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I am delighted to learn that the Research Department of English, the American College, Madurai is organizing a one day international conference in collaboration with L ORDINE NUOVO PUBLICATION on Wednesday 26 July 2017. I am equally happy to learn that the Madurai Chapter (the American College) of English Language Teachers' Association of India (ELTAI) on this occasion.

In this fast changing world that has put unshakeable trust in knowledge economy, organizing international conferences is an important intellectual and academic activity for several reasons. For instance, such conferences provide space for presentation and exchange of original ideas on the chosen themes, a platform for interaction, an opportunity for learning from speakers, and a mode of dissemination of their ideas through standard publication. Participants of this one international conference are fortunate to have an exposure to erudite scholarship of two eminent speakers on English language teaching from Singapore and to be part of the oldest professional association ELTAI which is an affiliate of IATEFL. It is heartening to learn that the organizers are bringing out both online and offline publications of the papers presented in this conference with ISSN and ISBN. Moreover, publications enjoy both the UGC recognition and impact factor value.

I am happy that the American College will house the Madurai Chapter of ELTAI and this may benefit English teachers of this region in a big way. It is, indeed, a healthy academic practice on the part of teachers with a research bent of mind to associate themselves with more than one professional association for continuous professional development.

I wish the conference all success!

MDC 26.07.2017

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It gives me immense pleasure to learn that the Research Department of English, the American College in collaboration with L Ordine Nuovo Publication is bringing out the journal containing some fifty papers out of two hundred papers that are being presented today by scholars from different parts of the country and abroad. First of all, let me congratulate the organizers on this stupendous task. I am doubly delighted because they are planning to publish all content-edited papers in print and online journals with ISSN and Impact Factor and in book form with ISBN. Such customised arrangements suit differing needs of scholars and faculty. The important task of any conference organizers is to publish the presented papers presented so that not only scholars stand to benefit for their career advancement but also their novel and original ideas are widely disseminated cutting across all man-made boundaries.

The college is encouraging all research departments to actively engage in research activities like organizing international and national conferences and increasing publication work so that our college can inculcate a sense of research culture in the young minds. Our country can grow fast both in technology and economy only when scholars and scientists invest in knowledge economy. The organizers' effort to publish papers on the occasion of the conference itself is commendable.

I wish the Research Department of English and L Ordine Nuovo Publication all success in their future endeavours.

Dr. J. HELEN RATNA MONICA
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EDITORIAL NOTE

English came in India, as a part of the colonization, since the early 1600s when the East India Company started trading and English Missionaries first began their efforts. The language which was taught by the Christian Missionaries in the British Raj became a language of administration by the 1700s. The English which is spoken in India is different from that spoken in other regions of the world and regarded as the unique variety which is called Indian English. Many Indians claim that it is very similar to British English, but this opinion is based on a surface of level examination or discussion of lexical similarities. At present, English is *Lingua franca* or bridge language in India. Moreover, it is one among the official languages of the country which does not have a genuine national language of its own. Since we have Hindi as national language and Tamil as our regional/state level language, we are put in dilemma as to why English language has to be learnt and the interrogation shouts loud to find its answer amicably since centuries back.

Our team thought to convene a gathering of aspiring and enthusiastic people on academic boats who are rowing with their oars of knowing and knowledge to reach their destination to find out the reasonable answer, the need and importance of English Language for Indians, if not unavoidability.

We are sure that this compendium having papers penned by around fifty educational aspirants of different sectors and disciplines which will speak of their views and voice to justify their findings, intentions, expectations, dreams, explanations, suggestions and opinions on the open platforms on presentation, discussion, sharing and inter-action, will be a valid compilation and record besides a referable treasure for the present and to the future readers.

We express our profound sense of gratitude to all the people who guided, supported and shouldered our burden to bring out this publication successfully and also the commendable outcome of the International Conference on "English Language, Literature and Linguistics".

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Dr.M.Davamani Christober, Principal & Secretary of the American College has provided yeomen service to teaching and administration in his 26 years of academic and administrative service. Basically a Mathematics professor, he was appointed as the Principal of the American College in the year 2011. As Principal, he has introduced 9 UG, 2 PG and 2 Research Programmes. He holds Ph.D. in "Education and Mathematics". Further, he has submitted his second Doctoral thesis on pure Mathematics – TOPOLOGY, at Madurai Kamaraj University. He has presented and published more than 55 articles in national and international journals. He has also published 4 academic books

with ISBN number. Currently, he is guiding two Ph.D. Scholars in Mathematics. As a Resource person, he has participated and shared his innovative practices that he adopted as an academician and as an administrator, in academic events held at various countries including USA, England, France, Italy, Switzerland, Germany, Belgium, China, Hong Kong, Singapore, Malaysia, Thailand and Sri Lanka. Being a multifaceted personality, he holds various high level positions on multiple organisations including the position of Executive Member of All India Association for Christian Higher Education, Vice President of the Principals' Association, Madurai Kamaraj University Zone, Joint Secretary of Private College Management Association of Madurai Kamaraj University, etc.



Dr.J.John Sekar is heading the Research Department of English, the American College with 30 years of experience. He holds a PhD in ELT. He has to his credit 69 journal national and international publications and 5 in-house textbooks. He has presented 92 research papers in conferences in India and abroad. He has guided 53 MPhil and 5 PhD scholars. He is presently guiding 8 PhD research scholars. He is an external adjudicator of PhD dissertations in six universities across the country. He is currently Dean for Academic Policies and Administration at the American College.



Mr.B.P.Pereira, founder of SPEECH POINT is a Soft skills / HR/English trainer after his M.A.(Eng), M.A.(Psy), M.A.(Edn) besides holding M.B.A., B.G.L, PGD-JMC and other few PG Diplomas in multi disciplinary academic status. He has authored three books, edited 14 books, published 23 papers, presented 40 papers and carried out nine major event managements. He is one of the Associate Editors of ROOTS International Journal of Multidisciplinary Researches. He is associated with three NGOs for their project guidance and executions and also Psychological Counselor for few homes for the aged, deserted children and Geriatrics Centres. He is a coordinating member of Placement Officers' Cell India Chapter.



Dr.S.Balakrishnan has been awarded Doctorate in the field of Philosophy entitled "*Antonio Gramsci on State and Culture: A Study @ The Madura College, Madurai*". He is working as an Editor - in - Chief @ Roots & Bodhi International Journals. He served as an Assistant Professor in the Department of Philosophy, The Madura College, Madurai (2011-2014). Served as an Assistant Professor in the Department of Philosophy, Arul Anandar College, Karumathur in F.I.P. Vacancy (2010-2011). He has published 13 Books with ISBN, Presented & Published 61 Research Papers in Journals and Books with ISSN & ISBN.

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Aim & Objectives

Academic Excellence in research is continued promoting in research support for young Scholars. Humanities, Arts and Science 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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REDISCOVERING THE SELF IN CHARLOTTE VALE ALLEN'S MIXED EMOTIONS AND VAASANTHI'S VAERGALAI THAEDI (SEARCHING FOR ROOTS): A COMPARATIVE STUDY

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Abstract

Rediscover means finding out or discovering the lost one. It may be faith, hope or identity. Charlotte Vale Allen, a Canadian writer and Vaasanthi, a Tamil writer focus on various problems encountered by the Protagonists, Margot Seaton and Mythili respectively. The novels chosen for study are Mixed Emotions and VaergalaiThaedi(Searching for Roots). The paper attempts to analyse how the protagonists strive to come out of the shackle thereafter reassure, relocate and rediscover their selves.

"Life today is ripe with sick hurries and is filled with divided aims." What Matthew Arnold told of his age is relevant even today. Though the application of Practical Science have paved way to various innovations, yet curiosity to relish Literature has not diminished.

Comparative Literature is a new discipline which encourages comparison between two or more authors or literatures of various nations. This has enabled the development of tolerance among various nationalities. Today analogy or affinity studies are gaining more importance. Owen Alridge has defined it as: "Analysis of resemblances in style, structure, mood or idea between works which have no other connection"(3). In this context, the paper attempts to analyse the re-discovering the self of the two eminent works of two prolific novelists, Charlotte Vale Allen and Vaasanthi.

Charlotte Vale Allen(1941) was born in Canada, lives in America. She has written nearly forty one novels out of which *Mixed Emotions*(1977) has been taken for study. Vaasanthi(1948), a renowned Tamil writer has produced nearly forty three novels and

many Collections of Short Stories. Her famous novel, *Vaergalai Thaedi(Searching for Roots)*is taken for discussion. Though these writers belong to different nations, culture and languages, yet their focus on various problems encountered by women are almost the same.

Mixed Emotions portrays a twenty two year old Margot Seaton who is in her Senior University Course. She happens to meet Paul Rayburl in a party. She is carried away by his funny, impulsive and charming nature. She is taken by his funny accents and whims and fancies. She desires to marry him against the wishes of her parents. Things become worse after the marriage when Paul begins to command what she should do and what she should not. Her real self is lost.

She was twenty-one, in her senior year at the City University and, for the most part, unconcerned about the future. She had no idea what she'd do after this year but felt sure something would come along. Something would. So there wasn't much point worrying about it the way a number of her friends did. She was having too much fun to worry about careers or the future.(7)

She has to undergo physical assaults along with mental tormentation. Life becomes mess for her which she is unable to come out. The marriage now held long silences. Things usually go on well when the person concerned doesn't discover the real self of the counterpart. But when she discovers the real attitude everything collapses. How long can she withstand the physical assaults and mental torture? In the initial stages, she avoids to discuss the on-going tortures even to her parents. Her mother Ingrid insists her to share the insufferable pains to her.

The Doctor Taped up her ribs and put two sutures in her lip, all the while looking as if there was a great deal he was anxious to say but determined not to say any of it. After he'd gone, Ingrid came in and stood for a long time staring at her. Margot found it insufferable having her mother look at her that way; knowing her mother had to see her as pathetic, despicable.(74)

She manages to get on with him but in vain. At last she tries to evade from his house and seeks refuge as a house keeper in Cameron's house where she tries to rediscover herself.

For months, years, this man and his father had provided her with food, shelter, money and, more importantly, respect, tolerance and love. She'd taken all of it, attempting to reciprocate by giving what she could: her attention, her labour, her limited emotions.(213)

She breaks the snare and rediscovers herself. She begins to live for herself and for her family. Her lost happiness, enjoyment and rapture comes back after she unites with Cameron.

Vaasanthi's *VaergalaiThaedi* (*Searching for Roots*) portrays the pathetic life of protagonist Mythili who suffers in the hands of an unworthy husband Sathish. Her cultural and lingual differences are a main reason for their marital breakup. Born in a very Orthodox Brahmin family, Mythili marries Sathish who is Bengali. Her parents though

conservative agree to accept him as their son-in-law. But the happy marriage comes to an end when she finds that Sathish is spendthrift, drunkard and a womanizer. He tortures Mythili to the core and makes her go for abortion. They are legally separated and even after that Sathish continuously insists her to meet him.

This time I should resist him why to yield? I should not succumb to his whims and fancies. His handsome physique and a good flow of English accent will tempt me to go after him. No, I should not.(76)

Each human being runs after something. We are searching for something. The frustrated Mythili happens to meet her bosom friend, Narayanan(Nana) in whom she rediscovers herself. Rosalind, one of her colleagues is a source of inspiration to her. The Babar Masjid issue runs along the story from the beginning till end. Nana gives her courage, confidence and the lost and spent up energy. Her weariness is put off. She begins to live a life with Nana's company. We are searching for humanity. "A human being which is full of humaneness"(138). Margot exhibits the character of a young ambitious girl of fashion and romantic disposition. She comes to grief by her coquettish ways and lack of experience in the affairs of the world. Because of her romantic learning and love of finery she suffers much.

Vaasanthi depicts Mythili as a silent natured, keen intellect and a high sounding girl who is shown as a detached observer of all characters and events. She is also delineated as an inexpressive young divorcee with fine knowledge. The writer speaks through her; views all incidents through her eyes only. Mythili's mother and Morgol's mother are concerning and affectionate towards their daughters. Mythili though belongs to a conservative background, yet her desires to break the shackles and come out of the orthodox system is clear when one comes across Margaret marrying a Brahmin neighbour.

Vaasanthi projects a society which is dominated by the male members. The society expects a woman to be docile, compromising, timid and submissive. Bacon in his *of Marriage and Single life* observes: "Wives are young men's mistresses; companions for middle age; and old men's nurses"(1). How long can this persist? Mythili with the help and support of her parents comes out, breaks the marital tie with Sathish, and wishes to unite with Nana whom she believes can understand her to some extent. Her lost self with the marriage to Sathish is rediscovered when she finds humaneness in Nana.

The experience of women are also shaped by absence and invisibility: what does not get noticed, discussed, valued, or included. This includes invisibility in the workplace. As Fletcher demonstrates, the relational work that women are expected to do does not quiet make it into the job evaluation. It includes the "second shift" of the average working mother, which occurs after she comes home from her paid employment, when she has the primary responsibility for the care of the emotional and physical needs of family members(children, husband, elderly parents or parents-in-law). She has this responsibility because she is female.(1)

Through this novel, the writer presents India with social, political, cultural and economic diversity. In patriarchal society, both boys and girls take their identity from the father but while the son is recognised as a permanent member of the family, the girls are more naturally to be viewed as a transit element of the unit through another predominantly husband's family. This also influences inheritance and resource distribution inside the family. Vaasanthi through Mythili visualises a society which is free from all social economic and political evils.

Margot undergoes trials and tribulations in the hands of Paul Rayburl. She struggles to

give a vent to her emotions. He dwindles between freedom and slavery. All her wishes, desires and hopes are shattered. She struggles to break the shackles but unable to do as she believes the fetters are permanent and never been broken easily. Now Margot begins to realise that appearances are deceptive. She relocates and rediscovers her self through Cameron who is not handsome.

Both the writers though belong to different nations, cultures and languages they try to project the problems of women in an excellent manner. The novelists have attempted to provide a pen picture of the women psyche. Cultures may vary but problems for women are universal. Although they are suppressed and oppressed by men in the name of marriage, yet they surmount from all turmoils as successful women. They relocate and rediscover their selves. One is reminded of the following lines from John Milton's *Paradise Lost Book I*.

... What though the field be lost?
All is not lost; the unconquerable will,
... immortal hate
And courage never to submit or yield.
(105 -109)

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WOMEN IN PAULO COELHO'S *BY THE RIVER PIEDRA* *I SAT DOWN AND WEPT* AND *THE ZAHIR*

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Abstract

Paulo Coelho is one of the most influential Brazilian authors who followed his heart despite many hurdles on his way to his destiny. In his novels he has portrayed women as strong, compassionate and independent in their thinking and acting. He wrote in Confessions of a Pilgrim that he is always guided by women.

In The Zahir, Esther, the wife of the writer, realized that her husband only dreamt of becoming a writer but never practiced writing for the fear of failure. She had to encourage, force, and give him space to write. Finally, he becomes a celebrity but when he loses himself in the glitters of the world she tries cautioning him but when he paid no attention to her pleas, she left him only to force him to understand himself, the world, the importance of love and their life together.

In By the River Piedra I Sat Down and Wept is the story of Pilar who meets her old friend who confesses his love for her and his purpose in life. She supports him and understands the path he had chosen, but still prepares herself to stand by his side and serve people. She becomes furious when he tells her that he would like to quit. She shows the strength and power in her words despite the weak nature of her heart. He was forced to come over to her and realize his destiny while they lived together. In both the novels Coelho has portrayed women as understanding, encouraging and supporting.

Paulo Coelho is one of the most influential Brazilian authors who followed his heart despite many hurdles on his way to his destiny. He travelled the world, learning about secret societies, oriental religions, traditions, etc. During his journey he came face to face with harsh realities of life. Yet, he never gave up and moved on to understand him and the way the world is. In the process he understood the feminine nature within him and learnt to accept himself and the failures he encountered in the past. As he became aware of the feminine self dominating within him he learnt to lead life better. The presence of the Feminine God which he expresses candidly through his characters in his books is felt by him throughout his life.

Women in his novels come out as strong, courageous, determined, supporting, encouraging, etc. They show the feminine nature which Coelho observed in the book *Confessions of A Pilgrim*, "Before coming to know the Feminine I didn't know the meaning of compassion" (Arias83.) He expressed his feelings in the same book, "All my life has been governed by feminine energy, by women." (83.) In the books *By the River Pedro I Sat down and Wept* and *The Zahir*, he portrays women characters as strong, supporting, understanding, and independent in thinking and acting.

In *By the River Piedra I Sat Down and Wept*, the protagonist, Pilar, and her childhood friend love each other but never expressed their love for the fear of loss. He left her and the home town to explore the world.

They communicated regularly through letters. He explained his experiences in the new places he went to and she about her routine at the university as a student. It wasn't long when he expressed his feeling of joining the seminary. It was precisely then that she became aware of her feelings towards life and later towards him. She tells him to reconsider his decision before he commits himself to anything.

She always aspired for a simple happy life with a loving and a caring husband but still in some corner of the heart she cherished her feelings towards her childhood friend. He in one of his letters invites her to come to a place where there is a meeting and she accepts it, as the place is close to the university she's studying.

She meets him and feels amazed to see such a huge crowd wanting to listen to his words. Though she does not really listen to what he said out loud while he was on the stage. Yet she felt curious as to what attracted so many people towards his words. Despite so many around, she pulls him aside and asks him about what he was saying on the stage and why so many people crowded around him to listen to him. He explains that he believed in Feminine God and so he preaches along the line which is liked by many similar minds. But it really didn't impress her. So far she behaves as a normal girl who is having aspirations and dreams towards life and her future, who's constantly trying to focus on her studies and finish the degree to get a proper job with a decent income to settle down in a reasonably good manner. She wasn't aware that her life would change drastically within a week's time. Neither did she dream that he would not propose her love nor did she think that she would be involving herself in serving humankind.

She's always wanted a life without risks, but when he offered to have a cup of tea and subsequently offered to take her on a tour she agrees to go with him. The university had

declared holidays and so it would be fine to go. The calculative nature of hers is called by the author as 'the other' which she slowly overcomes with determination and Faith in God. Pilar's character is portrayed as a simple town girl who cherished memories of childhood, dreams of undying love, a secure life with good income, husband, and children. Later, as she understands the world of her childhood friend and his love towards her she dares to throw 'the other' away, put down the shield/ guard and willingly accepts to become selfless and support her love in fulfilling his mission.

"I will not talk to my own darkness anymore, I promised myself, closing the door on the other. A fall from the third floor hurts as much as a fall from the hundredth."

"If I have to fall, may it be from a high place." (Coelho 127.)

As she leaves her guards and openly receives the immense power of the lady she feels love gushing within her which she analyzes and accepts within herself and also understands the love he had towards her and his hesitation to let go of his guard for the fear of losing her totally. She encourages him to break the glass in the bar though initially he hesitates to do so he finally dares to let go of hesitation and breaking all the barriers or rules he succeeds in breaking free. She helps him understand the depths of love. He decides to quit what he's been doing, helping and healing the sufferer and relieving them of their pain. Later connecting with the mother he comes back and explains to Pilar that he's given up his dream of fulfilling his mission on earth to be with her for life. Pilar being a strong lady ridicules him for being so stupid in taking such a decision.

"I want to go with you, to be with you in your struggle. I want to be one of those who does something for the first time. Don't you understand? You've given me back my faith!" (193.)

She leaves him and walks off. Here Pillar shows a lot of strength and courage. She

always wanted a secured and peaceful life and yet she understands his mission on earth, she positively agrees that she would support him in fulfilling his mission on earth. She dreamt that together they would help and spread love but when he declared that he's given up everything for her; she couldn't agree with such an act. She liked him as a friend, lover, and beyond all as a blessed man to help the humankind who's been doing exactly that before she met him but she never realized that he would give up everything to be with her. She couldn't accept it. She spoke harshly towards him and left the place for him to think for himself. Her words force him to follow his destiny and fulfil his mission on earth.

The Zahir is the story of a man who is unable to forget his wife and goes in search of her only to understand himself. The protagonist is a renowned Writer and his wife Esther is a journalist. At the beginning of the novel the reader comes to know that Esther is missing and the husband is under suspicion as he wouldn't reveal where and with whom he was on the day she went missing. Finally, he is released from the prison as the lady with whom he spent the night comes forward and gets him released. He has got money, popularity and added to it is his new found freedom with the public sympathy. His wife left him. He had always been risking his jobs, affairs and finally got settled with Esther. Initially it was tough for him as she forced him to confront his fears and fulfill his dream of becoming a Writer. He struggled to push her off his life like he did to the others but she's a determined woman. So after all the mess up one fine day she brought tickets to Spain and explained to him to walk the road to Santiago. The Writer felt,

"This is madness! The woman I've been living with for two long years—a real eternity in relationship terms—is making decisions about my life, forcing me to give up my work and expecting me to walk across an entire country!"

"You can, you want to, but you don't," she says. "Your problem isn't me, but you, so it would be best if you spent some time alone." (*The Zahir* 23-24.)

He was puzzled and after lots of tantrums finally accepts to go. He walks the road to Santiago and stays at Madrid to write a book but gets involved in all other activities. His delay in writing a book bothered Esther so finally, one day she forced him to write the first few lines and then there was no stopping. She waits for his continual drafting and editing to get over but then as it never ends one fine day she gets it printed with the help of a friend of hers. He became aware of his potential and understood that the readers accepted his experiences, thoughts and his writing style. He and his books became popular and he loses himself within the glitters of the celebrity world.

Later, one fine day she declared that she prefers to be a war correspondent. They discussed the reason behind her decision. Though he wasn't convinced he didn't stop her either. Esther was always supportive in all the choices he made regarding his life. She waited patiently occasionally cautioning him and even forcing him to do things which he feared yet dreamed of, like, writing a book. So, when she declared that she preferred to be a war correspondent to understand and analyze the reason behind people's sorrowful eyes in spite of having everything they wanted and in fact she too being a celebrity's wife, a journalist wasn't really happy though she had everything a woman wants, he was forced to let her go. He occasionally tried to convince her to quit it and so one day she explained if a stronger community managed to sweep away the rest of the race except for theirs and over a period of time the texts written talk about the then rulers and their race leaving not a trace about the past and the two children Hans and Fritz of that existing race sit in a bar and wonder if the world was the same as they see it and conclude that as it was taught so in the books

it must be true. So Esther wanted to know if everything, every individual's story on earth is just another garbled story then why are people running after securing their future, crying over their past and living in constant fear in the present unable to live happily. Worrying about self-importance, clashing of egos...

She felt people at war would be living on the edge and so they would act differently, because they are only concerned about that minute, that moment. So, she wanted to be a war correspondent and to know the answers for her questions. He spent his time remembering their conversations, arguments together. After a year he fell in love with a celebrity, Marie, who is sensible and understanding. She falls in love with the Writer and even when she's decided to fight for him she lets him go in search of Esther knowing that he wouldn't return.

Esther was fully taking over his life when he decided to go in the heavy snow fall for a charity meeting in a church. He learns certain truths about the church and relates them to his life and love for Esther. He immediately writes a book which goes successful. On the occasion of book signing he meets Mikhail for the first time and feels startled. He invites Mikhail for the dinner party and in the party he comes to know where he belongs to and where he works in Paris. The next day the Writer and Michael manage to exchange a few words where Michael realizes that the Writer understood nothing of why Esther left therefore he proposes to meet at lunch the next day. The Writer remembers a conversation between his wife and him. She speaks about the soldier's eyes,

"There's the fear of death in them, of course, but beyond that, there's the idea of sacrifice. Their lives are meaningful because they are ready to offer them up for a cause." "War is a ritual. A blood ritual, but also a love ritual." "I know that at any moment someone could lob a grenade into the place where we're sitting, and that makes me live,

do you see? Really live, I mean, loving every minute, every second. There's no room for sadness, doubts, nothing; there's just a great love for life." (103-104.)

She felt that the answer lies in the words written by the Jesuit Teilhard de Chardin who believed that the world is surrounded by a layer of love, "We can harness the energy of the winds, the seas, the sun. But the day man learns to harness the energy of love, that will be as important as the discovery of fire." She talks about a wounded soldier who in his condition wouldn't ask to be treated but would want someone to pass on a message to his family that he always loved them (105.)

"We're at war with death, and we know that death will win in the end. In armed conflicts, this is simply more obvious, but the same thing happens in daily life. We can't allow ourselves the luxury of being unhappy all the time." (105.)

She requests her husband to help her harness that energy within every human being, "We need to find a way of channeling all this, of allowing the energy of this pure, absolute love to flow through our bodies and spread around us." (106.)

"If someone is capable of loving his partner without restrictions, unconditionally, then he is manifesting the love of God. If the love of God becomes manifest, he will love his neighbor. If he loves his neighbor, he will love himself. If he loves himself, then everything returns to its proper place. History changes." (106.)

The main theme is about harnessing love within people. Esther's unhappiness and her search led her to the eternal answers as she kept questioning she is led to the war front, later to Kazakh, meets an old man who is considered to have understood the eternal answers. Esther shows her inner strength, independent nature. She not only thinks and fights but explains the need to harness unconditional love within mankind. Esther felt, The most important thing in all human relationships is conversation, but people don't

talk anymore, they don't sit down to talk and listen. They go to the theater, the cinema, watch television, listen to the radio, read books, but they almost never talk. If we want to change the world, we have to go back to a time when warriors would gather around a fire and tell stories. (144.)

She helps her husband reach her by understanding the depths of unconditional love.

Women in his books are portrayed as strong, compassionate, and independent in their thinking and acting. In both the novels women came out as strong characters who supported the male in all their endeavors. They even helped them understand the importance of fulfilling their destinies. When the hero felt confused or changed the direction of the course, the women stood strongly and

gave him clarity of what he was searching for and even forced the hero to do exactly what he always wanted to. Though the women suffered, yet they relieved the hero from pain. Apart from supporting the hero, they supported themselves and never quit the path they have chosen for themselves. They maintained a balance and showed strength in their nature and doings.

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COLOUR BIGOTRY: A SYNOPTIC VIEW OF MAYA ANGELOU'S AUTOBIOGRAPHICAL FICTION

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Abstract

The centre margin paradigm has been a dominant theme of discourse in the post colonial literature. The weaker sections of the society, who have been in the margin for ages and remained mute, have started articulating their inner conflicts through writings and thereby they move towards the centre. In all literatures this tendency is more visible, for instance, in Indian literature the Dalits who remained voiceless for ages have begun to express their genuine demands and precarious existence through literary writings. In the American context the Blacks who were suppressed by the majority whites have taken up literature as a powerful vehicle to expose their sufferings and genuine demands. One of the common themes in African American literature as well as the writings of the subaltern writers is Racism. The African Americans are destined to suffer racial discrimination throughout their life. Despite their diligent contribution to the growth of America, the Blacks are tortured and subjected to all kinds of violence and abuses only due to the colour of their skin. This paper probes into the inhuman and brutal torments of the Blacks experience by the writer herself. Maya Angelou has experienced racial discrimination in her life on several occasions. As a sensitive human being and a committed Black writer, she depicts various incidents and inhuman acts related to racism in her writings. Her pages are replete with various references to suppression of the Blacks and the dehumanizing treatment meted out to the Blacks in different walks of American life. As a Black woman, she has endured pain with fortitude and in fact the resilience which she has possessed in abundance emboldens her to swim against the tide.

Colour bigotry has been a vital issue in America for quite a long period. Though God has created man and woman equal, unfortunately, one group dominates the other and attempts to subdue the weaker by all means. In America, the Blacks were forcibly taken from Africa, their homeland, and enslaved. The Whites have influenced all domains of human experience and floated a myth that the Blacks are inferior. According to Betty Ann Berglund "racism remains embedded in the sign systems, discourses and institutions of United States culture as assumptions about race inform language, perception and conceptual frameworks of western culture"(735). In the twentieth century racism was an integral, permanent and indestructible component of the society. Somehow racism has been wielding its mighty

sway over many parts of the world, and America too discriminates and subjugates one particular group of its population. Racism has taken different forms such as African racism, Irish racism, Indian racism, Jewish racism and so on. Various racial theories have been brought forth which unearth the causes of racial discrimination.

In America, racism has been the sole cause for the continuation of slavery and oppression of the Blacks. It is responsible for the usurpation of land and abducting Blacks from Africa. It is the major factor for the economic imbalance and variations in wages for same labour. According to *Oxford Companion to Women's Writing in the United States*, "racism continues to affect economic, social, political and legal relations in the nation and psychological residues of racism

affect whites and non whites” (736). Since it is an indispensable issue, American Black writers accord paramount importance to it and endeavour to focus upon its ugly face.

Racial discrimination has been a common theme in Black literature. Invariably all Black authors touch upon the excruciating experiences of racial discrimination in their literary output. The Black women writers like Zora Neale Hurston, Toni Morrison and Alice Walker also touch upon the issue of racial discrimination in their writings. The deep wounds left by the mindless oppression of racism are still in the mind of the Blacks and they couldn't but avoid exploring the macabre incidents of violence and violation of rights in their literary corpus.

Racism is not a new paradigm in African American literature since most of the Black writers have taken efforts to underline the hazardous nature of bias and discrimination in their works. The writings of Zora Neale Hurston, Toni Morrison, Alice Walker, Lorraine Hansberry, Richard Wright bear testimony to the significance ascribed of the Black authors for the theme of racial discrimination in their literary writings. Follow suit Maya Angelou also in her autobiographical narratives with photographic fidelity depicts the horrors of discrimination experienced by the Blacks in America, the land of promise and prosperity in their day to day life. Angelou, in all her autobiographical narratives vividly portrays the agonizing experiences she has undergone in her life for being a Black woman. The real sufferings in the life of a Black start at a very early stage in life and they haunt him/her throughout their life. Maya Angelou very meticulously presents for her readers some of the most tormenting experiences which make the readers realize the pressing need for emancipation of the Blacks.

The whites in America in toto believe that the Blacks are socially, culturally and intellectually inferior to them. The Blacks are destined to serve the Whites as slaves and

have to live on the husk thrown by the white masters. In spite of their hard work and their sacrifice for the well being of Black families they have to satisfy themselves with the worn out clothes and materials. It is a pity the white masters enjoys the fruits of the diligence of the Blacks but instead of having mercy for them, they abuse and ill treat them by all means. Passing through a white residential area is an arduous experience for them because they have to experience the barbs of the whites and mindless ill treatment.

Maya faithfully records a few agonizing incidents from her life which expose the sufferings of the Blacks in public places. Maya reveals the bitter truth that even an educational institution is not free from racial discrimination. The white teachers are partial and they adopt dual approaches in treating the students. They don't blame or punish when the white boys commit a mistake but on the contrary they rudely behave with the Black children even when they do something good. As a result there are hundreds of Black authors who vie with each other in exploring the harrowing experiences of the Blacks in the American society. Maya Angelou is not an ordinary woman, but a woman who has innate strength and potentiality. There are several occasions in which she has retaliated with the oppressors.

Maya Angelou, an African American woman, passes on a message in her fourth autobiographical series the *Heart of a Woman* that black people and black woman do not just endure, they triumph with the will of collective consciousness that western experience cannot extinguish. Maya Angelou makes it point blank what the white race says about the Blacks. “The real reason black people exist at all today is because there is a resistance to a larger society that says, ‘you can't do it. You can't survive. And if you survive, you certainly can't thrive. And if you thrive, you can't thrive with any passion or compassion or humor or

style”(190). The scar caused by racial discrimination is so deep that the Blacks narrate stories to their children which are set in racist south. They change the plots but the villains are always white and the heroes were bold and daring blacks. Maya says “her villains were always white and her heroes upstanding courageous, clever blacks”(*Heart* 31). Every Black girl is well aware of the impending horrors of racism. The following quote shows the tortures and painful experiences which a Black cannot avoid.

Girls, don't you believe it, Georgia is Down South. California is up South. If you're black in this country, you're on a plantation. You have to deal with masters. There might be some argument over whether they are vicious masters, but be assured that they all think they are masters...And if they think that, then you'd better believe they think you are the slave. Maybe a smart slave, a pretty slave, a good slave, but a slave just the same. (33)

To Maya Angelou, displacement is the most important loss in her childhood caused by racism. She was separated from her parents at the age of three and never regained a sense of security and belonging, thereafter. This forcible separation from her family led to not only an emotional handicap, but also accounted for an equally unsettling sense of racial and geographic displacement. She recalls several nerve racking incidents that has made her psychologically more resilient in due course. Momma takes Angelou to the local dentist to be treated for severe toothache. The dentist, being a white man, ironically named Lincoln, refuses to treat the girl even though he is indebted to Angelou's grandmother for a loan. He tells her “Annie, my policy is I'd rather stick my hand in a dog's mouth than in a nigger's” (*Caged* 184). This hurts Maya so much that the doctor's stinging remarks aggravate her toothache not as much as the humiliating realism of being born a nigger. Such caustic and brutally damaging comments by white men show the

intensity of racial discrimination. Even as a child, the black girl feels that the white girl is everybody's dream, even the colour of the eyes mesmerizes them. Maya too brings forth this idea in the beginning of her autobiography. She says, “Wouldn't they be surprised when one day I woke out of my black ugly dream, and my real hair, which was long and blond, would take the place of my kinky mass that Momma wouldn't let me straighten? My light blue eyes were going to hypnotize them...”(4). The same thought pattern can be found in Alice Walker's *Colour Purple* and Toni Morrison's *The Bluest Eye*. The Black children are given chores like feeding the pigs and Maya portrays it as the “dirtiest of chores” (17). Maya and her brother have done this and she reminisces with bitter feeling “Throwing scoops of corn to the chickens and mixing sour dry mash with leftover food and oily dish water for the hogs were among our evening chores”(17).

Racial discrimination goes to the extent of denying certain eatables to the Blacks. For instance the Blacks were not permitted to buy vanilla ice-cream except on 4th July which is a Native American day. Other days they have to be satisfied with chocolate ice cream. This open partiality goes deep into Maya's mind and finds expression in her writings after nearly thirty years. Very often Black children are molested, raped, and forced to work hard in the fields. They bear children at a tender age and suffer in silence throughout their life whereas Maya is the only victim who remains mute for five years.

Angelou records an incident where Mrs.Cullinan changes the names of the Black maids according to her convenience. It reminds one of domestic animals that are named by the owners according to their whims and fancies. The Blacks must be happy and contented with the name given by Whites but Maya feels offended. As a child she had developed a contempt for them. She says “I didn't like them all, or, in fact, any of them very much, but they were people. These

others, the strange pale creatures that lived in their alien unlife, weren't considered folks. They were white folks"(25). A name is a token of one's personal identity. The changing of Black's names by the Whites is an organized serious onslaught on the identity of an individual which makes them a non entity. Maya's name is changed to Mary by Mrs.Cullinan's, when she works for them. Initially Mrs.Cullinan calls her a "Clumsy little black nigger" (107) but gives her an identity when she breaks the expensive cutlery and walks out of the house. Mrs.Cullinan utters her name "Her name's Margaret, goddamn it, her name's Margaret" (107). Maya feels good and thanks the white lady for just one reason. She says "Mrs.Cullinan was right about one thing. My name wasn't Mary" (108).

Black children are more controlled, and are trained to be submissive to their white boss. Angelou's graduation has made her more confident and she is proud to graduate with a top position. The whites, who have come for the graduation day, have not risen to the expectation and Angelou feels they are much prejudiced in their speech. "We were maids and farmers, handy men and washer women and anything higher that we aspired to was farcical and presumptuous" (176). However, the poem of James Weldon Johnson boosts up their morale. Commenting on the occasion, Maya remarks "We were on top again. As always, again. We survived. The depths had been icy and dark, but now a bright sun spoke to our souls. I was no longer simply a member of the proud graduating class of 1940;I was a proud member of the wonderful, beautiful Negro race" (179).

Maya says regarding the attitude of Black which she has seen from her birth as "Anger and guilt decided before my birth that Black was Black and White was White and although the two might share sex, they must never exchange love. But the true nature of the human heart is as whimsical as spring weather" (*Singin* 28).

The Blacks are very particular that a white man behaves properly to a black person even if he or she is their spouse. Maya's husband Tosh behaves badly towards her son. He even shouts at him. Being a Black, Maya is unable to bear the brunt of his anger. She says "How could he scream at my son like that? Who the hell was he? A white sheeted grand Dragon of the Ku Klux Klan? I wouldn't have a white man talk to me in that tone of voice and I'd slap him with a coffee pot before he could yell at my child again."(42) Maya had a powerful sense of resilience. When Tosh is "tired of being married" (43), she does not fret or fume. Instead she is very daring, maybe the fighting spirit which is in the Blacks strengthens her. She feels if she had gone back to Tosh and begged him to take them back, he would have accepted. But Maya does not want to stoop. She does not want anyone to show sympathy. "My people would nod knowingly. Again a white man had taken a Black woman's body and left her hopeless, helpless and alone. But I couldn't expect their sympathy "(44). Blacks are brought up in a manner that they hate slavery and turn arrogant. White men are brought up from their childhood with wrong notions and a sense of superiority. Maya feels that even a poor servant in Africa was leading a happy and secure life compared to the life led by the rich in America.

In *Heart of a woman*, Angelou, with photographic fidelity, brings to the fore the courage and resilience of the Blacks, the women in particular, and also their longing for freedom from slavery and oppression. Angelou, as a Black woman, is brave enough to face the music. Once while she is singing a song in a theatre, a white man laughs and asks her singing to stop in support of Negroes' claim of liberty. But Angelou displays enormous courage and proves her mettle by continuing the song despite the criticism. Maya says "The only thing I knew was I would never get off the stage...I sang...we

sang loudly and gloriously as if the thing we sang about was already in our hands” (51-52).

Facing difficulties and overcoming them are nothing strange in the life of a Black since every day he/she has to wage war against oppression and the shackles of racial discrimination. Her mother has already given her pieces of advice and she remembers such for the previous incident. “My closing show reminded me of Mother’s advice. ‘Since you’re black, you have to hope for the best. Be prepared for the worst and always know that anything can happen’” (52). In *Heart of a woman*, says Selwyn R.Cudjoe, Angelou’s message is one blending chorus. “Black people and Black women do not just endure, they triumph with a will of collective consciousness that western experience cannot extinguish”(25).

Angelou makes a comparison between the Blacks and the Whites and highlights the fact that despite oppression and slavery, the Blacks nurture a unity and are bound to familial relationships unlike the whites.

Black people could never be like whites. We were different. More respectful, more merciful, more spiritual. Whites irresponsibly sent their own aged parents to institutions to be cared for by strangers and to die alone. We generously kept old aunts and uncles, grandparents and great grand parents at home, feeble but needed, senile but accepted as natural parts of natural families. (*Heart* 172)

Being a marginalized race, the Blacks look up to God whenever they are hard pressed, by excruciating experiences. Despite their sufferings they have immense faith in God’s mercy and submit completely to the will of God. Maya proclaims that she is not an ordinary woman but a woman who has emerged out victorious from the manacles of discrimination and social oppression. She, infact, celebrates her victory over the debilitating entanglements and the abuses of

race, gender and cultural practices. However she does not fail to acknowledge the fact that the life of a Black woman in America is a continuous struggle.

On par with male writers, women authors also take efforts to highlight the evils of racism. Maya Angelou and many other African American writers have encountered many hurdles in the white dominated, racially divided society. They clung to their religion, which they felt would give some solace to their sufferings. Colour played a dominant role in deciding one’s fate. A black was never considered human and treated like an animal. The Blacks were born and brought up in America and lived through these traumatic experiences of colour prejudice, racial oppression and white supremacy. They longed for freedom and expressed their feelings in the form of their writing. Maya Angleou thus expresses the economic, social, political and legal relations in the nation and psychological effects of racism which affect both whites and non-whites through her autobiographical fictions.

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TEACHING VOCABULARY THROUGH CONTEXTUAL READING OF PICTURE BOOKS AT PRE-SCHOOL LEVEL: A CASE STUDY

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Abstract

The paper discusses how words can be taught to pre-school children in English in a non-native setting. The findings are based on an empirical study of a pre-school child. Providing contextually meaningful input of the nouns and verbs are comparatively easier than that of the ADJ/ADV. Introduction and repetition of ADJ and ADV demands a contextually rich situation to be sufficiently meaningful. Due to the short attention span, it is challenging to draw attention of the pre-school aged children towards the use of ADJ/ADV. Again, there is the risk of wrong fast mapping due to the co-occurrence of some words (ADJ/ADV) in the same context. Children are prone to confuse among the ADJ/ADV in their use unless they are getting ample input in a real life situations. Therefore, the use of the describing words as found in the storybooks, in the improvised situations, role-play and encouragement of output is a challenging task for the parents as well as the early language providers to then pre-school children. A case study method is used to study the receptive and active adjectival and adverbial use of a pre-school child for two years, age 2;0 to 4;0 according to the input from the storybook reading. This study supports the claim that children's brain is mature enough to intake many abstract concepts.

Keywords: Teaching vocabulary, Input-Intake, Pre-school children, Storybook reading.

Introduction

The availability of adjectives (ADJ)/adverb (ADV), which is mostly abstract in concept, is found comparatively less in the language of the pre-school children. It is always not possible to show or act and explain the meaning of the abstract concept to the children. Neither these are used heavily like the functional words that their meaning and usages can be acquired easily by children. Conceptual words demand cognitive maturity to some extent to grasp the concept. However, the children can grasp many of the ADJ/ADV only if the input would be meaningful to them. Children have also less attention span to listen a stretch of narration or situation carefully to understand a term. Though Child Directed Speech (CDS) is careful in this direction, many scholars have opined that this strategy has no extra beneficial impact on the rate of language acquisition of the children.

Irrespective of the strategy, shared reading of the illustrated storybooks to the pre-school children is an additional contextually meaningful source of language input for the overall language development and language practice. Such practice can be explained by the behaviourist theory of language learning. As creation of all the setting to teach words of the child's level is not possible at home, the help of children's graded storybooks can be used to enhance the opportunity. The paper is restricted to the semantic aspect of the adjectives and not the syntactic, because all the samples collected from the child's speech (under case study) were correct in this respect. So the division of the adjectives are done semantically (the antonyms, synonyms, thematic clusters, naturally connected, easy/difficult in terms of the concept), morphologically (the derivatives, length of the word, and discontinuous modifiers) and

phonological difficulties in terms of pronunciation. The other word class coming under the abstract meaning also include abstract noun (N) so the findings of the paper can be extended to acquisition of all the words signifying abstract concepts. This paper also carefully excludes the technical aspects of reading and utilising the storybooks to the pre-school children. The order of acquisition of the adjectives are also affected by the above factors besides the technique of the input of the ADJ/ADV, its contexts, time of repetition, frequency of repetition. The processing going on in the child's brain as evidenced from the output of the child (over extension or under extension of the adjective, not knowing the exact range of the meaning, confusion with other similar words, not differentiating among the synonyms) shows the process of acquisition of the abstract words.

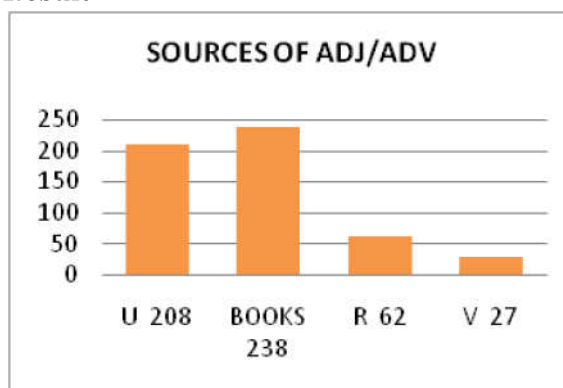
The range of vocabulary is often narrow in the usage of the common non-native speakers in their daily conversation. In such cases, the storybooks provide a guideline for the adults regarding the choice of the vocabulary level and the theme they have to deal with while talking to their children. The illustrations and the pictures reduce split of the attention and distractions of the children by pin pointing the closest possible pictorial representation of the objects and the abstract qualities. Often labelling the pictures help in developing linking the letters with their phoneme and in turn learning of spelling in future.

Method

Case study method is adopted to study the acquisition of adjective of a child since 2;0 to 4;0 through shared storybook reading in English. It is to be noted that English is one among the first languages of the child under study. The child's language development was noted everyday through observation and parental report with reference to the illustrated storybooks used. The storytelling techniques used by different persons and the sources of input of the ADJ/ADV were also

noted. A study of the proportion of the ADJ/ADV in the total vocabulary was noted from various angles. The causes behind the failure to acquire certain ADJ/ADV and using them actively are discussed. Certain graded storybooks were used according to the language and cognitive ability of the child. The child was given the option to choose the storybook so that her readiness to receive would be optimum when the child would be eager to listen to the story. The genres of stories included in her collections were the fairy tales, the adventure stories, fables, mythological stories. The genres are important because the input vocabulary would be determined by the theme. All the storybooks were read out to the child repeatedly with gaps.

Result

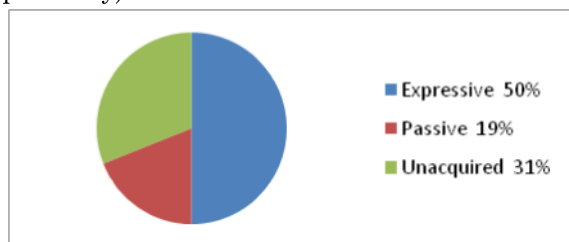


In the above diagram, the sources of input of ADJ/ADV given to the child are shown. Here the source from books (picture book and storybooks) is found to be the highest. It is closely followed by the usages only (U). In the real input (R) abstract qualities were also demonstrated through action, process and models. These were found convenient in explaining the children the concept. It was found that even if the visual media is a powerful medium of language input, it has the least use of its own until an interpreter fills in the gap between state/ quality/ features of the display and the labelling and the concept behind that. Above all, irrespective of the

sources of input repeated usages in daily life are inevitable for effective input.

In the input 22% of the words was ADJ/ADV whereas their proportion in the expressive vocabulary was 20%. The difference between the ratios of the total output: total input versus ADJ/ADV output: ADJ/ADV input shows that the rate of output of ADJ/ADV is 10% less than that of the overall expression of the vocabulary. This signifies that acquisition of ADJ/ADV is comparatively more difficult and time taking than the other word class.

The number of the ADJ/ADV not found in the conversation prior to the child's exposure to them through the storybook is 35% of the total input of the ADJ/ADV; because English is one among the first languages of the child. Had it been the case of a child's second language acquisition, this figure would have decreased and more credit would have gone to the storybook for the learning of ADJ/ADV. Among the input sourced through the storybook 70% were acquired (actively and passively).



The Status of Adj/Adv Words in the Vocabulary of the Child

Discussion

The qualifying words that were not presentable through pictures demanded more repetition for acquisition, than the words that were pictorially presentable. The acquisition of the opposite pairs were like acquiring two words at a time if the child understands any one concept of the pair then the other one is the opposite of it. Usually children understand the positive ADJ earlier than the negative ADJ. Until the absence of the labelling of the opposite concept of an ADJ the

child can manage to convey the meaning by simply adding a 'no' or 'not' before the quality.

There are few reasons why many ADJ/ADV remained as receptive. The ADJ/ADV who has simpler synonyms already acquired by the child was avoided in favour of the simpler ones. The multisyllabic longer words were avoided in favour of the shorter ones and the consonant clusters were also avoided if their phonologically simpler replacements were found in the vocabulary of the child. Another inference can be drawn from the expressive ADJ/ADV vocabulary of the child is that, the guessing of the meaning by the child passes through many phases: initial segregation between positive or negative, accordingly the child identifies itself with the better characters of the story.

Acquisition of the opposites appear to be comparatively easier to acquire for children because, if they understand the meaning of any one word of the pair, the other is either [-] or [+] of the quality. The opposite pair words were acquired earlier than the non-pair ADJ/ADV. So in case of the opposite pairs acquiring X number of concepts means acquiring 2X number of ADJ. However, it is found that in many cases the opposite pairs are not the natural ones, pairing is imposed on them. Acquisition of the degree is initially expressed by children with help of the intensifiers like 'very', 'much', 'too much', 'so', 'more', 'most' until they acquire '-er/-est'.

The adjectives that took longer time and more repetition for acquisition are due to the following reasons. Irrespective of the source of the input of any word, its repeated practice in the usages in real life situation is necessary for the word to be a part of active vocabulary. The number of repetition was less. The context was not providing enough clues to show the subtle difference of the newly introduced word and the broader synonym to which it belongs. Therefore, once the child guesses the meaning of the description in a vague manner it takes no interest in the new word, its pronunciation or its exact meaning.

Such words never come to expressive use unless they are highlighted to the children. Basically, children divide all the objectives to few categories when they encounter them each time in the process of deriving its meaning- most of them belong to the opposite dichotomy for state, quality, features (good/bad, happy/sad, right/wrong etc...), spatial arrangement, colour words, quantifiers (cardinal/ordinal), question words, degree (more/most or –er/-est). Therefore, the acquisition of ADJ/ADV proceeds from general to specific semantically, even if the child gets acquainted with only one or few range of meaning. For example, 'sweet' is first registered with the dichotomy of 'good'. According to the child's exposure, the range of meaning may proceed from taste, smell, voice, appearance, smile, memory, aspects of the word. The opposite process, proceeding from the specific to the overall meaning or acquiring the whole range of the meaning of an ADJ/ADV is possible.

The concepts demonstrated to children through the state of the objects were the easiest to acquire. Then the concepts presentable through model and expression are found easy to communicate to children. Picture books were found to be effective for children having more patience to give an ear to a narration.

Pre-school children have no idea of coordinate ADJ and non-coordinate ADJ. They can use two, three ADJ without any definite order. However, the correct order of the arrangement can be acquired in due course of time with exposure only. The same jumbling is found in case of the arrangement of the adverbial phrases according to the regular Manner-Place-Time rule. Children use ADJ with nouns to form new complex words to expressed themselves; for example: 'big-eye(d) girl' and 'a tall and huge monster'.

The types of the ADJ are: descriptive ADJ (colour, temporal, spatial, taste, age, material,

sensual, shape, facial expressions, feelings,); ADJ of quantity; Interrogative/indefinite ADJ; Demonstrative ADJ and Possessive ADJ. The ADJ taking more frequent repetitions to appear in the active vocabulary list belong to the colour, shape, feelings, interrogative type.

The acquisition of some ADJ/ADV whose use is of wide range, are acquired contextually in a narrow sense. Then gradually children are exposed to the usages of the ADJ/ADV in different context and that takes years to form the complete and exact meaning of the word to be used out of context that was introduced initially.

Conclusion

Input from the picture book had remained more effective for the demonstrable qualities (wet/dry, hot/cold, rough/smooth, hard, soft...) represented symbolically through the picture books at the earlier phase because of the short span of attention of the child. But as certain qualities demand context for their explanation; symbolic pictures with background narration works well for them. In case of the graded storybook reading, the reader can do well only by following the stylistic aspects of the storybook reading technique; whereas the picture books demands more careful selection of the words and simple explanations of the concepts by the reader according to the language competence of the child.

Further studies should be done regarding the language input material, especially storybooks and output in case of the pre-school children to know the techniques of using storybooks at home and the benefits of personalising the stories for the listener. This particular case would work like a model where care has been taken in a non-native environment for a pre-school child to see the optimum output level of understanding of the abstract concept.

MAJOR BARRIERS OF TEACHING ENGLISH IN RURAL REGIONS AT SECONDARY LEVEL

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Abstract

The present paper aims to identify and examine the major challenges in learning English by the regional students at secondary level. The study particularly uses the data collected from secondary schools in Jharkhand. It presents number of problems regarding teachers, learners, setting, curriculum, teaching resources and complexity inside classroom. It aims to bring forth the importance as well as challenges of teaching English at this level. The data has been collected through the survey. The techniques used during the survey are questionnaire, interview and observation. The findings say that teaching English is very crucial at the level as students opt for higher studies by this phase. They need English for several purposes such as academic and social purposes. But the situation of learning-teaching is found below average. There are number of challenges that need to be taken care of. The major problems include untrained teachers, inappropriate material for the level of students, use of traditional teaching method and insufficient input and improper training to students.

Keywords: challenges, rural region, secondary level, teaching English

Introduction

The secondary level of schooling has vital significance in education because it is considered as a transition phase from where students move to specific areas of study and in career opportunities. It is a conjoining point between primary education and higher studies. Although the secondary education is not stated compulsory in constitution but the retention of students at this level is highly crucial for educational, social, and economic growth of the country. "Till recently the department of secondary education was under developed in Jharkhand, but due to endeavor of the Government of Jharkhand, Department of secondary education is soaring in newer heights" (Dubey et al., 2014). Learning a new language at this level is much difficult if learning at the prior stages is improper. The critical language hypothesis states that first language acquisition must occur before the age of puberty (Penfield 1959, Lenneberg 1967). The learning of a new language later in age becomes more difficult and slower than

language acquisition in infancy. It is suggested by the researchers that for the optimal language acquisition the language stimulation must occur in early childhood. The language development until five years and up to puberty is through default mechanism but after that it is developed by different set of cognitive process and therefore more difficult to learn. But some writer does not apply the critical period in second language learning as according to them learning is determined through effort given in learning process.

According to Robertson (2002) there are many other elements such as motivation, input, exposure which may be of much vital significance in second language learning other than age factor. These different factors lead variation in individual learning experience and hence in learning rate. In language acquisition there is great importance of social interaction which has emphasized the role of collaboration and cooperation in practical implication [Vygotsky, 1978, 1987 and

Bruner, 1983 as cited in Wyse & Jones, 2001]. The learner centered approach is crucial in imparting language skills in students.

English is neither the first language for the Jharkhand state board students nor the language of instruction. So, for learning it as a second language the learners are required to receive an adequate and conducive environment. Though learning of English starts compulsorily from standard I in the state but the elementary education of English is not at all suffice, which later on hinders the learning at the high school. After passing the board examination students go for higher studies, and meet new environment where many students come from English medium background. To compete with their pace and to develop commanding proficiency to use English in different domains, their base must be strong. Therefore, it is necessary to prepare the students at school level to be competent enough in English to fulfill their future needs and to get ease at their further studies in specialized areas.

It is important to see if the entire system and purpose of teaching second language is actually according to the needs and capabilities of the students. The problems need to be considered seriously for the educational growth of students because even after sixteen years of the formation of Jharkhand as an individual state the issue is neglected. It is affecting the overall development of student and inhibiting their full participation in nation's growth. The main objective of this study is to examine the present condition of English in the state board school and to discuss the possible causes why in spite of a number of government policies, NCERT books, sound materials and syllabus, the students are not being able to use English to its fullest. It also intends to suggest improvements through discussion of what to teach and how to teach English as a second language by taking account of objective needs as well as social, academic and professional needs of the students.

Literature Survey

M. Vijayalakshmi (2014) briefly explains the history of English language teaching through different periods of time since pre-colonial period to post-colonial period. Britishers started teaching English to carry out their own purpose but even after independence owing to its importance in India's national life, government initiated many commissions to improve the standard of English. In post colonial period India realized the need to develop own materials and syllabus which is relevant to Indian context, and also of the language skills over literature.

S. Mohan (2014) has emphasized the functional use of English in today's world as in modern India it has become the vehicle for attainment of job, education, financial security and social mobility. In past classroom had been teacher fronted; now teacher plays a role of facilitator and students are the center of the classroom. The focus of syllabus is on accuracy whereas in social context fluency is much important. The old teaching methods have been proofed to be inefficient and therefore new approaches which focus is on communicative competence of the students have taken place. The more eclectic approach of teaching English is indeed suitable in India.

Mohammad Behroozia and Azadeh Amoozegarb (2013) discuss the obstacles faced by English language teacher of secondary school in Iran where English is taught as a foreign language. Through questionnaire which has included several questions under three sources of difficulties i.e. teacher, context and the approach researcher were distributed to 60 teachers to collect their opinion. The data suggests that they emphasized grammatical structure over communicative role of language as textbook emphasizes the structural method. Apart from external limitations teachers are discouraged by their own speaking competence and inability to use new methods.

Hanumantharo (2011) discusses the contemporary state of English and also the problems faced by teachers and students at undergraduate level. People are aware of the advantages that could be availed by English but the deteriorated system of teaching in India is the reason for unsuccessful achievement of standard. Lofty aims, teaching methods, materials, dearth of teacher, insufficient resources, social and economic background, language interference etc are the major reasons for the persisting problems.

Roshan Ali Teevno (2011) brings about the challenges of teaching and learning at secondary level in Pakistan through a survey. The major problems are lack of teacher training, use of translation method, students poor language skill, inadequacy of teaching resources, overcrowded classroom, unplanned curriculum and improper inspection system.

Research Questions

- What is the present condition of English language teaching?
- What are the various problems that exist in teaching English?
- What are the challenges faced by students in learning English?
- What is the level of present language skills in students?
- What solution could be done to resolve the existing problems?

Methodology

The study is based on the survey under which mix methodology including questionnaire, interview and observation has been used. The survey was carried out in six secondary schools of Jharkhand board in Ranchi district. The questionnaire was administered to teachers to get data on the actual problems they face in teaching English. For students the focus group discussion was organized to find out the problems they face in learning English. The semi-structured interview was taken to administrators regarding facilities and resources available at

school. The school environment, library and classroom were also observed carefully. The selection of the sample population is based on stratified sampling. The 10 teachers and around 500 students of these schools were taken as sample. The students of every class were interviewed in group and through discussion their language skills and problems were found. The collected data was analyzed using SPSS.

Findings

Under Jharkhand Academic Council Board (JAC), the state government schools and some private aided schools are regulated. The state of English is unsatisfactory in these schools. The students are incompetent in language skills which not only hamper their studies in school but also their academic, social and professional life ahead. They find obstruction in reading and understanding the prescribed textbook. They fall short of vocabulary and grammar which hinder them in inferring the meaning of words and complex sentences. A limited language skill disturbs them to go through textbooks and comprehend the rich literature of English. They cannot make even simple compositions to accomplish their small needs like writing letter and applications etc. To communicate in English is a matter of immense prestige for them but also the most complex skill to be learnt. They hesitate to speak and try to translate from their mother tongue to the target language using sentence structure. They fail to understand the lecture if delivered completely in English and also to get involved in discussion carrying out in English. There are too many difficulties in teaching and learning of English owing to various factors including vague objectives of language learning, large classes, the oldest teaching methods, overburdened examination system, and limited language teachers and resources, and inadequate environment etc. The desired outcome of NCERT curriculum and materials is still awaited. There seems

negligible scope of the language exposure either in society, especially to the students of rural settings. The language background and socio-economic strata of the students also emanate variety of problems in their language learning.

The Students belong to poor social and economical backgrounds. In rural areas parents are generally uneducated and unemployed. They rely on agriculture for a living. In urban areas also the condition is no better. Only the underprivileged people, such as servants, labourers, vegetable sellers send their children to government school. Only in government aided schools which are run by missionaries, students come from all class, where they need to pay fees. The language setting is multilingual. The large number of students is either multilingual or bilingual; many of them can speak Sadri whereas Hindi is known by everyone. The major problems of teaching English lies in the environment which does not command enough exposure of English, unavailability of English language teachers, lack of motivation and innovative ways of teaching, unsatisfactory teaching resources, use of older methods of teaching, complex material etc.

In these schools more than 50% of teachers are not the subject teachers of English; instead the teachers of different subjects like science, history take classes in English period. They face many challenges in teaching the completely different subject and do it as a duty willingly or unwillingly. A 60% of teachers do not prepare for lesson before taking class as they say it has been practiced for long and not needful now. In fully government schools clerical work load often creates conflicts with teaching but the case is not the same with government-aided schools as they have not such burden of extra official works. The teaching experience of the teachers varies from 1 to 10 years. They possess degree of bachelors or masters; and trained through DPE, D.ed and B.ed. They are recruited in schools through JPSC exam,

village education committee (VEC) or School Management Committee either as permanent, private or para-teachers. More than 90% teachers are not sent for any kind of seminars and workshop for language teaching and neither have they had any special training to teach language.

Basic teaching aids like blackboard and chart papers are available in all schools but there is no availability of electronic aids like computer, projector and tape recorder, and also of electricity except in one schools. There is a problem of large class in 60% of schools as per the information given by the teachers. There are libraries in some schools but no books are available of English language for secondary level students. Only one aided minority schools provide English magazines and newspapers. Many schools lack the facilities of desk-bench, fans and electricity. There is also a complaint of insufficient buildings. The NCERT textbook till class viii is provided for free to all students but in upper classes it is provided only for girl students by the state government. Therefore a few boys do not have textbook due to financial scarcity, otherwise 99% of students have their own textbooks. Teachers do not use any other reference books for teaching English except dictionaries, grammar book and guidebooks available in market.

No teachers follow any new teaching methods; the method used is still grammar-cum-translation method and bilingual method. Sometimes teachers need to use regional language too. They explain the literal meaning of text paragraph by paragraph. The non-subject teachers face more difficulty in teaching poetry and grammar than prose. Teachers do not use the activity given in textbooks. There is no use of audio-visual aids in by the teachers except blackboard. More than 90% teachers give notes to the students.

The 90% of students are suffering from the problem of comprehension and speaking skill and subsequently other skills too. They find speaking to be the most difficult skill,

and then writing, reading and listening skills subsequently. Students face difficulty in comprehension of text by themselves. There is problem with spelling and pronunciation of hard words. They face shortage of vocabulary and aren't able to form sentences especially long ones. They also face difficulty in grammar, punctuation marks, intonation and stress etc. They are not able to understand the lecture completely.

The 80% teachers feel the curriculum needs to be revised and simplified so as to be more appropriate considering the level of the students. In almost all the schools, English period is being taken every day for around 35-45 minutes. But in some schools due to lack of teachers and heavy work load, they take English classes only two to three days in a week. Students are highly interested in learning English and they prefer activity-based classes in which they can actively get involved and learn to use the language instead of typical English classes of literature. They also prefer for separate grammar classes for English as they believe grammar is essential for sentence formation and without which they would not be able to speak or write it. The exam and evaluation system of class VIII has been divided into four formative assessments and two summative assessments. There is FA1, FA2 and then SA1, and then FA3, FA4 and SA2. The final grade sheet is prepared by calculating the marks of both the SAs, giving them equal weightage. The final exam of class IX and X is conducted through board. The entire focus of teacher and student is on passing the examination and not on skill development as there is no time left for it.

Discussion and suggestion

The present English education system in the schools clearly indicates the challenges faced by students and teachers in learning and teaching of English in rural setting. The given data depicts the clear picture of the pathetic situation of English in secondary

board of Jharkhand. The JAC board students are hardly able to use the language either in school for academic goals or outside for social and professional purposes. There are numbers of problems but three major problems need to be regarded compulsorily: English language teacher, approach of teaching and revision of teaching material. Focus should be on providing significant exposure of English. Some suggestions for the improvement of teaching English at rural areas are as follows;

- There is a requirement to reanalyzing students' language need, curriculum and syllabus.
- Simplified version of materials must be brought for learners' to be matched with their level.
- Language teachers need to be recruited in every school. Teacher must be provided with special training and not like other subject, they should be sent to seminar and workshop, new methods should be introduced.
- Students' problem and need must be kept in mind while teaching.
- Classroom should be learner centered; language based not literature based. Activity, games and aids should be in classes and tutorials classes should be arranged for average students.
- Students must be trained in each skill.
- There is need of creating exposure for sufficient language input.
- Teaching material should include workbook and audio-video cassettes along with textbook and supplementary reader.
- Teachers should be trained to utilize teaching material according to the context.
- Curriculum should create maximum opportunity for students to use language. It might be done through various means such as activity or tutorial classes.
- Performance level of teachers must be taken periodically.

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IMPORTANCE OF READING SKILLS FOR THE LANGUAGE ENHANCEMENT OF THE HIGH SCHOOL STUDENTS IN INDIA

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Abstract

Reading strategies are considered as important factors in the buildup of a mental model of a text. However, only few studies examined the relation of updating and knowledge of reading strategies with reading comprehension. The English language presents plenty of difficulties in this respect, possessing a number of areas that typically trip up readers lacking a deep familiarity with it. The role of vocabulary knowledge in reading comprehension has been well recognized in first language situations and this has appeared to be true of second language settings as well. The important findings were uncovered about the connection between Oral Reading Fluency and reading comprehension. This paper discusses at length the importance of Reading skill and aims at sharing some outcome of some of the implemented strategies along with its strengths and shortcomings, which are in use among the students of high school in India. It also sheds light on the relationship of Pronunciation and Vocabulary development with Reading ability.

Keywords: Rereading, Visualization, Rehearsing, efficacy, receptive vocabulary.

Introduction

Reading is reading. By understanding that letters make sounds, we can blend those sounds together to make whole sounds that symbolize meaning we can all exchange with one another. Without getting too Platonic about it all, reading doesn't change simply because one is reading a text from another content area, only sometimes it does.

Science content can be read with full of jargon, research citations, and odd text features. Social Studies content can be read with an interesting mix of itemized information, and traditional paragraphs or imagery. Well, Literature depends on if you mean the flexible form of poetry, the enduring structure of a novel, or emerging digital literature that combines multiple modalities to tell a story. This makes reading strategies somewhat content area specific. Stopping and re-reading might make more sense in science, while visualization and text may make equal sense reading literary works. Questioning the

text may make equal sense in both. This paper discusses at length the importance of Reading skill and aims at sharing some outcome of some of the implemented strategies along with its strengths and shortcomings, which are in use among the students of high school in India. It also sheds light on the relationship of Pronunciation and Vocabulary development with Reading ability. The possible solutions to the emerging problems are stated as well.

Importance of Reading Strategies

Reading strategies are considered as important factors in the buildup of a mental model of a text. However, only few studies examined the relation of updating and knowledge of reading strategies with reading comprehension. The aim of the current study is to investigate the specific effects of updating ability and knowledge of reading strategies on reading comprehension, Pronunciation and vocabulary. Effective

comprehension strategy instruction can be accomplished through cooperative learning, which involves students working together as partners or in peer groups on clearly defined tasks. Cooperative learning instruction has been used successfully to teach comprehension strategies. Students work together to understand texts, helping each other learn and apply comprehension strategies. Teachers help students learn to work in groups. Teachers also provide modeling of the comprehension strategies.

It is not an exaggeration to state that pronunciation plays a key role on communication as it can profoundly impact the intelligibility and comprehensibility of messages conveyed during interaction or communication. Hinofotis and Bailey (1980), Celce-Murcia et al. (2010), stated that “both empirical and anecdotal evidence indicates that there is a threshold level of pronunciation for non-native speakers of English; if they fall below this threshold level, they will have oral communication problems no matter how excellent and extensive their control of English grammar and vocabulary might be”. Likewise, Jenkins (2000) states that bad pronunciation usually prevents communication success in international contexts. Word recognition, which has been correlated to reading comprehension, is not typically taught at the secondary level as it is presumed that students have mastered this skill (Berkeley, Mastropieri, & Scruggs, 2011; Faggella-Luby & Deshler, 2008; Watson, Gable, Gear, & Hughes, 2012).

The process allows the reader to not only decode words, but access memory “stores” to understand written text. Readers also rely on lexical knowledge and reading strategies to comprehend the specific words they have read. In addition to that, a reader’s motivation too can influence reading comprehension. Reading is essential not only to school success but for post-secondary options (e.g., getting a job or going to college). Understanding which factors are most

important to reading comprehension is vital to inform instructional practices so that school students are able to make academic progress that will ensure they have avenues for post-secondary success.

Kintsch’s Construction Integration Model of Reading is a well-developed theory of comprehension; consequently, several of the studies reviewed use Kintsch’s model as the theoretical framework for further research. The sheer complexity of vocabulary acquisition, as evidenced by reviewing critical components such as receptive vocabulary versus productive vocabulary, oral vocabulary versus print vocabulary, and breadth of vocabulary versus depth of vocabulary (Kamil & Hiebert, 2005) raise questions worthy of further research.

The Efficient Reading Strategies

- **Rereading**

It is an act reading something again.

- **Activating prior knowledge**

Prior knowledge is the knowledge the learner already has before they meet new information. A learner's understanding of a text can be improved by activating their prior knowledge before dealing with the text, and developing this habit is good learner training for them.

- **Use of Contextual Clues**

Context clues are hints that an author gives to help define or unusual word. The clue may appear within the same sentence as the word to which it refers, or it may follow in a preceding sentence.

- **Inferring**

Deduce or conclude (something) from evidence and reasoning rather than from explicit statements.

- **Thinking aloud**

Think aloud is a protocol used to gather data in usability testing in product design and development, in psychology and a range of social sciences. It helps students learn to

monitor their thinking as they read and improve their comprehension.

- **Summarizing**

Only important input has to be made to give a brief statement of the main points of something.

- **Locating Key Words**

A key word is the actual word or string of words that a search engine user types into the search box.

- **Make Predictions**

Making predictions is a strategy in which readers use information from a text and their own personal experiences to anticipate what they are about to read or what comes next.

- **Use of word attacking strategies**

Word attack is defined as the aggregate of skills which aid an individual to utilize any one technique or combination of techniques to recognize and master the meaning of new words as the need arises.

- **Visualizing**

Visualizing is to imagine or paint a picture of something in your mind or to make something visible.

- **Using Graphic Organizers**

A graphic organizer, also known as a knowledge map, concept map, story map, advance organizer, or concept diagram, is a communication tool that uses visual symbols to express knowledge, concepts, thoughts, or ideas, and the relationships between them.

- **Evaluating Comprehension**

A series of steps are needed to look at student's strengths, weaknesses and school performance. The process aims to get a better understanding of the whole student. This can't happen with just one assessment or test.

Pronunciation and Vocabulary

Reading aloud is a quite common activity in academic and professional life. The ability to do it well, however, rarely comes easily:

even reading aloud in your mother tongue calls for a range of special non-linguistic skills, many of the kind also needed for acting. Reading aloud in a new language is obviously much harder again.

The English language presents plenty of difficulties in this respect, possessing a number of areas that typically trip up readers lacking a deep familiarity with it. In this paper I wish first to look briefly at non-linguistic skills for reading aloud, and then to consider in detail how the English language itself is likely to give problems to speakers of other languages when they attempt to read it aloud.

Role of Vocabulary

The crucial role of vocabulary knowledge in reading comprehension has been well recognized in first language situations and this has appeared to be true of second language settings as well. Given that students often cite vocabulary as the biggest hurdle in reading, this was undertaken to explore the role of vocabulary in reading comprehension. The Vocabulary Levels Tests can be used to measure students' vocabulary knowledge in relation to the different measures intended to test their reading comprehension and summary abilities. Results suggest that students' vocabulary knowledge at the 2,000-word and the 3,000-word levels was correlated to their reading comprehension. Significant correlation yielded only for the short-answer questions, but not for the summary.

Pedagogical implications and recommendations for further study are also discussed. Stahl (2005) stated, "Vocabulary knowledge is knowledge; the knowledge of a word not only implies a definition, but also implies how that word fits into the world."

Non-Linguistic (Delivery) Skills for Reading aloud

The kind of skills that make the difference between good and bad mother-tongue readers are similar to those needed for successful

acting. The following seem to be among the most important. Rehearsal of reading beforehand helps to become smooth even in the difficult parts. Maximum eye-contact with the audience projects natural reading. Keeping a finger under the words as you read them allows you to look up regularly without losing your place in the text. Concentrating on the message of what you are reading that is text and not the language. Reading at the right pace and too slow is better than too fast, especially if your pronunciation is poor. Pausing in the right places. Pauses are needed more often than at punctuation marks but not after every word. Sentences consist of "sense groups" – groups of words that naturally go together, for example to make the subject of the sentence or an adverbial – and pauses normally come before and after sense groups. They also often precede emphasised words. Speaking with the right volume helps the listener to understand. It is particularly important not to speak too quietly.

Usefulness of Reading Skills for the High School Students

We are particularly concerned about determining effective reading interventions for students with reading problems in the middle grades. There are few experimental studies previously conducted by researchers examining the efficacy of comprehensive multi-component reading interventions for older students who demonstrate reading problems. The purpose of this experimental study was to determine whether students and exhibiting reading problems benefit from a supplemental, remedial intervention in addition to their typical instruction for general and special education when compared with below efficiency levels who do not receive the remedial intervention.

Lack of proper reading strategies will create comprehension problems for the students. As students move further away from elementary school, a stronger focus is

put on being able to comprehend text. Since there is a strong relationship between word recognition and reading comprehension, oral reading fluency has become an accepted way to quantify a student's reading competence. Whether this applies to older students is unknown.

One of the purposes of their study was to determine if the relationship between Oral Reading Fluency and reading comprehension decreases for secondary students. Specifically, the study looked at whether a difference in the relationship occurred depending upon how these constructs were measured. One concern was whether measuring oral fluency with word lists or passages and silent fluency with maze, word identification, or verification tasks (i.e., reading short questions with a "yes" or "no" answers) was an efficient and accurate way to measure reading fluency and comprehension.

The important findings were discovered about the nexus between Oral Reading Fluency (ORF) and reading comprehension. First, the relationship between ORF and reading comprehension is not as strong for high school students compared to efficient readers. Consequently, the results suggest that the relationship between ORF and comprehension is different for younger and efficient readers.

Conclusion

Learners have diverse instructional needs, varying motivations for acquiring greater literacy and diverse educational, economic, linguistic, and cultural backgrounds. Some adults have not had the social and educational environment as children that would support learning to read and write well and with proficiency in multiple contexts and domains. Moreover, adult learners vary, sometimes substantially, in the level of facility they have already attained. Pronunciation and Vocabulary instruction is a crucial component of reading instruction. The goal of pronunciation and

vocabulary instruction is to help students pronounce and learn the meanings of many words so that they can communicate effectively and achieve academically. Effective vocabulary requires educators to intentionally provide many rich, robust opportunities for students to learn words, related concepts, and their meanings. Increased vocabulary knowledge will aid in increased comprehension. Therefore Targeting word recognition inculcates the fluency, vocabulary, reading comprehension, background knowledge, strategies for deeper analysis and understanding of texts, and the component skills of writing. The practice of effective reading will combine explicit teaching and extensive practice with motivation and usage of varied texts, tools, and tasks matched to the learner's skills. Further, educational and cultural backgrounds leads to literacy needs and goals. Explicitly targets the automation and integration of component skills and the transfer of skills to tasks will be highly valued by the society and the learner.

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THE ADDIE MODEL AS AN INSTRUCTIONAL DESIGN STRATEGY – AN ANALYTICAL STUDY

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Abstract

In this era of booming technology, the English classrooms are flooded with innovative explorations to engage the learners. The challenge of every English teacher is to efficiently handle students who have flair for the English language and for those who approach the English classes with trepidation. Irrespective of the different abilities, interests and expectations of the students, they are evaluated using an identical criterion. Here, it becomes necessary to plan and prepare a curriculum in order to cater to the varying interests of the students. This paper is an attempt to discuss the possibilities of designing a curriculum using strategies followed in e-learning. The ADDIE model is one such effective strategy. An analytical study on the model and its techniques would approve newness across the curriculum for ESL classrooms.

Keywords: ADDIE, e-learning, Instructional Design, Educational Technology,

Introduction

ADDIE is an acronym for Analyze, Design, Develop, Implement, and Evaluate. This model is being applied for planned learning environments. A representation of which is as given below.

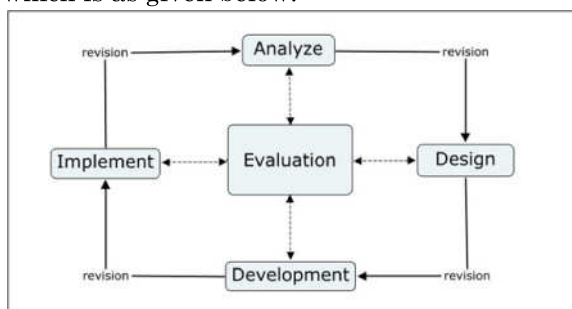


Fig 1. Wikipedia contributors

"ADDIE= Model." Wikipedia, The Free Encyclopedia. Wikipedia, The Free Encyclopedia, 6 Jul. 2017. Web. 25 Jul. 2017 <https://en.wikipedia.org/wiki/ADDIE_Model#/media/File:ADDIE_Model_of_Design.jpg>

This model has been adopted across different domains such as management, writing, presentation, advertising research and consultation in countries like USA and England. Mr. Branch in his paper on the

Instructional Design

The ADDIE Approach insists that the application of the ADDIE to instructional systems design facilitates the complexities of intentional learning environments by responding to multiple situations, interactions within context, and interactions between contexts. Yet, the fundamental ADDIE components remain the same throughout various applications and variations of the ADDIE depend on the context in which the ADDIE is being applied. Hence, this paper presents detailed concepts and procedures related to the ADDIE model and an analytical view of how these strategies can be applied to the field of ELT.

Analysis Phase

In the ADDIE model, "analysis is the input for the system; design, development, and evaluation are the process, and implementation is the output" (Hodell 24). These elements overlap to some extent, depending on the project, and because the

system is dynamic, there will be some sharing of duties.

The first phase in the ADDIE model is the analysis phase and it is the base for all the other phases of the instructional design process. By closely observing the e-learning industry, it is understood that effective training programs are a result of enormous planning and analysis. The principle, “analyze fully; design once” remains the key strategy for the ADDIE model. It is during the analysis phase where important proceedings such as defining the learner’s needs along with their specific skills, the source of the problem, and the possible solutions for the problems are identified. Inaccurate analysis may lead to mistaken assumptions into the e-learning module, which in turn will affect the quality assurance process. This will ultimately result in redundant content affecting the effectiveness of the learning material.

On describing the analysis phase, Hodell Chuck says:

Analysis is the data-gathering element of instructional design. Here instructional designers assemble all the information they can possibly gather about the project before they consider anything else. Decisions about every aspect of the project must eventually be made. The information that instructional designers gather at this stage will be put to use throughout the system, so it is necessary that they have every scrap of data to ensure the design will be successful.

The analysis phase begins with (re)defining the problem, identifying the source and determining possible solutions.

Being the foundation for all the other phases in instructional design, analysis phase defines the problem, identifies the source of the problem, and determines the possible solutions. To identify the task, this phase includes specific research techniques such as needs analysis, audience analysis, and task analysis. The basic techniques used in needs analysis are direct observation, questionnaires, consultation with persons in

key positions or specific knowledge, review of relevant information, interviews, focus groups, tests, class discussions, record or report studies, work examples, etc.

Audience analysis involves the process of sourcing out appropriate information about the learners for whom the training is being developed. The end user of the course is referred to as the audience, and all communication should be focussed towards the audience. Within the analysis phase, extra attention is made to ensure the actual level of the audience for whom the training is arranged. Special emphasis is made to the general characteristics of the audience such as age, gender, and work experience. Individual attention will also be taken care for understanding the learning styles as they would serve as the traits that explain how learners approach a task and how they process information. All such analysis will pave way for the effectiveness of the training module.

In the e-learning industry, it is essential to know a little about learners' entry-level knowledge and skills related to the instructional content as it decides on the effectiveness of the course. Here, Subject Matter Expert (SME) comes into the picture. The SME's experience with the content helps in achieving the goals of the instruction as the knowledge for the SME is transferred to the instructional designer for achieving the intended outcome. This kind of detailed audience analysis helps to finalize the appropriate contexts for instruction, decide on the motivational strategies to be used in the instruction, helps to format materials and assists to decide on the amount of material to be presented at one time.

Task analysis can be defined as the study of what a user is required to do, in terms of action and/or cognitive processes, to achieve a task objective. The idea is that task analysis provides some structure for the description of tasks or activities, which then makes it easier to describe how activities fit together, and to

explore what the implications of this may be for the design of products. Needs analysis is the formal process that happens alongside requirement analysis and focuses on the human elements of the requirements. The instructional designer gathers all data regarding the project and identifies the actual need for the training material by the process. If a problem persists, it is identified and possible solutions are arrived at this stage.

A study of all these methods gives an idea of the enormous planning that is happening within the e-learning industry. Such clearly defined methods would help the field of English Language Teaching to achieve greater momentum. It is a well known fact that there is a very urgent need for new techniques in teaching because the present generation of learners needs variety in learning. In order to cater for the learners', it is imperative to collect information about the learners; their needs and wants. The relevant techniques and procedures as discussed within the analysis phase would help the academicians in the educational sector to outline what is actually expected for the present generation learners.

It is a sad truth that tomorrow's builders are taught yesterday's education. The programming, the genomics, the bioethics, the nanotech, and all such other items of their time are nowhere within the frame work. If the well structured ADDIE model can be taken as a concrete method while designing a curriculum, it would lead to a new path that will make education, learner centered rather than text centered.

Design Phase

The second phase of the ADDIE model is the Design phase. In this phase, steps are taken to make sense of the available information. The already existing instructional design theories and models are made use to plan the content needed for the audience. This phase reveals "how" the learning would be transferred. For instance,

in the event of designing a course for the tertiary level learners, the design process would include activities such as: writing the goal of the course, breaking it down into smaller and more manageable objectives, and determining the kind of activities required to provide, reinforce, and assess the learning on the basis of the medium, the audience, and the content. Thus, if the analysis discloses that the tertiary level learners have a maximum attention span of 2 minutes, none of the activities could be of more than 2 minutes and if they prefer game based learning, then game based learning strategy will be included to engage the audience.

Hence, it is a well-known fact that the design phase is built taking base from all the inputs gathered at the analysis phase. In the words of Patricia L. Smith and Tillman J. Ragan' the term design is explained as follows:

Many fields use the term design as part of their title; examples include interior design, architectural design, and industrial design. The term design implies a systematic or intensive planning and ideation process prior to the development of something or the execution of some plan in order to solve a problem. Design is distinguished from other forms of instructional planning by the level of precision, care, and expertise that is employed in the planning, development, and evaluation process. Designers employ a high level of precision, care, and expertise that is employed in the planning, development, and expertise in the systematic development of instruction because they perceive that poor planning can result in serious consequences, such as misuse of time and other resources and even in loss of life. Specifically, instructional designers fear that poor instructional design can result in ineffective encounters, inefficient activities, and unmotivated learners-a consequence that can have serious long term effects.

This makes it clear that the basic task of designing is to convert information in the

form of requirements into information in the form of specifications. The following factors are taken into account during the design phase:

What is the level of the audience/learners?

- Complexity of task and knowledge
- Obstacles to consider while designing the course
- Availability of time, instructors, equipment, facilities, and funding
- What delivery methods (classroom/online/instructor-led)

Would be Best to Achieve the Training Objectives?

All the data gathered are documented and established into segments of information that the audience/learners can comprehend and absorb. This information is then organized into an outline of instructions and becomes a blue print for the development phase of the ADDIE model. This blueprint is named as the Instructional Design Document (IDD). At certain instances, it is also called as a Training Design Report (TDR) or Personnel Training Concept (PTC). This document provides more than just a simple course outline; it provides a high-level overview of the entire training solution. Generally, an IDD allows to describe the overall learning approach, identify instructional media choices, cluster and sequence objectives, describe course exercises, activities, and assessments. In the field of e-learning, a short course might have a very simple design document, but complex and lengthy courses can have very detailed design documents. The training specialist and the client discuss and agree to the design before development begins. It's a lot easier to adjust the design than redevelop materials later in the project.

In the field of English Language Teaching, this method of making a design document would prove to be a revelation. This document would serve to include the number

of hours for teaching and the methods for teaching the content.

Development Phase

The purpose of the development phase is to generate and authenticate selected learning resources. This phase uses the outputs from both Analysis and Design phase and develops on them. The universal procedures associated with this phase includes generating content, selecting or developing support media, developing guidance for the student, developing guidance for the teacher, conducting formative revisions, and pilot test. Hence, it is at this phase that the tangible and most easily recognized components of the training begin to take shape. The project moves from the blueprint to construction stage using the design plan as a guide.

The result of this phase is a comprehensive set of learning resources. The primary resources that should be available at the end of this phase are:

- Content
- Sources for additional content
- Lesson plans
- Instructional strategies
- Selected media to facilitate the learning process
- A comprehensive set of directions for each instructional episode and independent activities that facilitate the student's construction of knowledge and skills
- A summary of significant revisions

In an e-learning scenario, this phase is used to build the trust of the client, which will in turn pave the way for the next phase called the implementation phase. It is at this development phase where a detailed preparation of the instructional materials takes place. Here, manuals and materials are prepared in draft form and received by the SMEs and designers for accuracy. Non-print media such as audio, video, and computer-based programs are prepared and reviewed. After the pilot testing is over, the changes are

incorporated into the final program, and materials are modified as necessary. Following this phase, programs are packaged and distributed in preparation for implementation. The different instructional strategies that can be included to make the learning effective can be divided into three categories namely; beginning activities, middle activities, and ending activities. Beginning activities include gaining the attention of the learners, informing the objectives of the intended learning, and confirmation of the pre-requisites.

Keeping all of this in mind, the middle activities need to facilitate the most interaction between the student, teacher, media, and content. Such lessons can be developed using activities such as demonstrations, role plays, simulations, discussions, presentations, case-based exercises, project-based exercises, games, observation, group question development, peer teaching, and peer review. Apart from them, the other essential components are instructional guides such as lesson and learning plans that detail introductory material, bridges that lead from one instructional activity to another, integrators that tie course activities together and link them to participant's prior learning, administrative aids such as participant rosters, maps, and material, equipment, or supplies checklists, and name tags. Along with them evaluation materials, participant guides such as texts, workbooks, and job aids along with activity aids such as texts, workbooks, checklists, and other lab exercises are essential to create the desired impact.

End activities must include evaluation materials. The assessment questions for evaluation need to match the objectives. Here, evaluation techniques play a crucial role. They are supposed to be simple. Forms should be clearly worked, quick and easy to fill out. Evaluation results can lead to design refinements by answering questions about tasks, topics, learning activities and

materials, along with tests. Such techniques would allow the teachers to gauge the learners understanding of the instructions.

Testing is vital in the development phase. Many design plans look great on paper but when those plans meet reality, potential issues begin to appear. These issues may be the result of technology, environment, audience; timelines, procedures, or other constraints over looked in the design phase. Discovering these issues can only be identified through testing. Pilot Testing refers to launching the finished course to a small group to ensure that the intended results are achieved.

Implementation Phase

The Implementation phase of the ADDIE model offers unique opportunities to improve a course. It deals with delivering the course or actually executing it. It examines the mode and medium that can be used to deliver a course. It deals with the problems that might be faced during execution and ways to respond to it.

During implementation, the plan is put into action and a procedure for training the learner and teacher is developed. Materials are delivered or distributed to the student group. After delivery, the effectiveness of the training materials is evaluated. In other terms, it is also evaluation of the design. This is also the phase where the project manager ensures that the books, hands-on equipment, tools, CD-ROMs and software's are in place, and that the learning application or website is functional. At certain instances, the designers may design the training but not actually deliver the material. In these situations, facilitators training or train the trainer covers the course curriculum, learning, outcomes, method of delivery, and testing procedures. Preparation of the learners include training them on new tools which includes software or hardware that are used to deliver the content and student registration.

This phase is only applicable to the e-learning industry. This is because implementing materials in the normal settings is never realistic. It has to be taken into account that if it is an online course, the implementation phase can be implemented, but in the field of English Language Teaching, implementation can be accommodated inside the development phase (pilot testing).

Upon completion of the Implementation phase, the move is towards the actual learning environment where the learner can begin to erect the new knowledge and skills required to seal the performance gap. This phase also indicates the conclusion of development activities and the end of formative evaluation. Most ADDIE approaches use the Implement phase as transition to summative evaluation activities and other strategies that place into action the teaching and learning process.

Evaluation Phase

The purpose of the Evaluation phase is to gauge the eminence of the instructional products and processes, both before and after implementation phase. The universal procedures associated with this phase as listed by Branch are as follows:

- Determining the evaluation criteria
- Selecting the proper evaluation tools
- Conducting evaluations

He further elaborates that upon completion of this phase, one should be able to identify the successes, recommend improvements for subsequent projects that are similar in scope, close any accounts related to the particular project, relinquish any ad hoc authority vested, stop all work, transfer all responsibility for implementation and evaluation of the project to the designated administrator or manager, and adjourn the design and development team.

It has to be noted that the output of this phase is an Evaluation Plan. It is a short summary of what needs to be evaluated, what

information needs to be collected, and how one intends to collect the information. All these strategies in turn measure the course's efficacy and locate opportunities to improve the learners' on-the-job performance. Although, evaluation is the last phase of the ADDIE model, it needs to be noted that evaluation takes place at every stage. For instance, in the analysis phase, there is evaluation of audience, evaluation of the collected data, and evaluation of the proper methodology for the entire procedure takes place. Going further, on the design phase too there is evaluation of objectives and plans along with evaluation of deadlines and the deliverables. In the development phase, evaluation of the materials by the SMEs and target audience based on the pilot test takes place. Even the implementation phase involves evaluation of the deliverable based on the target set in the design document.

Limitations

However, there are a few limitations of this model too. The common weaknesses of the ADDIE model as presented by the *Rapid Interactive Design for E-Learning Certificate Program* are as listed below:

1. Typical processes require unrealistically comprehensive up-front analysis. Most teams respond by working very little at it and fail to access critical elements.
2. Detailed processes become so set that creativity is lost at certain instances unless carefully designed.
3. No accommodation for dealing with faults or good ideas throughout the process as the design is finalized at early phases.

In spite of these pitfalls, it requires nominal efforts to implement the effective strategies followed within the ADDIE model. It is well known that not all of them can be implemented within the area of curriculum design, but a few of the strategies if implemented would gain great outcome.

It needs to be revealed that the initial ADDIE model of the training was actually

customized to fit the field of e-learning too. A few studies were conducted to throw light on e-ADDIE. This model followed the same intuitive flow of the initial version but accentuated each phase with technology being the main conductor of the entire process. This gives a certainty that ADDIE can be customized to fit the field of English Language Teaching.

Future Focus

The updated ADDIE model is termed as ARDDIE. Here, R stands as the acronym for Research and as a belatedly new kid on instructional systems design block (Ruark). This area serves as a design model for the future. Some institutions have modified the ADDIE model for their needs. Another version of the ADDIE is the United States Navy version. It is called PADDIE+M. The P phase is the planning phase. In this phase, the project goals, project objectives, budget, and schedules are developed. The M phase is the Maintenance phase. This phase involves the life cycle maintenance of the training product using continuous improvement methods. This model is gaining acceptance in the United States government as a more complete model of ADDIE. Future research in these areas would prove to be a great leap in the field of education and curriculum design.

Conclusion

In spite of the availability of a number of ISD models named after individuals and institutions, ADDIE proves to be a unique model as it is customizable and can very well adapt itself to any customized form. This model if applied in the field of ELT, no doubt it will be a milestone in the art of curriculum designing.

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LITERARY POLITICS: A THREAT TO LITERARY BUDS WITH REFERENCE TO ANITA DESAI'S *TRANSLATOR TRANSLATED*

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Abstract

*Indian English Literature pertains to the body of works by writers from India, those who write in English language and whose native or co-native language could be one of the numerous regional and indigenous languages of India. Every possible regional author is dedicated in their intelligence to deliver in the British mother tongue. The legendary venerated Indian women English literary personalities like Kamala Markandaya, Anita Desai, Nayantara Sehgal, yet all have ceaselessly captured the spirit of an independent India struggling to break away from the British and traditional Indian cultures and establish a distinct identity. There is a general notion that literary production is a precious thing to be protected from the hands of political animals because they foment revolutions and overturn thrones. But people forget that political animals have created literature too. Anita Desai has the courage to go her own way. In her novella *Translator Translated* she speaks about a different aspect say politics in literature which is to be faced by a budding artist. Politics is almost in all the fields and literature is not an exception. The novella is a "sandwich novella" in the book, *The Artist of Dissappearance* which consists of three novellas embedded as a novel. Anita Desai satirizes the literary politics through her novella *Translator Translated*, in a subtle and indirect manner. Her choice of subject for writing is an bold attempt with an subtle contempt for literary politics. An awareness is created among the young writer. So this paper try to appreciate her with the supporting views of Olive Senior.*

Indian English Literature pertains to the body of works by writers from India, those who write in English language and whose native or co-native language could be one of the numerous regional and indigenous languages of India. Every possible regional author is dedicated in their intelligence to deliver in the British mother tongue. The legendary venerated Indian women English literary personalities like Kamala Markandaya, Anita Desai, Nayantara Sehgal, yet all have ceaselessly captured the spirit of an independent India struggling to break away from the British and traditional Indian cultures and establish a distinct identity.

Anita Desai was born on June 24, 1937, in the hill station of Mussoorie, at Uttar Pradesh, in India. She is one of the four

children of her father, D.N. Mazumdar a Bengali engineer and mother, Tani Nime a German. She has a brother and two sisters, all raised in a British Colony in their youth. Desai has said that it was her mother's European core that made her to experience India as both an insider and an outsider. Although Desai is formally educated in English, she is raised speaking both in Hindi and German in her home in Delhi. She attributes some of the diversity of her fictional characters to having lived among a mix of Hindu, Muslim and Christian neighbours while growing up. In the 1996 contemporary novelists, Desai reveals that she began writing early, saying, "I have been writing since the age of seven, as instinctively as I breathe" (Encyclopedia). in the interview

with British press reporter, King. At the age of nine, she began her publishing career when a submission she made to an American children's magazine was accepted and published. At the age of ten Desai has a life changing experience as she watches her society ripped apart by the violence born of Hindu –Muslim conflict during the division of British India into the nations of India and Pakistan. She has explained the condition of the society during those riots in her early fictions.

Desai attended British Grammar Schools, then Queen Mary's Higher Secondary School in Delhi. At the age of 20, she received B.A. degree in English literature from Delhi University in 1957 and in the same year she published her first short story. In December 13, 1958, she married Ashwin Desai, a businessman and had four children, sons Rahul and Arjun and daughters Tani and Kiran. While raising her children, Desai maintained her efforts as an author and completed her early novels. Desai became a freelance writer in 1963 and has retained this as her occupation ever since she addressed her craft in an interview, "Writing is a necessity to me: I find it is in the process of writing that I am able to think, to feel, and to realize at the highest pitch. Writing is to me a process of discovering the truth" (Encyclopedia). Her novels are *Cry the Peacock* (1963), *Voices in the City* (1965), *Bye-Bye Blackbird* (1971), *Where Shall We Go This Summer* (1975), *Cat on a House Boat* (1976), *Fire on the Mountain* (1977) is awarded Winifred Holtby Memorial prize and Sahitya Academy (National Academy of Letter award), *Clear Light of Day* (1980) is an Autobiographical novel Shortlisted for Booker prize, *The Village by the Sea* (1982) is awarded Gaurdian Children's Fiction prize, *In Custody* (1984) is taken as a Merchant Ivory film and awarded Niel Gunn prize, *Journey to Ithaca* (1995), *Fasting Feasting* (1999), *The Zigzag Way* (2004) and *The Artist of Disappearance* (2011). Her short stories

collections are *Games at Twilight* (1978), and *Diamond Dust* (2000). She has also awarded Alberto Moravia prize for literature in 2000, in 2003 won the Benson Medal of Royal Society of literature, in 2007 Sahitya Academy Fellowship and in 2014 awarded Padma Bushan award.

There is a general notion that literary production is a precious thing to be protected from the hands of political animals because they foment revolutions and overturn thrones. But people forget that political animals have created literature too.

"We tend to think of politics exclusively in terms of partisan politics, electoral politics, political leadership and so on with strife and confrontation implied, so a lot of people will try to disengage by saying: "I am not concerned with politics." The bottom line is that the word "politics" conjures up partisanship, divisiveness and a low threshold of scoring dirty points against an opponent." (Senior, Olive)

"Anita Desai is an original talent that has the courage to go its own way..." (Iyengar 465). In her novella *Translator Translated* she speaks about a different aspect say politics in literature which is to be faced by a budding artist. Politics is almost in all the fields and literature is not an exception. The novella is a "sandwich novella" in the book, *The Artist of Disappearance* which consists of three novellas embedded as a novel. In the novella Prema Joshi the translator is a prematurely aged lecturer at girls college, who chances upon the opportunity of life time when a self-absorbed publisher and her school classmate, Tara commissions her to translate to English a collection of short stories of an obscure Oriya author, Suvarna Devi. The assignment transforms her humdrum life, but when the original author's nephew complains about Prema for editing the work without their permission she felt heartbroken as she has thought the field of translation would change her life. She laments in a very pathetic and philosophic

way and gives an advice to the readers as in the following lines why ever did I imagine I was different, and could live differently from them? We are all in this together, this world of loss and defeat. All of us, every one of us, has had a moment when a window opened, when we caught a glimpse of the open, sunlit world beyond, but all of us, on this bus, have had that window close and remain closed.(89)

It is the psychology of the disappointed persons to protest with anger than to encounter with sadness. The anger will allow the persons to consciously denigrate the disappointment. They may show their anger to their close surrounding. In case of Prema students are her surrounding as she lives alone unmarried yet appears premature, so she channelizes her anger on the students, this is proved in the following lines, "Prema returned to teaching, much to her students' regret. They found her more harsh and ill-tempered than ever..." (52).

Anita Desai satirizes the literary politics through her novella *Translator Translated*, in a subtle and indirect manner. Desai's preferred topics for satire are literary and academic politics. "It appears that Desai has made use of the novella for satiric purposes to bring to light the politics in literature" (Rohter). A pinch of politics first appears at the conference held for the translators who publish their works and the when the reporter raises series of questions against Prema,

A pudgy man in a sweat stained shirt is standing up somewhere in the hall, holding a microphone and saying, 'I would like to address my question to Prema Joshi, translator of Suvarna Devi's stories'..... 'What made you decide to translate these stories into a colonial language that was responsible for destroying the original language? (76)

Prema stumbles and answers that the story was proved and it was not destroyed. In further interview one can find that the reporter is trying to make a problem between the authors and translators. When Prema

said translation is to prevent the work from loss and to prove it to the public the reporter asks, "The English- speaking world? he asks rhetorically. The inter- national public? Why? Doesn't it already have a readership here?" (77). Tara the publisher and a friend of Prema, came in rescue of her and answers the reporter "if there are publishers in those languages willing to commission translations, as I have done into English, where are they and why are they not coming forward?" (78). the mob applauded Tara, thus the reporter stopped shooting out the questions of arrows.

There is also another important situation where the Oriya author Suvarna Devi's nephew whom she met in Suvarna Devi's house, complains to Tara's press about the translator Prema as she had edited the work in addition to translation which she did because of her over ambitious nature. The complaint which upsets Prema is as follows,

"As a native speaker of the language, he felt a responsibility and wished the translator and the publisher to know that he objected strenuously to this 'cavalier attitude' to his aunt's work. He was debating...she had been treated by Tara's press." (88)

when Prema comes to know about the issues raised against her, she gives up her translation career and decided to write on her own but on adapting the Oriya author, Prema lost her's and she was unable to write. Prema is forced to quit writing by means of the cheap politics. The definition of politics is the art of government and it is referred to as "Big P" which is the determinant of whether one lives in splendor or the squalor of a refugee camp. The Big P shapes the "small p" which includes all the decisions of personal governance forces a person both externally and unconsciously. Through the incident narrated in the novella Anita Desai wantonly makes a satire on literary politics.

Whatever may be the field one chooses, he must be ready to face all sorts of difficulties. The person who plays the game of politics

today is the one who has been a victim in the past. The subject matter of literature should be decided only by the writer and it should not be prescribed by any one. Olive Senior says that the word “should” is not applicable to art and artist. “To young writers I say, ignore prescriptions. Don’t be left behind. Write on!”. (Senior, Olive).

Anita Desai has chosen the theme of literary politics and has dealt it in subtle manner. As Olive Senior points out in her Speech delivered at Edinburgh World Writers Conference, it is politics that shapes everyone, but creative writers must transform the world around them. Desai’s *Prema* is weak in spirit and she doesn’t stand for her dream to become a writer. Thus the paper concludes by appreciating Desai’s selection of subject and Olive Senior’s concern for the budding artists.

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AN IDEAL DOCUMENTATION OF ONE OF THE MOST HIDEOUS DEEDS OF MODERN SOCIETY WITH REFERENCE TO T.S. ELIOT'S *THE WASTE LAND*

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Abstract

Literature indeed reflects the society, both its virtues and vices. Literature as an imitation of human action, often presents a picture of what people think, say and do in the society. What writers of literature do is to transport the real-life events in their society into fiction and present it to the society as a mirror with which people can look at themselves and make amends where necessary. Thus, literature is not only a reflection of the society, but also serves as a corrective mirror in which members of the society can look at themselves and find the need for a positive change. This paper delves into the bitter consequences of the filthy cruelty and immorality destroys the modern society in the name of lust with reference to T.S.Eliot's the most acclaimed poem which deserves to be called a social document "The Waste land". Further this paper sheds light on the abominable social conditions and the ills of the modern society of post-war Europe has accurately diagnosed by Eliot through his poem "The Waste Land".

Introduction

Our modern society is filled with cruelty, immorality and violence which smell like a hell in every sphere. There is a vast vacuum for morality and spirituality in the modern world. Present society lacks maturity in distinguishing the literal meaning of love and lust still. Human minds are corrupted bitterly due to their ugliest perceptions on lust. Thus physical pleasure pleases an individual like to the hilt which drives him /her hard to lose his/her values and reputation; meanwhile their self pleasure denies them to empathize on others' emotions too. One of the bitter consequences of the same is even two years and seven years old girl children are becoming the rape victims in this early age though they haven't attained the age of puberty and literally they have no idea about what is love and lust which raises numerous questions like 'Do these poor children have any knowledge about the physical intimacy between a man and a woman? Why should they be traumatized and even cruelly murdered both physically and emotionally in

this age by these brutal creatures in the name of physical pleasure?' but it is difficult to find answers for these questions in this present situation.

As an evident, T.S.Eliot reflects the abominable social conditions of post-war Europe in his poem "The Waste Land". Eliot has accurately diagnosed the ills of the modern society in the poem, which deserves to be called a social document.

According to Eliot, the root cause of the spiritual disintegration of our time is the perversion of the physical pleasure. The physical intimacy between two is for the sake of momentary pleasure and not for the sake of procreation or as an expression of love further he portrays that people fulfil their thirst of lust with animal like coarseness. This has corrupted the society at all levels.

Eliot portrays this universal corruption in the section entitled "A Game of Chess". At the opening of this section an aristocratic lady is shown to be "restless and neurotic", carrying on an illicit love affair. Her life has become

utterly meaningless. She asks her lover urgently:

“What shall we ever do?”

But his reply proves his lack of interest towards the woman with whom he made love a few minutes ago. It is vivid, the pleasure he gained out of lust didn't appeal him emotionally rather physically. Thus he quotes as,

“The hot water of ten,

And if it rains a closed car at four”

The same kind of sexual corruption is found in the lower levels of society also. In the section entitled “The Fire Sermon” Eliot portrays the seduction of a poor typist. A young ‘Carbuncular’ man approaches her for the physical intimacy. Even though she does not show any interest for the same, he does not mind her being apathetic. He fulfils his thirst of lust with her physique which is almost like a rape but there is no sign of passion or love between them. After he leaves, the typist feels relieved with “automatic hand”. She combs her hair and puts a record on the gramophone. The typist has derived no pleasure from the sexual contact which sounds to be mechanical and lifeless.

The same story is told by the three daughters of the Thames. They were seduced and exploited by rich young men. They mourn that they have no idea about by whom their virginity was taken away and who has left them the remark of shame in the society. Thus she quotes as,

“Departed, have left no address”.

Eliot also points out those sexual perversions are rampant in our time. Homosexuality is on the increase. Mr. Eugenides, the Smyrna merchant, goes about spreading homosexuality. The child Marie is seduced and spoiled by her cousin an arch-duke. Thus Eliot points out that perversion of the lust is a widespread phenomenon of our time. Eliot is of the opinion that all social revolutions are of no avail unless there is spiritual regeneration. He dismisses all social movement as “unreal”

because they are not based on spiritual reform:

“Cracks and reforms and bursts in the violence air

Falling towers

Jerusalem Athens Alexandria

Vienna London

Unreal:

The remedy suggested by Eliot for the spiritual decay of our time is the adoption of Christianity. Complimentary to Christianity is the wisdom of the East, as embodied in the Upanishads of India. Eliot points out that the only way of achieving “Shanthi” is to give, sympathize and control (Datta, Dayavadham, and Damayata). As for the first advice, Datta, we must give ourselves with whole of our heart to some noble cause. Such a sacrifice may not be recorded in wills and epitaphs. Due recognition may not be given to the sacrifices made by a man. Still, one must make sacrifices and align oneself to noble causes. Secondly, we must sympathize (Dayadhvam) with others. At present, people live in isolation from one another. Eliot says that people must emerge from their shells and achieve oneness with others. Thirdly, Eliot stresses the need for self discipline (Damayata). A man is lacking in self-control is like a rudderless boat. The man who has disciplined his passions is like a boat gaily sailing along, under expert control. Thus Eliot offers Christianity and the wisdom of the Upanishads as a remedy to evils at our time.

Conclusion

To conclude, the adulterous affairs of the people mentioned above have not given them any satisfaction what so ever. The relationships between these men and women are temporary; their bonds meet an end as soon as their sexual revelry is over. Spiritual and moral values alone mould a human being; the same differentiates human folks from other creatures on earth. Thus every individual should love others as they love

Themselves. There should be a clear distinction between the concept of love and lust in the society. Even though human beings are an embodiment of various emotions; self control, maturity, spiritual content and empathy are much needed to lead a contented and peaceful life.

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JANE AUSTEN'S PERSPECTIVE ON EVIL HUMAN NATURE

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Abstract

"It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife." With this line, claimed by some scholars to be the most famous opening line in all of fiction, Jane Austen begins Pride and Prejudice. That single line introduces several of the major issues and themes that have been explored in the novel throughout the past two centuries: poverty, gender inequality, social class, and unfair treatment of women. This paper will determine how best to deal with the issues and proper behaviour in a world that resists simple solutions to complicated issues, it also analyses the evil human nature in Jane Austen's Pride and Prejudice and Emma and place a prayer to the society to develop humanitarian sense and eradicate the social evils to nurture the next generation in a pleasant path and strengthen the serene ambience for harmonious society. The England that Jane Austen had huge gap between rich and poor led to widespread crime, triggered by poverty and starvation. Austen is certainly critical of the gender injustices present in 19th century English society, as perpetrated by the institution of marriage. In Pride and Prejudice, many women married solely for the sake of financial security. Unfair treatment of women was not uncommon in England for a property owner to will his real estate to a male heir with the condition that the heirs of succeeding generations also had to be male. Austen may have found it necessary in her time to hide her dissatisfaction with women's status in a men made and male-favouring world. Finally, readers may infer that Austen's novels develop new thinking about offering additional privileges to women and reform of women's positions in society, education, and politics.

Keywords: Poverty, Gender inequality, Social Class, Unfair Treatment of Women

Introduction

"Single women have a dreadful propensity for being poor, which is one very strong argument in favour of matrimony"

-- Jane Austen

Jane Austen used to portray the social evils in the society. India is the victim country where social evils in higher order irrespective of wealth and literacy. Jane Austen's social evil is relevant to India's present day scenario. Social Evils refers to any undesirable condition that is opposed either by the whole society or by a section of the society. It is an unwanted social condition, often objectionable, the continuance of which is harmful for the society. India is facing a large number of social issues such as caste system,

child labour, illiteracy, gender inequality, superstitions, religious conflicts, and many more. It is high time to get relieved of these undesirable social evils.

Jane Austen is one of the novelists to portray realistic characters by using the direct method of telling a story in which dialogues and comments play a major role in portraying the social evils. She used the method to dissect the hypocrisy of individuals and the society in which they played their games of love and marriage. This paper focuses on various representations of evil done by human to human in Jane Austen's Pride and Prejudice, and Emma. In these two novels, Austen demonstrates the arbitrary social norms, traditions, and laws of English

society that create class distinctions, female oppression, poverty, illiteracy and gender inequality.

Poverty

Poverty is associated with the undermining of a range of key human attributes, including health. The poor are exposed to greater personal and environmental health risks, are less well nourished, they thus have a higher risk of illness and disability.

"They were in fact very fine ladies; not deficient in good humour when they were pleased, nor in the power of making themselves agreeable when they chose it, but proud and conceited. They were rather handsome, had been educated in one of the first private seminaries in town, had a fortune of twenty thousand pounds, were in the habit of spending more than they ought, and of associating with people of rank, and were therefore in every respect entitled to think well of themselves, and meanly of others. They were of a respectable family in the north of England; a circumstance more deeply impressed on their memories than that their brother's fortune and their own had been acquired by trade." (4.10)

Miss Bingleys may think a lot of themselves, but we know better: their fortune comes from "trade," i.e. business. They may be sophisticated and well-educated, but when you come right down to it, they're not higher ranked than the Bennets—they're just richer. In fact, you could almost say that they're *lower* ranked than the Bennets, since as far as we know all the Bennet money comes from land.

"Certainly, my dear, nobody said there were; but as to not meeting with many people in this neighbourhood, I believe there are few neighbourhoods larger. I know we dine with four-and-twenty families." (9.27)

Mrs. Bennet is insisting that there are plenty of people to hang out with in the country (as opposed to the town), but the

subtext here is that only certain people actually count as "people." And Mrs. Bennet's standards are a lot lower than Darcy's.

Gender Inequality

The social world of Jane Austen's *Pride and Prejudice* is one in which women are reduced to commodities for marriage on account of their gender. In Austen's world women have few opportunities to support themselves in society aside from becoming governesses or marrying into wealth and prestige. In Austen's world, women have few opportunities to support themselves in society aside from becoming governesses or marrying into wealth and prestige.

"It will be no use to us, if twenty such should come, since you will not visit them." (1.32)

Right away, we learn how powerless women are: there's literally no respectable way for the Bennet girls to meet Bingley unless their dad makes the first move.

"Pardon me for interrupting you, madam," cried Mr. Collins; "but if she is really headstrong and foolish, I know not whether she would altogether be a very desirable wife to a man in my situation, who naturally looks for happiness in the marriage state. If therefore she actually persists in rejecting my suit, perhaps it were better not to force her into accepting me, because if liable to such defects of temper, she could not contribute much to my felicity." (20.67)

Mr. Collins wants to be happy when he's married. Fair enough. But he doesn't seem overly concerned—or, well, concerned at all—about his *wife's* happiness.

A young woman, if she fall into bad hands, may be teased, and kept at a distance from those she wants to be with; but one cannot comprehend a young man's being under such restraint, as not to be able to spend a week with his father, if he likes it. (14.186)

In *Emma*, Austen's female characters frequently reflect on the different possibilities available to different genders. In this case,

Emma reflects upon the utter economic dependence of women upon their caretakers.

Social Bifurcation

The social class penetrates the author's novels "**Pride and Prejudice**" as well as "**Emma**". Social status was measured in terms of the family background, connections, reputation, and mainly fortune. Woolf writes about the role of money in Austen's work: "The social standards are almost entirely those of money and snobbery; it is remarkable to what an extent the plots and characters are dominated by questions of money" (Woolf, 1970: p.51). The novelist, however, focuses basically on a portrayal of the middle-class and the upper-class way of life. She seems to be not very interested by the nobility and aristocracy, or the lower ranks embodied in servants.

In Austen's times, the social position was a crucial criterion for assessing both material and also values as many considered those of higher rank and considerable fortune "better" people, which meant that human beings were mostly judged in terms of the group they belonged to rather than in terms of their personal qualities. Nevertheless, Jane Austen did not approve of those beliefs, as Llewellyn (1977, p.83) writes: "people had to win their respect as individuals—rank did not help them."

"It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife." (1.1)

In the first line of the novel, Austen reveals two of its primary themes: marriage and class (particularly as indicated by money). In the world of *Pride and Prejudice*, individuals are defined by their marital opportunities and financial holdings. However, the irony in this line conceals an implicit criticism. The line's grammatical focus is on "a single man . . . in want of a wife," but Austen's novel is centred on her female characters as they struggle to succeed within this oppressive patriarchy. Each Miss

Bennet knows that without a husband of decent means and status, she risks living a life as a powerless and potentially destitute spinster. That Austen can imply such a desperate reality in a superficially breezy and straightforward line is evidence of her mastery.

Unfair Treatment of Women

Unfair treatment of women is an issue in *Pride and Prejudice*. At the time that the novel was written, it was not uncommon in England for a property owner to will his real estate to a male heir with the condition that the heirs of succeeding generations also had to be male. If, in these succeeding generations, the current custodian of the estate had no sons (like Mr. Bennet in *Pride and Prejudice*), he had to bequeath the property to his nearest male relative (Mr. Collins, in *Pride and Prejudice*) even if he had at least one daughter.

This unfair practice was used at a time when society generally refused to allow women to become lawyers, physicians, bankers, architects, and so on. Consequently, the only way for many young women to prosper was to marry an affluent bachelor. This situation partly explains why Mrs. Bennet and other mothers, as well as marriageable young ladies, are preoccupied with discovering well-to-do bachelors, such as Darcy. Consider the attention he receives when he enters the dance at Meryton:

"Mr. Bingley was good-looking and gentlemanlike . . . but his friend Mr. Darcy soon drew the attention of the room by his fine, tall person, handsome features, noble mien, and the report which was in general circulation within five minutes after his entrance, of his having ten thousand a year." (3.7) In Emma,

"It was an unsuitable connection, and did not produce much happiness." (2.19)

"Unsuitable" because the wife was rich and the husband poor, Mr. Weston's first marriage becomes a cautionary tale about the

need for social situations to be similar in order for love to actually exist.

Conclusion

Jane Austen was considered to be unequivocal advocate for women's emancipation. Austen may have found it necessary in her time to hide her dissatisfaction with women's states in a men made and male-favouring world. The society Austen was living in was one which favoured men, and in the late eighteenth /early nineteenth century women were too marginal in their society. Austen displays her acute awareness of her position as a woman trying to demarcate her own space in a man's world. Finally, readers may infer that various female authors' works, including Austen's novels, help to develop new thinking about offering additional privileges to women and reform of women's positions in society, education, and politics.

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RAZE IT DOWN AND REBUILD

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In a time when the fever for the 'elite' courses have sent the mercury exploding through the roof, there is an infallible and irrefutable argument in the importance and contribution of arts and humanities. The only problem is that the system needs to be completely razed down and rebuilt from the base. English department plays its humble and much needed role in facilitating the learners to acquire a specific set of skills that would enable the candidate to imbibe any knowledge in his own or other fields. It is time to explore the applicability and relevance of the syllabus structure in every curriculum and the methodology involved in achieving the desired proficiency in the target language.

To understand the problem the teacher or facilitator has to get to the depths of their own and the student's mind. The student's previous experience with the English language, cultural choice, academic background and special needs and his perspective of the very process of learning needs to be understood. To go at this systematically the following areas have to be focused upon

- Changing patterns in teaching, language, and research and publishing
 - Nature of the language
 - Cultural context
 - Methodologies
 - Target specific training
 - Pre-service and in-service opportunities
 - Global scales

- The teacher's role and the Learner's perspective
 - Shattering grand assumptions
 - Constant upgrading and revisions
 - Eclecticism
 - CEFR
 - Understanding the student's psyche
- What the learner needs and what he gets
 - The complete framework
 - Let's C2
 - Adopt then adapt and become adept
 - From theory to practical
 - Bloom's Taxonomy
 - Primary , secondary and tertiary focus
 - Theory of multiple intelligences
 - T –Factor
 - Conclusion
 - Plurilingualism
 - Das beste oder nichts

The students in any classroom cannot be classified under one banner as learners. We have beginners, advanced and the wizard level just like in any system. The problem with the English language learner is that he is clueless about where he stands. The second thing is he is intimidated by the vast syllabus thereby sinking him in a state of anxiety and perpetual confusion. Any ELT technique will tell the world that stress is never a positive aspect for learning. This strain on the nerves like any other problem has its roots in the improper usage of the existing resources and lack of context and overview. Teaching has reached magical heights; visual code breaking, language simulators and super advanced language softwares have almost extinguished the need for the physical

presence of the teacher in the class. Learning has gone from yellowing pages to blogs, pods, and pads and curved ULED's. Book adaptations brought alive by Multi-Million dollar Hollywood Productions, viewed in High-def can never be compared to the traditional summarizing bullshit. Research has found new arenas hitherto unexplored not to mention research is being researched and revised every passing moment. The art of publishing reserved for the super elite of the intellectual cadre has now reached every university and self made scholar. Blogs, sites and other showcasing tools online and offline has made publishing more innovative, effective, simplified and time saving. Right from the selection of the art for the cover page to the publishing house the budding writers have every needed tool made available to them by technology. There are online teams managed by individual publishing houses that give their suggestions and make the necessary changes to the content and take care of all the drafting and proof reading with specialized softwares. The writer-to-be can know the critics' view, reception of the content in different parts of the world in real time. Complex statistical data based on the key demographics are made and thoroughly analyzed with the market demand never getting out of their agenda. This is the age of change and those who ride the change reach places and others are simply left behind in a bygone era.

Nature of the English language with its infinite nuances ranging from word acquisitions from other languages, discourse analysis, pronunciation, lexical, grammatical, clausal, semantic, syntactical, morphological, phonological, pragmatic and cultural changes right from the old English (Anglo Saxon) period to this day offers a vast expanse of knowledge yet to be plumbed. "Language is species specific" said Bollinger; the phenomenon dominates the conscious state of the species and knowledge is stored and transferred and transmuted through this

medium. Language is not alienated from the culture. English is spoken in many nations and the interesting point to be noted is that now each nation has its version of the same tongue; this has gone even to the level of individual English. English is now a collective term encompassing English's. Indian culture after the colonial rule is a blend of the east and west. We have taken in the American and the British usage of English and have our own unamalgamated breed leading to a hybrid resultant. Methodologies to deal with these complicated trends are a huge challenge. From the Grammar Translation Method to the Community Language Learning each method has flaws and there is no perfect unified system to approach the teaching of English language. Each system may have some uses for a part of the student community and there isn't enough time to deal and experiment with each technique with every other student. After reaching this impasse we can deduce that after hinting about the different ways of learning the verdict can be reserved for the student himself, after all who knows the student better than himself. Eclecticism is the only way. The mutually complimentary traits of each technique can be brought together to approach one particular area in language or literature. Portfolio-oriented instruction, Constructivism, brain-based learning, Mastery Learning are some of the concepts that are relatively newer in this field. There should also be no hesitation in customizing these existing systems and creating newer ones to suit our needs. Target specific training is the pressing need of the hour; to acquire language through poetry a specific set of tools and approaches are needed and to understand the literary theories that form the very basis of the process of learning, the nature of art and literature, the fabric of structures, thinking and processing knowledge, a different set of tools are required. The target in the class room is most often diluted and hazy thereby without knowing the destination

the journey is begun and I simply can't imagine how that can be in any way productive. The last point is the lack of pre-service and in-service opportunities for the facilitators. Assuming that every teacher of English knows the language and literature part of it, in the collegiate level there is no framework to test and hone the teaching part. The knowledge acquired through time with the guidance of the text in some way doesn't reach the active learning field of the learners. The problem can't be with the text or the accumulated knowledge but in the way it is made to assimilate. The Americans agree with the John Dewey view of theory of experience and have therefore included PRAXIS I (Pre-Professional skill test) and PRAXIS II as a necessary catalyst in the equation of teaching at all levels. We simply assume that a non-native-post-colonial-culturally-deviant teacher is far more capable than Global experts. Colorado, District of Columbia, New Jersey, South Dakota, Wisconsin and several other states use PRAXIS II. Rigid and expert level testing ensures that they produce generations of good teachers inspiring generations of good learners and the chain goes on and on without a weak link. Apart from these some states require state specialized tests like the CSET (California Subject Examinations for Teachers), FTCE (Florida Teacher Certification Exams), and GACE (Georgia Assessments for the Certification of Educators). The importance of 'reflective practice' should also be dwelled upon as Donald Schon would say.

The second important facet includes the teacher's role and the learner's perspective. The teacher does not engage but rather orchestrates the class in an orderly fashion; lectures are given, pre paid hand-outs are distributed, *important questions* are discussed, annotations are highlighted, tests are conducted, exact replicas of the teacher's input in no way altered is reproduced according to the capability of each soul and

evaluation is done in many ways, none of them within grounds of even reasonable accuracy. The 'holier than thy' attitude adopted by religious leaders have found its way into education too. The learner is taught his place and the instructor becomes the undisputed authority in the class, as polished lecture after lecture is delivered, the learner already dazed by the incomprehensibility of the text further complicated by the lack of lively discussion and two-way interaction completely gives up on the subject in a matter of days or hours. This attitudinal catastrophe leads to the physical learning disabilities which are mostly contributed by psychosomatic factors taking its roots in the fascist mode of teaching. This atmosphere should change. The classes should be more student-centric interspersed with text-centric sessions. The teacher should play a minimalistic role as a guide, making the learners aware of the types of learning, thinking and assimilation and critical thinking. It is no wonder the percentage of knowledge creation of the east and west is miles apart. It is simply because of the lack of proper understanding of the working of the brain, improper stimulation of the faculties in the mind, lack of proper understanding of the conditioning and inherent tendencies of the fresh learners. All grand assumptions that the entire class is well versed in the basics of the foreign language along with the fallacies in segregation and lesson planning have to be jettisoned. The cognitive domain including various aspects as reiterated by B J Bloom including knowledge, comprehension, application, analysis, synthesis and evaluation should lead to progressive linguistic processes. Tests like WAIS (Wechsler Adult Intelligence Scale) or something similar has to be brought into active domain so as to spot the area of darkness. Constant upgrading and revision would ensure the course load becoming more and more up to date with the rest of the learned community. Language immersion

technique would be most useful to create bilingualism. The inhibitions would vaporize in such an atmosphere. More into this will be explained in detail in the final facet. Focus should also be on the classification of the learners according to their language competence and for students of each division special and customized action plan and

approach should be formulated. The following global scale gives the detailed basis on which the classes are unevenly distributed.

Common Reference Levels: self-assessment grid							
		A1	A2	B1	B2	C1	C2
U N D E R S T A N D I N G	Listening	I can recognise familiar words and very basic phrases concerning myself, my family and immediate concrete surroundings when people speak slowly and clearly.	I can understand phrases and the highest frequency vocabulary related to areas of most immediate personal relevance (e.g. very basic personal and family information, shopping, local area, employment). I can catch the main point in short, clear, simple messages and announcements.	I can understand the main points of clear standard speech on familiar matters regularly encountered in work, school, leisure, etc. I can understand the main point of many radio or TV programmes on current affairs or topics of personal or professional interest when the delivery is relatively slow and clear.	I can understand extended speech and lectures and follow even complex lines of argument provided the topic is reasonably familiar. I can understand most TV news and current affairs programmes. I can understand the majority of films in standard dialect.	I can understand extended speech even when it is not clearly structured and when relationships are only implied and not signalled explicitly. I can understand television programmes and films without too much effort.	I have no difficulty in understanding any kind of spoken language, whether live or broadcast, even when delivered at fast native speed, provided I have some time to get familiar with the accent.
	Reading	I can understand familiar names, words and very simple sentences, for example on notices and posters or in catalogues.	I can read very short, simple texts. I can find specific, predictable information in simple everyday material such as advertisements, prospectuses, menus and timetables and I can understand short simple personal letters.	I can understand texts that consist mainly of high frequency everyday or job-related language. I can understand the description of events, feelings and wishes in personal letters.	I can read articles and reports concerned with contemporary problems in which the writers adopt particular attitudes or viewpoints. I can understand contemporary literary prose.	I can understand long and complex factual and literary texts, appreciating distinctions of style. I can understand specialised articles and longer technical instructions, even when they do not relate to my field.	I can read with ease virtually all forms of the written language, including abstract, structurally or linguistically complex texts such as manuals, specialised articles and literary works.
S P E A K I N G	Spoken Interaction	I can interact in a simple way provided the other person is prepared to repeat or rephrase things at a slower rate of speech and help me formulate what I'm trying to say. I can ask and answer simple questions in areas of immediate need or on very familiar topics.	I can communicate in simple and routine tasks requiring a simple and direct exchange of information on familiar topics and activities. I can handle very short social exchanges, even though I can't usually understand enough to keep the conversation going myself.	I can deal with most situations likely to arise whilst travelling in an area where the language is spoken. I can enter unprepared into conversation on topics that are familiar, of personal interest or pertinent to everyday life (e.g. family, hobbies, work, travel and current events).	I can interact with a degree of fluency and spontaneity that makes regular interaction with native speakers quite possible. I can take an active part in discussion in familiar contexts, accounting for and sustaining my views.	I can express myself fluently and spontaneously without much obvious searching for expressions. I can use language flexibly and effectively for social and professional purposes. I can formulate ideas and opinions with precision and relate my contribution skilfully to those of other speakers.	I can take part effortlessly in any conversation or discussion and have a good familiarity with idiomatic expressions and colloquialisms. I can express myself fluently and convey finer shades of meaning precisely. If I do have a problem I can backtrack and restructure around the difficulty so smoothly that other people are hardly aware of it.
	Spoken Production	I can use simple phrases and sentences to describe where I live and people I know.	I can use a series of phrases and sentences to describe in simple terms my family and other people, living conditions, my educational background and my present or most recent job.	I can connect phrases in a simple way in order to describe experiences and events, my dreams, hopes and ambitions. I can briefly give reasons and explanations for opinions and plans. I can narrate a story or relate the plot of a book or film and describe my reactions.	I can present clear, detailed descriptions on a wide range of subjects related to my field of interest. I can explain a viewpoint on a topical issue giving the advantages and disadvantages of various options.	I can present clear, detailed descriptions of complex subjects integrating sub-themes, developing particular points and rounding off with an appropriate conclusion.	I can present a clear, smoothly flowing description or argument in a style appropriate to the context and with an effective logical structure which helps the recipient to notice and remember significant points.
W R I T I N G	Writing	I can write a short, simple postcard, for example sending holiday greetings. I can fill in forms with personal details, for example entering my name, nationality and address on a hotel registration form.	I can write short, simple notes and messages relating to matters in areas of immediate need. I can write a very simple personal letter, for example thanking someone for something.	I can write simple connected text on topics which are familiar or of personal interest. I can write personal letters describing experiences and impressions.	I can write clear, detailed text on a wide range of subjects related to my interests. I can write an essay or report, passing on information or giving reasons in support of or against a particular point of view. I can write letters highlighting the personal significance of events and experiences.	I can express myself in clear, well-structured text, expressing points of view at some length. I can write about complex subjects in a letter, an essay or a report, underlining what I consider to be the salient issues. I can select style appropriate to the reader in mind.	I can write clear, smoothly flowing text in an appropriate style. I can write complex letters, reports or articles which present a case with an effective logical structure which helps the recipient to notice and remember significant points. I can write summaries and reviews of professional or literary works.

In observing the tables we can deduce that our class rooms are mostly filled with the Basic or beginner [A1] level students. This can be solved by indoctrinating the language centric approach. Literature including

Chaucer and Shakespeare may add aesthetics and warmth, but to gain mastery in the tongue for beginners Chaucer's

"But for ye speken of swich gentillesse As is descended out of old richesse

convoluted books, because some PhD in literature classifies them as good, is the same as giving a primary school student a Nobel thesis in the name of science. It will scare the child and kill any curiosity for further exploration” And now to the final facet once again addressing all the problems and the safest way to approach it. The complete framework should include

Basics

- Lexis and Semantics
- Linguistics and its Types
- Grammar and Syntax
- Phonetics and Phonology
- Morphology
- History of Language and Literature
- Selected pieces of Literature from different ages and countries that is interesting and rare and appropriate.
- Competitive Exam Training and Career advancement training.

Focus should also be on

- ELT
- Theory and Criticism
- Aspects of Poetry and Prose
- Professional Skills
- Research Methodology
- LSRWT enhancement
- Journalistic Writing
- Activities and Interactive sessions

- Cultural Diversities
- Psychological Reasoning as the basis of all 'Human Thought'
- Graphology
- Graphemics
- Orthography
- Semiotics
- A very brief Introduction into IAST, ITRANS, Harvard Kyoto etc.
- Dialects and Slangs and their varied aspects etc...

“We must give students, even the senior secondary ones, simple, relevant and fun English course materials that they enjoy reading, watching or learning from, so that they get into the self-driven virtuous cycle of consuming English language products. Forcing them to read antiquated or

Practice sessions should include areas and skills and activities including

- Caricature labeling, facts gleaned, elaborating, rhetorical devices usage,
- Different types of writing, researching, describing, art of sophistry,
- Effective regression-free reading, mock teaching, usage of props,
- Tech-teaching, debates, role-plays, symposiums, seminars, webinars
- Writing workshops, creative latent talent hunting and honing, presenting, enacting,
- Hosting, moderating and compeering, conversational skills and guided discovery sessions,
- Special tuning for EAP (English for Academic Purpose) learners and ESP (English for Specific Purposes) learners,
- Using concepts like Globish, Threshold Level English and Nuclear English for entry level students, who struggle more than others,

Focusing on speech sub systems such as respiration, phonation, resonance, prosody and articulation,

Androgenic techniques and other customized ways of imparting language.

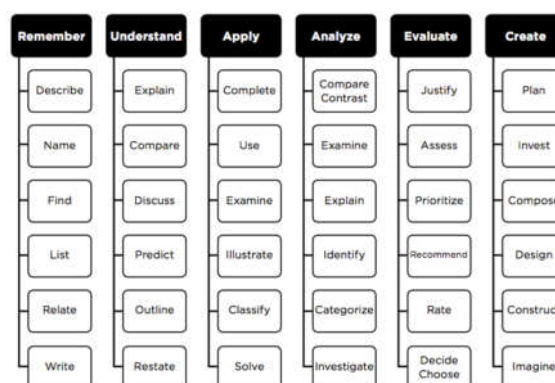
Students should have the freedom to choose any single field and forage deep into that particular nuance. Suppose a student is only interested in language aspects he should be able to choose the papers related to it so that his efforts and expertise later on would be phenomenal. Learning the basics and with that anything can be accessed intellectually. Uniform grasp over all the literatures in the world from Canadian to Australian and at the same time focusing on the many other facets of the course within the limited time span is simply maddening. Choice Based Credit System should be taken to the next level and individual credit points for a variety of papers should be awarded and this shouldn't subsume the select core papers. The core

papers once again have their own pooling choices so that anyone can have a thorough opportunity to delve in one area of the ocean and if they find it to be not so apt for their skill set, then they should be able to choose another pooled category. This level of adaptive-inclusive-fluidity is the only recipe to produce experts and not just another fool with a bunch of alphabets after his name.

The teachers, trainers and experts should also understand the different domains of taxonomy as given by Bloom and how this orderly phenomenon would affect the areas such as Language Editing, Instructional Designing and other soft skills.

Bloom's taxonomy with respect to the cognitive domain (mind map) has six parts

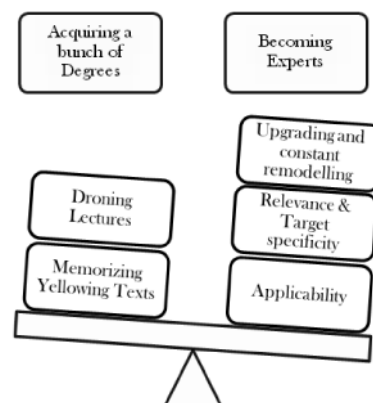
- Knowledge
- Comprehension
- Application



- Analysis
- Synthesis and
- Evaluation

Every aspect of this taxonomy is of stupendous importance. Both hemispheres of the brain have to be properly activated and pupils with special disorders like DVD or SAS (Developmental and Verbal Dyslexia), DAS (Developmental Apraxia of Speech) and Dysarthria have to be given exceptional individual exclusive care from early stages.

The lexis training should include specific collected words from theory and criticism, art, ELT, journalism, aspects of prose, poetry etc. Handpicked word lists compiled by the teacher should reach the students at the beginning of the semester facilitating the cadres in getting acclimatized with the words along with their meanings and usages. Semantics should be referral and not to be memorized. The knowledge about the root words and their varied branches and the socio-cultural-chronological influences must be observed carefully. The Onomasiology and Semasiological aspects along with a brief introduction into Lexicology would be the wholesome approach for the students. PSG and TGG (Phrase Structure Grammar and Transformational Generative Grammar) with all the subsets like GB (Theory of Government and Binding), Generalised PSG, Head-driven PSG, Lexical Functional Grammar, Minimalist program, Nan syntax etc is too complicated to process. On the other hand the Wren and Martin way of handling is out dated. 'The post-Kristen view that, while conscious attention to language form may after all be necessary, this will only lead to acquisition if it coincides with communicative use of language, so that the separate study of grammar, decoupled from communication, is ineffective'- Michael Swan. The only way to speak and write in an error free manner is by speaking and writing throughout the course. Grammar rules can be learnt but grammar can only be practiced. Language Immersion is the way; code mixing and code switching can be used sparsely. Phonetics, Phonology and Morphology are complimentary in the understanding and growth of structures that would ultimately lead to bettering skills. Literary and Language History is to be known and the essence should be blended with modern thoughts and ideas but the act of mugging up should be reserved for those stupendously important facts without the knowledge of which further momentum would be reduced. Cover to cover memorizing is a



standard, useful form of codifying and transmitting knowledge in the absence of paper and press as demonstrated by Vedic scholars in ancient times. I don't see the meaning in continuing the practice.

Regarding the areas of major importance skill centric learning supported by ELT, Theories, Aspects and Research methodology should be focused on. ESL/TESL/TEFL teacher should focus more and more on practical application. Lesson plans according to the available time frame should be devised with the order of priority ever in mind. Rules of punctuation should be taught and practice exercises should follow so that those rules can be applied and the exceptions to those rules are learnt and remembered. Every concept from summarizing to spelling rules should be made into practice.

This system should create scholars, writers and speakers and thinkers on par with the rest of the world. **Theory of multiple intelligences** with reference to linguistic and verbal capabilities is the newer line of thinking as far as language acquisition is concerned. This yields infinite possibilities in the understanding of the very process of understanding, storing and applying the consciousness. The fifth and the most important "T factor" is more important than the LSRW skills. Only when the thoughts are lucid and deep and crystal clear can they be expressed in speech or writing. Errors and fallacies in thinking have to be rooted out and thinking in the Target Language should be

the constant practice. Soon the transfer from the level of LOTS (Lower Order Thinking Skills) to HOTS (Higher Order Thinking Skills) would happen naturally.

Other area in or related to English can be chewed and digested at the student's leisure and according to his or her own tastes, after all language portrays humanity and reflects the soul, any and all topics in this human plane can be connected to literature.

Age is the most important factor in learning a new language. Developed and developing 'non natives of the English language' nations understand this and they introduce the practices afore mentioned early in the child's life which slowly leads to the evolution of a solid grasp over the language then to gaining expertise in two languages and then to many. Bilingualism should pave way for polyglotism or still better to 'plurilingualism'. Understanding the literatures and cultures portrayed in different languages is a different state of mind, said a great man. The knowledge about the different language structures would lead to the complementary process propelling the ascension of human expression at its best. Lack of free thinking and dousing the creative sparks by moldy blankets and the purist notion of expecting students to answer for questions the teacher's way and spoon feeding those answers plagiarized from yet another secondary source is not the way to nurture growth. The sands of time can't be frozen still but the quality of it time can be enriched. It is the duty of every tenured professor of English to become indispensable lest they should be replaced by an app or a simulator. Striving to be indispensable would by default culminate in giving the best. **Das beste oder nichts** is not just for Mercedes it is a religion per se. The undergrad has every right to disappoint us by not being a Fulbright scholar, let's not return the favor.

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INNOVATIVE METHODS IN TEACHING LITERATURE WITH REFERENCE TO DRAMA

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Abstract

Learning literature is not a soothing mission as everyone contemplates. It's apart from what is already there in reality. Literature has pulled the attention of the learners' eras ago and still positions with that similar significance. In case of teaching, literature is a challenging task. Brainstorming a class with literature perspective is difficult as it arises umpteen numbers of queries among the learners. An instructor should be brave enough to modify the classroom lively breaking all the stereotypes. The paper discusses the dominant distraction of the learners in a literature classroom while learning a play and believes by the observation that, the imperfection can be rectified when some innovative ideas are supplemented by the teachers in his/her instruction process. Learners can be encouraged to guess the themes and content rather than analyzing the summary outline. The class will be more interesting and interactive when learners make an attempt to predict on a specific topic. English language teachers have always aimed to make learning relevant to their learners' lives and language needs. With the assistance of visual prompts, learners' curiosity in learning a specific part of literature increases. If possible, a questionnaire should be circulated amongst the students in order to check the learners' curiosity and then the teacher may twitch their teaching. By eradicating the shortcomings and introducing new innovative techniques, learning literature progresses profitable.

Key words: Stereotypes, imperfection, topic, visuals, questionnaire

Research questions

- Do learners sidetrack in a literature classroom?
- What are the innovative methods in teaching Drama?
- Do learners obliterate the defect?
- Are the methods beneficial in a learning literature?

Background to the Study

Literature is the replica of life and it elucidates what is not real. Teaching literature in a classroom is mystic. Learners cannot be attentive in a classroom constantly as their listening capability is considerably very low. In a literature classroom, learners tend to distract as it involves fantasy that were literally apart from authenticity. When trainers introduce a writer or a novel,

learners start to think about the period in which the work was written and about the writer. There starts the learning process and also disruption. Teachers can use definite innovative skills to move the session lively. Literature always aims in shifting the learners from the world of reality to the fictional world. Learners are much concerned with fantasy than the real life where they are. The achievement of Disney world is the finest illustration. To understand literature and to accept the facts is puzzling to learners in the current scenario. Learners should be stimulated to estimate about the specific area that the teacher is about to focus in his forthcoming class. The researcher from her observation powerfully trusts that, literature classrooms can be made more interactive and interesting when teachers learn the art of

introducing innovative techniques in the classroom.

In a literature classroom, teachers' learners' communication or understanding is of dominant significance. The relation between the teacher and the student is equivalent to a juggler and his spectators. Problematic to understand the conception behind it but enjoys the presence. Literature makes the learners live in its fantasy, abandoning the reality. When a new literature work is presented to learners, their mind wanders in terms of the historical background of the writer or the work. They try to relate the literature connections with the current scenario. Learners sidetrack from the classroom and begin to live in the absence. No classroom will be devoid of distractions. Learner's capability in listening is considerably small and so sidetracking is no wonder.

The speaker should understand the listeners' mind before they start up with their lecture. A distracted learner can never be easily caught and could not be got back to class effortlessly. The teaching methods must bring a delight to the learners in such a way that they must pay attention to the lecturer. Teachers who got a very good experience in the field of teaching, personally believes that teaching is always a one-way communication. They hate hearing to their own students. This can definitely alter a classroom to a bedroom. Students must be given a chance to speak, and to involve. Each listener will have different opinion before starting a particular topic. A person who was about to initiate the lecture must be patient enough to give a chance to almost all students in the class.

Majority of the students hate reading novels and plays. This does not mean that they hate literature; but they are not practiced to read a piece of work. Explaining a story's summary is much easier than insisting them to read the whole play. As the famous proverb, "As is the father, so is the son" rightly exclaim; the student are no doubt the

replica of the teacher, who always goes in for a story outline than reading the play. A teacher should understand the pulse of the students; how they are and what their capability was. In that case, Role Play will comfort both the learner and the teacher. One day can be devoted to explain the whole play including the settings and the character analysis. Teachers can give a chance to the learners to be more creative in the forthcoming classes. They may be asked to assume themselves as any one of the characters from the play. For example, the play Othello was actually tragic. But, the learners can change that particular play to comic with their involvement to the characters. This is possible only when they have all the minute details of the play.

Putting into the shoes of another person is a risk deed. But when it happens, people understand the other person, rather than having a false imprint about them. A play can touch a learner's soul, when they understand much more about the characters involved in it. Setting changes very frequently in a play. It is not necessary that a whole play must take place in a same background. Giving a special attention to the period and the history of a setting; the background of the play and the author's interest can be understood undoubtedly. Rather than memorizing the summary of a play, effective involvement of the learners in a literature classroom, helps them to acquire knowledge which remains in their heart for a lifetime.

Distraction of a learner in a literature classroom is common, which never mean that it can never be rectified. Implementing innovative ideas like role play, and understanding the prescribed setting can encourage the learners to be more attentive in drama classes. Students' involvement in a class make the session livelier. Teaching and learning should not be a one way process. Students always prefer their seats to be glued. No student voluntarily involves his/her suggestion in a classroom discussion.

Implementing new methods in a literature classroom can make students reluctant in the beginning, but not always.

Learning and teaching is a skill, which can never be taken away from a particular person. Whatever a learner gains belongs purely to them. Teaching should not only transfer knowledge, but also kindle the listener's creative ability. The sum of a lecturer's creativity and a student's creativity must end up in giving a synergic effect.

Giving rooms for student's own creative talents can increase their interest in learning a particular subject. Eradicating the shortcomings by these innovative methods help learners to learn literature with much interest.

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THE STUDY OF PRAGMATICS INRELATION TO THE TEACHING OF ENGLISH COMPETENCE

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It is an indisputable fact that English plays a key role in the world and is a truly global language because it is helpful in the processes of globalization. As English has played an indispensable role in global communication, it is essential for English language users, both native and non-native, to use clear, comprehensible and educated English that allows smooth communication and avoids misunderstandings in social interactions. Hence, pragmatic competence can facilitate language users to successfully achieve their communicative aims in intercultural communication.

Pragmatics can be defined from different views in different ways. Morris (1938) defines the term pragmatics as “the study of the relation of signs to interpreters”, whereas he defines syntax as “the formal relation of signs to one another” and semantics as “the relation of signs to the objects to which the signs are applicable.” The uses of pragmatics are to analyze linguistic words in people’s communication and to interpret what people mean in a particular context and how the context influences what is said. It examines how speakers organize what they want to say in accordance with who they are talking to, when, where, and under what circumstances (Yule, 1996). Crystal (1997) believes pragmatics as “the study of language from the point of view of users, especially of the choices they make, the constraints they encounter in using language in social interaction and the effects their use of language has on their participants in the act of communication.” Hence, pragmatics can be defined as the study

of communicative action in its socio cultural context (Rose & Kasper, 2001).

According to Thomas (1995), pragmatic competence means the ability to use language in socially appropriate ways and to interpret both implicit and explicit meaning according to context. Since the mid-1970s, the general purpose of language teaching and assessment concentrates on developing learners’ communicative competence, knowledge of the pragmatics and linguistics aspects of language use to enable students to become proficient in the target language. Taguchi (2003) mentions that pragmatic knowledge “deals with language use in relation to language users and language use settings.” Schmidt (1993) believes awareness of pragmatic input is considerable for the acquisition of pragmatic competence and in the development of L2 pragmatics.

May (1993) indicates that, “Linguistic behaviour is social behavior. People talk because they want to socialize, in the widest possible sense of the world: Either for fun, or to express themselves to other humans, or for some ‘serious’ purposes, such as building a house, closing ideal, solving a problem and so on.” Hence, May believes that, language is a tool for human beings to express themselves asocial creatures and the language used in that particular context is important in terms of linguistic interaction that takes place.

Truth-conditional semantics focuses on sentence meaning, and its purpose is to analyse sentence meaning in the light of formal rigour and logical plausibility by assigning truth conditions to sentence

meaning in compliance with ongoing states-of-affairs. Nevertheless, the analysis of the structure of the sentence and the encoded lexical content in terms of truth-conditions, needs supplementing by inferring information about meaning supplied by other sources (Chapman 2000).

As Capone (2005) points out, language is both 'an instrument of thought' and 'an instrument of social action'. In analysing meaning in actual communicative situations, the key notions to be looked into are speaker's meaning and intention and recovery of speaker's meaning and intentions by the addressee.

Grice defines this meaning by resorting to speaker's intentions and the reflexive nature of those intentions, namely their need to be recognised as such by the addressee. As social actions, Speech Acts involve acts of speaking or writing when someone (the *Speaker*) says (or writes) something to someone else (the *Hearer*) at a specific time in a specific place.

In recent years, a central focus of cross-cultural pragmatic theory has been on speech acts, Gricean maxims, and general sociocultural conventions that ensure success in verbal interaction. Some theorists such as Austin (1962) and Searle (1969, 1975) claim that pragmatic tendencies work by universal principles which specify the rules that govern the uses of language in context.

Brown and Levinson (1978) offer the most detailed and comprehensive model to compare cross-cultural differences in politeness. Primary to their politeness theory is the notion of *face*, the public image each individual wants to display. Speakers choose linguistic strategies to satisfy face wants and achieve communicative ends. Robin Layoff (1984, 1990) suggests that different cultures and different languages have different definitions on what it means to be polite. The degree of politeness is determined by three basic strategies of politeness; every culture adopts one as its dominant mode: *distance*, *deference*, and *camaraderie*.

Every aspect of linguistic performance, including intonation (Büring 2007), physical gesture (Goldin-Meadow and Wagner Alibali 2012), and social identity (Eckert 2008), can convey meaning, and many fields can lay claim to aspects of the above foundational questions, including philosophy, sociolinguistics, discourse analysis, cognitive psychology, artificial intelligence, dialogue Management. The heart of Gricean pragmatics, as described in Grice 1975, is the Cooperative Principle, which is analysed into four conversational maxims

The Cooperative Principle

Make your contribution as is required, when it is required, by the conversation in which you are engaged.

Quality

Contribute only what you know to be true. Do not say false things.

Quantity

Make your contribution as informative as is required. Do not say more than is required.

Relation (Relevance)

Make your contribution relevant.

Manner

(i) Avoid obscurity; (ii) avoid ambiguity; (iii) be brief; (iv) be orderly.

The Cooperative Principle governs information exchange. The only presumption is that the discourse participants wish to accurately recognise one another's intended messages. These tensions between the maxims lead to the main source of pragmatic enrichment that Grice articulated, the conversational implicature

Conversational implicatures are extremely sensitive to the context of utterance. Not all pragmatic enrichments can be classified as conversational implicatures. More recent efforts using decision-theoretic tools seek to derive the effects of the maxims from more basic principles of cooperation and goal orientation (Vogel et al. 2013), which is arguably a desirable approach given the

extreme difficulty inherent in trying to Speech-acts broadly categorise utterances based on the speaker's intentions for their core semantic content, indicating whether it is meant to be asserted, queried, commanded, exclaimed, and so forth. It is often assumed that there is a deterministic relationship between clause-types and speech-act force: imperative clauses are for commanding, interrogative clauses are for querying, declaratives are for asserting, and so forth, with the deviations from this pattern seen as exceptional (Sadock and Zwicky 1985; Hamblin 1987).

On the topic of Gricean pragmatics and conversational implicature, Horn (2006) gives an overview of the phenomena and how they relate to semantics. Hirschberg (1985) focuses on scalar implicatures, broadly construed in terms of context-sensitive partial orders on expressions, but she also offers a general perspective on Gricean pragmatics and the challenges of computational implementation. Jäger (2012) describes the iterated best response model, a decision-theoretic approach that characterises the Gricean definition of conversational implicature in probabilistic terms, using techniques related to those of Lewis 1969; see also the papers collected in Benz et al. 2005.

It is imperative that one knows what conversational pragmatics is all about so that learners do not commit any outrageous social gaffes. It is not very difficult to learn if one sets their mind on it. It should however be

formalise the maxims themselves.

included as part of the language teaching in the beginning level itself.

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CHANGES OF MOTHER-DAUGHTER RELATIONSHIP IN JAMAICA KINCAID'S ANNIE JOHN

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Abstract

Jamaica Kincaid is an Antiguan– American Novelist, short-story Writer, gardener, essayist, and antagonist. Kincaid's works innocently journey into the heart of areas of human life often avoided and unappreciated. She provides a distinctive tone in the world of English–language literature. She has written five novels like Annie John, Lucy, The Autobiography of my Mother, Mr. Potter, See Now then of considered the primary splendid novel. To change the Mother - Daughter relationship with writer possess some influence within the writings of Kincaid', particularly in Annie John novel. The paper of this study was to change the mother-daughter relationships portrayed in this novel, with an emphasis on how changes affect the mother-daughter relationships and the psychological problem and identity maturity of the adolescent daughters. In addition, the novelist discusses the feeling of mothers as good step-parents who allow colonial patriarchal values and try to impress their values on their daughters who, in turn, rise up against them. The researcher utilized a number of theories — feminist, self-esteem, post-colonial economic, psychosocial, and cultural—to review the identity growth of the young adult female protagonist. This paper Changes of Mother-Daughter Relationship in Jamaica Kincaid's Annie John focuses on how to change the behavior of mother-daughter relationship role in Africans literature and their day today life and how blacks suffered for their survival. Notably, AnnieJohn novel depicts this situation examining the ways in which Annie's mother ambitions for her daughter drives her to try to inscribe the young girl's personal identity. This novel whose mothers and daughters were involved with a community of women and other mothers illustrate smoother transition into the American conventional and exemplify daughters who achieve a strong sense of worth. In contrast, this novel in which there was a lack of society for the women and a lack of other mothering portrayed the mothers and daughters as facing the greater challenge in assimilate and upward a strong self-esteem, thus reinforcing the value of one's Diaspora in America. This novel is the literary traditional roles of women within the Caribbean culture.

Keywords: Mother, Cultural identity, Self-esteem, Human Relationship, Mental illness, Child psychology.

Introduction

African American literature is a the body of literature twisted in the united states by writers of African descent. One of the most difficult questions dealt with by the Caribbean writer in recent years has been that of self- identity. Generally, regarded as the father of American psychology, William James is by any find out a massive presence on the stage of pragmatist values. But despite

his certain influence on truth-seeking thinkers of all genders, man ruins the movers and shakers in the Jamaican universe—while women exist mainly to continue their events and provide their requirements. How can the values of William James, a man devoted to Victorian ideals, be used to support feminism? William James's controversial texts not simply as an exercise in feminist critique but in the service of feminism.

This idea of racial difference as a division of "foreignness" initially terminates the primary stage in which Annie seeks her identity through the (m)other. In conjunction with the primal scene, it also gives rise to Annie's perception of her mother's abandonment of authority, precipitate her rejection of that unique sense of unity that had bound them together. The unambiguous psychoanalytical concept which bear upon and expound her wish for partition will be shown at several points to be impacted not only by the exigency of Caribbean history, but by its cultural pluralities as well. Among the themes and problems explore in this literature are the role of American ethnic ,culture, racism, slavery, sense of home ,migration ,feminism, and social equality within the larger American society. There was an early distinction between the literature of freed slaves and the literature of free blacks who had been born in the North.

Black Community is before reaching a larger audience and eventually revitalizing American culture .This novel focus on young women emerging into adulthood. Annie therefore is left with a prepared self –identity whose particular elements-particularly the trend to make out the self esteem and throughout the images of other-may be defined as being quality of the mirror stage of the Lacertian Imaginary: This self-recognition is a misrecognition; the subject apprehend itself only by means of a fictional construct whose essential characteristics-focus synchronization it does not share anything.

Kincaid's novels reflect her desire to draw on the race, language, people, *Mother Daughter Relationship*, Places , politics, cultural traditions, and values. Annie eventually will recognize the need for separation and individual identity. Her involvement in the primal scene will illuminate a clash of race and culture between herself and her mother, elements heretofore perceived in terms of indivisibility and homogeneity. Self-alienation, in other words,

is the ultimate sign of this stage of Annie's life. It accounts for anomalies in her behavior and thought patterns, and-although she is as yet unaware of it provides an explanation for her fascination with death and death images. Turn, a literary and psychological manifestation of something else.

Kincaid's works comprise exile, search for identity, and alienation. She has become one of Caribbean's major woman writers in recent decades. Psychological and psychoanalytical analysis deals with a exertion of literature mainly as an appearance, in an oblique and imagineform, of the state of consciousness and the development of behavior of the individual Writer.'My Mother Wrote My Life' "It would seem a bit odd for someone like me," said the Caribbean- born Jamaica Kincaid, "coming from the place I come from, not to be interested in what you would call richness of description. My surroundings were almost overwhelming; they sort of make you drunk after a while. It's an interesting thing, what makes a literary culture." The place Miss Kincaid comes from - where she was born and where she lived until she was 17, like the heroine of "Annie John" - is Antigua.

Jamaica Kincaid works indicate strong autobiographical content, her work has been described by Justin D.Edwards as "a cycle of autobiographical and putatively fictional writing that explore her complicated relations with her family in an attempt to work through the problematic personal ,literary and historical identity"(14).

Annie John sees her own likeness to her mother and the inevitability the necessity of her separation from her, she still feels in two minds. After a concise come back to adulthood confidence, a strange three-month infection during which her mother cares for her lovingly, Annie recover to find that she has adult so high she can now look down on her mother. All she can think of is "how much I longed to be in a place where nobody knew a thing about me and liked me for just that reason, how much the whole world into which

I was born had become an unbearable burden." She orders a case of her own, divide from the one of her mother's full of her child things, and begins to plan her escape.

"My mother had to prepare the little girl to be buried. I then began to look at my mother's hands differently .For a while, though not for very long, I could not bear to have my mother caress me or touch my food or help me with my bath. I especially couldn't bear the sight of her hand lying still in her lap." (1.4)

Kincaid's Annie John focuses on the character of two Human character relationship — to changes the Mother – Daughter Relationship. *Annie's* feelings in the direction of her Mother and Obeah. Her mother's hand are representative of her growth be concerned. Following she prepares the body of the dead girl, her hands become tainted. Trace how many scenes mention *Annie's* mother's hand. The strength of the correlation between *Annie* and her mother is the central theme of the character. She experiences as her mother begins to distance herself if we didn't first understand how very close they were. *Annie John*, the changes in *Annie's* the social order happen together with changes within her family. *Annie's* physical growth is the method for the come apart with her mother. *Annie's* relationship with her mother. This novel asks questions about what it is to be a female characters , what mother daughter relationship should do, who girls should love, and how women should do something.

Annie John presents a whole collection of perspective of the problem of identity the human psychological mind. *Annie* adores and idolizes her mother to the scope with the intention of she will do gear to try to be like her in every aspect. *Annie* does not acquire it to boot gravely for the reason that she always has a faith that her mother punish her as she has more love. This sentiment is tinted in the novel consequently maintain for she does not feel any close accessory with him. *Annie*

describes her mother's good looks gradually, such as how attractive her mother's face, eyes, mouth, and all that. She describes her mother's beauty as "too hot," it is the very peculiar word used by a daughter to describe mother's beauty. She stares her mother wonder how gorgeous she is and she sees how her mother makes her father express amusement all the occasion. *Annie* at period remembers bearing in mind the pictures of her mother in her adolescent age. *Annie* describes the beauty of her mother during youth age as: "I had to see the image of her at that interlude." What a stunning girl she be !"(AJ69). She thinks so as to her mother's beauty is the same as an upshot perfect which makes her feel with the intention of she would have been at the same age of her mother to love her at the time. She imagines if she is there at the time of her mother's youth age she would have loved her for her beauty and well-liked her a lot. Incapable of being the mirror image of her mother *Annie* is unable to be the mirror image of her mother because her mother is glow-sensitive with European skin texture Afro-Caribbean features.

Annie's mother deteriorating in her what you have to do to say exactly what it was that made her daughter on the brink of obsequious a young lady and how this will adjust their relationship, instils look forward near in *Annie* so she asks her mother to fit into place in the crate sacrament another time and "a person I did not be acquainted with answered in an accent I did not recognize, 'not in the slightest! You close to with I don't have time for that to any further extent" (AJ27). Love for her mother changing *Kincaid* reveals the explanation for the protagonists' love for her mother changing after her bad - tempered an assortment of situations in her life. *Annie* begins to feel that her mother is not concerned for her anymore. *Annie* and her mother dress differently during her childhood. *Annie* feels hurt and she feels creepy that her mother is avoiding her. *Annie* gets the wrong impression that her mother has bunged loving her and so she tries many ways to get her

mother's thought. On one occasion she gets a wrench in Sunday school for reciting the verse. She feels in high spirits and goes dwelling to put together her mother to feel self-righteous of her. But, Annie feels disheartened by considering her mother and father having a corporeal affiliation. She sees her mother's hand over on her father's support. In the novel, she expresses my mother's hand making "circular motion." (AJ30since that split second she starts to hate her mother.

Kincaid's *Annie John* is an important novel that of Changes their two Human Relationship. Annie's seeks intimacy with other girls, towards whom she turns passionate longings. Greg Thomas in his book *The sexual Demon of colonial Power* claims that "Gwen and other school girls appear as objects of Annie John's affection when her mother distances herself from her newly maturing daughter, after deciding it is time to make a "young lady" out of her". *Annie John* First menstruation marks the end of her relationship with the Red Girl as it marked the end of her relationship with Gwen. Annie John and Gwen reappear in what seems to be the height of their love, the end of which they also experience several more times. *Annie John's* relationship emerge ,then ,in an unclear temporal order. She receives instruction in the colonial ordering of her island and her life. Annie's coming of age is a turning point in the plot as much as in the girl's biological development, as well as in the relationship between mother Kincaid's Annie John novel examines the *changes of mother-daughter relationship* in *Annie John*. It shows how the struggle for personal development not only of her protagonists but of the writer herself lead them to find a personal identity and a voice to express themselves to their mothers and their society that do not understand them. It is also argues Annie mother, Annie John and Gwen are the representatives through whom Kincaid works out her own strained relationship with her mother. Then the interrelationship between motherhood and colonialism is clear than

before, for the geographical location is paramount in the treatment of the race, gender, and mother-daughter them. In the process of growing up, the girl has to come to terms not only with the emotional disorders to indolence but also with the cultural conflicts characterizing her colonial society. This paper is one of the most complex and through analyses of the mechanisms by which race, gender, and class problematic interfere in the process of identity formation. Moreover, the theme of death, which Kincaid explores more thoroughly in her latest work, is here introduced as a metaphor of the ire remedial loss of childhood innocence. She describes only the black mother and daughter experience. Kincaid provides an intimate portrait of her characters, their joys, their pains, their hopes, and their despair. The theme of mother daughter relationship is not solved. The void by the mother's loss is never filled and this shapes the individual identity of Kincaid's protagonists. The black women of Kincaid's novels serve as a metaphor for all women .This paper is evidently shaped by memories that the author carries within her from her child hood and youth growing up with an authoritarian and tyrannical mother which subsequently converge with the narration of the female characters she articulates in her works.

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FREEDOM OF EXPRESSION IN AFRICAN PRISON LITERATURE

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"A man dies in all who keep silent in the face of tyranny."

- Wole Soyinka

Abstract

Freedom of expression is the right to express one's opinion publically without fear of punishment. The United Nations recognized freedom of expression as a fundamental human right in its human rights declaration of 1948 and even long before that in French Revolution in 1789 freedom of speech was enshrined as a citizen's basic right. But freedom of expression is not guaranteed in every democratic country although it is mentioned in the country's constitution. Ngugi Wa Thiong'o, the Kenyan writer is widely known for the polemic stance that he has taken on decolonisation, in terms of culture and language. He was detained by the Kenyan government on 29th December 1977 and incarcerated into a maximum security prison without trials for having engaged "in activities and utterances which are dangerous to the good Government of Kenya and its institutions" (Detained: A Writer's Prison Diary 204). This paper attempts to examine the personal experience of the writer in imprisonment and also the public issues of the new independent Kenyan nation continued to remain in the shackles of the colonisers'. In his memoir, Detained: A Writer's Prison Diary, Ngugi Wa Thiong'o takes the reader to the past and present of Kenya's history and culture which has struggled its way out of the clutches of the colonisers but ultimately has fallen into the hands of the African bourgeois class.

Keywords: freedom, incarceration, democracy, class, bourgeois, colonize.

Introduction

Prison literature, a literary genre untouched by academicians, is written while the author is confined in a location against his will, such as a prison, jail or house arrest. It can be in the form of a memoir, fiction or non-fiction. Prison writing can be seen as a yearning for the freedom that has been forcibly snatched away. Prison literature is a common creative literature attempted by many of the world leaders while in confinement. To name a few: *The Travels of Marco Polo* by Rustichello da Pisa (1300), *Don Quixote* by Miguel de Cervantes (1605), *The Pilgrim's Progress* by John Bunyan (1678), *Civil Disobedience* by Henry David Thoreau (1849), *Mein Kampf* by Adolf Hitler (1925), and *The Story of My Experiments with Truth*

by M. K. Gandhi (1925). Prison writing can be on two levels: personal and public. Personal writing is when the writer narrates in detail his physical, mental or spiritual experience gained in prison. While public writing is often political and social. The writer analyses and criticises the political stance of the state, nation and world and what role individuals play in making a difference.

There has always been a debate on what freedom is and what it is not. Freedom of expression has no distinctions. The international law for freedom of expression says that no discrimination should be made based on nationality, language, ethnic origin, religion, gender, age and many others to follow. (The sources used to read, write and impart information through any channel of

communication whether be it newspapers or books or twitter, holds the right to expression.) Expression also includes opinions however controversial or potentially offensive to a public figure. Only when an idea incites hatred or violence it can be restricted. The rights are not limited by national boundaries. People may express themselves in many different ways including print, theatre, film, dance, visual arts and music. Censorship can be authorized in very exceptional cases. States must not interfere but respect these aspects of freedom of expression. For example minorities must be able to express themselves in their native tongue and participate in politics and services. The media must not be monopolised by States or private companies with hidden agendas or interests.

Ngugi Wa Thiong'o in 1981, published his prison memoir titled, *Detained: A Writer's Prison Diary*. A storyteller (he likes to call himself a storyteller rather than a writer) from Kenya, he has been frequently regarded as a likely candidate for the Nobel Prize in Literature. His memoir carries the burden of his detention and subsequent incarceration from 1977 to 1978, by the Kenyan Government for his involvement in writing a play in Gikuyu language, *Ngaahika Ndeenda*. The play became a commercial hit because it was enacted by the workers and peasants of Limuru, Kenya and openly criticised the corrupt politicians who have become the new colonisers of their own country. The political play drew the attention of the newly independent (12th December 1963) democratic Government of Kenya, led by President Jomo Kenyatta and was immediately banned for 'public security' reasons leading to Thiong'o's detention.

On 31st December 1977, at about midnight, armed policemen raided Thiong'o's house at Limuru. They seized many books of Karl Marx, Friedrich Engels, Vladimir Lenin and many more from his library and all the copies of the play, *Ngaahika Ndeenda*. The police handed over a detention letter signed

by Daniel Arap Moi, the then Minister for Home Affairs, stating that he is being detained for having engaged "in activities and utterances which are dangerous to the good Government of Kenya and its institutions. In order to thwart your intentions and in the interest of the preservation of public security your detention has become necessary" (*Detained: A Writer's Prison Diary* 204). Thiong'o was taken to the police station and from there he was arrested and thrown into a cell. It was abduction by the state for expressing his opinion. With no words, no explanation and no questions asked, Thiong'o was dragged by his collar and put in cell 16 in the isolation block between the block for madmen and the block for those already condemned to hang, in Kamiti Maximum Security Prison.

In his memoir, Thiong'o attaches a copy of the Provisions of section 27(2) and (3) of the Constitution of Kenya concerning a person under detention. The section mentions that the detainee after detention should be furnished with a statement in writing in a language that he understands be specified in detail the ground upon which he is detained and also a notification should be published in the Kenya Gazette stating that he has been detained and also should give the particulars of the law under which his detention is authorized. The section also states that after a month of his detention, his case should be reviewed by an independent and impartial tribunal established by the Chief Justice. In addition to it, the detainee shall be given a facility to consult a legal representative of his choice to make representations to the tribunal for the review of his case. The tribunal may make recommendations concerning the necessity or expediency of continuing his detention. Though the constitution is in support for its people, reality was something else. Thiong'o was given his detention letter only after he was forcefully taken to the police station from his home without giving any proper explanation. No political detainee for

that matter was ever told of the government's charges against him in the Kamiti Prison. Secondly there was no publication of the particulars of the law behind his detention in the Kenyan gazette. His case was reviewed by a judge and the tribunal but Thiong'o was not allowed to consult a legal representative. To add irony to the writer's situation, the chairman of the tribunal was a foreigner. Thiong'o always stood in opposition to the foreign control of the country's economy and culture. "The foreign chairmanship of the Tribunal was, to me, one more proof of my correct position. Could one then expect a colonial foreigner to make a judgement against himself?" (*Detained: A Writer's Prison Diary* 147). The tribunal sat there and simply asked the detainee to tell them whatever it was that he wanted to communicate to the government. Thiong'o strongly opposes to this. Not only the detainee is pre-judged to be guilty but also the detainee is forced to become his own prosecutor, accuser and counter witness. The Detainees' Review Tribunal became one way of torture by raising false hopes in them. "...you were shown the way to quench your thirst for freedom but on arrival at the gate the way was but an iron barrier and the Detainees' Review Tribunal merely watchmen at the gate" (*Detained: A Writer's Prison Diary* 150).

In jail, living with the file number K6,77, Ngugi Wa Thiong'o had to find a way to stay sane. And writing was the only act he could depend on. But writing in prison is what he could not afford now with no materials and no inspiration. He felt it was the mere act of writing that negates the void in oneself of losing freedom. For an author writing in a prison had to be the tool of mental survival and later can also be cathartic, therapeutic and re consolidative. He decided to write on the toilet paper available to him in prison. Privacy was a serious issue for the writer in writing. He was trailed by a warder for twenty four hours everyday. Another serious task he had - how and where to hide his

writings. On the personal level, as a writer, he gets a confirmation for his conviction from a warder who bursts out:

"The trouble with you educated people is that you despise your languages. You don't like talking to ordinary people. But what use is your education if it cannot be shared with your own people? Let me tell you. You may possess all the book education in the world, but it's we, ordinary people in tattered clothes with bare feet and blistered hands, who have the real knowledge of things. Europeans will never let you into the secrets held by their languages... what do you then become? Their slaves!" (*Detained: A Writer's Prison Diary* 129)

It was on the same night when Thiong'o started writing the story of Warinnga in Gikuyu language (later to be titled *Caitani Mutharaba-ini*, translated into the English version as the *Devil on the Cross*) which was a way to "defy daily the intended detention of my mind" (*Detained: A Writer's Prison Diary* 20). Thiong'o was confirming his conviction to write in his native tongue, after his experience of *Ngaahika Ndeenda*. And for the first time since his incarceration, he felt joyful. He recalls another similar incident with Balwani Gargi, a noted Punjabi writer, who wrote poems in English. When Gargi met the Indian Nobel Prize winner in Literature, Rabindranath Tagore, to his surprise, Tagore was shocked to learn that Gargi wrote all poems in English.

" 'What language does your mother speak?' asked Tagore. 'Punjab,' replied the young writer, not knowing what would follow. 'Then,' replied Tagore, 'go back to your mother if you have not yet learnt the language. Learn it and write in it if you want to be a poet. Otherwise write in any language - Spanish, Chinese, German, anything, it does not matter, but you will not be writing for the Indian people.'" (*Detained: A Writer's Prison Diary* 178-179).

Detained: A Writer's Prison Diary is more than an account of Ngugi Wa Thiong'o's

incarceration. It is a series of reflections on its deeper implications on the present stage of Kenyan history and culture. On the personal level, his diary is the reaction, rebellion and rejection of the pressures in prison and how he maintains his sanity. In his *Homecoming* (1972) and *Writers in Politics* (1981), Thiong'o has already discussed the role of an African writer, his commitment to his society and his responsibility in constructing his society with the need to create a national culture, and patriotic literature. Thiong'o's prison memoir is not just a writer in prison but a diary of a writer in writing. His memoir and his novel, real and fiction are two aspects of a single discourse he writes in imprisonment. *Detained* is not Ngugi Wa Thiong'o's Prison Diary but a Writer's Prison Diary. He is not presenting himself as an individual but as a writer, the writer whom he sees as an essential part of the society and engaged in not just explaining the world but in changing it.

"No country", Ngugi Wa Thiong'o says, "can consider itself politically independent for as long as its economy and culture are dominated by foreign interests" (*Detained: A Writer's Prison Diary* xv). In the preface of his memoir, Thiong'o talks about the freedom of press, how few channels were run by the State and foreign aided private companies who control, manipulate and filter information for their interests. Thiong'o's detention had divided the press. Those who protested along with him were punished and those who were spokespersons for the African bourgeois elite tried their best in framing false accusations. For example, few newspapers created rumours about Thiong'o being detained for his link with the Soviet Union and few others said that he was guilty of possessing Chinese and other literature while the police raided his house. "How can anyone talk about the freedom of the press when that very press is largely dependent on foreign capital for survival?" (*Detained: A Writer's Prison Diary* xiv).

In a neo-colonial country like Kenya, the act of detaining patriotic democrats, progressive intellectuals and militant workers speaks of a hidden agenda. It was a confirmation that the wealthy boot licking African bourgeois who carry "plastic smiles ordered from abroad" (12), who are "ready-to-shed tears at the sight of naked children" (12) fighting for food near the rubbish heap, had been unethical in their acceptance of just for a few million dollar 'aids' to be stocked up in the Swiss Bank which led to the mortgaging of their own motherland. Detention is an evidence of the rising opposition of the natives against the ruling minority who have been plundering the nation's wealth and heritage by their shameless alliance with the foreign paymasters. Detaining all the masses who stand up in opposition was not possible as it would attract a lot of attention from around the world. Hence they pick out a few heads and detain them without trial in undisclosed locations and impose psychological terror to eventually break them down.

Ngugi Wa Thiong'o in one of the chapters discusses how the Kenyan detention camps since 1895 has produced two types of political prisoners: those who finally break and say 'yes' to an oppressive system and; and those who stay strong and maintain 'no'. By saying 'yes' or 'no', one had to choose the side, a particular world and a particular future. To substantiate, he gives a detailed analyses of Harry Thuku and Jomo Kenyatta who were once the heroes of the Kenyan people but after detention, they said 'yes' to the oppressive system and became colonial puppets. On the other side, there were people like Makhan Singh, Waiyaki and J.M. Kariuki who were determined till the end not to break. They were never attracted towards the easy wealth of independence. They had declared 'no' and paid for their patriotic conviction with lifelong imprisonment followed by death. Another person who said 'no' to the communist rule was Liu Xiabo. A Chinese literary critic, writer, poet, human

rights activist and Nobel Peace Prize winner, Liu Xiabo was involved in campaigns to end the communist single party rule in China which got him detained and incarcerated as a political prisoner for eleven years. He was battling with liver cancer in prison but never broke down. On 13th July 2017 he passed away. The government refused to give him a burial site and so his ashes were thrown into the sea.

The prison proves to be a microcosm of the vast society of Kenya. Though the prison is meant to confine the detainees into total segregation, away from the outside world, pieces of information filter into the prison with the help of superintendents, warders and new detainees. People from different nationalities, religions and societies co-existed inside the prison walls. The detainees discuss various political issues like the post-independence crisis in Kenya, the emergency period in Kenya, the Somali minority issues and the growing opposition of the peasantry and the working class. Thiong'o has brought about a total change in this literary genre by transforming it from an autobiographical work to a memoir, foraying into various public

issues. The constant reference to historical figures is used as a weapon against the 'culture of silence and fear', by detaining the 'writer in politics' to isolate him from further contact with his people. This strategy is clearly broken down by Ngugi Wa Thiong'o in his memoir, *Detained: A Writer's Prison Diary*, by making way for freedom of expression to survive even in the darkest corners of the world.

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THE BOLD AND THE BEAUTIFUL: REFLECTIONS ON EUNICE D' SOUZA'S POEMS

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Introduction

Eunice de Souza, demands a place in Indian literature in English along with stalwarts like Nissim Ezekiel and Kamala Das. One finds the straightforwardness of Kamala Das and the beautiful Indian English of Nissim Ezekiel in her poems. The English language of her poems is distinct and it glides with her themes and characters like flesh and blood. Eunice de Souza is from a Goan Catholic family brought up in Pune. She studied English literature in Marquette University, Wisconsin, and has a PhD from the University of Mumbai. She taught English at St. Xavier's College, Mumbai, and was Head of the Department until her recent retirement. She was involved in theatre too, both as actress and director.

Eunice De Souza born in 1940 breathed her last on 29 July, 2017. In her 77 years of existence she has published five volumes of poetry, two novellas, books for children and edited several anthologies of poems and essays. *Fix* (1979), *Women in Dutch Painting* (1988), *Way of Belonging* (1990), *Selected and New Poems* (1994) *A Necklace of Skulls* (2009), are her five collections of poetry. *Learn from the Almond Leaf* (2016) is her recent volume of collected poems. Dangerlok and Dev & Simran are her two novels. Her works are translated in Portuguese, Italian, Finnish and Swedish languages. The charm of her poetry lies in the intensely concentrated and highly charged verbal expressions. Her economy with words, poetry interspersed with dialogues and the right choice of diction creates an impact larger and sharper. Eunice De Souza explains

that she prefers shorter poems, "I don't like writing or reading big poems. I can't bear anyone going on and on."

A.D. Hope writes that: "I have been moved by these poems which have such directness, vigour and such a strange mixture of triumph, vision and agony." Some of her poems are autobiographical and she also uses subjects that interest her like: Family, friends, neighbours, ex lovers, religion, pets, students, nature, teaching etc. "I write about everyday happenings. I try to make it relevant to as many people as possible." Her idea of poetry is that it should possess, "The ability to bring a person alive. To make it (the subject) appear the way it really is. How to begin, how to end, how to create a character, how to create interest... To make the reader think in a new way, otherwise the language gets stale."

Ranging from social criticisms to subjective eccentricities, De Souza's poetry is filled with surprise and unexpected elements. Her bold voice reverberates the bleak realities of contemporary times. She exposes not comfortable or partial truths but wholesome truths. In "*Varca*" and "*Feeding the Poor at Christmas*" the poet exposes the shams of Christianity. Though belonging to the catholic Goan community she is not bothered about the disgrace her words may bring to her religion. Instead her honesty and impartial nature of analysing truth puts her on a higher pedestal.

"*Feeding the Poor at Christmas*" highlights the power structure existing in Indian society. Though Christians pretend to be sympathetic, the casual negligence with

which the rich push away the poor and needy cannot be ignored. Their religion strictly advises them to remain humble and secretive of the help they extend to others. Matthew chapter 6:3-4 says "3 But when you give to the poor, do not let your left hand know what your right hand is doing, 4 so that your giving will be in secret;". But they help expecting and hoping that they will be praised and remembered in prayers.

"Every Christmas we feed the poor.
We arrive an hour late: poor dears,
like children waiting for a treat.
Don't try turning up for more.
No...

....Say thank you

And a rosary for us every evening."
(*Feeding the Poor at Christmas*) Varca, 1942 gives a disturbing picture of the social hierarchy followed in churches. Through this poem the poet questions the need for insisting social divisions even in places of worship. Even when God almighty is so accommodating and loves all his people with the same kind of kindness, his so called followers by being hierarchical turn hypocritical. "and the landlords were landlords and the peasants peasants ever after" (Varca)

De Souza's poem, "*For my father*", closely resembles Sylvia Plath's "*Daddy*" in spirit. The persona wishes that she could have been dead instead of her father. She empathises with her father's pain and sufferings and admonishes her inability to erase all that pain. She calls the vacuum created by her father's absence as "black dawn" and continues to say that she remains a "grinning skull"- a metaphor for her dead life. She expresses her readiness to exchange roles with her father and wants to be dead instead of him.

"I'm you.
You're the cold wind.
The grey mist.
The black dawn. The grinning skull.
I'm you." (*For My Father, Dead Young*)

Her obsession with her father's death is repeatedly registered in many poems. In "*She and I*", both the mother and the daughter remember the father and reminiscence his memories.

"Suddenly, at seventy-eight,
she tells me his jokes,
his stories, the names of
paintings he loved..." (*She and I*)

In "*de Souza Prabhu*" she traces her mixed lineage. She hints at an ancestral Portuguese conversion and explores the multiple heritages and imagines her life as a Hindu. This realisation of being half-Hindu unsettles her and leads on to identity issues.

"No matter that my name is Greek my
surname Portuguese my language alien.

There are ways of belonging. I belong with
the lame ducks."

The poem also throws light on gender discrimination and explains how being born a woman has hurt her deeply.

"I heard it said my parents wanted a boy.
...Words the weapon to crucify." (*de Souza Prabhu*)

"*Sweet Sixteen*" shares the experience and innocence of young girls. Their incomplete, half-baked ideas and knowledge about biological functioning of a woman's body is put forth humorously. They strongly believe that kissing, standing close or dancing with a boy may end up in pregnancy.

"At sixteen, Phoebe asked me: Can it
happen when you're in a dance hall I
mean, you know what, getting preggers
and all that, when, you're dancing?

I, sixteen, assured her you could." (*Sweet Sixteen*)

"*Forgive me, mother*", sounds autobiographical. She apologises for not taking proper care of her mother and also accuses her mother for leaving her alone. She curses her inability to punish her dead mother, hence in her dreams she hacks her.

"I was never young.
Now I'm old, alone.

In dreams

I hack you.” (*Forgive me, mother*)
 “*My Mother Feared Death*” again is about her mother. The poet is haunted by her mother’s image, afraid of becoming like her own mother. This fear is common among many women and it is called matrophobia. “Alive or dead, mothers are troubling.” is the very first line of the poem.

“Handed back to us in a plastic bag
 her bones are forced into a niche.
 ‘I’m lonely,’ she says.
 I dream of her.

It’s the best I can do.” (*My Mother Feared Death*)

De Souza’s poems negate idea of conventional Indian women. In “*Advice to Women*” the poet suggests to women that they should learn to live a life of neglect, drawing inspiration from cats. She warns women of “...the otherness of lovers.” and the lonely lives they lead in spite of having a partner. “*Bequest*” on the other hand is a light-hearted, witty, ironic dig at conventionally trained Indian women and their patterned lives.

“I wish I could be a
 wise woman
 smiling, endlessly, vacuously
 like a plastic flower.

Saying child, learn from me.” (*Bequest*)

“*Miss Louise*” talks about the unhappy life of an old woman whose dreams of youth just stayed dreams. This old woman appears to be a little narcissist, still believing in her unmatched beauty, proud that all men fall for her.

“My girl, I can’t even
 go to Church you know
 I unsettle the priests
 so completely.” (*Miss Louise*)

“*Eunice*” is about herself as a school kid. With lot of humour the poet recalls incidences which happened during her school days.

Students making frequent complaints to the teacher, “Eunice is writing bad words sister” and teachers passing on sometimes rude, sometimes funny comments brings back school memories.

“Eunice, Embroidery Sister said this
 petticoat you’ve cut these seams are
 worthy of an elephant my dear” (*Eunice*)

Eunice de Souza and her approach towards poetry vary from the major lot of poets. She does not sermonise or sympathise with her characters or her ideas. She calls a spade a spade and this straightforwardness is what touches the soul and spirit of her readers. Her language is direct, ironic, swift moving but glides with lot of ease. Though she uses a foreign language, native thoughts and themes reflected in her poems are not strained. Most of her poems have short lines. She relies on brevity for capturing the essence and rhythm of the regional speech in the poem and also the dramatic turn it gives to the characters. Most of her poems have run on lines which add beauty to the spoken rhythm. Only on rare cases her lines are punctuated. Eunice de Souza remains a rebellious voice, saying with grit and conviction the ‘unsayable’ in the domain of Indian society and religion. As long as there is poetry, as long as there are readers, Eunice will always be remembered for her volcanic verses and her bold stance in accepting and reflecting truths in her verses.

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SOCIAL CONSTRAINTS FOR WOMEN IN THE WRITINGS OF JAISHREE MISHRA'S NOVELS

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Jaishree Mishra details the different social constraints for women in day to day life in her various novels. Some of her works which exhibit these aspects succinctly include novels such as *The Ancient Promises*, *Secrets and Lies* and *A Scandalous Secret*. Jaishree Mishra brings out the various factors contributing to this phenomenon in the above novels as detailed below.

The society exerts an influence in setting the customs, practices, traditions, ceremonies and rituals to which the people usually adopt to. The society also puts in place the ethical codes for its citizenry to follow. The human activities are always organized and judged by the code of conduct which have been devised by the patriarchal society. The patriarchal structure has been repeated again and again, as the codes have been followed for every behavioural pattern. Hence, every activity of an individual is grouped as either under a code or against a code. The patriarchal set up has established itself as the inbuilt propaganda that thrives in the society.

It is a social system in which the male holds the primary power. Patriarchy has enhanced male supremacy, not only in the realm of marriage, but also in the roles of leadership, moral authority, social privilege and control. Furthermore, families as the ethnic group of the societies also subjugate women in day to day life. Having experienced subjugation in the primary institution of marriage, a woman is denied her identity in the social milieu too. We can say that the patriarchal ideologies on women are similar

to the impact of the colonial experience on the native's consciousness.

In the present context, the social and the historical settings have influence over the women. The identity of a woman is systematically forged in the course of situational discourse. Regardless of the education and the employment a woman receives in the society, she is still considered a "secondary living", when compared to a man. In fact, in majority of cases, marriage is just a hindrance which constantly throws obstacles in the path of a woman's success.

A woman is always portrayed as a resilient creature that is prepared and designed to endure all situations in the island of solitude. All the social systems from the earlier days to the present day have always worked against women. A woman is always denied the due and rightful chances to grow in life in an independent way. She cannot be degraded lower than this by being offered the lowest status in the society. She has been deprived of her chance to survive too. Making one losing one's identity is the worst way of degrading or demeaning an individual and in the society, only women are subjected to this degradation. This line is the cause for narrowing of the lives of women and stunting her personal and social growth. The society and the various cultures not only determine and elevate the attitudes of men, but also underestimate and derogate the attitudes of women. A woman has been strong enough generation after generation to receive the

cultural approaches which have ordained her as an instrument for gratification of physical pleasures, as a begetter of children and as a slave. Often, a woman's position in religion, media, culture and other social institutions is inferior to that of a man. She is disoriented in the grill of rites and rituals, which remain the prime cause for division, conflict and subjugation as seen in the society today.

In the novel titled "Ancient Promises" by Jaishree Mishra, the central character Janu is compelled to agree to the marriage proposal in spite of her love for Arjun. When she is in the room to be made-up as the bride for the Maraar boy Suresh, she wonders how she has undergone a transformation from her childhood days to be a bride. She starts to question her own existence. She thinks, "Outside, thunder rumbled forbiddingly. But inside, a life was being re-fashioned while a bride took shape and children ran up and down the corridors, screaming their heedless joys"(Ancient Promises page 71).

Similarly, in another novel titled "Secrets and Lies" by Jaishree Mishra, Bubbles is forced into marriage with a London boy and she hates the idea of marrying him who lives in the English style. She knows that the boy behaves like an English man and so she pleads to her parents against the proposal. Unfortunately, her parents do not pay heed to her words and instruct her to think of her two younger sisters. She says, "Why should I think of them — this is my life!!!"(Secrets and Lies page 147).

The daily life of a woman is surrounded by ethics and values from the religion point of view too. The women do not think of crossing the traditional boundaries. Even if a woman errs by mistake, the fear of punishment by the society is imposed on her. All her behaviour is centered on the axis of family. The family is projected as her focal point and she never does things which would hurt her family.

A female body is transformed into a woman through the influence of civilization.

This civilization engulfs in it the biological, psychological and social location in which the woman lives. Depending on the cultural settings, the values and norms, a woman experiences her feminine identity. In a social context, the identity of an individual always lies in the constitution of the gender. In deed, the existence of this unequal relation in the society is due to the pervasion and encompassment of power to one gender over the other. In words of Suprabha Dutta, "Because I am a woman my wishes have no value, my words have no meaning... I wanted to stand on my own feet. But no one has any support to this. Is it not because I am a woman? ... I cannot go beyond the lines demarcated for me" [19th Falgun, 1335 B.S. (1928 AD)] (20-23).

Likewise, in another novel titled "A Scandalous Secret" by Jaishree Mishra, Neha is neglected by Alastair, who deceives her, and such suffering is also because she belongs to the second gender. She is forced to surmount the suffrage of pregnancy, without bringing it into the concern of anybody at first. "When I told him I was pregnant, he not only shunned me, he disappeared from the college. I hung on for a while, young and stupid enough to hope he would have a change of heart and come back for me. For us. But he didn't" (A Scandalous Secret page 291-92).

The prime reason behind the fact that the women fail to frame their individuality is that a woman is constantly subjected to fear. In the current societal setup, it is possible to induce fear into the mind of a woman easily. Seema Jena quotes Doris Lessing's words, "Fear of what other people might say, fear of being different, fear of being isolated, fear of the herd we belong to, fear of seclusion from the herd we belong to..." (12).

In accordance with the conventional traits, Jasmeet, in A Scandalous Secret, keeps the secret of her husband's infidelity within her. Finally, when she shares it with

Neha, she elucidates how women have practiced protecting secrets, in spite of the consequences, due to the norms of the society. She says, "You know, we keep secrets, fearing the day they may come out. But, in fact, the worse thing is when they never come out at all and people die with those secrets having burnt great big holes in their lives" (A Scandalous Secret page 336).

Jaishree Mishra depicts in her works the fact that the society shows interest in what happens to the lives of others, rather than on anything else. It finds pleasure in analyzing the life of a woman, the ups and downs in her life, the way she steers her life, the manner of living etc. This perennial monitoring by the society has made women to always think of what others would think, when she decides on each and every aspect.

Janu wonders at the society's interest in what happens to others. The irony lies in the fact that the people show interest in the matters of others, irrespective of what happens to them, and this attitude is attributed to the gender constructs. She says, "I thought I knew my people well, but it still surprised me that Malayalis, literate, urbane and educated had found little else to talk about but me!... Of what possible interest could my little life be to them?" (Ancient Promises 252).

Jaishree Mishra elucidates in her writings the fact that socio-economic structure of the Indian society is male oriented. Thus a woman finds the minimal scope of empowerment. She is guided through each and every aspect by the norms set by the men and so she has lost her identity, having fumbled for generations in this society which is steered by patriarchal rules. In fact, the subjugation of women has been witnessed in all periods of history. The deterioration of the power of women has resulted from the circumstances that have favoured the formation of the patriarchal set up. In *Secrets and Lies*, Bubbles wonders at her state of life. Although provided with all luxuries, she has to live a life, in which she is not loved by anyone. Though she performs her duties well as a wife, mother and daughter-in-law, she is

not given any consideration. She feels a sense of "real life" only when she is driven around London. She wonders at the expression of people looking at her, when being driven in a Mercedes and she wants to tell them about her real situation. Here Jaishree Mishra writes, "How could she explain that it really, really wasn't as fabulous as it looked?" (*Secrets and Lies* 96-7). Thus Jaishree Mishra sums up the social constraints for women in her writings by elucidating the fact that in patriarchy, the maternal lineage is suppressed and the crime done is matricide. Maternal genealogies or lines of descent were given little importance. The patriarchal set up expects a woman to be the mirror that reflects a man's projects and identities, nurtured and nourished by the woman too, in spite of losing her own identity. A man energizes his drive for mastery at the cost of a woman's dependence on him. This imaginary code of conduct is matricidal. By repressing dependence on the maternal origin of life, the masculine is marked as original. The basic differentiation starts from this point. The structure of the representational economy and subjugation to masculinity exclude a woman from being an individual. She is seen as just a photographic negative of man, in response to a patriarchal function of feminine norms. The woman is not permitted to stick to a concrete essence of femininity. The patriarchy allows no woman to exist on her own terms. The patriarchal system touches the undercurrents of the Lacanian theory that natural birth has been assigned to maternity while cultural birth is assigned to paternity.

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MARY DALY'S VIEWS ON 'GYNOCIDAL RITUAL' IN AFRICAN CULTURE

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Abstract

The radical theologian, Mary Daly, one of the most influential feminist thinkers of the 20th century introduced the voyage of woman becoming herself made up of three passages in Gyn/Ecology: The Metaethics of Radical Feminism. This article focused on African female genital mutilation which is one of the five 'Gynocidal Rituals' (spiritual and bodily destruction of women by global patriarchy) which massacre women: They are Indian suttee, Chinese footbinding, African female genital mutilation, European witchburning, American gynecology.

Key terms: Sado-Ritual Syndrome, Goddess murder, Male myth creation, Sisterhood

"Whenever man has thought it necessary to create a memory for himself, his effort has been attended with torture, blood, sacrifice" (*Gyn/Ecology: The Metaethics of Radical Feminism*, 66)

This idea of patriarchal ritual was captured by Nietzsche when he posed the question, how one could 'create a memory for the human animal'? The thing that was impressed on the memory was forced into the mind by some violent and painful means. This male myth creation was replete with stories of a primordial gynocidal 'divine' act. Forgetting a primordial event was considered as a true sin. According to Dennide Connors this primordial event was the murder/dismemberment of the Goddess (the self-affirming being of women). Mary Daly believed that "forgetting to kill female divinity, that is our Selves"(67) could revoke the Goddess within us. "Our refusal to collude in this killing and dismembering of our own Selves is the beginning of re-membering the Goddess - the deep source of creative integrity in women"(67). She analyzed a number of gynocidal ritual from ancient till modern, in order to unmask the very real existence of Goddess murder. She examined the basic patterns of gynocidal ritual had in common

and which comprised the Sado-Ritual Syndrome. The oppression of women didn't have ethics, national or religious bounds. There were variations on the theme of oppression, but the phenomenon is planetary.

The sado-ritual was manifested by its language. This language was betrayed, deceived, disguised as loyal and faithful. "The fact that the 'authorities' are apologists for atrocities (67)". It was an essential task of feminist metaethics to examine and analyze this language, untangling the knots of sentence structure, unveiling deceptive words, exposing the bag of semantic tricks intended to entrap women.

The voyage of the metapatriarchal world should uncover the patterns of patriarchal myth to discover the global dimension of gynocidal re-enactments. She could find multiple manifestations of the lethal intent of patriarchy. She could sense a glowing integrity of vision and purpose in this part of the journey. As a consequence of their courage to see, she found the focus in her anger, that fuels her and there were no longer blocks in her passion and creativity. This was the exorcising passage lead into the Otherworld, the world of her own Enspiriting, Sparking, Spinning Ecstasy.

The Sado-Ritual Syndrome was unspeakable because it was inexpressibly horrible and there were strong taboos against saying and writing the truth about them, against naming them. That's why Mary Daly tagged Africal Genital Mutilation as 'The Unspeakable Atrocities'. These taboos were operative both within the segments of phallocracy and other parts of the 'Fatherland', whose leaders were cooperate with the conspiracy of silence. Here we could understand that "androcracy is the State of Atrocity, where atrocities are normal, ritualized, repeated"(94). The genital mutilation is still forced upon millions of young girls in African countries. Fran.P.Hosken gave definitions of 'female circumcision'. They were majorly three types, "Sunna Circumcision: removal of the tip of the clitoris; Excision or Clitoridectomy: excision of the entire clitoris with the labia minora and some or most of the external genitalia; Excision and Infibulation (Pharaonic Circumcision): this means excision of the entire clitoris, labia minora and parts of the labia majora. After the operation the two sides of the vulva are then fastened together in some way either by thorns ... or sewing with catgut. Alternatively the vulva are scraped raw and the child's limbs are tied together for several weeks until the wound heals (or she dies). The purpose is to close the vaginal orifice. Only a small opening⁷⁸is left (usually by inserting a slither of wood) so the urine or later the menstrual blood can be passed" (94, 95).⁷⁸

Scholars such as Lantier claimed that death was not a immediate effect of the operation, there were a lot of complications that a infibulated girl had to encounters with 'the little knife' - the instrument of her perpetual torture. Because she had to cut open eithe by the husband or another woman to permit intercourse. Then further for delivery of a child. Often they were sewn up again after deliver, depending upon the decision of her husband. The cutting and re-

sewing goes on throughout a reproductive 'life' of woman. There were many medical results of excision and infibulation include "hemorrhage, infections, shock, retention of urine, damage to adjacent tissues, dermoid cysts, abscesses, keloid scarring, coital difficulties, and infertility caused by chronic pelvic infections"(95). We should also considered the psychological maiming caused by this torture.

The World Health Organization had refused for many years to concern this problem. In 1958 it took the position that such operations were based on "social and cultural backgrounds". Mary Daly questioned WHO, UNICEF, non-government organizations working in Africa, missionaries, church groups concerned with health care, World Association of Girl Guides and Girl Scouts, YWCA, and the Associated Country Women of the World, and others working in Africa,⁷⁸Health Departments and hospitals in African countries, especially gynecologists, why did they ignore or minimize this horror? Why didn't they take position against this genital mutilation? Why did African leaders who educated in the West continue to insist upon the maiming of their own daughters?

"These questions are profoundly interconnected. The appearance of disparateness among these groups and of their responses (or nonresponses) masks their essential sameness. Even the above-named organizations whose membership is largely female are androcratic since they are willing to participate in the conspiracy of silence. Socialists, catholics, liberal reformers, population planners, politicians of all persuasions – all have purposes which have nothing to do with women's specific well-being unless this happens to fit into the 'wider' aims"(95).

The essential components of the Sado-Ritual Syndrome were discussed by Mary Daly. **The obsession with purity is evident.** The clitoris is considered as 'impure' because this organ is strictly female, for

women's pleasure; didn't serve male purpose; had no necessary function in reproduction. Thus the tribes logically concluded that this practice of infibulation and excision was for purify women by its removal. It was believed that excision encouraged fidelity by 'decrease in sensitivity from the operation'. These women had de-sensitized for the sexual pleasure of men. Some African tribes justified this 'brutal robbing from women of their clitoris' as the purely female organ, this showed the total irony of the concept of purity. People of the Bambaras, the Dogons and the Mali believed that the condition called hermaphroditic was cured by circumcision and excision. Because for them the boy is female by his foreskin of penis and the girl is male by her clitoris, thus the sexes were purified by this operation. Its purpose was to make her "purely feminine, a purely abject object"(96).

The second component was **total erasure of male responsibility** by male absence at the execution of the mutilation. Because they want to blame-free. There was the justification that "this is a way of teaching women to endure pain". The Bambaras believed that the man who had sexual act with non-excised woman would die from her 'sting'(clitoris). The Mossis believed that the clitoris would kill the child at birth and it could be a source of male impotence. The basic belief was this rites kept women faithful for that the women were physically reconstructed for male purposes. "They have been deprived of their own sexuality and "tightened up" for their masters' pleasure – tightened through devices like wounding and sewing and through the tension of excruciating pain"(97). But men were free of responsibility and blame by hide themselves behind 'custom' and 'tradition'.

Mary Daly said that accurate statistics about female genital mutilation was impossible to obtain, since the operation was majorly performed in secret. The **inherent tendency to 'catch on' the custom** made

"this ritual spread rapidly over a large geographical area, involving the torture and maiming of millions of women, condemning them to a living death, deadening the divine spark of be-ing, the Goddess within"(97). The origin of the ritual was known to be spread from Algeria, Senegal and Mauritania. After the research and personal investigation, Fran Hosken concluded that some form of female circumcision was practiced in all countries of Africa, atleast in some tribal groups. He believed that the practice started historically in Africa and was taken on by Arab conquerors and later islam. Ashley Montagu said that infibulations and the successive operation defibulation were practiced among some Indian tribes in Peru and possibly elsewhere in South and Central America and Australia. According to Strabo's *Geography* clitoral excision was practiced in Egypt. Shandall speculated that the Egyptian women of royal and economical classes might inherent property only after they undergone some sort of genital surgery. Benoitte Groult claimed that the mummies of both Cleopatra and Nefertiti were lack clitorises. The spread of this atrocity was condoned, legitimated, demanded by 'World Religion which is patriarchy'.

The **use of women as scapegoats and token torturers** is horribly illustrated in this ritual. At the International Tribunal on Crimes Against Women the witness described which she saw with her own eyes that six women were holding down the victim, chanting prayers to drown her screams.

"They were informing the village that my friend was ready for marriage. In Guinea, in fact, no man marries a woman who has not been excised and who is not a virgin, with rare exceptions"(99).

This last sentence unmasked the male-centeredness of the entire ritual. It was men who demanded this female castration for marriage. Here men act a passive instrumental role whereas women as active so it hide the real castrators of women. These

women were used to destruct their own womankind and bonding among women. The token torturers were not only silencing the victims but also their own victimized selves. Their screams are the “sounds of silence” imposed upon women in sado-ritual.

The female token torturers had been used to mask the male master – minds. Montagu gave an account of a ceremony practiced in Conibos of the Rio Ucalayi of Peru. The old sorcerers were sent to prepare the bride before the marriage. They made an artificial penis with clay of the exact size as the penis of the man betrothed to her and insert it into the vagina of the bride. Then only she was considered properly prepared to marry. Thus the master made his bride to suit his ‘member’ (penis) and assured of snug and pleasurable fit. But the fact that “women did it – and still do it – to women” must be seen in this context. Mary Daly affirmed that they used women to do this to effectively blunt the power of sisterhood and blocked the power of the Self. In Somalia mothers were made to perform this brutal operation to their own daughters to destruct their mother-daughter relationship.

The fifth component of the syndrome, compulsive orderliness, obsessive repetitiveness, and fixation upon minute detail, which divert attention from the horror. There were many ritualized orderliness in this operation such as the usage of surgical instruments as broken glass or kitchen knife; in Nandi, applying stinging nettles on the clitoris to make it swell and charred it off with glowing coals; prescribed age of victims, etc. There were also rules for the stages in the mutilation process, rules about festivity, about timing, about dress and cosmetics, about seclusion, about relation of the maiming to marriage. According to Mary Daly these were distract the attention of the participants and also the victimized women's physical agony, mutilation, life-long deprivation, deformity, pain, and premature death from complications.

The sado-ritual of excision and infibulation bestows acceptability upon gynocidal behavior – even to the extent of making it normative is the sixth component. Mary Daly illustrated this by quoting the words of Kenya's first president, Jomo Kenyatta that “no proper Gikuyu would dream of marrying a girl who has not been circumcised”, since this operation “is regarded as the *conditio sine qua non* for the whole teaching of tribal law, religion and morality”(101). Through these words he dictated that women should suffer. “Only a mutilated woman is considered 100 percent feminine by removal of her specifically *female*-identified organ, which is not necessary for the male's pleasure or for reproductive servitude, she becomes a woman”(101). In *La Cité Magique*, Jacques Lantier reported a conversation about clitoridectomy with a tribal chief and magician, illustrated the way in which atrocious, sadistic behavior has come to be regarded as normative.

“[God] has given the clitoris to the woman so that she can use it before marriage in order to experience the pleasure of love while still remaining pure ... When it has been removed, they no longer masturbate. This is a great hardship to them. Then all desire is transferred to the interior. Thus they then attempt to get married promptly. Once married, instead of experiencing dispersed and feeble sensations, they concentrate all [desire] in one place, and the couples experience much happiness, which is normal”(101)

This was much for brutish and monodimensional male wisdom and romance, the purpose of which is to negate the complexity of female experience in the name of transfer the desire ‘interior’. Fran Hosken pointed out that the medical profession and especially Freud in the West “are enthralled by the same male created misconception: that of vaginal orgasm”(102). So Mary Daly asked us to not fall in the trap of such religious/mythic legitimization. In some

countries female genital mutilation had moved from the arena of old women with broken bottles and kitchen knives in the forest to the sterile rooms of modern hospitals. According to Dr Pieters, the wealthy didn't use the hospitals, but had private surgeons. Instead of rejecting these horrors, medical profession had even made a specialization out of them, to its own economic benefit. Here it was clear that there were no religious rituals involved in the hospitals during the surgery and it unmasked the so called reason given by the religious myth as 'ritual'.

The seventh component that found by Mary Daly was legitimization of the ritual by the rituals of patriarchal scholarship. She pointed out many writers who justified this horrible practice through their semantic tricks. Felix Bryk, in a book entitled *Dark Rapture: The Sex Life of the African Negro* described female genital mutilation as a barbaric custom but he equalized this to the male circumcision and defended this custom as primarily practiced for 'erotic reasons'. Mary Daly questioned that for whose erotic reasons? and how could one compare excision and infibulation to the minor operation of male circumcision. Brk explained that the victim was protested "more out of passion than dread". The few lines of description of the scene to which she protested,

"During the first night, among the Nandi, some of his friends wait to hold her down in case she refuses to obey her husband. If the hymen happens to be too tough for ordinary defloration, the husband pierces it with a knife without letting her know"(103)

He saw a death of a girl as a result of her violation of taboo, this was a fact which he was aware.

Arnold van Gennep, an anthropologist validated the female genital mutilation in an anatomical point of view. For him the object of the excision was to remove the 'appendage' (clitoris) by which the 'female resembles the

male' to sexually differentiate on the same order as the assigning of dress, instruments, or tools proper to each sex. Mary Daly questioned that would he agree that cutting off the penis is 'nothing more' than a rite on the same order as 'assigning of dress', et cetera? He didn't see the clitoris from an anatomical perspective, but as a symbol of the potential in females for the independence, power, and prerogatives which are preserved exclusively by male in the name of 'sexual differentiation'. For this reason he minimized and erased the reality of female pain in mutilation.

The Freudian psychoanalyst, Marie Bonaparte justified the practice of female genital mutilation at "Notes on Excision" in her book, *Female Sexuality*. She concluded that the Nandi men did this to "transfer of orgasmic sensitivity from the girl's infantile erotogenic zone, the clitoris, to the adult erotogenic zone of the woman, which must necessarily be the vagina at puberty" (105) and added that even such cruel excision would not achieve this aim because some excised women continued to refuse to 'internalize women's sexuality'. Her analysis, moreover, is couched in the falsifying jargon and framework of Freudian theory, which assumed the reality of the 'vaginal orgasm'. She declared that the "mutilations ... are delegated to the old women who doubtless enjoy thus revenging their age on the young" (105). For Mary Daly such terms 'doubtless', 'enjoy' and 'revenging' were reflected the male identified arrogance/ignorance of father Freud's disciple. This attitude of Bonaparte was an evidence of the 'mind mutilation of women in phallocracy'.

Anne Koedt in her article *The Myth of the Vaginal Orgasm*, called Freud as a Father of the Vaginal Orgasm because Freud contended that the clitoral orgasm was adolescent and mature that clitoris so women should transfer the centre of orgasm to the vagina when they

having sexual intercourse with men. She was sure that the clitoris was a highly sensitive

part than vagina. Women were defined sexually in the term of what pleases men and women's biology was not properly analyzed by themselves, this lead to the belief of the myth of the vaginal orgasm.

Why men maintain the myth? Women's vagina was necessary for male pleasure. Men couldn't see women as a separate human beings. For men penis is epitome of masculinity. Men had fear that the clitoris would become substitute for vagina for the centre pleasure for women. The Mid-eastern practice of clitoridectomy is considered to

keep women from straying and diminish the sexual drive. The recognition of clitoral orgasm would threaten the heterosexual institution. It would thus open up the whole question of human sexual relationships beyond the confines of the present male-female role system. So the male master mind made women into customized sex toys by their same womankind to destruct our Sisterhood.

As Pat Parker said in *Woman slaughter*, we have to gained many sisters when any one of us get beaten, raped or killed with many sisters not dutiful but with strong to strengthen our journey to Otherworld and our Sisterhood.

PORTRAYAL OF WOMEN IN RUSKIN BOND'S SELECT STORIES

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Abstract

Women in Indian writing in English in general are either presented as a sex object or a pitiable creature tortured at every step in the patriarchal society. But, Ruskin Bond's presentation of women is not eclipsed by such presentation. His modest heart and compassionate soul of a child dominates over his male ego. Bond celebrates woman's capability and completeness. He finds her stronger than man. Motherhood gives women a sense of totality.

Ruskin Bond has created a rich gallery of unforgettable female characters. The woman's world comes alive with his perceptiveness and understanding. The woman appears in her varied moods, facets, shades and hues-from a girl child to an old crippled woman, from a modest lady to a vivacious mistress, from a devoted wife to a liberated woman. In whatever role she is, she has a persona in which there is new unitary out-look resulting from the fusion of the attitudes of the East and West. In each female character, the innate womanliness emerges as a distinctive quality. They are not portrayed as glittering heroines. Their role is not to glorify the virtues of great Indian women as the Indian fictionists like Bhabani Bhattacharya and Kamla Markandaya often do. They are also not shown struggling in the family matrix or dangling between the role of a wife and a professional as one witness in Anita Desai and Sashi Deshpande. Bond's female characters strike us by their 'individuality'. They are not shown as a victim of male predominance or domestic drudgery; they are happy to confine themselves to domestic chores. They break the shackles only to certain extent which does not disturb their power and security. They love to look after home and family as Meena Kapoor in *The Room on the Roof*. They are gifted with the

amazing common sense and power of observation. They appear in diverse roles; a mother, a wife, a sweet heart or a tender girl. She is a caring mother of a retard in the "Most Beautiful" a concerning mother of a motherless boy in "Woman in Platform 8" She is an amorous mother of a beautiful princess who seduces the lover of her daughter in "A Handful of Nuts". If she is a devoted wife in "The Most Potent Medicine of All" who cut one of her breasts to make medicine to cure her husband's ailment, she is a wife in *Time Stops at Shamli* who does not flinch from having extramarital relationship or a merry widow in "Susanna's Seven Husbands" who kills her husbands whenever she gets tired of them. She is a traditional mother-in-law who feels jealous when the son takes the side of his wife in "Bhabiji's House" she is a tigress mother in *A Flight of Pigeons* who saves her daughter from the amorous design of her captor; she is a liberated woman in "The Girl from Copenhagen" who without hesitation shares the same bed with a stranger boy and bids him good-by without making any commitment to meet again.

To classify all Bond's women characters into any number of water-tight compartments will be unjustifiable. Every woman possess an individuality of her own albeit share amongst themselves certain common traits. Not two of

them are absolutely identical with each other in all respects. That is why they are true-to-life as no two individuals are thoroughly similar in real life. The humanistic bend always glance through Bond's woman rendering. His altruism gets reflected in expose of degraded and liaison woman. Even the prostitutes who as a norm are considered a blot on the society and looked down upon for their profession are described with love and concern. He finds in them child-like innocence. He says "Prostitution is degrading, but a prostitute can still keep her dignity" (Bond, *Delhi is Not Far* 78). In this novella, Bond introduces a prostitute Kamla whose husband has given her father five acres of land for the favour of having a wife half of his age. She appeases men and extracts money from them. She makes herself attractive to others to please her husband. She is more skilled in love making than any of her colleagues. Despite meeting so many men, she feels utter loneliness and craves for the company of genuine friends. She adopts two lonely under privileged-the narrator Arun and his epileptic friend Suraj as her brothers. During the festival of Raksha Bandhan, she tells them she wants your protection, not your money, she wants to feel that she is not alone in the world. The loneliness and rejection from the so called honoured society brought three of them closer. She visits them in the morning whenever she finds time to spare from her profession. She has sensed death in Suraj's eyes so she gives as much of herself as she can in so short time. Out of compassion she fulfills his desire to possess a woman.

Shankhini is another such character from the novella *The Sensualist*. The sensualist in the story found her smile, passionate and child like. Shankhini has been trained in the art of making love yet the sensualist finds an undercurrent of innocence beneath her false love-making process that the sensualist thinks that this was because she suffered from no feeling of guilt. She had been brought

up to please men as if it was her sole duty in life.

In *Lamp is Lit* Bond opines that a woman may often have the comfort of a child feeling at her breast, men grow up insecure. Whenever Bond gets a chance he speaks in favour of woman; As with most insect musicians, the males do the performing, the females remain silent. This moved one chauvinistic Greek poet to exclaim: Happy the cicadas for they have voiceless wives! To which Bond would respond by saying 'pity the female cicadas, for they have singing husbands (Bond, *Landour Days* 53).

The widow in "The Night of Millennium" is a poor and discarded woman who lives in a cemetery with her brood of children. The poverty-stricken widow is in need of money for herself and for her children. So she let Pasand a rich, egoistical fellow to have his way on her. Pasand has no time for tender love play. The widow made no attempt to defy. She coolly surrenders. After having his way on the widow, he lays across the cold slab of a grave. His chauvinism was now satisfied. The widow leans over him and bit him on the cheek and neck and he cried out in pain and astonishment. The widow with her brood of children feasted on the flesh of Pasand. Thus we witness the male power exhausted and doomed by an impoverished widow who lives in an abandon cemetery with her children.

Bond's women are more powerful than men in the game of seduction. "They are shown crushing the false ego of men about their manhood" says Bandana Bal Chandnani in *Structures of Authenticity in Ruskin Bond's Fiction* (174). Bond's depiction seems to differ from the traditional Indian norms. Free reciprocation of love can rarely be seen in the Indian text or society. The case of seduction is also reverse in Bond's literature. It is not Bond's women who are found running from the evil eyes or clutches of man but it is man who got trapped in the amorous design of women. Women like the Rani of Magador in "A Handful of Nuts" the Rani in "The Garland

on His Brow" Mulia and hill woman in *The strong and young man*. Meena Kapoor of *The Room on the Roof* and Sushila of "Time Stops at Shamli" despite being married readily reciprocate the advance of their lovers. Leela in "His Neighbour's Wife" alters her love swiftly from her husband to her bachelor friend.

In the novella *The Sensualist* the man was used to be a ravisher. He is made to muse that women are meant for pleasure and men to seek it. His hunt for pleasure is ravished by an over powering illiterate hill woman and his entire false ego melted. The novella refers to the danger of playing with the sentiments of women. At the end, the sensualist realized the power of a hill woman. He felt helpless before the over powering innocence of the mountain. She was not a scheming woman she sought to appear a basic hunger and she did so without a civilised veneer, without the cover of sophisticated talk. This primitive woman crushed his entire false ego.

Bond's women are derived from Indian setting yet in their temperament and in their liberated attitude they give away the fact that they are English. They are dynamic and at times are delineated more remarkably than their male counter parts. Bond with masterly strokes brings about man-woman relationship with all its physicality. The love scenes flow naturally, no where it seems to be imposed for cheap popularity. Bond's pragmatic woman beautifully manages her relationship with her husband and with her lover. Sushila in "Time Stops at Shamli" is an unceasing friend of both her husband and her lover. There is on rush of passion in Sushila and her lover but she holds back. She appears to be calm, level-headed and perfectly down to earth. Sometimes for our own sakes, we have to think of the happiness of others in one's family. It is this Indianness still dominates in Bond's women. They may fall in love with someone but marries only the person of their parent's choice. They may get involved in

Sensualist, seduce and crush the virility of extra marital relationship but do not ignore either duty towards husband or family.

In *Love is a Sad Song* sixteen year old Sushila enjoys the physical proximity and company of her lover but her family has chosen for her as husband and is perfectly resigned to her fate. The narrator meets her accidentally after few years. She is now married but childless. Her drunkard rude husband has made her life lonely and insecure. She is extremely practical and mentally reconciled to the compromise that is her marriage. The author praises her practical approach saying that she is practical. She responds that if women were not practical, most marriages would be failures.

Bond fantastically portrays his women characters' individuality, their power both physical and mental, and their practical approach to life, their understanding of life with their various moods facets, shades and hues. He depicts their humanistic attitude, their concern and love for others through characters from his work of art.

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SUDHA MURTHY'S *THE MOTHER I NEVER KNEW* NEW AESTHETICISM AN INTROSPECTION

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Abstract

New Aestheticism is a movement which focuses on the aesthetic impact of a literary work of art on a reader and its potential to give rise to different ways of thinking with reference to identity, politics and culture. It is a literary critical and theoretical movement which became a distinct practice in the millennium. The present paper deals with the first Novella Venkatesh in Sudha Murthy's The Mother I Never Knew. It brings out the impact it makes on the reader. It is novel experience wherein no critical theories are applied to cage the work into a compact package. It is a more personal experience between the work and the reader. This develops a communion which brings out the aestheticism overlaying the text. In Venkatesh Sudha Murthy lays bare the life of Venkatesh and unravels his secret past which reveals the presence of a mother whom he never knew existed. The paper brings out the various themes dealt with such dexterity by a veteran writer.

Keywords: New Aestheticism, Justification, Gender, Patriarchy, Matriarch

New aestheticism is viewed as a revival of interest in the aestheticism of the late nineteenth century with a re-opening of aesthetics which stems from the philosophy of Kant and Hegel. It is also seen as a type of ethical criticism and as a "new formalism" which foregrounds the formal features of the text and the effects of these features on readers. Peter Barry in "Beginning Theory – An Introduction to Literary and Cultural Theory" says "New aestheticism is an emergent movement in literary criticism and theory which arose from philosophical debates the states of aesthetics in the 1990s and started to become a distinct literary practice around the time of the millennium. It emphasizes the 'specificity' and 'particularity' of the literary text, seeking dialogue with it rather than mastery over it, and seeing the text as part of an on-going debate, within itself and with its readers, rather than viewing it as representative of a fixed position, or as the pre-determined expression of socially conservative views." (Barry 299)

Literature according to Barry lost its autonomy and the critics seemed to know better than the writer. "The unique qualities of each text were pretty well disregarded, for whatever its specific qualities, a literary work would be found guilty of the broad generic crimes which each of the theoretical approaches specialized in investigating..." (Barry 300) However literature reasserted itself from the relentless onslaught of critics. It counter argued that all literary texts are different and they shouldn't be typecast as all sharing socially conservative tendencies. As Barry views, "New aestheticism, then emerging since 2000, can be seen as one element in the inevitable fight-back of literature after its thirty-year interrogation by the hermeneutics of suspicion." (Barry 301)

Barry in his reading of Isobel Armstrong's *The Radical Aesthetic* (Oxford 2000) quotes, "...Armstrong's reading draws attention to the 'protean' qualities of the text, emphasizing that it presents, not so much a static target for critical attention, as a dynamic vortex of

thoughts and emotions, the two hardly distinguishable from each other, and possibly describable as a unique intensity of affect. The text, so to speak, calls out its need to 'enter into a relationship with someone'. (Barry 305)

The present paper approaches Sudha Murthy's Novella *Venkatesh* in *The Mother I Never Knew* to find the "emotional effect" (Barry 304) it has on the reader. It attempts to have a closer reading of the text and espouses the "singular unique moment of impact" on reading a work of art. It presents the inner turmoil of Venkatesh, the protagonist, in his process of finding his identity.

Sudha Murthy is an Indian philanthropist and a prolific fiction writer. She was born on the 19th of August, 1950 at Shiggaon, Karnataka. She began her professional career as a Computer Scientist and Engineer and is the chairperson of the Infosys Foundation and a number of public health care institutions of the Gates Foundation. She is best known for her social work and her contribution to literature in Kannada and English. She has written novels, technical books and travelogues, collections of short stories and non-fiction pieces and four books for children. Sudha Murthy's language is simple and lucid and it appeals and entices the reader to complete it in one reading. She allows the events to unfold very gently without much scurrying. She has the knack to prolong suspense, but at the same time she opens it very gently without haste. In her Novella *Venkatesh* the protagonist Venkatesh is on a quest of his past. Sudha Murthy travels back and forth on time to bring out the truth and finally does justice for the wrong done by his father. She paints a diverse portrait of a family where the authority and domination of the women in the household prevails. As Rafiuddin views in his article, "She harbours forbearance of human behavior in her work and her excellent manner of presentation

about the social challenges makes the world to amend it from time to time." (Rafiuddin 72)

Venkatesh is the Senior Manager at the State Bank of India in Bangalore. His family is "healthy and financially sound." (Murthy 4) His wife Shanta is "an active investor in the stock market." (Murthy 4) Their son Ravi is in America, in a software job and he is planning to start business in India and Gauri, their daughter is pursuing her first year M.D. in Gynecology. For an outsider their family "would appear perfect" (Murthy 11) but "something was definitely amiss." (Murthy 11) It is this heaviness in his heart, that leads Venkatesh to discover a mystery and unravel a mother and a brother, who he never knew existed. It all begins with his transfer to Hubli which initially he does not entertain wholeheartedly.

The characters in the novella can be divided into two categories: Venkatesh's father Madhav Rao, his mother Indiramma, Madhav Rao's first wife Bhagirathi, Venkatesh and his daughter Gauri belong to the first who are quite meek and soft spoken. They care for human relationships and empathize with the suffering people. On the other hand, Venkatesh's grandmother Champakka, his wife Shanta, and son Ravi and Shanta's father Suryanarayana form the second category of characters, who are interested only in amassing wealth and do not believe in human values.

In the story, the reader witnesses a family set up which is quite contradictory to the traditional Indian family. One can see the dominance of women, who seem to be more in control of the finance and have the upper hand. Champakka, Venkatesh's grandmother and Shanta his wife belong to the same class and they rule the roost with an unwritten rule. Shanta's father Suryanarayana calls his grandmother a loud mouth whereas "Shanta spoke little, and was always to the point. Sometimes it seemed she was devoid of feelings." (Murthy 6) Usually in an Indian family all the members sit and decide on a

suitable match for the son or daughter, but in this novella we see that the mother is the deciding authority and voices her choice of the bride for Ravi. When Shanta chooses Pinki, the daughter of Veena Purushottam, one of the richest socialites in Bangalore, Venkatesh thinks, "It is better to select the daughter-in-law from a stratum lower than the groom. If the girl is from a family richer than ours, then perhaps Ravi's life may also turn out to be like mine." (Murthy 10) Their views are thus quite contradictory.

In Hubli, Venkatesh is mistaken for Shankar Master thrice and this leads to the discovery that his father Madhav Rao is non-other than Setu Rao, Shankar's father. Once he identifies the truth he does not hesitate to give them their share of his father's property. He feels guilty for the injustice done to Bhagirathi unknowingly. She had lived a life of a widow, even when her husband had been alive. She had undergone a life of hardship and poverty as "a teenage mother and a widow" to raise her only son. (Murthy 75) Her hands "...belonged to a mother who had quietly bowed down and accepted the injustices heaped upon her by men and fate." (Murthy 82)

Champakka, Madhav Rao's mother is quite domineering. She had completely controlled the life of Madhav Rao, "He was a puppet in the hands of his stubborn mother. She had struggled hard to raise him, but she monopolized his life and feelings." (Murthy 86) She thus ruins the life of her son and daughter-in-law. When her step-sister Parimala overhears the villagers gossiping about her daughter-in-law and poisons her mind, she uses it for her selfishness. She senses her son drifting away from her and thinks of this as a good way to put a stop to their relationship. Against her son's wishes Champakka breaks a family. She does not have a prick of conscience when she decides to write to Bhagirathi's uncle Gopal, disowning any part in her obligation towards Bhagirathi and the baby. But, Bhagirathi's strength

makes her to continue life inspite of the mishaps and makes a family.

Champakka is completely in control of the family even after her son's second marriage. Indiramma, Madhav Rao's second wife, is very soft spoken and is very submissive. Even though the Madhav Rao family had enough money to live a comfortable life "the family lived a simple life on a tight budget under Champakka's watchful eye." (Murthy 21) When she feels that Parimala, her step-sister would form a threat and might gossip about Madhav's first marriage she cuts off all connections with her relatives.

In the course of discussion between the father and daughter Gauri asks why Venkatesh had never argued with his grandmother Champakka. Venkatesh says, "For the same reason that you don't argue with your mother. It's because some people are approachable and some are not. My grandma and your mother belong to the latter category. It's no use talking to them: it's like breaking our heads against a wall. Their decision is final-whether right or wrong. We simply keep quiet to keep the peace." (Murthy 17)

Venkatesh compares his own family with that of Gauri's friend in Hubli. In Hubli, Venkatesh stays in the house belonging to Gauri's friend Sunita's parents. Unlike Venkatesh's family, the Patil's "was a patriarchal family and the women were busy working and making jowar rotis the whole day." (Murthy 29) Venkatesh could not imagine what Shanta would have thought about a life of this kind. He envied their carefree approach to life, inspite of their multitudes of troubles. "But things were very different in Venkatesh's family. It was always about earning more and more money." (49) They lacked the intimacy which was present within the Patil's, but his family "it was mechanical" (Murthy 50) Shanta was always proud of her achievements which she had not achieved overnight. She thinks, "I

have toiled day and night to achieve all this single-handedly.” (Murthy 21)

At the same time one cannot compartmentalize Shanta as a matriarch because when Venkatesh says that the bride for Ravi would have been chosen already. Shanta tells Venkatesh, “No, of course not. How can we choose a girl without you? (Murthy 38) She even asks him to buy sarees for her from Dharwad, like a typical Indian wife. “I’d like a black or blue saree with a red border and light green sari with a dark green border.” (Murthy 38)

Ravi and Gauri are two children raised by the same parents, in a similar environment, but the contrast between them is noticed clearly. Gauri is quite idealistic. Whereas Ravi is very practical and he tells his mother, “My wife must have good social contacts and her parents should be affluent and well known publicly.” (Murthy 84) He openly tells his father that he would go to court if his father decides to give money to Bhagirathi and Shankar. But Gauri very willingly parts with forty five lakhs from her fixed deposit without a second thought. Her only intention is her father’s happiness. She is proud of her father as, “He was struggling to somehow compensate for the wrong that his father had done decades ago, despite the fact that he was not responsible for Bhagavva’s plight in anyway.” (Murthy 93-94)

Venkatesh undergoes a difficult time when he is not in a position to give the money to Bhagirathi and Shankar. He felt that it would be of great help to them to lead a comfortable life and invest for the future of Shankar’s daughters. He feels guilty when his wife says, “...if you want to give them something, please give them whatever you want out of your own savings.” (Murthy 109) For the first time in his life he regrets for not saving enough money. But he feels happy that

his daughter comes to his aid. He feels elated by her maturity at such a young age. She says, “You want to pay back a debt that your father owes somebody. I want to pay back a debt that my father owes too.” (Murthy 112) They wash away their burdens with tears rolling down their cheeks and feel the burden of generations being lifted.

Sudha Murthy in her novella *Venkatesh* features a story which takes place in her surroundings. She notices the injustice done to the weak by the strong and portrays the strength of a young widow Bhagirathi and the generosity of Venkatesh who takes it upon himself to undo the injustice done by his father. Sudha Murthy exposes a society in which human relationship changes according to the condition prevailing at the moment. She lays bare three generations and the workings of their minds. From the story one comprehends the similarity in the features of the characters colouring the human values and contemplation strains. Her observation of the human characterisations is laudable.

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ECOWARNING IN THE POEMS OF JUDITH WRIGHT

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Abstract

*Judith Wright seeks to posit a world where both ecology and human existence face grave danger. Anthropocentrism in general mean a lack of awareness about the impending dangers awaiting man and nature. Human actions and decisions might prove to be fatal in the long run. The fate of ecosystem of our planet lies in the hands of some of the most technologically advanced countries. Scientists foresee if the rate at which humanity is currently burning fossils fuels continues, the world will become warmer. Judith Wright's *The Two Fires* (1955) is a kind of eco warning that explores the fatal advancement of human beings who try to direct nature. The conviction that "everything is connected to everything else" underlies in Wright's poems.*

Judith Wright seeks to posit a world where both ecology and human existence face grave danger. Anthropocentrism in general mean a lack of awareness about the impending dangers awaiting man and nature. Human actions and decisions might prove to be fatal in the long run. The fate of ecosystems of our planet lies in the hands of some of the most technologically advanced and affluent countries, Scientists foresee if the rate at which humanity is currently burning fossil fuels continues, the world will become warmer.

Judith Wright's **The Two Fires** (1955) is a kind of eco-warning that explores the fatal advancement of human beings who try to direct nature. The title poem, 'The Two Fires' explores two opposing infernos; one that symbolically represents the love from which humanity originated and the one that is man-made atomic fire that might smother love. The poetry confronts an existential terror magnified by humanity's complicity in collective annihilation. About Wright's intense pessimism in **The Two Fires**, the Australian critic Inglis Moore writes:

Wright, an elemental poet, finds abundant faith in the creative and regaining power of fire also. She tries to turn to mythology to give her guidance. "In the

beginning was the fire; / Out of the death of fire, rock and waters; / and out of water and rock, the single spark, the divine truth" (CP 121). But in the modern age, due to man's hatred the fire has caused havoc. The simile "like matchwood" is a reference to the atomic bomb and man-made fire which is capable of total destruction.

In 'The Two Fires,' 'Fire Sermon,' and 'Patterns,' Wright warns humanity about the man created fire of atomic weapons which has the power to reduce the human order to ashes. In the poem 'The Two Fires' she says, For time has caught on fire, and you too burn: leaf, stem, ranch, calyx and the right corolla are now the insubstantial wavering fire in which love dies. (CP 121)

In the man created fire, 'love dies.' Love is a redeeming experience, love forms the indispensable link in any relationship between man and man and man and nature. "Whirled separate in the man-created fire / their cycles end, with the cycles of the holy seeds; / the cycle from the first to the last fire." (121). Eco-aesthetical assumption also sees war as an essential element in the destruction of the natural environment.

War is the root cause in the destruction of natural environment. War brings havoc not only to human beings but to the very

ecosystem as well. The line, 'Man created fire' may refer to the atomic bombings in Hiroshima and Nagasaki. All men and animals within half a mile from the explosion sites died instantaneously. Many structures collapsed, in Nagasaki even the structures designed to survive earthquakes were blasted away. The line, "their cycles end" refers to man's power to destroy even the cycles of nature, which is a real intimidation to humanity. And now, set free by the climate of man's hate, that seed sets time ablaze. The leaves of fallen years, the forest of living days, have caught like matchwood. Look, the whole world burns.

Wright observes that man's hatred was the result of the alteration of the values of the society from the eco-centric to ego-centric; it is obvious when man tries to overpower man and nature, he enters into war. War brings appalling changes in the lives of men. The 'seed' may refer to the germ of hatred which has resulted in the use of nuclear weapons which are presented as one of the most harmful consequences of technological progress. It had set countries 'ablaze.' Wright presents a terrible scene of total annihilation in the phrase 'Look the whole world burns' (CP 122). With the idea of fire which has both creative and destructive aspects she talks about the ancient creative and eternal fire and the man made destructive fire epitomized in Hiroshima and Nagasaki. McKinney, Wright's husband comments on the poem 'The Two Fires':

The conception, on the one hand, of Nature as a self-sufficient physical system which is essentially the counterpart of a sensory experience, and on the other, man, the triumphant investigator of the ultimate secrets of this external physical system, as the master of his own intellectual and material destiny. It is this dual idea that has constituted the inspiration of our whole modern way of life and the significant fact is that, at the point where the latter conception—that of man as the master of his own

destiny—has come to dominate our minds.... (qtd. in Hawke 166)

Wright in her poem 'The Two Fires,' is of the opinion that an ecological vision of nature as inherently harmonious, peaceful, and independent of its functions for human society is confronted by modern society's anthropocentric vision of nature which tends to destroy nature and humanity. In his ignorance, man wanted to conquer nature but he was conquered by nature. "In the beginning was the fire: / Out of the death of fire, rock and the waters; / and out of water and rock, the single spark, the divine truth" (CP 121). Wright, an elemental poet, refers to the role of fire in the creation of the universe, 'In the beginning was the fire'; it was a creative fire. The elements of nature nourish the world but man with his hatred and jealousy destroys nature. Nature creates man but man destroys it. A human with a strong social consciousness will consider this as a social problem.

In 'Fire Sermon,' Wright depicts the harm brought to man and his environment by war. Wright lived through the Second World War, the Vietnam War and Cold War with its nuclear threat. She also witnessed increasing environmental degradation and human alienation from nature and in the community within Australia. The poem should be read in the background of the dangers of acid rain caused by smoke emitted by nuclear weapons. As an elemental poet, Wright regrets in the poem that due to atomic weapons the earth is polluted:

"Sinister powers," the ambassador said, "are moving into our rice field. We are little people and all we want is to live." But a chemical rain descending has blackened the field, and we ate the buffalo because we were starving. (JW CP 276)

'Fire Sermon' is a cry against atomic bombs which disturb nature and bring down acid rain. 'Sinister powers' may refer to the soldiers with deadly atomic weapons. War affects the normal life of people. During the

Vietnam War, the U.S. military used large quantities of herbicides to deny their enemies agricultural food production and forest cover. Millions of acres of forest and of croplands were sprayed with the wicked intention to destroy the ecosystems through ecocide. 'Chemical rain' is a reference to acid rain which destroys the paddy fields. People started eating the buffalo because they were starving. "We are little people/and all we want is to live" (276). The people in power call for war but the innocent common man gets killed in war. The ego of men of one nation to control the other would result in war.

The after effect of atomic energy has resulted in acid rain. It has "blackened the rice fields" (276). Acid deposition endangers forests, lakes and agriculture. Chemical rain descends on trees, and it can make them lose their leaves, damage their bark, and stunt their growth. By damaging these parts of the tree, it makes them vulnerable to diseases. Acid falling on a forest's soil is also harmful because it disrupts soil nutrients and kills microorganisms in the soil. Trees at high altitudes are also susceptible to problems induced by acidic cloud cover as the moisture in the clouds blankets them.

Wright feels modern man has become thoroughly puffed up with ego to control nature. Even gods cannot help to stop the destruction. It is ironic that war is being fought on a land of predominately Buddha worshippers. The Buddha here is totally unaffected by the wailing of the 'little people' whose rice fields have been blackened by 'sinister power'. He is incapable of bringing any solace to his suffering worshippers.

"All is fire" said the Buddha, "all sight, sense, all forms. They burn with fires of lust, anger, illusion" (JW CP 277)

The men in power due to anthropocentric desires involve the innocent countrymen in war which bring havoc to both man and nature and they burn with fire of greed and anger:

Let me out of this dream, I cry, but the great gold Buddha smiles in the temple under the napalm rain. (277)

Wright expresses with grief the devastation caused by war which is the result of man's narrow mindedness. Even Buddha seems unaffected and he keeps smiling. He is also drenched in the napalm rain. 'Napalm' is a substance containing petrol which is used to make bombs that burn and demolish people and plants. The use of napalm was employed towards the end of the Second World War although its use did not gain public attention until the Vietnam War. War has changed the lives and environment of human beings.

Wright's anti-nuclear poem, 'Patterns' begins with a cry from the depth of her heart against the space pollution caused due to nuclear explosion. Plato says Science saves us in retail and kills us in wholesale. Tsunami and earthquakes are the outburst of nuclear explosions on the earth; they are nature's vengeance on human attitude. She talks of a threat to the earth, which is humanly inflicted. Super power countries are the causes for major environmental changes and possible dislocation of the current physiological position. Her ethical sense is stirred. She has the vision of the dropping of the first test of atom bomb: "Brighter than a thousand suns"- that blinding glare / Circled the world and settled in our bones" (JW CP 426).

Wright integrates the politics of the human and the natural in her test of the ethical questions associated with life in the gloom of atomic warfare and the nuclear arms race: "Human eyes impose a human pattern, / decipher constellations against a featureless dark" (JW CP 426). Wright, in essence, returns here in sardonic mode to the essence of the poem 'Patterns' where human and natural patterning are in stress: Perhaps the dark itself is the source of meaning, the fires of the galaxy its visible destruction. Round earth's circumference and atmosphere Bombs and warheads crouch waiting their time. (426)

It has become clear that the human pattern itself is as uncertain and perplexing as nature itself. On the one hand the human pattern seems to decode the senseless flux of nature. On the other though, human evil and destructiveness make life meaningless. Carolyn Merchant is of the view:

Nonhuman nature, therefore, is not passive, but an active complex that participates in change over time and responds to human induced change. Nature is a whole of which human are only one part. We interact with plants, animals, and soils in ways that sustain or deplete local habitats. Through science and technology, we have great power to alter the whole in short periods of time. The relation between human beings and the nonhuman world is thus reciprocal. Humans adapt to nature's environmental conditions; but when humans alter their surroundings, nature responds through ecological changes. (8)

Essentially, she suggests that inescapable human evil prevents her from making the traditional Vedic sacrifice required to rise above death and suffering, as one must make such a sacrifice with a pure heart. Wright decries with pain that the evil mind of the human beings is the root cause of all the problems in the society. They are caught in a situation where they cannot escape darkness:

"Twisted are the hearts of men-dark powers possess them. Burn the distant evildoer, the unseen sinner." That prayer to Agni, fire-god, cannot be prayed. We are all of us born of fire, possessed by darkness. (JW CP 426)

She says that man seems to be destructive and he uses the god given fire to destroy nature without realizing that men are dependent on nature. 'Agni' is the supreme director of religious ceremonies and duties, and figures as messenger between mortals and gods and it stands for knowledge for it is seen by the learned people. Therefore, it is also known as the illuminator of knowledge who lights up the path leading to Truth. Agni

reveals the true nature of one's own self because it is the innermost light that shines ever so brightly in all things living and nonliving as their inner consciousness. She outlines the poetic interaction between the natural, social and personal orders which give access to a different mode of existence. The wisdom of the ancients is revisiting us in our time of need for strength. As Bookchin observes, nuclear and fossil fuels ... are clearly dangerous to the spiritual, moral and social health of humanity if they are treated merely as *technologies* that do not involve new relations between people and nature and within society itself. (qtd. in Higgs 246)

The theme of war and the resultant havoc on the environment is depicted in her poems 'The slope,' and 'Party with Gods.' 'The slope' is the expression of the suicidal tendencies of mankind. She speaks of the "black vortices" of our mind which set us rolling down the slope of a deck: "'That your true trial," / cries the great Analogue of us all, / "You are the instrument of this planet's death"' (JW CP 336). Humanity has witnessed the dance of death in the form of world wars and the worst spectacle of it was displayed in the atomic weapons. 'Party with Gods' is Wright's response to the American influence in the Pacific. It is an open denunciation of armed bullying by mighty nations.

Round the Pacific's moaning shores, dirty the gunboats, loud with planes, the ancient countries stand and wait longing to take their shape again ... (JW CP 350) It is the war-fever that pollutes the environment. The poet is aware of the savagery across the globe. The Gulf war sponsored by America left mute spectators, the whole world aghast at the destruction by sophisticated weapons. Wright is a firm believer in democracy; she decries war which causes damage to man and nature.

The conviction that "everything is connected to everything else" underlies in Wright's poems. Through the vivid images of the world in her writings, there shines a visionary gleam, a sure sign of her robust

optimism. Wright's strong hope and her powerful language expressing her passion for this planet command her poems for resourceful eco critical researchers.

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MARGIN MOVING TO CENTRE: A COMPARATIVE STUDY OF STEPHEN GILL'S *IMMIGRANT* AND GLORIA NAYLOR'S *MAMA DAY*

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In a trans cultural society, multiculturalism adds richness and diversity, but it also generates a lot of dilemmas and issues for the minority groups. There is a social and psychological need for the uprooted and fragmented people to be sustained by a sense of common experience, when they feel estranged. 'Race' provokes more emotional and violent feelings than any other word in the contemporary world. It has been used to justify the differential treatment of the ethnic minorities all over the world. The concept of ethnic groups was socially constructed to facilitate slavery, holocaust, colonialism and ethnic cleansing. Classification of people, allocation of their rights and privileges are based on genetically insignificant features like color, hair, skin and nose. Race based on color is the signifier of the other in the case of Africans, African Americans and Asians. The other is marginalized in the mainstream society.

The marginal man... is one whom fate has condemned to live in two societies and in not merely different but antagonistic cultures... his mind is crucible in which two different and refractory cultures may be said to melt and either wholly or in part fuse (Park 53).

Marginalization at the individual level results in an individual's exclusion from meaningful participation in the society. The whites have considered themselves the most civilized and hence superior to all other races culturally, morally, and intellectually. In the process of the colonization this idea of white superiority fortified, creating a sense of

inferiority in the psyche of 'the colonized'. Thus the natives of the "New World" (America and Australia) were labelled as primitives and the people of the East were believed to be barbaric.

In his *The Souls of Black Folks*, W.E.B. Du Bois penned the plight of the African American race in America: "Men call the shadow prejudice and learnedly explain it as a natural defence of culture against barbarism, learning against ignorance, purity against crime, the higher' against the 'lower races'". (Bois 16) Edward Said in his *Orientalism* argues "Western cultural institutions are responsible for the creation of those 'others' the Orientals, whose very differences from the Occident helps establish that binary opposition by which Europe's own identity can be established. (Ahluwalia 63)

The diasporic sensibilities of the 'other' are universal and their literatures express their sense of alienation and powerlessness which lead to meaninglessness in their existence. This paper is a comparative study of Stephen Gill's *Immigrant* and Gloria Naylor's *Mama Day*.

Stephen Gill is a prolific writer born in Sialkot in Punjab, a region which is now in Pakistan, where he spent his childhood. He taught in Ethiopia obtained a doctorate in Ottawa University and settled in Canada. Global peace and social concerns are the main areas of his interest. He has authored more than twenty books including novels, literary criticism and collection of poems.

Immigrant narrates the experiences of Reghunath, an Indian, his hopes, fears and struggles when he moves to Canada. He joins Ottawa University to get a doctorate, but is forced to leave for Montreal and returns seeking a job in Ottawa. The cultural differences, language, understanding of the education system in Canada nonplussed him, as they are opposed to his preconceived notions about life in Canada. Before coming to Canada, Reghu strongly felt that the world “was an enormous village of people with diverse tastes, yet basically very much alike” (8). From watching English movies he had gained knowledge about relationship between men and women in America. The hero in the movie expressed his love to women who readily accepted it. He thought that the American society was open and free and recognized the ‘oneness of man’ and the intellect had no role in relationship as he had conviction in heart being dominant in relationships. But things were different in Canada. His idea about interpersonal relationships was contradictory to those of the women he met in Canada. The Women couldn’t understand his attitude and ideas which doomed their relationship with him.

The dream of every immigrant is to do away with the problems that plagued him in his country and lead a carefree life in the new land. But in reality one has to undergo an internal struggle between one’s past and present. The Struggle continues in striving to swim against the current of assimilation into the mainstream beliefs and culture or cling on to one’s past culture and lifestyle.

As Reghu lands in Canada he feels out of place. He has to struggle with ‘unintelligible English’ (*Immi*12) and he finds his way out of airport and stays in Canada “with a lot of pardons” (*Immi*13). His vocabulary doesn’t lead him anywhere and he can’t understand the way English is spoken there. As language, the means of communication fails he is flabbergasted. He could not use the telephone as he didn’t know the telephone manners. His

habits and customs were entirely different from those of Canadians. When Reghu goes out, he moves around in his business suite whereas the Canadians are found in casual wear.

When he approaches the university, he finds a lot of barriers in the system of education and testing. Reghu was a product of the British system of education and therefore was not familiar with North American terms like credit, half and full semester course, term paper or with the grading system. (*Immi*15). He cannot comprehend the usage of the term ‘credit’ despite the professor’s explanation that “credit replaces pass” (*Immi* 15). Within a week the problems he faces get complicated:

Financially, his position was not sound; educationally he did not know where he was headed; psychologically he was yet not adjusted to his new environment. At the university, he found himself in a mess, as he didn’t know the number or type of courses he was to take. (*Immi* 16)

The most crucial of all problems experienced by immigrants is “socializing”. Stephen Gill states: “As far as his social life was concerned, it was almost non existent (*Immi* 16). It is Reghu’s Indian culture and philosophy that come in handy to instill courage in him. He begins to accept people with their own ideas and beliefs in life and respects his teachers despite their cold attitude towards him. Reghu came with a great confidence in his vocabulary and fluency in English but it miserably failed when he meets people with typical American accent. He had to decipher the difference between purse and a wallet and the commonly used nouns like living-room, wash room, and colloquial expressions such as guy, gal, hit the sack, buddy, cop, booze, buck, kick, dime, nickel, bum and many similar words bewildered him. Sometimes he felt as if he was hearing a new language. (*Immi* 19)

Stephen Gill beautifully brings out the impediments the immigrants have to tackle

with the native speakers. The language leaves them alienated in the new land and the lack of social life makes them get depressed or frustrated in the new environ. Reghu visits 'The International League' where Canadians, blacks and Asians meet and hold "dances on Saturday Nights" (*Immi* 22) which promoted 'socialising'. Dejected with life as a student in the university Reghu is driven to leave for Montreal. There he is able to make remarks about Ottawa and his life there: "Ottawa is still provincial, a civil servant's city. People there are snobbish-they keep their distance from others, particularly from strangers. On the other hand Montreal is metropolitan". (*Immigrant* 66)

Reghu starts hunting for a job there, but soon he senses that natives are preferred to immigrants. He finds it very difficult to get employment. After his teaching experience in a school for a few days, "He began to realize that he would only be called for the problematic classes, first preference going to be trained and nationally-bred teachers. When they are not available, persons like Reghu were contacted" (*Immi* 83) Even the students did not take the substitute teachers seriously. Later, he is offered a teaching job, but he learns after going there, that a Canadian is chosen in his place. This ensures that immigrants are not encouraged in employment. Most of them are driven to accept menial jobs and low salary. Job opportunities are open for British and American immigrants than Africans and Indians who are a visible minority. Mr. Aggarwal, teaching in Canada for seventeen years, says that he won't get a job if he resigned then. He says "Canadians are prejudiced. They prefer a white skin" (130). "They always have a negative attitude towards us. We have to struggle to convince them that we too have got intelligence" (*Immi* 132).

The case of African Americans brought to America as slaves from Africa and left as a hyphenated community is unique and very

different from that of the natives and immigrants of America. They are victims of racial discrimination treated as sub humans as the western ideology believed in 'ape theory' and 'missing link' theory. Their 'color' and these theories rationalized the inhuman treatment of African Americans and their segregation in the society. The Emancipation proclamation of Abraham Lincoln could not save them and grant equality and equal opportunities. Though they have come a long way, racism is internalized in the minds of Whites which is still alive, simmering, and ready to spread the fire of rancour wherever possible. The moving of Reghu from India to Canada and Ophelia Day (Cocoa) from Willow Springs to New York is not very different from one another. Reghu and Ophelia Day undergo similar struggle as 'the other' in the mainstream culture.

Gloria Naylor is one of the contemporary of African American writers, who is praised for her skill in characterization, lyrical prose, use of black dialect and music which preserves the rich black culture and folk tradition. She has authored *The Women of Brewster Place*, *Linden Hills*, *Mama Day*, *Bailey Café*, *The Men of Brewster Place*. *Mama Day* her third novel reiterates 300 years old African American culture and tradition. Rosellen Brown situates the novel as part of "a preoccupation of black writers in general and black women in particular, with the gains and losses that have come with the move from rural to urban, from intuitive to rational life" (qtd. in 149).

Mama Day spans between two worlds. First is Willow Springs which is a fictional island off the coast of South Carolina and Georgia occupied by the descendants of the slaves of White master Buncombe Wade. Sapphire Wade, a conjure woman, (Mama Day's great grandmother) is believed to have murdered him and owned the land in 1823. Miranda Day, (Mama Day) lives with her sister Abigail, and her grand daughter Ophelia Day, who is the only descendant of Days alive

living with them. Ophelia Day, who is Cocoa for them and the islanders, with her roots in Willow Springs tries to establish herself in New York. The second world the novel unfolds is New York City. The multicultural, multiracial, polyglot society of New York remains governed by heartless codes of love and survival.

Ophelia enters New York with the hope of finding a job. Cocoa was in a business school for two years and seven years in an insurance company which she had to leave because of its "greedy president who didn't have the sense to avoid insuring half of the buildings in the South Bronx-even at triple premiums for fire and water damage" (MD 30). She is cynical about her experience there and ponders about hunting for a new job. She plainly tells: "I didn't have a job, and I wanted one badly" (MD 20). She keenly observes those who are like her carrying briefcases which "had only pounds of resumes" and "classifieds neatly clipped out". (MD 20). Some of them pretended to read headlines and editorial in Newspapers and then "finally creasing the paper and shifting it an inch or two closer to their faces" (MD 20), to go through classifieds not revealing their anxiety in looking for jobs.

Ophelia delineates the lifestyle of the unemployed: "It's begging your friends for a new lead every other day, a newspaper folded straight to the classifieds, and a cup of tea and the house salad anywhere the bill will come in under two bucks with a table near the air conditioner". (MD 21). Cocoa recognizes the underlying racism in the city and recalls that Mama Day told her of the days when the ads in newspapers were marked colored or white. Cocoa feels that the ads labeled "Equal opportunity Employer or nothing" should have been "color apply or take your chances". She says:

"It must have been wonderfully easy to go job hunting then. You were spared a lot of legwork and headwork" when this is pronounced by Cocoa the reaction is, "you mean, you want to bring back segregation? I

looked at him like he was a fool. Where had it gone?" I just wanted to bring the clarity about it back-it would save me a whole lot of subway tokens. But it took me a while to figure out that in New York racism moved underground like most of the people did (MD 26).

In her initial phase in New York City she admits she was always thrown off balance. She resorts herself to ethnic identity in the form of food names for people "fudge sticks, kumquats, bagels, Zucchini" she also admits that she was with fear as "Nothing's just black and white here as in Willow Springs." She misses the spontaneity, emotional ties of Willow Springs in New York. She tells her lover George:

Nothing stays put. So I guess the way I talk is my way of coming to terms with never knowing what to expect from anything or anybody. (63). The city life and interviews were suffocating that she thinks: "God, I wanted to go home – and I meant, home. With all of Willow Springs' problems, you knew when you saw a catfish, you called it a catfish" (MD 31).

She had to struggle to find out a place to eat without spending much: "when the lunch menu has nothing priced above six dollars, it's make do if you're gonna make it back to work without ulcers" (MD 18). She makes fun of the snobbish attitude of the city. Referring to the stratification of the society: ".....a Greek restaurant meant dinner at mid-drawer ethnic: Mexican, Chinese, Southern Italian....One of those restaurants, then it was out to top-drawer ethnic: northern Italian, French Russian or Continental....." (MD 22). Cocoa could not feel one with the top-drawer ethnic groups, the places they ate, met and lived. She calls such places in the city "those type of places" "those places in New York" (17) and takes pride in her knowledge about them "had common sense if not a high regard for the finer points of etiquette" (MD 22).

Regarding the relationship with men and their attitude towards a black woman she times for a single woman in that city of yours” her usage of “that city” “those places” “city of yours” are obvious declaration of her sense of alienation in New York. Her statements articulate the drudgery, idiosyncrasies and duplicity of the city life.

I wondered about the need for such huge buildings. No one ever seemed to be in them for very long; everyone was out on the sidewalks, moving, moving, moving-and to where? (43). There’s something hypocritical about a city that keeps half of its population underground half of the time; you can start believing that there’s much more space than there really is – to live, to work. (MD 25)

She could not find and establish any good relationship with men and women there. With a great sigh of relief, she says when she met George the first time, “I smiled sincerely for the first time of the day.” (MD 32).

The strenuous life in a metropolitan city pressurizes those who try to settle there. As Rachel Hass observes in *The Boston Review*, June 1988. “Mama Day wrestles with a central question for blacks, Jews and immigrants in America: how does one excel in society without losing or compromising cultural history?” (Gates Jr 22) The lurking danger of assimilation and later losing the ties with the native culture creates tension in the immigrants and settlers. Reghu and Ophelia Day encounter people, attitudes, assaults, indifference, and coldness threatening them in their attempt to set forward and settle in the new land.

Currently the world being a global village and every city is multicultural; there is a need for people to become more tolerant,

says: “I sound awful, don’t I? Well, those awful

magnanimous, and open-minded in allowing ‘our brethren’ to bloom and support in their indefatigable attempt to manifest their identity. The man-made walls and fences should be demolished; consequently there would be neither periphery nor centre. Where there is inclusiveness there is bound to be collective strength and in turn guarantees a just and sustainable world for generations to come. Albert Einstein’s call to ‘widen the circle of our compassion to embrace all living beings and all of nature’ and Gandhiji’s inspiring thought ‘All humanity is one undivided and indivisible family’ emphasize the erasure of margins to grid the globe.

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POLITICAL IDEOLOGY IN NAYANTARA SAHGAL'S RICH LIKE US AND A SITUATION IN NEW DELHI

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Abstract

The novels of Nayantara Sahgal deal with a wide array of themes ranging from personal quandary and problems, joys and sorrows fulfillment and frustrations of female protagonists to the political upheavals that India has experienced since Independence. Her proximity to political power has facilitated her to project the kaleidoscopic view of the political changes in the country. She indeed is the ring-side view of the happenings behind the political and bureaucratic curtains. She is a strong feminist and her female protagonists portray profound quest of self identity and recognition. "Rich Like Us" is the best example of political and personal upheavals in the lives of upper class females be it an IAS officer Sonali Ranade or a foreigner house wife "Rose". "A Situation in New Delhi" is indeed representative of the situation in the whole of India. Public spirited attitudes and socially conscious idealists have been pushed out by the unscrupulous, self-seeking and power-hungry politicians. Leaders of Shivraj's stature have been reduced to ciphers. The spirit of Shivraj, however, survives and continues to inspire the general public and sensitive individuals who are willing to serve the people with a sense of mission and in a spirit of dedication

Keywords: *Nayantara Sahgal, personal quandary, feminist, female protagonist, bureaucratic, kaleidoscopic view, Rich Like Us, Sonali Ranade, Rose, A situation in New Delhi, power-hungry politicians, Shivraj.*

Introduction

Nayantara Sahgal, a prolific writer and an eminent political columnist was born on May 10, 1927 in Allahabad. She dedicated her life to politics, literature and social advocacy. Nayantara Sahgal is a writer with national consciousness. All the novels of Sahgal truthfully mirror the contemporary Indian political theme and portray the various social and cultural changes that take place in India. In all her novels, she exposes the power-hungry politicians and their madness for power. Political awareness is an in-built mechanism and the stabilizing consistency of Sahgal's thought process. She has reiterated the application of politics as the most forceful reality of human existence in numerous interviews, addresses, seminars, commentaries and, of course, her fiction. The

end and aftermath of the Nehruvian era culminating in "A Situation in New Delhi"

'And dynastic rule of Indira Gandhi, culminating in the declaration of Emergency in the seventies in "Rich Like Us", which also explores the complexity of the Indo-British relations. In this section, two novels, *A Situation in New Delhi* (1977) and *Rich Like Us* (1985), each with a visibly deep connection to contemporary Indian politics, will be taken up and examined within the parameters of postcolonial discourse in totality and the Saidian influence in particular.

Discussion

"*Rich Like Us*" explores on variety of themes ranging from the political one of power craving, corruption and atrocities all depicted against the backdrop of the

Emergency. The perpetrator of which is the Madam – Nameless Faceless but all powerful. Madam, the female exploitative force is portrayed as an abstraction, an allegory of the negative forces of power represented in the female. Paradoxically, in the same novel, we see the evil reality of atrocities on women from the earliest times.

The fictionalized account of an actual sati incident from the writer's own family, in the incident where Sonali's grandfather watches helpless as his own mother is being burnt in the pyres sati. From this to the modern incidents of bride burning for dowry and the torture and rape on the village woman by the police, it is a continuous story of atrocities on women. All of which cannot be righted with any amount of society reform, or legislation as the writer believes. "Generations of lawyers will uphold generations of laws, but the old evil will go on into the twentieth and twenty-first centuries, because no torch has been lit". Injustice, evil, exploitation goes on and on because people look the other way, because there is silence and no protest as during the Emergency. The Emergency is an allegory of a society, of a people who never speak up against injustice, of the silence of a set of people, perpetually in chains, the state of society where power rules and corrupts. This novel shows us two kinds of women-the victims and the exploiters. Madam in *Rich Like Us* is the exploitative agency. The Sati incident portrayed in the novel is a situation where women offer silent, but tacit support on atrocities on a fellow woman.

This kind of aggressive power play in related to 'mother right'- a case of feminine principle having gone wrong. The victimised women are a representation also of the enslavement of the human being, whose inherent freedom is threatened. Freedom is threatened by the political system, ritualistic tradition, conventional roles etc. Sonali in *Rich Like Us* is victimised by the political system. Rose is exploited by her stepson and earlier by her husband Ram. Other women

characters similarly victimised are Sonali's great grandmother, and Mona (Ram Swarup's first wife). In contrast we have the other kind of women, like Ravi Kachru's domineering mother-Bhabijan and Sonali's over bearing mother.

The third kind are the conventional women for whom freedom, principles and justice are immaterial in the face of materialistic and personal gain, they are women like Nishi and Kiran. In *A Situation in New Delhi* the focus is on political attitudes. Here the conflict of goals which is a central conflict of contemporary society is presented in different manners. There are two types of people-one group is ruthlessly driven by the progressive urge and the second group is possessed by humanistic considerations. The people in power treat even progress as a means and not an end. Usman and Rishad, men of different generations and different temperaments, are both men of imagination and involvement. Both are conscious of the need for change and the importance of human awareness and participation in this process through their choice of method is different. The whole issue has come to revolve on the values involved rather on emotions. The new ministers swear by progress and believe in class-division: "They were for the poor and the small against the rich and the Big and as proud of it as if they had discovered social justice all by themselves". (P-21) In *A Situation in New Delhi* the novelist has attempted an analysis of the political situation in its totality. It goes further than any of her earlier novels in its concern for reasons and solutions. It has neither social nor personal problems. It is a novel full of political ideas. It is nowhere connected with novelist's own experience of politics; but the story is set in the mid-fifties. In fact the political happenings of two decades have been telescoped into less than half the time. The novelist shows her concern not with Devi or Rishad but with the meaning of revolution.

She suggests ways for bringing true revolution.

Conclusion

While focusing on the political problems, both past and present, NayantaraSahgal makes scathing on the repressive misrule of the politicians whom she thinks are responsible for castrating the country of its innate strength. The colonization influences the natives so strongly that they begin to unashamedly colonise their own people. This kind of exploitation that is done by the upper middle class in the same way that the colonialists once did is what Fanon calls 'neo-colonialism.' *Rich Like Us* shows how "the national bourgeoisie steps into the shoes of" (Fanon 124) the former colonialists. The trust that the people once had in politicians receives a blow in the post Independence era. It is 'new' politics that NayantaraSahgal sees with the politicians getting "fat from office." She witnesses a nation where directness and upright dealings have ceased to exist. "Rich Like Us" is a repeat act and an eye-opener at that Rich Like Us Sets out to analyses the Indian heritage which is not all bliss and not all same. Rich Like Us is important for more Reasons than one: it comments on the political situation which has colonial overtones, it analyses the flow in the native

tradition and it justifies the moral struggle so important and significant for survival of the human being.

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A STUDY ON POTENTIAL POLITICS" THE PLAYS OF GIRISH KARNAD WITH REFERENCE TO HAYAVADANA, TUGHLAQ AND TALE-DANDA

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Abstract

Girish Ragunath Karnad is an Indian actor, film director, writer and playwright. As a playwright he used a transform method that he takes the themes to his plays from other's books. At the same time he uses his own ideas and he creates the whole play by his own imagination. As a play writer he uses his own techniques and ideal to create the plays. As an actor, he acted in various roles in a large number of movies and many of his movies are televised. Though he is a Kannada writer, he translated his plays in English to reach to the audience of the world. As a writer he focuses on the complete cultural life of India and he loves to discover myths and tries to understand their significance and relate them to his story. Thus he succeeds in providing the play without killing the story from original tales. Karnad has great insight into human nature thus he became a great actor and playwright. Karnad employs the theme of Mythical, Historical, and folk as skeleton for his plays but they are identified with the contemporary scene they come as amusing satires on the many social and political forces at work in present day India. He has that talent and the power to transform the situation of myths into an aesthetic one. Therefore, we can say that the re-telling of Indian myth and history. Thus, Karnad uses his power politics in writing the play Hayavadana, Tughlaq and Tale-Danda also. These plays are reveal elements of power politics as in directly or indirectly, consciously or unconsciously.

Keywords: Politics, Mythical, Historical, Hayavadana.

Introduction

Girish Ragunath Karnad is an Indian actor, film director, writer and playwright was born on 19th may 1938,. He was a playwright in 1960 marked the coming of age of modern Indian playwriting in Kannada, just as Badal Sarkar did in Bengali, Mohan Rakesh in Hindi, and Vijay Tendulkar in Marathi. He got the Jnanpith award in 1998, which is a prestigious literary honor award in India. Karnad often uses history and mythology to tackle contemporary issues. He translated his plays into English and has received many rewards. Many of his plays have been rewritten into some Indian languages and directed by directors like Ebrahim Alkazi, B.V.karnath, Alyque padamsee, Prasanna, Aravind Gaur, Satyadev Dubey, Vijaya Mehta, Shyamanand Jalan and

Amal Allana. He is an active in the world of Indian cinema working as an actor, director, screenwriter, In Hindi, earning awards along the way. He was conversed Padma Shri and Padma Bhushan by the government of India and won four film fare awards where three are film fare award for the best director-kannada and one film fare for the best screenplay award.

In this paper we have a clear idea about his ancient India theatre and how the plays were in that period. India had a different theatrical culture for more than a millenary year. Yet no clear history of the theater is found. In India sixteen leading languages and hundreds of dialects are in use now. Theater was started as early as the third century B.C. It was influenced by their Hindu religion, the caste system, and literature in Sanskrit, the

ancient language of India. Then the Sanskrit drama was also ranged from vicious to peaceful and ended with good triumphing over evil. Dialogue was a mixture of verse and prose spoken in classical Sanskrit. Shakunthala had written in the late early Fifth Century by Kalidasa, based on an episode from the Mahabharata, it recounts a love story with insight and sympathy. Karnad's plays were then written in the language of the region, based on historical and mythological sources, and performed by actors of different castes, races, religions, and occupations. Songs and dances popular with Indian audiences were grafted into dialogue.

Hayavadana is one of the most famous works of Karnad. The plot of Hayavadana comes from Kathasaritsagara, which is an old story available in Sanskrit. The story of Devadatta and Kapila is a tale taken from Vetala-panchavimsika, but he received it through Thomas Mann's retelling of the story in the Transposed Heads. As it is a Sanskrit tale, told by a ghost to an adventurous king, gains a further mock heroic dimension in Mann's version. The actual story poses an important problem whereas Mann uses it to differentiate between the body and the soul. He ridicules the philosophy which holds the head superior to the body.

The human body, Mann argues, is a device for the completion of human fate. Even the transposition of heads did not liberate the new from the psychological limits handled by nature. Karnad's play gives a different problem, that of human identity in a world of tangled relationships. When the play opens, Devadatta and Kapila are the close friends as they are in 'one mind, one heart'. Devadatta is a clever man but when he marries Padmini the relationship between Kapila and Devadatta gets complicated as Kapila is the man of the body. It is hilariously comic but at the same time full of dramatic act. After that Padmini transposes their heads, giving to Devadatta's head to Kapila's body and Kapila's head to Devadatta's body. As a

result, Padmini is on love, she is more desired on them and confused. Kali understood that each individual's moral fiber and was indifferent than the usual stereotypical portrayal of god and goddesses. The result is a confusion of identities which deals the ambiguous nature of human personality. Initially Devadatta, actually the head of Devadatta on Kapila's body behaves differently from what he was before. But slowly he changes to his former self. So does Devadatta is slower than Kapila. But the difference here noticed was Devadatta stops reading his texts and does not write any poetry while Kapila is haunted by the memories in Devadatta's body.

After the exchange of their heads Padmini had felt that she had the best of both the men, gets slowly disappointed. Of the three, she only has the capacity for complete experience. She understands it but she cannot control the circumstances in which she is placed. Her situation is beautifully given up by the image of river and the scarecrow in the choir songs. A swordfight that leaves both the friends dead brings the perplex story to end. The death of the three protagonists was not portrayed tragically. But it serves only to emphasize the logic behind the silly act of the situation. The sub plot of Hayavadana the horse-man is the significance of the main theme by looking it from different perspective. The horse man's search for completeness ends comically, with his becoming a complete horse. The animal body triumphs over what is considered, the best in man, the Uttamaga, the human heads, probably to make a point Karnad names the play 'Hayavadana', human's search for completeness. Karnad's plays revolve around the world incomplete individuals, in different gods, where dolls can speak and children who cannot, a world unsympathetic to the desire and frustration, joys and sorrows of human beings. What is real is only the tremendous, absurd energy of the horse and its rider who move around the stage symbolizing the powerful but monotonous rhythm of life. Karnad's work has the tone and expression of

great drama. He has the outstanding ability and the power to transform any situation into an aesthetic experience. Mohammed Bin Tughlaq's rule and history were the evident to write this play. He named it as "Tughlaq". It is another play using his power politics in forming the play about the life of Tughlaq. It has thirteen scenes. These whole scenes are about the rule of Mohammed Bin Tughlaq in Delhi sultan. So we clearly know, it is a historical play. At the same time it is appropriate to the contemporary politics of any era in the current global scenario. In Tughlaq, the protagonist is Mohammed Bin Tughlaq and it explores the series of events that led to the downfall of one the most fascinating kings to occupy the throne in Delhi. Tughlaq started his rule with great ideals of a unified India. Yet in twenty years his reign had degenerated into anarchy and his kingdom had become a "*kitchen of death*"

In Tughlaq he uses mythical and historical episode to highlight the problems, which confronts the modern India at various levels. Karnad has taken a chapter from the history of Muslim period and drawn striking parallels between India and India now. Karnad describes the life of Mohammed Bin Tughlaq, who ruled over India for twenty-six year from November – December, 1324 to 1351 but especially about five years from 1327 to 1332 only he has given to us. In Delhi dynasty, house of Tughlaq was the third sultan of Delhi. It's founder was Ghazi Malik Tughlaq, he rose as the governor of Punjab under Ala-ud-din Khilji, who was the last succeeded by the slave, Kushru Khan. In the war between Turkish chief and Tughlaq, Turkish defeated and Tughlaq made a party to celebrate their victory and planned cunningly to kill his father Ghazi Malik Tughlaq.

Then, he started his reign. He became as a ambitious ruler and made policies or innovations both in foreign and domestic affairs. One of their earliest measures of Tughlaq concerned revenue admiration and he also established a separate department of agriculture and appointed a minister to look

at it. However, the most serious schemes of reforms of Mohammed Tughlaq were taxation in to Doab, transfer of the capital to Daulatabad and introduced token currency which have been described by some writers as 'mad schemes' of Muhammad Tughlaq. Karnad seems to be indebted to contemporary historians Zia-ud-Din Barani's Tarikh-I-Firuz Shahi, Ibn Bututah's Travels, Badoni's Tarikh-I-Mubarak Shahi and Al-Marshi's. The Maslikal-Absar. To large extent, Karnad has been faithful to recorded history. Only for the purposes of dramatic effect has he telescoped certain events in order to fit the two time sequences in the play - 1327 in Delhi and 1332 at Daulatabad.

Tale-Danda was written in 1989 in Kannada, translated by himself, and published it in 1994. The play is divided into three acts. In the preface to this play, Karnad has said that he was encouraged to write the play in 1989, when the Mandir and Mandal movements were felt very strongly in India. At the time, the question of the caste system was starting to show again that this question was very suitable. This ugly sore in the life of Indian social structure proved full of horrors as the problem was much dangerous and the thinkers of the nation have to pay real attention and not ignore the solution. In the twentieth century, King Bijjal had appointed Basavanna as the Finance Minister. The translation is excellent, from 1148-1168, in retaining the flow and sauciness of the original in translation, *Tale-Danda* is the kind of play that rewards reading. This play is set about past 800 years, in the city of Kalyan, Historically Kalyan was witness to a reformist movement unmatched in Karnataka for its courage and creativity. The movement was started by Basavanna. The congregation had sprung from a variety of backgrounds and social layer. It displayed a marvelous egalitarian, liberal, modern soul. Rejecting the heaviness of Sanskrit, they spoke the language of the common people. Though notion-ally worshippers of Siva, they railed against worship of idol and empty religious

services. Thoroughly progressive, they believed only in the ethic of hard work and opposed any gender partiality. But it was in that the most ancient of Indian constructs, the caste system, and they ended it sacrificing their movement. So in order to make a drama with statement of their beliefs, they embarked on the marriage of a cobbler's son with the daughter of a Brahmin. It shinned off a violent upheaval that resulted in widespread bloodshed and the end of both Basavanna and his wonderful movement. Karmad's play is an effort at capturing this tragic outcome, this short span of a few weeks in which a thriving, intellectually alive society was reduced to nothing. In Karnad's play, Basavanna is not the most loveable character, but the king of Kalyan, Bijjala, a man provided with strength, scepticism, dignity, and a conscience. Bijjala is a close loveable and confidant of Basavanna. Basavanna was his royal treasurer for many years yet does not hesitate to cross him in debate. The grandsire of Bijjala came from the lower castes, and he, better than Basavanna, understands that caste is a skin you cannot shed, no matter how much power and money you control. Inevitably, Bijjala agreed with objection reluctantly to the doomed alliance is the first victim of the inferno that erupts. Karnad apparently wrote this play at the time the Mandir and Mandal movements were peaking. And it is with inducing jealousy that he has found illustration in an 800 years old story of the troubling questions that continue to vex us.

Girish Karnad is one the leading New Dramain in India. He is a film producer, an actor and a TV artist and a playwright. This talent has come in the way of his composition of plays. He is a famous name for his acting performance, and understanding of culture and folk arts. He has become one of the India's brightest stars, and he earned international praise as a playwright, poet, actor, director, critic, and translator. He has ability on the literary to transform any situation into an aesthetic experience. Of course, his association with the theatre must

have worded in this same direction. Karnad has brought to Indian drama as a firsthand knowledge of the practical demands of the state, and a better understanding of dramatic style and technique.

Karnads plays open in a new way to look at the glorious heritage of myths, legends and all such valuable pearls that India possessed. Power politics means is the political relations based on power. Political relations and actions are based on the use of political, economic, or military power by a participant. So, this studies show that the major themes of Karnad's plays reveal the elements of power politics, directly or indirectly, consciously or unconsciously. And most of the time the theme of power politics remains hidden. At the same time it is the text would clearly indicate the traces. However the power struggle indicates the equal between the ancient and modern world. It shows light how the struggle was in the past for power and how it was at its summits as it is today. Power politics had a very significant position in human psychology and society from its beginning as old religious narrative to its recent adaptation as an aid in the exploration of the unconscious mind. The universal human practice of power politics making appears to be the earliest means by which people translate the natural world and the society in which they lived. Thus, power politics had been the higher mode of human reflection for the greater part of the human history.

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A PERSPECTIVE ON THE MATERNAL DIFFERENTIAL TREATMENT IN BELOVED AND THE BONESETTER'S DAUGHTER

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Abstract

The mother daughter relationship is different in many ways. Social and Psychological factors make the daughters feel hostile towards their mothers. This relationship cannot be explained but it can be felt. As it is the need of the hour to realise girl child is as important as a boy because mothers themselves bring out the difference. The world seems to have developed technologically, still we find a healthy offspring can be borne only by a female. The bonding between the mother and daughter alone can transcend everything in this world. Mothers should treat their daughters without any social inhibitions. They should be bold enough to make their daughters understand the truth of life. My focus is on the maternal treatment in Toni Morrison's Beloved and Amy Tan's The Bonesetter's Daughter. Mothers have a vital role in shaping the lives of the daughters. A new level of maturity emerges when they discover how much their mothers have endured. They walk the path of forgiveness and redemption in trying to hold the bond which will be an everlasting one.

I want my children to have all the things I couldn't afford. Then I want to move in with them.

Phyllis Diller.

Individual mothers and teenage daughters are different in countless ways so they can be presented in various forms and stages of development. Mothers are central individuals within the inter and intra relations of the family. Socio emotional factors play an important role in this relationship because the bonding between them is a new experience. Psychological factors make the daughters to feel less warmth and more hostility towards their mothers. This paper will focus on the relationship between the mother and daughter as it is the bond which cannot be explained but only experienced. The relationship between them is influenced by the external factors which contribute a lot to their relationship. Let's take Toni Morrison's Beloved and Amy Tan's The Bonesetter's Daughter both the novels reveal the maternal

treatment in different ways. Each with the distinct representation makes the reader to understand the role of daughters to their mothers.

Experience of a Female Slave

In Toni Morrison's Beloved, Sethe through her speech, reveals her love for her daughter. Beloved her daughter had taken a human form to meet this world, although she was killed by her. It artistically dramatizes a haunting amalgam of the past and present experiences of an escaped female slave Sethe. The past is brought to us by Beloved, the ghost spirit of Sethe's slave child whom Sethe killed by slashing her throat with a handsaw and considered it as a mercy killing.

It foregrounds the opposition between the slave mother's natural rights and the slaveholders legal economic claims. The ghost of the daughter whom she killed frequents the house often and countless painful memories begin to lift. The demands of the slaveholder were high that the slave mother was unable

to show her loyalty or love to her family. The maternal bond between Sethe and her children prevent the development of her 'self'. Sethe develops a dangerous maternal passion that results in the murder of one daughter, her own "best self," and the estrangement of the surviving daughter from the black community. It shows the life in slavery. However, Sethe fails to recognize her daughter Denver's need for interaction with this community to enter into womanhood.

Sethe is presented as a nurturer. Morrison returns once again to the now-familiar image of the great mother as embodiment of the feminine principle. Sethe is interested in protecting her family, providing sustenance and life. Sethe took her maternal role seriously.

All I know was I had to get milk to my baby girl... (B 20)

Sethe having run away from the sadistic slave – master schoolmaster, is on the verge of being recaptured. She is acting out a rebellion against the theory and practice of racism. She vows to protect her daughter from similar atrocities. Thus when the school teacher comes to Cincinnati to reclaim them, Sethe in a desperate act of defiance, tries to forestall him by murdering her child. The murder of her daughter shows how she wants to protect her children from slavery. She concludes

You are my face, you are me, you are mine. (B 259)

The loss of the "underwater face" represents not only the death of a woman, but the death of a mother and the rupture of the mother daughter bond. Beloved exists as a memory and dreadful past, where the daughter could not stay away from her mother.

Experience of a Female Memoir

Amy Tan in her novel *The Bonesetter's Daughter* narrates the three generations of Women. The novel is divided into three parts. The first part is set in

present-day California where Young, a Chinese-American woman whose 10-year relationship with the man she loves is deteriorating for reasons she doesn't understand. When her mother shows signs of dementia, Ruth suddenly becomes aware of what her mother's memory loss means: the disappearance of stories that will help Ruth understand her family and give her the sense that she is part of a story larger than her own. The middle part of the novel is the memoir written a few years earlier by Ruth's mother, LuLing, so that her daughter will know the truth about LuLing's life in China. The third part focuses on Ruth, power with the knowledge she has gained.

As a child, she learned to please her mother by writing messages with a chopstick on a tray of sand, messages that were credited to her grandmother's ghost. Precious Auntie, the bone-setter's daughter of the title, who has learned from her father, the art of healing with bones dug from caves that are difficult to find and dangerous to enter. When Precious Auntie shows young LuLing an oracle bone engraved with the words of an extinct language, she points out that the writing must be "something that should have been remembered. Much of the plot hangs on the discovery that some of these bones are human. Precious Auntie convinces her daughter that failure to return them to their rightful burial place will put a curse on the family for generations. We find Ruth, caught between her mother's memories and her own life in America, "a land without curses or ghosts.

'For Tan, the true keeper of memory is language, and so the novel is layered with stories that have been written down -- by mothers for their daughters, passing along secrets that cannot be said out loud but must not be forgotten. LuLing's apprenticeship in this intimate form of communication begins with Precious Auntie. But silence can lead to awful misunderstandings, and the legacies of secrets that were kept too long create much of

the tension between mothers and daughters. Tan's experience as a collector of her own mother's stories informs her characters' belief in the importance of family in the past. In an interview some years ago, Tan said of her mother:

"She wanted someone to go back and relive her life with her. It was a way for her to exorcise her demons, and for me to finally listen and empathize and learn what memory means, and what you can change about the past." (BSD-)

Past haunting the present is represented when Precious Auntie apparently haunting

LuLing. Later it is again shown with great-granny haunting Mother. The book describes how there are many superstitions and ghosts present in this novel. They believe that any bad things that happens occurs because of ghosts or curses haunting them. Until Precious Auntie's death LuLing just thought that Precious Auntie was her nursemaid. It wasn't until she read the journal Precious Auntie had given her that she found out the real story. It doesn't really make sense that Precious Auntie waited so long to tell LuLing and this shows that their relationship wasn't as strong as it could have been. Though Precious Auntie treated LuLing like her own daughter, LuLing treated Precious Auntie more as a nanny and was mean to her. In Ruth and LuLing's relationship they didn't really talk much. To Ruth it seemed like LuLing just nagged her all the time for no reason, but LuLing was just trying to show Ruth how much she cared about her. Since Ruth was so Americanized their relationship suffered because LuLing wanted to teach Ruth her culture and what she grew up with, while Ruth wanted to do was hang out with friends and go to the beach.

In LuLing and Ruth's relationship the conflict is somewhat resolved when LuLing calls Ruth at the end of the novel and apologizes if she was ever mean to her when Ruth was younger. Though it was very late

and LuLing was suffering from dementia, Ruth helped her mother their relationship saw a new change. Reading LuLing's story Ruth felt like she was more connected to her mother than she had ever been before. Due to the fact that Ruth was much more Americanized than LuLing she sometimes felt embarrassed of her mother and that there was a huge difference between them. In the novel LuLing struggles to separate from her Chinese heritage because it is so different from America. By teaching her daughter how to write in Chinese LuLing tries to bring her past and childhood to Ruth. It doesn't work and this makes LuLing and Ruth culturally different and changes their relationship. Whatever memory she had of her grandmother was the memory of her own mother's memory. Her grandmother existed in a "memory of a memory".

The Bonesetter's Daughter was a form of "ancestor worship". Ancestor worship, according to Tan, was an important part of Chinese culture, not in the sense that they were made into deities, but that they continued to live in the hearts of people. For the Chinese it is very important to remember one's ancestors, to do rituals. Chinese people are taught to show the utmost loyalty to their ancestors without questioning their wisdom and any sign of disrespect to an elder makes them traitors of their ancestors and all that they stand for- their beliefs, morals and values. The woman, especially, must never step beyond those boundaries marked out by ancestors. The foot-binding culture serves as the best symbol of such bondage in a patriarchal society. Ancestors were the links through which the Chinese family approached the gods. It was ancestor-worship which was an almost certain guarantee of a family's survival through many generations, because of the supreme filial duty of ensuring that there were sons to carry on the sacrifices. For Tan, writing about her ancestors was her way of performing ritual. In the novel, Ruth, the daughter, hosts a dinner in celebration of

their Chinese thanksgiving. It is a family reunion where all the guests are connected by blood or marriage. As she stands up to deliver a brief speech after dinner, she realizes how important family reunions are. They are "a ritual to preserve what was left of the family"(BSD-101).

Looking around her, Ruth experiences fear of losing all family ties once the older generation was gone. Her own mother was ageing and losing her memory which only accelerated the urgency to strengthen family ties. Tan looks beyond the traditional worship of male ancestors and takes a bold leap by worshipping the female ancestor- from daughter to mother to grandmother. Traditionally, a female ancestor could intercede on behalf of women desiring children only and more importance was attached to male ancestors.

The daughters provoke the mothers by rebelling and the mothers respond with

"Why am I still alive to hear this child say such things?"(BSD-. 217)

"Why I have daughter like you? Why I live? Why I don't die long time 167 'go?'"(BSD -158)

The cyclic pattern continues in the way the mothers reveal their secrets. But often the daughter relegates this power within her to please people other than her mother:

"Since she could not speak and mother could not read, when I refused to talk for her, she was left wordless, powerless" (BSD-216). Precious Auntie's frustration and despair is suggestive of women who find themselves utterly helpless, their fates dictated by a patriarchal society and deprived of the sympathy of their only hope- their daughters.

Mother - A Female Avatar

Mothers have a vital role in shaping the identities of their daughters, especially when it comes to ethnic identity. For Sethe, the duties of motherhood are not dissolved by mental disarrangements. Morrison is familiar with slaves' lives as those lives are presented

in memoir. These narratives recount the cruelty and inhumanity of slavery. She does acknowledge that her work is imaginative, but, more important, it is also truthful. "Truthful" does not require a recounting of verifiable details of specific events, places, and in *Beloved* this means fidelity to the slaves' experiences. The truth of slavery is its contamination of humanity, its agency of evil, and that truth lies beyond the specific details of suffering of any individual. Truth transcends time, place, and audience, and it gives universal insight. It is more spiritual than intellectual. Morrison arrives at this truth through her own memory and not particular memories of slavery. Sethe had been willing to die with and for that child to keep her from slavery. But Sethe's journey does not end there. When the novel closes, she is on the verge of new understanding. Her children are free, and finally it is possible for Sethe to learn that, as Paul D tells her, she is her best thing. At the end of '*Beloved*', the dead girl disappears again. She represents a story not to be passed on.

In '*The Bonesetter's Daughter*' Ruth realises how in her childhood she had resented the unseen presence of Precious Auntie in her mother's life. She had suspected that this ghost was the source of her mother's unhappiness, her sense of doom. Her mother's quirkiness had irritated Ruth no end. Her mother called her "Lootie" because she could not pronounce "Ruth" and she had always wondered why, among all the easy names, her mother had given her a name she could not even pronounce. Later Ruth discovers that her mother had named her after two people who had been her loyal friends during her lonely phase as an orphan. Her English name came from Ruth Grutloff while her Chinese name came from Sister Yu Luyi. Cultural imagination had created rifts between her and her mother. Nonetheless, her mother's voice speaks so clearly of her unconditional love towards her daughter. This is a lesson Ruth learns and she makes up her mind to

claim her own voice. She would stop thinking and writing for others.

Displacement in relationship to the past requires the creation of narratives from outside the closed system, and finally the collaborative narrative of the community. Only by remembering the past we can be liberated from its burden. Healing alone cures the displacement and mothers are considered as avatars.

For the daughters, a new level of maturity emerges when they discover how much their mothers have endured. Their mothers' bravery and resilience in facing life's challenges imbue them with the strength needed to face their own lives. As they now understand the reasons behind their mothers' mentalities, the daughters learn to accept them. Mother and daughter reconcile as they walk the path of forgiveness and redemption.

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