is why we get African English, Australian

English, and Indian English etc. In the post-colonial age. Hence it is difficult to agree with Ashcroft, Griffiths and Tiffin When they say that 'post-colonial literatures are a result of this interaction between imperial culture and the complex indigenous practices imperial language and local experience.

Postcolonial theory can be questioned on a vital point, that is, with reference to the medium of postcolonial literature. Postcolonial theorists agree that the literatures written only in English in the erstwhile. British colonies should be termed postcolonial literature. They lose sight of the fact that in a multilingual country like India the rich regional literatures written in the postcolonial period are excluded from the domain of postcolonial literature. Postcolonial theory make use of structuralism and post structuralism, the critical approaches of the West and post-colonialism, though it is about the non-west, is an offshoot of post-modernism. What is still more disturbing is the attitude of the intellectuals of non-west, who still look to the West for intellectual guidance. The globalisation instead of being two way traffic becomes one way traffic. We, for example, in India because of our colonial heritage, accept what Gayatri Spivak calls 'a belief in the normality of the other' though it happens to be only the 'English other' for us.

Postcolonial theory deals with cultural contradictions, ambiguities and perhaps, ambivalences. It repudiates anti-colonial nationalist theory and implies a movement beyond a specific point in history. Hence, postcolonial theory is transnational in dimension, multicultural in approach and movement beyond the binary opposition of the power relations between the 'colonizer/colonized', and centre/periphery'.

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STRUCTURE OF PARADIGMS IN T.S.ELIOT'S *TRADITION AND THE INDIVIDUAL TALENT*

V.Narmathanandhini

M.Phil., English, Sri Adichunchanagiri Women's College, Cumbum



Abstract

In English Writing, we rarely speak of tradition, though we occasionally apply its name in deploring its absence. Here we argue about the critic, T.S.Eliot's point of view on 'tradition'. This work, 'Tradition and the Individual Talent' talks about the tradition, Individual Talent and the mind of the poet. In it, T.S.Eliot answers the question, how does the poet keep the pastness in their work of art?

T.S.Eliot occupies a unique position among the twentieth century critics. His well known work is 'Tradition and the Individual Talent'. In it, he clearly argues about the tradition and about the Individual Talent. It is a milestone in the field of literary Criticism in the twentieth century. Paradigms mean copying the ideas, which is already known by the people. 'Archetype' is the another name for it. Normally, the people call it as a tradition. T.S.Eliot firmly argues the structure of the archetype or tradition in his work, 'Tradition and the Individual Talent'. This essay has three parts-first it denotes the Romantic Criticism of the nineteenth century posts, especially Wordsworth's 'theory of Poetry' and deals the correlation between tradition and the Individual Talent and finally it concludes the topic and announces the death of the author.

According to Wordsworth, Poetry is the overflow of powerful feelings. But, T.S Eliot says that poetry is not the overflow of powerful feelings. Poetry is impersonal. Poetry is not a medium of showing the personality of the poet. The poet should keep themselves departed from the work of art. The mind of the poet has been compared to a catalytic agent. The poet should act as a catalytic agent and should not show their personal emotions and feelings in their works. Eliot relates the romantic interpretations of Poetry that poetry is the expression of emotions and personality of the poet, that poetry is essentially subjective. 'Poetry is not a turning loose of emotion, but an escape from emotion, it is not the

expression of personality but an escape from personality'.

"The mind of the poet is the shred of Platinum. It may partly or exclusively operate upon the experience of the man himself; but the more perfect the artist, the more completely separate in him will be the man who suffers and the mind which creates, the more perfectly will the mind digest and transmute the passion which are its material".

The second session deals the relation between tradition and the Individual Talent. According to Eliot, tradition influences the Individual poet, the individual poet also influences the tradition, the past acquires by the new poets. But, they change the past and make it relevance to the present. As, Eliot rightly says that if the past influences the past. The meaning of a poet of the past is modified if we recall the same thought or idea or feeling expressed by a later poet in a different way. The individual poets should not show their personality. They should act as a 'medium'. The medium is the mind of the individual poet, which is a replica of the literary tradition, 'the mind of the Europe'.

Eliot's concept of 'tradition' is central to all his critical writing. By tradition, he does not mean, the mere adherence to the past, it does not stand for the continuance of the old beliefs and dogmas.

"Tradition is not solely, or evens primarily the maintenance of certain dogmatic beliefs; these beliefs have come to take their living form in the course of the formation of a tradition".

According to Eliot, Tradition does not resemble the past author's ideas by the new authors. The ideas must be changed by the new writers and keeping in mind the past to mix it with their own thoughts. Then, they should produce their own work of art. Eliot strongly believes that this type of tradition must be kept with the past culture and sense. He says that this type of new writers have the real historical sense. This 'historical sense', this awareness of the best fruits of the past and the consciousness of a common unity and continuity of culture, will only help in the growth of a literary tradition. Historical Criticism refers to the study of literary texts, particularly ancient texts and in terms of their historical origins and development within those contexts. Historical Criticism is not criticism in the sense of disapproval or the examination of fault and mistakes, but instead is an analysis of the text in the hope of better understanding it. T. S. Eliot is one of the most famous historical critics. Thus Eliot's literary criticism can be seen as expression of his poetic credo. Tradition and the Individual Talent has been one of his extraordinarily influential critical works.

In the concluding section of the essay Eliot says that the poet must escape from his personal emotion and take that emotion 'which has its life in the poem'. Only then, he can achieve impersonality in his art, for the emotion of art is impersonal. Eliot's impersonality is entrenched in his sense of tradition. 'Tradition and the Individual Talent' lies in the fact that it underlines the value of tradition, the idea of arts as a structure of feelings, the notion of art as essentially impersonal. The writer or the poet should keep the pastness in their work. They must show their culture, especially religious rites in the work of art. At the same time, they must show their individual talent also.

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SUBALTERN STUDIES ABOUT POSTCOLONIAL CRITICISM

A.Niranjanadevi

M.Phil., English, Sri Adhi Chunchanagiri Women's College, (Kumili Road) Cumbum, Theni



In the last two decades of the twentieth century, subaltern studies, postcolonial theory and criticism gained momentum thanks to the effects of globalization on the Third World countries. If post-colonial criticism is taken as an upshot of postmodernism, subaltern studies derives its force from Marxism, post-structuralism and becomes a part of postcolonial criticism. In this paper, an attempt has been made to show how subaltern studies in third world countries including India has great relevance to the understanding and interpretation of contemporary society.

The term 'subaltern' owes its origin to Antonio Gramsci's writings and underlines a subordinate position in terms of class, gender, caste, race and culture. It was popularized by Gayatri Chakravorty Spivak's essay titled, "can the subaltern speak?" she writes: the subaltern cannot speak. There is no virtue in global laundry lists with 'woman' as a pious item. Representation has not withered away. The female intellectual as intellectual has a circumstances task which she must not disown with a flourish.

'Subaltern' means the colonized subject whose voice has been silenced. The term has a relevance to the study of Third World Countries especially to India. In the late seventies a group of British and Indian historians decided to launch a journal in India to espouse the cause of subaltern studies. The history of subaltern studies has been given by David Ludden in course of an introduction to a book, titled Reading Subaltern Studies edited by him.

Subaltern studies began in India, where writing about subaltern studies began in book reviews. At first, each volume in the series was reviewed separately as a collection of essays, but by 1986 an accumulation of writing inside and outside the paper had established a distinctive school of research whose adherents came to be

called 'subalternists' or simply, 'subalterns'. Their seminal essays appeared in paperback in 1988, when Selected Subaltern Studies was published by Oxford University Press in New York and Oxford, edited by Ranajit Guha and Gayatri Chakravorty Spivak, with a foreword by Edward Said. By 1990 the historian Burton Stein could cite the growing interests in Subaltern studies as one sign that the 1980s were 'a decade of historical efflorescence' in South Asian studies. In the 1990s Subaltern studies became a hot topic in academic circles on several continents a weapon, magnet, target, lightning rod, hitching post, icon, gold mine, and fortress for scholars ranging across disciplines from history to political science, anthropology, sociology, literary criticism, and cultural studies.

The purpose of talking these two long quotations from Leela Gandhi and Davis Ludden is to put alter the subject of Subaltern Studies in its proper perspective. Undoubtedly this is a difficult subject its relevance to postcolonial theory cannot be overstated. Let us, first explicate Gayatri Spivak's contention about it and then, the opposition to her view point and finally, usefulness of this kind of study to postcolonial. Spivak it is impossible for us to recover the voice of the 'subaltern' and to establish her view point she speaks of widow immolation in India on the plea of performing 'sati' at the pyre of the husband. Colonialism and patriarchy both oppressed women and it is difficult for the Subaltern to articulate her point of view and 'there is no space from where the subaltern sexed subject can speak'. 'Spivak laid stress on 'gendered subaltern' that, women, who are doubly oppressed both by colonialism and patriarchy in the Third World countries. She argues that there are contexts, "wherein contesting representational

systems violently displace/silence the figure of 'gendered subaltern'." She writes

Between patriarchy and imperialism, subject-constitution and object-formation, the figure of the woman disappears, not into a pristine nothingness, but a violent shuttling which is the displaced figuration of the 'third-world woman' caught between tradition and modernization.

It's a fact of history that women were immolated in the name of doing 'sati' at the pyre of their husbands and it is also true that some widow survived. Spivak's silencing of the 'subaltern' refers to all women in colonial India but we know that all women in colonial India cannot be put in one category.

Benita Parry goes along with Homi K. Bhabha in asserting that the colonist's text contains a native voice-though an ambivalent one. The colonial text's hybridity in the words of Bhabha means that the subaltern has spoken.

Having analysed the two view points, I would like to examine subaltern studies as postcolonial criticism. Postcolonialism 'a child of postmodernism' to use a term of Arif Dirlik issues from postmodernism and the latter is the 'cultural logic' Frederic Jameson's term of late capitalism and therefore, the former is also complicit with her any 'latter. In the words of Gyan Prakash subaltern studies project, "derives its force as postcolonial criticism from a catachrestic combination of Marxism, post-structuralism, Gramsci and Foucault, the modern West and India, archival research and textual criticism. Subaltern studies borrow post-modernist ideas and methods for textual analysis. Post-modernism is not a complete break with modernism. It is 'the current name we give to how several old certainties began to run into trouble from about 1900s onwards'. Post-modernism cannot be understood without the reference to capitalism. Subaltern studies differed from Western historians' attempts to write 'history from below'. British workers left diaries behind for British historians to find their voices in, but Indian workers and peasants did not leave behind any 'original authentic' voices. Therefore to find Indian subaltern voices, subaltern studies had to use different methods of reading the available documents, that is, read them 'against their grain'.

In the process of pursuing this goal, subaltern studies concentrated more and more on how subalternity was constituted rather than finding their voices. It is with this new question that they could critique the West.

It is a fact that often 'histories from below' are usually 'written from above' which shows the gap between the subalterns and intellectuals. Moreover, the subalterns in the colonial era have become intellectuals in the postcolonial period. Both the colonized and the women have now spoken thanks to the new writers in the Third World countries who write in English today. And literature in English by the Third World writers have gained acceptance among the Anglo-American intellectuals today. It is in this sense subaltern studies have acquired a new dimension. Literature in order to be vibrant should be written in the language of the people. The language of the cosmopolis in Europe which gave way to European vernaculars, as a result of which we got a Shakespeare in English and a Dante in Italian. Similarly, Sanskrit in India, the language of cosmopolis gave way to Indian vernaculars as a result of which we got many great writers in Bhasha literatures in our country. Now English is the language of cosmopolis, not because of England but because the United States of America uses it. It should give way to vernacular languages in Third world countries including India. The 'subaltern' can speak more effectively in his/her vernacular than in English.

Subaltern studies began in India with an explicitly but not exclusively Marxist and Gramscian focus. Subaltern studies began in the late 1970s and early 1980s with Indian, European, and American scholars who turned toward understanding peasant consciousness in India, in so far as any and all consciousness was a product of material conditions consciousness, here is broadly viewed by subaltern writers in the traditional Marxian sense as a manner of thought determined by one's place in the production system. But at the same time writers also view consciousness as a form of subjectivity which can and do develop modes of resistance to that system. Since then, the concerns of subaltern studies have blossomed in a strong Institutional support from mainstream academia in Africa, South America, Ireland and

China, as well as India, Europe and America. Subaltern studies has been confronted from the very beginning with the problem of how to account for the ongoing role of religion, and the related issues of Caste and Kinship, in a nonessentializing way

Subaltern studies are not a valid critical approach to the study of literary texts. It is more relevant to the studies of social sciences. Literature is not a branch of social sciences and therefore, cannot be evaluated according to the methods adopted by subaltern studies. It is high time for us to lay emphasis on the 'literariness' of literary texts as Russian formalists did in order to understand and appreciate literature with pleasure and profit.

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POSTSTRUCTURALISM AND POSTCOLONIALITY IN GAYATRI SPIVAK

R.Phiyanga Dhevi

M.Phil., English, Sri Adi Chunchanagiri Women's College, Cumbum



Abstract

Spivak's work explain 'post structuralism', 'Marginality', Postcoloniality 'and' value' in the context of deconstructing post colonialism. She has succeeded to a great extent in putting the two terms 'marginality' and 'postcoloniality' in their proper context but he has not adequately explained the two other terms. If we go by Stylistics, we know each word has several significations but only one 'value' in a given context. Marx's views of 'value' given in Das Capitals seems to be inadequate in the postcolonial parlance.

Keywords: *post-modernism, post-colonialism, subaltern.*

Postcolonial has no master text for it issues out of so many schools of thought Post-structuralism, Post-modernism, Orientalism and so on. Terms like, 'marginality', 'subaltern', 'hybridity', 'immigrant', multiculturalism, diaspora, colonialism, postcolonialism, postcoloniality, mimicry and other frequently occur in the texts of post colonialism. Names like Edward Said, Homi Bhabha, Gayatri Chakravorty Spivak are frequently taken as the pioneers of postcolonial. Explain certain key terms listed above so that the readers will get a fair idea of postcolonial criticism and her contribution.

The word 'marginality' refers to the colonized people in Asia and Africa during the colonial period, for they were marginalized by the colonizer. The colonized were marginalized by the colonizers. In the post-colonial era slowly they are trying to regain their authority and assert their position by writing back to the centre. Gayatri Chakravorty Spivak uses the term 'subaltern' for the colonized, the working class, blacks, and the women. The term 'hybridity' popularized by Homi Bhabha means to weave the culture and literature of the native and the invader. For example, to write the Indigenous Stories using the so-called 'white forms' like the novel is an example of hybridity. The term 'expatriate' means the native who goes to the west and works there but keeps the option open to come back home. It is voluntary action on the part of the native to pursue his career or join his profession in the West. The term 'immigrant' refers to that person

who lives his/her country for a foreign land for pursue his/her career in the West. There are quite a few expatriate and immigrant Indian writers/intellectuals in the West particularly in the U.S.A. Gayatri Chakravorty Spivak, Homi Bhabha, Raj Rao, R.Parthasarthy, Bharati Mukherjee belong to the category of expatriate/immigrant intellectuals and writers. 'Multiculturalism' springs from multicultural commitment on the part of postcolonial writers who belong to one country but whose origin lies in another country. Derek Walcott is a bright example. His origin is in Africa, place of birth is Trinidad but palace of work is U.S.A. Diaspora means the people whose origin lies in a different country other than the country of their birth and living.

There are many Canadian writers of Indian 'diaspora' V.S. Naipaul can be said a Caribbean writer of Indian diaspora, the same way as Salman Rushdie is an Indian immigrant writer in U.K. and U.S.A. The term 'colonialism' results in the consolidation of imperial power in the form of settlement of territory, exploitation of the resources of the indigenous people. And moreover, the attempt of the imperial power of govern the indigenous people is an act of colonialism. The new fashioned term 'post-colonialism' marks the end of 'colonialism' by giving the indigenous people the necessary authority and political freedom to take their place and gain independence by overcoming political and cultural imperialism. Similarly 'postcoloniality' refers to a state of freedom from

colonial rule and hegemony. Bhabha's term 'mimicry' means that the colonizer in her/his relationship with the colonized is always vulnerable to the irreverence and mockery beneath the servility of the colonized. The 'other' refers to the marginalized or the colonized. Having explained all these terms that form the bedrock of postcolonial theory, let us turn to Gayatri Chakravorty Spivak's essay, "Poststructuralism, Marginality, Postcoloniality and Value" for a close study.

Postcolonial theory is about the Third World or the twentieth century decolonized nations. Therefore, this theory is produced by authentic Third World Voices and has its impact on the migrant constituencies of the first world. Third world intellectuals like Edward Said, Gayatri Chakravorty Spivak, Homi Bhabha are the main proponents of postcolonial theory. It was again popularized by Bill Ashcroft, Gareth Griffiths, and Helen Tiffin. Gayatri Spivak takes deconstruction as a strategy for negotiating the postcolonial condition.

This paper, "post structuralism, Marginality, Postcoloniality and value" is based on an address made at a conference on cultural value at Brubeck College, the University of London on 16 July 1988. Cultural identity is hard to describe. Since postcolonial criticism is two dimensional- first, it concentrates on non- European cultural traditions, particularly writings from the countries which were colonized by the Western nations in the past and now free, and second, it lays emphasis on the representation of immigrant Asians and Africans in Western Canonic literature in recent years- culture difference is central preoccupation of postcolonial critics.

Spivak maintains that the political claims needed for decolonized space are 'tacitly recognized as coded within the legacy of imperialism: nationhood, constitutionality, citizenship, democracy, even culturalisms'. A 'concept- metaphor' should be based on adequate referent without which it will be a 'catachresis'. Spivak is right in saying that the 'claims for founding catachreses also make postcoloniality a deconstructive case'. Going through Encyclopaedia of Semiotics I am inclined to agree

with Christopher Bracken's analysis of Spivak's concept of postcoloniality given in the following words:

In *Outside in the Teaching machine*, Spivak defines deconstruction as the act of critiquing a conceptual structure that one cannot inhabit. Postcoloniality is such a structure, for there is no way to get beyond its global reach. The deconstruction of the postcolonial condition follows a pattern of catachresis, which Spivak defines as a concept or metaphor without an adequate referent. catachresis cuts words from their proper contexts and grafts them into situations to which they do not usually refer. When deployed in postcolonial criticism, catachresis maps the exchange of concepts between the western metropolis and its former territories. Concepts such as nationhood, constitutionality, and democracy, for example, have a catachrestic place in the social formations of Western Europe.

The term postcoloniality describes for me an attitude of mind, a state of being, which even as it feeds into the project of post- colonialism and postcolonial studies, expresses a distinct ontology. Its formation is not rooted so much in intellectual debate as in the process of history, human psychology and the positing within power relationships. This relationship of the postcoloniality with literature is born out of and reflects upon political conditions. 'postcoloniality' is a condition of mind which looks into the past as a historical perspective and links it with present from the standpoint of political as well as cultural imperialism, and the notion of 'hybridity'. It is not that the colonizers only shaped and influenced the political institutions and cultural life of the colonized, they also to some extent, were influenced by the colonial culture and institutions. 'Postcoloniality' in retrospect examines how the West influenced and subjected the East, and was in turn influenced by the Eastern ideas embodied in literature and art.

After having discussed the notion of postcoloniality, Spivak turns to another important concept called 'value' in the postcolonial parlance. Since, according to Spivak catachresis marks the exchange of ideas between the colonizers and the

colonized,'postcolonial deconstruction involves an incessant recording of fields of value'. Borrowing the ideas from Karl Marx's analysis of 'value' in Das capital, Spivak defines 'value' as the possibility of mediation. Bracken is right in assessing the meaning of the concept value.

Mrinal Sen's Genesis contains in the words of Spivak 'didactic allegories' and is based on a pattern repeating the formula well-known to Indian audience, " as always, yet once again". And Krishna's assurance given in the Gita, 'I take on existence from eon to eon, for the rescue of the good and the destruction of the evil, in order to re-establish the law' rings in the ears of the audience. Similarly, in a multilingual country like India which has accepted Hindi as her national language, a Bengali writer, would find it difficult to find the proper nuances of the words. In India, a man whose mother-tongue is Bengali, Oriya or any other regional language other than the national language. Hindi is in the words of Spivak, 'slightly exiled from his national language.

A non- native speaker of a language lacks inwardness with it. And the loan words of the language create problems for him. Spivak gives the example of three words, 'zarurat', 'huq' and 'khudmuqtar' in this context. Genesis as a text

'marks postcolonial accessibility' but the film version of it, 'is a parody of culturalist art, inaccessible except to the authentic native; the audience of postcoloniality has no access to the authentic text, says Spivak. The question of paternity, the right of woman and the need of men- all are examined in the film. The value of it is to be found in the context and in the culture in which the film is located.

Postcolonial has no master text for it issues out of so many schools of thought post-structuralism, post-modernism, Orientalism and so on. Terms like, marginality, subaltern, hybridity, expatriate, immigrant, multiculturalism, diaspora, colonialism, postcolonialism, mimicry, and the other frequently occur in the texts of post colonialism.

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AN ECO CRITICAL READING OF ROBERT FROST'S SELECTED POEMS

E.Tharunikaa Vaishaale

M.Phil., Research Scholar, Arignar Anna Government Arts College, Villupuram



Abstract

There is an relation between literature and environment. Nature has always been as inspiration for the writers. The writers of all ages have shown their concern regarding environmental degrading. Robert Frost is an American poet, who writes about nature and his poetry is about rural life. He use nature as a instrument to his poetry. To him, nature is an impulse of creation, but it always remains the background of his writing. He seeks inspiration and enjoyment from the rural setting. He describes the beautiful scenes of nature to delight the reader. He takes up the reality of modern life and presents the fundamental problem with which the modern man faced. This paper is about to analyze a few poems of Robert Frost, how far the poet had succeeded in Eco – concerns with his philosophical ideas.

Keywords: Environment, Literature, Insensitive, Degrading.

Eco - Criticism is the study of relationship between literary work and physical environment. Feminist Criticism discusses the gender consciousness reflected in literature or Marxist Criticism deals with the modes of production, Eco criticism takes earth – centered approach to the literary studies. Nature is the best mankind and environment remains an integral part of living being of this world. Eco Criticism is the study of literature and environment from an interdisciplinary point of view, where literature analyze the environment situation. Eco Criticism is intentionally broad approach that “Green (cultural) studies”, “Ecopoetics” and “Environmental literary criticism”. William Rueckert was the first person to use the term Eco criticism. In 1978, Rueckert published an essay titled Literature and Ecology: An Experiment in Eco Criticism. His intent was to focus on “the application of ecology and ecological concept to the study of literature”.

Literary Eco Criticism focuses on the representation of physical environment. Nature really exists as an entity which affects human being; hence nature couldn't be reduced. All environmental problems are the gift of human beings to the whole ecosystem as they become more *eco - centric* than *ego - centric*. It is an attempt to explore *eco - centric* approach in Robert Frost's selected poems.

Robert Frost is one of America's most outstanding poets in the 20th century. The central subject of Frost's poetry is humanity, natural objects are sources of his home - spun philosophy. He treats nature in a clear and natural way and invests his nature poems with layers of meaning. His extraordinary intimacy with nature and his hypersensitive lyrical presentation of nature. His love of nature is mainly directed to the local or regional plane. Frost's natural poetry also contains the ecological consciousness, having more important practical significance.

Being pastoral poet, Frost writes about natural scenes and sounds. His poem focus on the theme of rural landscape and wildlife. The finest feature of his writing is his natural setting and his pastoral thing is unique. In Frost's poem, human being have no privilege over other creatures and they are the only part of nature. Example “*At Wood's Garden*”. Humankind depends on nature. Nature satisfies man's spiritual and psychological needs. Example “*Begin in delight and end in wisdom*”.

Robert Frost in his poem “*Stooping by Woods on a Sunny Evening*” creates the atmosphere of wonder and wilderness. The traveler is enchanted by the natural beauty. He stops by the woods on snowy evening to gaze the woods. He enjoys the beauty of the nature. Modern man is going away from nature. The

traveller enjoys the scenery and tempted to remain there for more time. The separation of cultivation and nature, the 'nature' in opposite to 'woods'. The separation sets up a barrier that preoccupies the speaker's thoughts. In the mindset of the speaker nature is demarcated by the limits of the ownership "*Whose woods these are I think I know*". The speaker is enchanted and wanted to stop there but his internal. He consciously strives after the 'promise' that of tomorrow - which he has to keep. So the duty makes him to move further, so he does.

*"The woods are lovely dark and deep,
But I have promises to keep,
Miles to go before I sleep
Miles to go before I sleep"*

This pastoral poem throws light on the indifference and detachment of modern man from nature. The traveler, horse and owner of the woods are described in personal terms 'Woods', 'Snows', 'Frozen lake', etc. The woods in the poem are irrational and temptation. The poet projects his thoughts through the horse. The horse is confused and doesn't know why they have stooped there without knowing any practical reason. He associated dark with lovely may be because the woods appear restful and sleepy. The last two lines are repeated intentionally. It reveals the responsibilities to be met before the final sleep, here sleep may refers to death. It may be said that though the traveler is fascinated by the death, still he decides to move further in order to fulfill his responsibility. Frost believes that man is indifferent towards nature. He wants that the man should accept his position given by nature. Frost is capable of transferring any ordinary experience into contemplation of human life.

In the poem "*Mending Wall*" he creates the interesting picture of farmers repairing stone wall in the field. Mending a wall has become a ritual for the two farmers. The simple issue of a boundary wall between man and God, between man and man. The opening line of the poem suggest that there is some power in nature that does not like wall between the

two fields. The poet has made an ironic comment on those who raise wall between man and man, blindly believing that *good fence make good neighbor*.

"Something there is that doesn't love a wall"

Mending Wall suggest that the wall may not be called for everywhere, serve the useful purpose of carving out definite individual entities, and facilitate a fluent and friendly conduct of life.

Why do they make good neighbor? Isn't it

Where there are Cows? But here there are no Cows.

The speaker of the poem feels that there is no need of separation between them. He thinks that is nature which does not have separation. The speaker tries to convince his neighbor regarding uselessness of mending a wall. But the neighbor is firm and he wants the wall to be repaired.

"Good fence make good neighbors"

Frost's nature is not its outward beauty and charm, but what its phenomena connote by way of the abiding verities of life. Nature is at least as much life as some other work - a day concern of man. Frost is successful in transferring an ordinary event of mending wall into contemplating life experience. He reiterates that for maintaining good relation one has to keep proper distance; they need to meet again after some interval. The spring stands for the new beginning of life.

In the poem "*Dust of Snow*", a short lyric shows nature as a important role in our life. In this poem a scene has been described in a neutral tone, without any interruption by the poet or the speaker. The speaker tells that one day when he was sitting under a hemlock tree in a sad mood, lost in his own thoughts, a crow threw a "dust of snow" from that tree by stirring it a little. The falling of the snow, change his mood. He forgot for a moment all the depressing thoughts in which he has lost.

"The way a crow

Shook I down on me

The dust of snow

From a hemlock tree

Has given my heart

A change of mood".

The poet remains us the fact that there is much more in nature to enjoy as it helps man to emerge out of his depressing mood. Despite the fact that a relationship of mutuality exists between man and nature, the former must not make the mistake of crossing the bar and should be realistic enough to recognize the barrier between him and nature.

In the poem "*The Road not Taken*" is his most celebrated poem. Being a nature poet Frost gives a beautiful description of the landscape. The traveler is just passing through a yellow wood when he faces the problem of choice of the road as the one road is diverged into two. The speaker says that both roads are appealing but he takes the road which is less travelled by the others. The poet here comments on the tendency of the modern man who usually chose the normal road which is taken by many others. The second road has much grass on it which means that it is less travelled and it is close to the nature. He does not want to take the *wanted wear*. He prefers to be safer than anything new.

Conclusion

His method of description is very simple and deceptive. His poetry is concerned with the drama of the man in nature. His works an poetic descriptions work to impose a unique image and feeling among the reader. The poems are full of dichotomies that creates

tensions, which at the end of the poems promote the unnamed speaker to go on, and give the reader a sense of conclusion. Frost's poetry is a factual poetry which never pretends. It is mixture of light and serious i.e. philosophical element. As the journey of life goes on, the question is how should man *progress* and at the same time *maintains* the ecological balance. The reader of his poetry should realize that his poetry is courageous and assert his hope of dignified future. In his all poems we have slight pauses which reflects the necessary connection between man and nature. It becomes a part of ecosystem and move forwards '*Keeping promises*' of ecology and man.

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REVERSAL OF IMMIGRANTS IN ANITA RAU BADAMI'S *THE HERO'S WALK*

V.Meenakshi

Department of English, Manonmaniam Sundaranar University, Tirunelveli



Abstract

A large number of writers of Indian origin have given voice to immigrants living in a foreign country through their works. V.S. Naipaul, Salman Rushdie, Jhumpa Lahiri, Anita Desai, Bharati Mukherjee, Rohinton Mistry, Agha Shahid Ali, Shauna Singh Baldwin, Anita Rau Badami, Ruth Jhabwala, Kiran Desai etc. have contributed in Indian Diaspora writings in English and their writings have been acclaimed across the globe and rewarded with many awards. Anita Rau Badami is a writer of South Asian Diaspora living in Canada with a strong voice of the modern Indian Diaspora. Her novels deal with the complexities of Indian family life and with the cultural gap that emerges when Indians move to the west. Her first novel Tamarind Mem deals with bittersweet nostalgia, of her Indian sensibility portraying her memories of her past days, depicting the descriptions of Indian domestic life. Her second novel The Hero's Walk could be the best illustration to her alien feeling which is clad in a fine garb of refinement.

Keywords: Immigrant, Migration.

Introduction

Anita Rau Badami was born on September 24, 1961 at Rourkela, Orissa. She was educated at University of Madras and then at Mumbai. In her childhood she stayed at various places of India as her father's job was shifted at many places. In 1991, she migrated to Canada with her husband and got the degree of M.A. from Calgary University. Badami is a writer of Indian Diaspora, living in Canada with a strong voice of 131 the modern Indian diaspora. Badami has written four novels viz., Tamarind Mem, The Hero's Walk, Can you Hear the Nightbird Call and Tell it to the Trees. Anita Rau Badami, one of the modern writers in the field of Diasporic literature, even with her few literary writings, has been able to carve a niche for her in the literary world.

"The Hero's Walk" is about Sripathi Rao a middle class press reporter, struggling to fulfil his social, economic and family obligations. He is fifty seven, living with his widow mother Ammayya-Janaki Rao, unmarried sister Putti, wife Nirmala, and son Arun. His daughter Maya goes to Canada, and marries Alan. Maya and Alan die in an accident, leaving their eight years old daughter -Nanadana as an orphan.

The opening of the novel describes early morning scene in the month of July in Toturpuram, a small town, situated on the east coast of Bay of Bengal. IT WAS ONLY FIVE

O'CLOCK on a July morning in Toturpuram, and already every trace of night had disappeared. The sun swelled, molten, from the far edge of the sea. Waves shuddered against the sand and left curving lines of golden froth that dried almost instantly. All along the beach, fishermen towed their boats ashore and emptied their nets of the night's catch. (1) Sripathi Rao's mother remembers her youth. Her husband's name is Narasimha Rao. After six miscarriages, Sripathi is the seventh child of eight children and only son to Ammayya. So, the family priest is summoned to predict infant's birth chart.

The astrologer predicts: "The boy has favourable stars shining on him. He will always be one step ahead of life and one step behind death...After one month, bring him to the temple for a special puja that will clear any lingering shani kata circling his future. Until then do not dress him in red clothes-not a good colour for this boy" (53).

Sripathi has a younger sister Putty who is unmarried. Ammayya takes utmost care of Sripathi Rao in his childhood. "Ammayya fed him fat balls of fresh buffalo butter, basmati rice, almonds in milk. His grandmother told him gallant tales of heroism and cunning and wit and honour; of Arjuna the great archer..." (54). Narasimha Rao buys his son the complete Encyclopedia Britannica. He emphasizes his son to read and learn everything by heart. Later on

Narasimha Rao becomes irresponsible for his family responsibilities and dies leaving young kids and a wife. After his death, the family faces financial crunch and seeks support from relatives. Sripathi gets admission in medicine but he does not like to work with the dead bodies and so leaves. He says, "I could not stand the smell of the dead. They say that even the hostel food is polluted by human blood. They cook vegetarian meals in the same pots used for meat" (67). Later on Sripathi gets job and the financial condition of the family improves. Sripathi marries with Nirmala. She is very submissive and lives calmly with widow orthodox mother-in-law and unmarried sister-in-law.

Sripathi has a daughter Maya and a son Arun. Three years after his wedding, Sripathi, bored by the routine triviality of his work, gets an opportunity to work as a newspaper reporter in Delhi. Nirmala was so excited too, mostly because it would mean a house of her own and freedom from Ammayya. At that time Ammayya says, "Ayyo! ...Sripathi, you are the son, it is your duty to think about your mother and your sister. You want to abandon us like your father did. I knew this would happen some day. Oh God, why am I cursed with such sorrow?" (68-69) Sripathi rejects good job offer as a newspaper reporter in Delhi because he, being the only son, has to take care of his widow mother and spinster sister. Eventually, Ammayya's tears persuaded Sripathi to refuse Delhi offer.

Badami narrates the incidences of meetings of Sripathi with his friends Raju Mudaliar and Kashyap and how they succeed in their career. At the later part, Raju feels alien that his sons are living abroad and he worries about his daughter Ragini who has been ill since childhood and decides to sell his house as could not afford expenditure. Ragini dies at the end. Political events are narrated through Munnuswamy, who keeps cattle in residential area and becomes MLA later. He indulges in instigating Hindu and Muslim voters on communal issues during election. Badami also sensitizes the issue of bikini-clad beauties on the beach of Goa and improper representation of Indian culture. Munnuswamy's son Gopala tries to attract Putti. Putti also get attracted towards his physique. Ammayya rejects

many marriage proposals for Putti on several grounds. She rejects a lecturer saying that he may be stabbed during the examination by students. She also rejects a young engineer settled in America assuming "men from abroad already had white wives and used their Indian ones as maidservants" (81). Through the observation by Putti, Badami informs that in the era of computers, cars and telephones, the life of every citizen has become fast and stressful. Ammayya does not allow Putti to go for a job. Later on, a matchmaker Gowramma comes with a proposal of a groom who is B.Sc. in Computer Science. But as usual the proposal could not get materialized for one or the other reason.

Sripathi Rao's daughter Maya gets visa to study in Canada. She studies there for three years and gets a degree. Badami narrates, "Then Maya had got letter of admission from the American University. Soon after came an offer of marriage, and Sripathi's life began to acquire a glow" (70). Maya gets fellowship in America. Arun, the son of Sripathi Rao, is portrayed as inferior in comparison to Maya. He has been working on a doctorate in Social work for the past five years and is involved in various activist organization highlighting contemporary political issues. Maya has been engaged with Prakash in India. Badami mentions about the expensive ceremony. Prakash's father says, "We are not dowry type. We only want a decent girl from a good family, one who knows how to fit into life in the West without losing sight of our Indian values" (100).

Initially, Maya used to write letters to her parents. Badami mentions: The first year Maya replied as frequently, sheets of paper crammed with the minutiae of student life in a foreign country, detailed descriptions of her roommates, her professors, the long hours she had to put in. She worried about her assignments, and she was amazed by the library system. She grumbled about the food she had to eat and wished that she had listened to Nirmala and taken a few extra bottles of pickle because she yearned for her mother's spicy cooking. She was lonely in the beginning and didn't like the smell of meat when her roommates cooked in the shared kitchen. Her letters were events, and the family discussed every detail for weeks, until her next letter arrived. (105)

Maya sends photographs also with an old Agfa camera that Sripathi has purchased and given as a surprise to Maya. But soon from second year onwards, frequency of Maya's letters has decreased and even the meager replies have been stopped and all they receive is a New Year's card with a few hastily penned lines, and increasingly rare telephone calls.

Later on, after three years of completion of her study, Sripathi receives a letter from Maya informing her wish to marry Alan Baker, and to shift to Vancouver, where Maya has found a job and Alan has got admission in Ph.D. Maya informs this fact to her Parents thus:

My dear Mamma and Appu, I don't know how else to say this, so let me be direct. I want to cancel my engagement to Prakash. I am in love with Alan Baker...We want to get married and with your blessings....I know this will come as a shock to you, but I hope that you will understand...I will be writing to Prakash, and I know that he will understand...I miss you all and am anxious to hear from you, so that we can make plans to come home and get married (108- 109).

This decision creates great upheaval at the homes of Sripathi and Prakash. Ammayya blames that because of Maya, Putti may not get a good match. Badami conveys the miserable condition of Nirmala- the mother, "Did we not bring her up properly? Must be that foreign place. Their ways are different, all right for them perhaps, but for a girl brought up here, it must be difficult to resist temptation"(111). Sripathi replies Maya in anger, "Don't be silly. You are throwing away a good match. Think of Prakash's feelings...Our reputation has to be considered" (112). In a phone call he threatens Maya never to show her face in the house again. He considers her to be dead for him. Maya sends her wedding invitation card, and photographs of her and Alan that she has taken outside the registrar's office. After one year, Maya sends photos of her daughter Nanadana and requests Sripathi as a legal guardian of Nandana because Alan has no immediate family. Initially Sripathi resists signing the documents but with the intervention of Raju Mudaliar, Sripathi surrenders Nirmala's pleading and signs.

During her eight years of stay in Vancouver, Maya writes letters to her mother and calls every

week, though Sripathi does not like it. Nanadana has been staying at Uncle Sunny and Auntie Kiran's home as a day care child when her parents go for work. One day Sripathi receives a call from Vancouver from Dr. Sunderraj. He informs that Maya Baker, working in bioenergetics has died in an accident. Her husband Alan has also died. Maya's car had crashed off the highway. Alan dies immediately, and Maya had internal damage so she also died. Maya was thirty-four and Alan was thirty-six. Nandana wasn't with them. She was safe in Dr. Sunderraj's home, with his wife, Kiran and their daughter.

Badami portrays a bewildered child Nandana, who remains silent, thinking that her parents will return someday. Hearing this, the family of Sripathi gets shocked, and as Sripathi is a legal guardian of Nandana, he has to go to Vancouver to pick up Nandana. But it requires fulfilling financial papers, death certificate, cremation etc. He has to make arrangements of passport and money to take Nanadana in India. The whole family realized that they should be able to sacrifice on the past, especially Maya's death and think about the future consequences that are still yet to come, clearly projected through Nirmala's words, "What is gone is gone. I will always miss my Maya, but tomorrow's meal still has to be cooked, no? The child's future is more important than past sorrows" (323).

After one month Sripathi gets permission from the Social Services Department to take the child to India. Since her early childhood Nanadana has heard about her grandfather's stubborn nature and life in India. She is unwilling to come to India.

After her arrival in India, Badami mentions that Nandana could not adjust food, stay, and social life. Through Nandana, Badami narrates the difficulty of adaption of foreign culture to an alien Nandana. At Madras railway station, the experience of Nandana is narrated thus: She snapped awake as soon as they reached the station, though, and gazed around wide-eyed at the crowds that were boiling on the platforms, even at that late hour. It must be strange and disorienting for her, thought Sripathi, the steady roar of sounds- vendors, children wailing for their parents, coolies shouting for customers, beggars,

musicians-the entire circus of humanity under the high arching roof of Madras Central Station. With her small fingers, the child clipped her nostrils together to block out the stench of fish, human beings, diesel oil, food frying and pools of black water on tracks. (151-152)

At the time of departure from Vancouver Nandana refuses to leave her mother's red winter coat, and Alan's grey coat. Nandana is very much shocked on the death of parents. She feels so alien in India that even after one month of her arrival she does not speak a word. Nirmala asks various questions to Sripathi regarding post-death rituals of Maya. She asks, "Did they close her eyes with coins? And put one in her mouth as well?" (173) She further asks, "My poor child has gone like a beggar, without any proper rituals, and you say it doesn't matter? Her soul will float like Trishanku between worlds. It will hang in purgatory forever. Did they at least dress her in unbleached cotton?" (173) After returning from Vancouver, Sripathi has changed from a rational man to a deeply superstitious man. He becomes angry when Putty asks him where he is going. He believes three cows are a portent of death, a coconut with four eyes meant a fatal illness, black cats and lumps of vermilion-stained mud are all ill omens.

One day Nandana goes out of her home and after a long search, a mechanic named Karim brings her back. At school Nandana feels alone and different atmosphere than that of Vancouver. Nandana like the company of Arun, her maternal uncle but does not like Sripathi. Nandana has been admitted is second standard in a convent girl's school. She does not like Indian fruits. Nirmala makes her ready for Deepavali celebration. Nandana have not seen electric water heater in Vancouver that Nirmala uses here for heating bathing water. For Nandana, mosquitoes causes unrest and she plays hide and seek with friends. Arun as an activist brings some harsh realities about India. He says: "See, you had your Independence of India and all to fight for, real ideals. For me and my friends, the fight is against daily injustice, our own people stealing our rights... no water to drink, electricity keeps getting cut off, you can't even play on the beach without getting all kinds of rashes on your legs" (239). There is a cyclone, heavy rain and flood situation

in Toturpuram and Madras and even the chief minister has to shelter in a boat.

Ammayya gets ill and hospitalized and she dies there. The jewelry that she preserved after the death of her husband is found fake. At the end Nandana consoles Sripathi on the death of Ammayya that not only he but she has also lost her mother in past. Badami mentions migration of various characters in the novel. Sripathi Rao's daughter Maya goes to America for study. She gets fellowship and migrates. It is for her study but it is clear from the conversations of her fiancé's father that she may get settled there after completion of her study. She is engaged with Prakash who is also an engineer and so in future both Maya and Prakash may get settled in America if job opportunities arise. Maya leaves India in her early twenties and hers is a voluntary migration, temporary at an initial level which becomes permanent later on. The country where she goes for study is America but after completion of three years of study there, she gets job in Vancouver. She loves Alan Baker, a White Christian and decides to settle in Canada. She breaks her engagement with Prakash Bhat in India and marries Alan. Thus, as it generally happens with many immigrants, Maya's migration becomes permanent. In the novel, the plot develops in a different way and after the tragic death of Maya and Alan in a car accident, their daughter Nandana, a second generation immigrant, born in Canada, returns to India. Sripathi Rao is a legal guardian of Nandana, who is just eight years old. Here, the return of a child from a develop country to a developing country creates the issues of adjustment.

The migration of Nandana to India is an involuntary, compulsion because she is an orphan to be taken care by her grandfather- a legal guardian. Sripathi Rao's visit to Canada is for a short period to take his granddaughter to India. Apart from Maya's immigration, Badami mentions migration of the sons of Raju Mudaliar, a friend of Sripathi Rao. The older son of Mudaliar moves to California and the younger to Switzerland. They migrate for career and settlement. Within India, the internal migration of people is narrated that in a small town, people have settled from villages for employment.

Conclusion

One of the most interesting elements of *The Hero's Walk*, however is the way it reverse the typical story of immigration. In Canada, we are used to hear tales of Indian immigrants learning how to adapt to life in North America, but having the opposite a Canadian who must adapt to life in rural India is rare. In this sense, Badami plays with the preconceived notions that this kind of immigration always moves in the same one direction.

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MERITS AND DEMERITS OF BILINGUAL METHOD

K.Athinarayanan

Assistant Professor of English, H.K.R.H. College, Uthamapalayam



Bilingual Method

Bilingual method means a method in which two languages the language to be learnt and the mother tongue are used. A child through this method learns the mother tongue or grasps the situation and learns the foreign language words simultaneously.

There is an assumption that bilingual method is the same as the translation method. But it differs from the translation method in the following aspects:

1. The teacher does not use mother tongue continuously but uses it only for explaining the meaning of difficult words.
2. Students are given a lot of practice in the drill of sentence pattern. Such thing is not provided in the translation method.

Philosophy Behind the Method

A child learns the mother tongue in a real situation. He connects the meaning of words with his own experience. In this way, the child grasps the situation or forms the concept in his mind. The child has various concepts in his mind because he has experienced various situations. Such situations might have been created while teaching a foreign language.

Experiments on the use of Bilingual Method

Prof.C.J.Dodson of the university college of Wales was the originator of this method. Inspired by the encouraging result of the experiments, a few scholars in Andhrapradesh led by Prof.H.N.L.Sastri of central Institute of English of English, Hyderabad conducted experiments in local schools using the Bilingual method. The class was divided into two groups. One is the experimental group using the Bilingual method and the other is the group using the direct method.

Prof. Sastri himself taught both the sections for a month and tested the achievements of both the groups at the end.

The results of the experiments showed that it was very inconvenient and unnecessary to try to teach new items through the Direct method. It is found that it was time consuming and the teacher may not be sure whether the pupils understood the right meaning or not.

On the other hand, the experimenter saw that his task as well as that of his pupils became very easy when he used the mother tongue in the experimental group. The learners through Bilingual method had more practice and ease in speaking correct English than the Direct method group.

The teacher was also able to establish better rapport with the children in Bilingual method because of his use of mother tongue. At the end, the result showed that the average score of the student who learned by Bilingual method was Sixty four percent against Fifty two percent of the direct method students.

Merits of Bilingual Method

1. This method makes use of linguistic habits formed during learning the mother tongue.
2. This method saves time where the teacher instead of creating situations, explains the meaning in the mother-tongue to the students.
3. The meaning of English sentences and words explained in mother tongue becomes clear to the students. Hence it ensures accuracy.
4. The students are given lot of practice in speaking English in this method.
5. Unlike the Direct method, an average teacher can also teach English by this method effectively.

6. This method is less costly than that of direct method which needs a lot of illustrative material for creating situation.

Demerits of Bilingual Method

1. A contrast between the features of two languages may confuse the students.
2. If the teacher fails to handle the Bilingual method properly, this method, by more use of mother-tongue may be turned into translation method.
3. Bilingual method is not useful for senior level students.
4. This method diverges the attention of the students at times by the use of mother-tongue.

5. The use of mother- tongue while teaching English spoils the continuity and fluency of language.
6. The bad habit of learning everything by filtering through mother-tongue may be formed.
7. Pronunciation may become defective by the influence of mother –tongue.

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GLOBALIZATION AND ENGLISH

M.Mohamed Minna

Assistant Professor of English, Wakf Board College, Madurai



English for Global purpose is recent approach in teaching English. As English is the universal link language of the world, everyone needs to have ample knowledge over it. English for global purpose aims at developing the language proficiency of the learner. The world is shrunk into a global village. So, everyone is able to make contacts with others in a short time, wherever he is. For this English functions as bridge. Students of foreign countries do courses here and vice versa. The medium of instruction for them is English. So, it is essential for them to be well-versed in that language.

English language learning is broadly divided into two ways. One is learning the literature of the language and the other is learning the language. English for Global purpose stresses on the second way. The learner one who wants to communicate in English does not need to study the literature of that language the methods and techniques to improve his language efficiency is more important here. Therefore, English for Global purpose aims at developing the communicative competency and language proficiency of the learner.

English for specific Purpose is the way of using English for communication in a specified subject. In recent times, new areas of expression have emerged in relation to science, medicine, religion, computer, law, the press, advertising and so on. Each area has its own set of technical terms, vocabulary, style and sentence structures. In order to communicate with each other, the people of specified subjects need their own way of expressive style and vocabulary related to their subject. For example for a person who is engaged in medicine has to master over many

words and terms regarding medicine. For this purpose English for specific purpose is necessary.

Bankers, Doctors, Scientists and other need the jargon in order to communicate with each other successfully and unambiguously. This may be carried out through English for specific purpose.

English is taught for developing the four basic skills and literary skills, it is known as English for academic purposes (EAP).

On the other hand, if English is taught for developing communicative competence, it is known as English for Specific Purpose (ESP). On the whole ESP is communication oriented, foundation oriented, discipline or subject specific and purpose-oriented.

The movement for ESP courses came in 1985 for the reasons below:

1. Development of scientific and technological knowledge.
2. Development of Engineering and curriculum.

The Books for ESP course are specially prepared by technical and science teachers. They are designed in such a way that students can develop Professional and communicative competence in English. They include technical phrases and structures. ESP courses emphasise the functional aspects of the language. They are very popular in engineering institutions and medical colleges.

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THE AFROFUTURISTIC UTOPIAN DESIRE OF OCTAVIA BUTLER IN "THE BOOK OF MARTHA"

S.Lavanya

Assistant Professor of English, Sri Sarada College for Women, Salem, Tamil Nadu



Abstract

With the increasing environmental problems, many writers are trying to come up with the solutions through their writings. And it is to be noted that these writers are aware of the fact that it is not the environment, but the humans who people it should be corrected and curbed. No other genre of literature is perfect for this tenet other than the Science Fiction. Afrofuturism (Black Science Fiction) is gaining prominence in the recent years as it concentrates about the survival of the human race which centres around Afrocentricity (concentrating on the Blacks and their experiences), that is explored through the lens of science and technology. This breaking of the stereotypes in the realm of science fiction is the specialty of the genre. Octavia E. Butler was one of the major proponents of Afrofuturism. Almost all her novels and short stories deal about the survival of humanity in the dystopian or post-apocalyptic worlds. "The Book of Martha" is a short story that explores the solution of the continuity of the human race through dialogues between God and a Black woman. The aim of this paper is to analyse the story "The Book of Martha" as an Afrofuturistic utopian desire of Butler.

With the increasing environmental problems, many writers are trying to come up with the solutions through their writings. And it is to be noted that these writers are aware of the fact that it is not the environment, but the humans who people it should be corrected and curbed. No other genre of literature is perfect for this tenet other than the Science Fiction. Though it cannot be denied that Science Fiction originally concentrated on the concept of various life forms and technology, in the current scenario it is the only genre that tries to come up with the various possibilities for the survival of the humanity. The *Oxford Dictionary* defines Science Fiction as follows: "a type of book, film/movie, etc. that is based on imagined scientific discoveries of the future, and often deals with space travel and life on other planets." The names of Isaac Asimov, Arthur C. Clarke, Ray Bradbury, Ursula Le Guin pop up in one's mind when one thinks of science fiction. Though many Black writers have made their mark, their names come only a little later. The truth is when it comes to science fiction, it is considered to be a colour-blind genre. But it was not so. Today the scenario is different but not before ten years or so. Blacks were given only marginal characters in the science fiction writings as well as in the movies. This made the Black authors to think about their legacy and thus born

Afrofuturism. The term "Afrofuturism" was coined by the cultural critic Mark Dery in his 1994 essay "Black to the Future."

Whether through literature, visual arts, music, or grassroots organizing, Afrofuturists redefine culture and notions of blackness for today and the future. Both an artistic aesthetic and a framework for critical theory, Afrofuturism combines elements of science fiction, historical fiction, speculative fiction, fantasy, Afrocentricity, and magic realism with non-Western beliefs. In some cases, it's a total reenvisioning of the past and speculation about the future rife with cultural critiques. (Womack 9)

The Afrofuturist writers try to frame a link between Black history and Science fiction. For instance, the theme of alien abduction is similar to the slavery of the Black people. Questions of race, slavery, gender, identity, etc are explored in detail. The African diaspora and its experiences are reflected through the lens of science and technology. Greg Tate, Mark Sinker, Kodwo Eshun were the earliest Afrofuturist theorists. The chief agents of Afrofuturism were avant-garde jazz legend Sun Ra, funk pioneer George Clinton, and science fiction author Octavia Butler. The other Afrofuturistic writers are Samuel R. Delany, Sheree R. Thomas, Nalo Hopkinson, Nnedi Okorafor, N.K. Jemisin, and Tananarive Due.

Octavia E. Butler was a short fiction writer, novelist, and SF writer. She won the reputed Hugo and Nebula awards for her visionary writings. Born as the daughter of a shoe-shiner and a housemaid Butler had been introduced to the racial and class discrimination even from her early age. But she was interested in the realm of science fiction and this made a great difference in life. She was awarded the Hugo award for her short story "Speech Sounds" and her short story collection "Bloodchild and Other Stories" won both the Hugo and Nebula award and it was awarded the MacArthur Genius Grant. Afrocentricity is her main theme. She wrote many novels with interlinking stories as series. Her *Patternist* Series consist of five novels namely *Wild Seed*, *Mind of My Mind*, *Clay's Ark*, *Survivor*, *Patternmaster*. *Xenogenesis* series comprises of *Dawn*, *Adulthood Rites*, and *Imago*. *Kindred* and *Fledgling* are her standalone novels. *Parable* Series consists of *Parable of the Sower* and *Parable of the Talents*.

Butler's novels are usually set in the dystopian or post-apocalyptic world which is peopled by humans who have no other chance to survive except agreeing to hybridity and compromise and more importantly through the process of symbiosis with other life forms like Aliens and Transhuman beings. All her writings insinuate the importance of community and family values. Butler does not give a solution for the existing problems of the humanity instead she offers hope in her writings provided humans make certain adjustments with themselves. "The Book of Martha" is a short story (published in the acclaimed collection "Bloodchild and Other Stories") that explores the solution of the continuity of the human race through dialogues between God and a Black woman. The aim of this paper is to analyse the story "The Book of Martha" as an Afrofuturistic utopian desire of Butler.

"The Book of Martha" is Butler's attempt to envision a utopian world where there is a balance in the society. There are only two characters in this short story – God and the Black woman named Martha. Martha is entrusted with the job of reshaping the human's lives and even after deciding the course of action, the end of the story does not promise a perfect society instead God says that the humanity will have to deal with the

problems by themselves. "Utopia is defined as an imaginary place or state in which everything is perfect." (*Oxford Dictionary*). In this short story, Butler talks about the possibility of a Utopian desire – a belief that everything can be perfect only if we work for it. In this case, she talks about a Utopian society in the world, where both the environment and the humans are perfect and they complement each other. God demands a utopia from Martha for the entire human race.

Martha Bes is a forty-three-years old Black woman writer. She has been writing her fifth novel and she works through the night which is quite her way. In the early morning she stops writing, and she goes to kitchen to have something. Suddenly she is transported to another place where God talks with her. All she could see is greyness and she a little while she sees God. The first thing she notices is his appearance.

"Why," she dared to ask, "do you look like a twice-live-sized, bearded white man?" In fact, seated as he was on his huge thronelike chair, he looked, she thought, like a living version of Michelangelo's Moses, a sculpture that she remembered seeing pictured in her college art-history textbook about twenty years before. Except that God was more fully dressed than Michelangelo's Moses, wearing, from neck to ankles, the kind of long, white robe that she had so often seen in paintings of Christ. "You see what your life has prepared you to see," God said. (Butler 190-91)

God wants Martha to help him reshape the mankind. Martha is still not sure whether she is dreaming or not. God asks her to remember the stories of Jonah, Job, and Noah and to learn from them. All the three are biblical characters who were tested and entrusted works by God and when they finished their work they were rewarded accordingly. Jonah was ordered by God to go to the city of Nineveh to tell the people of the city to mend their ways. But when Jonah tried to run away from God, God caused him to be shipwrecked making him realise that he has no escape. Job was caught in a bet between God and Satan. Even after losing everything he did not question or resent God. God rewarded him more than he had before. God asked Noah to build an ark and save his family and a lot of animals since he planned to destroy the world.

God says that He has some work for her to do that will mean a great deal to mankind. "You will help humankind to survive its greedy, murderous, wasteful adolescence. Help it to find less destructive, more peaceful, sustainable ways to live" (Butler 192). Martha is unsure when she thinks about the words of God and she asks Him whether He is going to destroy the world again. God answers in the negative that the humans are already in their way of destruction by altering the environment of Earth. God tells her that He will lend her some of His powers so that she can do what she is going to do. He also adds that when she finishes the work, she will go back to the world and live one among the lowliest of the people and she has to start from scratch. Hearing this, Martha feels irritated.

"I was born on the bottom level of society," she said. "You must have known that."..."How could you not know? I was born poor, black, and female to a fourteen-year-old mother who could barely read. We were homeless half the time while I was growing up. Is that bottom-level enough for you? I was born on the bottom, but I didn't stay there. I didn't leave my mother there, either. And I'm not going back there!" (Butler 194)

God says that she is the right person for the job which he has in mind. And suddenly God changes His appearance as a normal human and they walk in a lawn. God explains the task to her, says her that she could change people by deciding what they will be like. They sit on a bench near a tree. When God comment on her childless stage, she gets irritated again but out of fear does not tell anything to him.

When God asks about the one change she wants to do immediately, Martha answers population control. She tells God that it will be better if every couple has only two children and not more. God asks her about surrogate parents, children who are the product of rape victims, disabled children, children who die in accidents, etc. to make her understand that people should have free will. Martha is not able to answer his questions and asks Him to do the job and God answers in the negative. She asks him: "What, exactly, do you want? A utopia? Because I don't believe in them. I don't believe it's possible to arrange a society so that everyone is content, everyone has what he or she wants" (Butler 202).

God answers that it is not possible. It is a characteristic feature of humanity that they are bound to destroy each other in one or other way. Not to mention the destruction they cause to the Earth. God encourages Martha to come with up with something new since she is a writer. Martha uses her imagination and comes up with the answer Dreams. ". . . Powerful, unavoidable, realistic drams that come every time people sleep" (Butler 203). God asks her to explain her plan.

"I want them to have the only possible utopia." Martha thought for a moment. "Each person will have a private, perfect utopia every night – or an imperfect one. If they crave conflict and struggle, they get that. If they want peace and love, they get that. Whatever they want or need comes to them. I think if people go to a . . . well, a private heaven every night, it might take the edge off their willingness to spend their waking hours trying to dominate or destroy one another." She hesitated. "Won't it?" (Butler 204)

God tells her that this will dull people at first but once when they get used to it, they could turn it into a great tool. But he adds that when people get satisfied of something, they tend to forget their duties and responsibilities and in some cases themselves. Martha comes up with another solution.

"People should still care about their families and their work," she said. "The dreams shouldn't take away their self-respect. They shouldn't be content to dream on a park bench or in an alley. I just want the dreams to slow things down a little. A little less aggression, as you said, less covetousness. Nothing slows people down like satisfaction, and this satisfaction will come every night." (Butler 205)

Martha wants to be herself for some time and God arranges for that too. The next moment Martha is in her home at Seattle, Washington. Her home is full of books. She touches them lovingly, and is happy that she is a writer as she always wanted to be since childhood. She makes a tuna sandwiches for herself and for god. She wants to talk to God and he appears there and there are walking suddenly in the night. God comes as a black man dressed in modern clothes. "She looked upward for several seconds, then looked at God and saw, somehow, without surprise, that he was black now, and clean-shaven. He was a tall, stocky

black man wearing ordinary, modern clothing – a dark sweater over a white shirt and dark pants” (Butler 208). They continue their conversation having sandwiches.

Martha suddenly doubts whether she is dead or not. God answers in the negative. In a little while, God appears as a female. She tells God, “I see you as female now. . . . Actually, I think you look a little like me. We look like sisters” (Butler 209). God replies that she only sees what she is prepared to see and what she is taught to see. When Martha says it is her mental cage, God replies that it is only an old habit. God looks at her, and for a moment, Martha feels that she is looking into a mirror. Martha looks away. “I believe you. I just thought I had already broken out of the mental cage I was born and raised in – a human God, a white God, a male God...” (Butler 209). God tells her that even He is not able to understand humans fully. Martha is ready to go back to her life but she has to start from first. She hugs God and tells her that she would like to forget the meeting her decision to change the face of the humanity and so God agrees.

The short story starts with a question from God and it sets the tone of the story. “It’s difficult, isn’t it?”. . . . You’re truly free for the first time. What could be more difficult than that?” (Butler 189). The story starts with this line and the readers are able to guess that Martha can never make free decisions at all since God has selected her for the task. And this scares her the most. The most important thing is Butler has selected a Black heroine to be chosen by God for helping humanity. This very subversion makes this story critically important. Butler presents Martha as a Black woman who is from the lower rungs of the society, a successful middle-aged writer who is on her way to make her mark and above all God has chosen her for the task. Butler speaks through the voice of God because many dialogues suggest the same. “. . . Butler’s heroines tend to be reluctant leaders who take on the jobs of leadership not because they want them but because they fear what would happen if someone with a narrower vision was in charge” (Anderson 202). Nearly half of the story deals about Martha’s apprehension and her disbelief in being chosen by God. She went to church along with her mother since her mother believed that one has to be religious when

one needs to be good. Other than that, she is not a religious person at all. And she is unmarried and childless. These make her question herself.

And another thing is the breaking of the stereotype of the God as portrayed by Butler. It is common for anyone to imagine God as a non-coloured person. And this is what Martha also sees. But when she begins to understand that God is a reflection of herself, her perception changes and she begins to see God as a Black man and more so as a Black woman who resembles her. This is another subversion technique that is used by the Afrofuturistic writers. Butler, by portraying God as a Black woman asserts that change is everything. As for the utopian desire, God tells that it is only up to the mankind to decide for their survival. When Martha asks God to settle things, He simply answers, “I won’t fix things for you. . . . You have a free hand” (Butler 196). Butler suggests that we need not wait for someone to come and change our lives instead we have to be the change. At the end of the story, God finally declares his opinion that nothing works smoothly when it comes to humankind. Butler through the character God suggests that there is no solution for the endless problems that is caused by the people but there is a hope for a near perfect society provided humans learn the art of compromise and survival in a right way.

Butler through the character of God offers her assumptions about her ideas of humanity and the possible ways of continuity of the human race. Butler does not guarantee a utopia in her writings; instead she suggests various ways to the human beings who could survive with the help of values – of family, of community, of togetherness - which they have long forgotten. Thus “The Book of Martha” is truly an Afrofuturistic utopian desire of Butler.

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