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EDITORIAL

Expressions have been a part of every living creature for time immemorial. There can be no purpose in life without the expression of thoughts, feelings and one's emotions. Sigmund Freud once said, "Unexpressed emotions will never die. They are buried alive and will come forth later in uglier ways." Expression plays a humongous role in one's life and feelings. A person associates it with, the cry of the newly born, the pitter patter of raindrops, the aroma of one's favourite food, the pampering of oneself, dressing up for loved one to the picture in obituary to represent a death of stranger. The very matrix of literature is to express. In Eliotean concept these expressions which leads to myriad emotions make one associate with sensibility.

This volume looks into forms of expression irrespective of genre, subject and discipline. It also explores various interrogations as to what is right expression? How much of expression is worth it? And How expressing defines and redefines one's life? Mahatma Gandhi cries, "I want freedom for the full expression of my personality." The Freedom of expression in the present day scenario has become a textbook term, but how much does our expression possess any freedom and how much it is true in post-truth era? Questions arise not merely about the importance of expression, but also about the need for it when communication is dying. The research articles in this volume address the varied thrust areas pertaining to expression. I wish this volume would be an eye opener by representing the unexpressed expressions through representations.

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THE REPRESENTATION OF BLACK CULTURE IN TONI MORRISON'S 'BELOVED'

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Abstract

Toni Morrison plays a vital role in African American Literature. In all her works she deliberately depicts the oppression and suppression by patriarchy culture and society. Culture is a means of how a group collectively believes, act and interact on a daily basis. In 'Beloved' she describes a black culture born out of a dehumanizing period of slavery just after the Civil War. Beloved is an important masterpiece in the history of black American literature. Through the description of the trauma cost by the slavery system to the black slaves, the author reproduced an extremely important aspect of American reality. As a first black American woman writer, she won the Nobel Prize for literature in the history of world literature. As a black female writer, Morrison always excavated the theme from history and reality and put forward the "Sixty million and even more" slaves, and warned us that this is an unforgettable story. Beloved is the artistic structure of two cultures and double voices.

Keywords: Black Culture, patriarchy domination, Black women suffering, Slavery.

African American literature is a part of world literature produced in the United States by writers of African descent. The genre discovers its origins to the works of such late 18th century writers as Phillis Wheatly and OlaudahEquiano, reaching early high points with slavery narrators and the Harlem renaissance and continuing today with authors such as Tony Morrison, Maya Angeloand Walter Mosley. Among themselves and issues explored in African American literature are the role of African Americans within the larger American society, African American culture, racism, slavery and equality.

Toni Morrison (1931-), the renowned contemporary African-American writer, received her highest compliment when she was announced winner of the Nobel Prize for literature in 1993. She is the first black American and the eighth woman to be awarded the prestigious award since its inauguration in 1901. Her works focus on the life of the blacks, their history as well as their spiritual world. Morrison consciously sets African American's past and their present living condition in her works. Morrison widely dignified fifth novel *Beloved*, travels the hardships experienced by a bygone slave woman and her family during the time of bondage and the reconstruction eras.

Morrison was born in an African traditional ancestry, which was avast family. There were four children in the family and she was the second. Her grandparents were good at telling them African folk stories. She is greatly transformed by the African traditional cultures and African old-fashioned cultures ineradicable her writings intensely.

Beloved is a story about the ghost. *Beloved* is, first of all a ghost. She is the baby girl killed by Seths, her mother. The baby gets her name only after her death. Though a ghost, *Beloved* also has the features of a human. She can eat, can drink, and can love. Morrison describes the history of black Americans in sharp strokes in *Beloved* and explores the supernatural life of American slaves under slavery.

Morrison uncloaks the horrors of slavery and paints its consequences on African Americans. The story is immaculate for all who did not experience nor could imagine how it was to be an African American in America circa the 1860's. *Beloved* advances a gate way to thoughtful theprosecutions andwretchedness of the modern African American. The novel has many striking things, most of which explains the ill-treatment of the African Americans.

In the novel most immoderate case of someone escaping subjection comes from main character when she attempts to kill her children. Sethe, the main character, is not willing to let her children end up enslaved and would rather see them dead and be in heaven than in the earthly hell of being slaves. Slavery is a very harsh and dreadful way to live, and living in bondage without freedom is not living a life how a human should.

Slavery degraded African Americans from humans to that of animals. They were treated with no respect or proper care. Even modern day convicts those who have assassinated large number of peoples are treated more humanly than the slaves ever. The life that children would have lived would have been one of complete bondages they would of never of known what it was like to live on their won and make their own decisions.

The fact that the slaves were entreated like animals, traded and sold like cattle was well depicted in the novel. The treatment of the slaves has a lot to do with current African Americans and the circumstances that they face. There are no such things as a family, the slaves cannot be married nor are they allowed to be "Mothers" or "Fathers" to their children. This carries over to modern American that some African Americans still have problems with the family structure and slavery can be held accountable for this. Another reason, why African Americans attempt to remove themselves from making close bonds with family is, as professor Jordan says, they have to make fun of moms and learn that they cannot protect the people they love from others. This goes back to the roots of slavery to the fact that families were split up and slaves had not controlled and thus could not protect the ones that they loved.

Beloved touches the different aspects of black culture. Sethe as an ex-slave presents the whole historical background of the blacks. The course of slavery and racism, both have haunted the main characters and all other members of the black community. All the characters work hard to avoid their bitter past in their entire novel. Sethe is extremely trying to hide her part and by taking the lesson from the past, she is trying to keep their children safe from the brutality of the slave owner. From the beginning to the end Morrison narrates only about the passion of the blacks and their activities together with the outcome of it.

The novel contains the qualities of black narrative not only from the perspective of the protagonist but also from other characters. For example Sixo, he is known as a wild man because, on one hand he was black and on the other he was a slave. When he tried to escape from the slavery, caught and burnt alive. It is so cruel behavior to burn a man alive.

Tony Morrison raises the realistic vision of different cultures regarding the cultural positions, their identity, political, economic, social as well as spiritual aspects of the black culture. By the same token the cultural aspects regarding to the different aspects of black cultures have also been reflected. It also includes the qualities of black narratives by narrating the past situations of slaves together with the consciousness of present and future. The relationship between the two cultures is based on the ideas of exclusion and lack of tolerance for others. "Here Other means black people, slaves and east Asians or people. They are called as "third world" and their production of literature is named as third world literature." (Morrison 110)

All the black characters have suffer horrific experiences at the hands of white people. Sethe was raped, Paul D was imprisoned and Imprint Paid lost his wife. Sethe kills her personal daughter Beloved, because she doesnot need her to have to be cured to the harshness of life that whites have brought on black people.

Beloved represents various ways of healing the wounds of slavery and racism. Sethe caters to Beloved, trying to establish a relationship with this ghost, to overcome her guilty of killing her daughter to save her from the horrors of slavery at Sweet Home. Beloved becomes Sethe's obsession and in some ways satisfies Sethe's need to compensate for what she has done. As Beloved grows bigger, however, Sethe weakens. The community with Denver's help saves Sethe by forgiving her.

To Paul D, Beloved is the release forming the pent up emotions that here is scaled in a "tobacco tin". Paul D, too, suffered at Sweet Home, with a bit in a smooth used for punishment, where even the rooster had more freedom than he did. He has suppressed these memories along with those of working on the Georgia chain gang. When he makes love to Beloved, he is finally able to release these emotions and begin to heal.

To Denver, Beloved is a needed playmate. Denver has been isolated from the community as the daughter of a crazy woman who would kill her own children. Denver shows the repercussions of slavery on the second generation. Denver was born free has not experienced slavery directly, but has suffered from her mother's action. Denver becomes absorbed in the sister she never had, and when she is able to relinquish Beloved, she is able to interact with the community once again.

In *Beloved*, the denomination character functions as a symbol of the horrors of slavery that the characters have had to endure. Sethe manages to escape Sweet Home with all her children, so when she encounters the slave catchers who have come to take her black, she cannot bear to have her children live within the ferocious institution of slavery as she has done for her entire life. She attempts to kill all her children, yet only manages to kill Beloved before she is stopped by stamp paid. When Beloved's ghost returns to visit the family, she remains an ever-present reminder of the destructive nature of slavery. Any institution that makes a mother feel that killing her own child is better option than having that child remain alive may certainly be deemed as entirely horrendous.

Sethe the proud and noble protagonist has suffered a great deal at the hand of school teacher. The unfortunate and seemingly inevitable events that occur in her life, fraught with violence and heartache, tug at the reader's heart-strings. The wrong doings Sethe achieves are significant to the meaning of the novel. "I am full . . . of two boys with mossy teeth, one sucking on my breast the other holding me down, their book reading teacher watching and writing it up. This chilling quote refers to the scene in which

Sethe is essentially robbed of everything she owns. Ironically, the boys with the mossy teeth had the civility to dig a hole for Sethe's stomach as not to hurt the baby" (Morrison 202). However, such a violent act could not occur without a reaction.

In an interview, Morrison is asked about her feelings on O.J. Simpson. This brings up the issue of "black irrationality." She chuckles and responds "The story of the case is a marketable story. And that story is made up of black irrationality black cunning and black stupidity and the black predator" (Haines).

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VIRGINIA WOOLF'S INCOMPARABLE MASTERY IN BRINGING OUT THE SUPERIORITY OF STREAM-OF-CONSCIOUSNESS NOVEL TO THE CONVENTIONAL NOVEL AS REFLECTED IN HER FICTIONAL WORLD: AN APPRAISAL

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Abstract

This article brings out the superiority of novels using the technique viz., stream of consciousness technique as used to the conventional novel with reference to Virginia Woolf's novels. This paper throws light on stream of consciousness genre or the "interior monologue" technique used by different writers drawing differences between direct and indirect interior monologues with reference to instances taken from Virginia Woolf's novels. The significance of stream of consciousness technique in bringing out the real emotions of human mind in novels is focused. This paper also focuses on other writers who used stream of consciousness in their novels, thereby making a good appraisal of stream of consciousness technique and its significance in a better way.

Keywords: Interior Monologue, Stream of Consciousness, Conventional Novels, Soliloquy, cinematic devices.

The term 'stream-of-consciousness' itself signifies the technique by its name and now the confusion arises whether the name 'stream of consciousness' denotes the technique or the genre. Earlier writers used it as a technique, now the term is used to refer to the genre itself. The technique used in the genre, stream-of-consciousness novel is called 'interior monologue' though it varies from writer to writer. Just like the English language, English novel is considered to be a rich and flexible instrument which has been developing rather casually throughout the centuries, thereby making its own laws, breaking them, borrowing from abroad, absorbing each and every fresh idea, rarely jettisoning an old one, and branding all afresh at the whim of every master hand which has gone into the art of shaping in fullest measure. In truth, the story of the novel has no end and no beginning" (Neill 9). The novel originates from epic and romance. Its foundation can be traced in the medieval and Elizabethan romances and tales. Only at the end of the seventeenth century with Daniel Defoe's *Robinson Crusoe* or *Moll Flanders*, the novel emerged as we conceived it today. Thus, English fiction began with Defoe who, by giving details of verisimilitude, achieved in his aim of portraying real life for

he possessed the power to fuse fictitious situations with actual circumstances.

After Defoe, the novel took its firm stand as a distinct literary genre in three eighteenth century novelists, Samuel Richardson, Henry Fielding and Tobias Smollett. The main concern of these writers was to tell the story of everyday life situations so as to teach morals through their writings. *Pamela* (1740) and *Clarissa* (1744) by Samuel Richardson, *Joseph Andrews* (1747) and *The History of Tom Jones* (1749) by Henry Field and *Roderick Random* (1748) by Smollett are the works by which the growth of the English novel was found to be vital and great laying focus on the drawing of characters from all classes of society and picturing the physical peculiarities and the psychological traits of the characters and thereby projecting the evils of life and all the real life situations. By the beginning of the nineteenth century, the novel became more popular as a literary form and the novelists took to novel writing for the purpose of social reform. It was in the hands of Walter Scott, a new genre namely historical novel was formed where he tried to bring back the past in lively colours with his splendid imagination. In his *Waverley* (1814), Scott made an attempt to combine romance and realism. It is he who infused life into the dry facts of history.

The age of Scott produced another novelist, Jane Austen who is known for depicting her own time and its scenes, especially the domestic comedy in English fiction. Her novels ***Sense and Sensibility*** and ***Emma*** consisted of the most common place materials mocking at the vanity and pretensions of her society. As S.Diana Neill puts it, "As a novelist, Jane Austen employed the dramatic form evolved by Fielding, but she refined it and gave it perfection" (P 148). During the Victorian era, the novel became a vehicle of ideas as well as a means of amusement. The growing popularity of science made the novel more realistic and analytical; the spread of democracy made it social and humanitarian. Among the novelists, Dickens stood head and shouldered above all of them in the art of story-telling. His novels like ***David Copperfield***, ***Oliver Twist*** and ***Nicholas Nickleby*** are the work's in which he set out to reform the existing system through pity and laughter, thereby fighting for the causes of the poor, the weak and oppressed and exposing corruptions at all levels. While Dickens was concerned with the portrayal of the life of lower middle class society, Thackeray's primary concern was to present the life of well-to-do upper class society. In his very first novel ***Vanity Fair*** itself, he proved successful in painting a lively portrait of the upper class life with its affectations and vanity. When Thackeray turned English fiction satiric, George Eliot turned it into something moral and spiritual. Her best novels are ***Adam Bede*** (1859), ***The Mill on the Floss*** (1860), ***Silas Marner*** (1861), and ***Middlemarch*** (1871) which all did effectively present the inner moral struggles of her characters. As the first Victorian novelist to depicts a character from inside,

"She stands at the gateway between the old novel and the new, no unworthy heir of Thackeray and Dickens and no unworthy forerunner of Hardy and Henry James" (Neill 218)

Thomas Hardy, being affected very much by the scientific discoveries of his age, tried to unfold the dramatic conflict between man and the evil, changing his interest from presenting the externals of character to the inner world of feeling in his novels like ***Far from the Madding Crowd*** (1874), ***The Return of the Native*** (1878), ***The Mayor of Caster bridge*** (1886), ***Tess of the D'urbervilles*** (1891) and ***Jude, the Obscure*** (1896). Towards the end of the nineteenth century, the genre,

novel acclaimed widest popularity. Here writers brought in new methods of story-telling. Among them, Henry James stood first, to whom the novel was the best form of art to express the truth of life. James' point of view technique was a major contribution to the development of the English novel. 'Point of view' generally means the method of narration which denotes the way through which a story is told, the literary perspective or artistic perspectives established by a writer by which the reader is supplied and richly provided with the characters, actions, settings and events of the work. Leon Edel observes:

"...the point of view is at the centre of James' aesthetic of the novel. And it must be at the centre of any study of the stream-of-consciousness in the contemporary novel; for once we are within a given mind we can obviously have only the inner vision, 'the point of view' of that particular mind" (Edel 38).

John E. Tilford in his essay 'point of view in the novel' classifies the narrative into two divisions, first- person and third person, narration. In the first-person narration, the narrator reports what he does and sees. "In the first, the story is told sequentially from the shifting points of view of many characters, usually according to who is the centre of attention at a given time in the action" (Tilford 310). In the second kind of third person narration, the author goes about the point of view to that of one character, by giving vent to his thoughts only and by presenting only the action in which he actively involves. The examples for this kind of narration are Henry James' ***The Ambassadors*** (1903) and James Joyce's ***A Portrait of the Artist as a Young Man*** (1916) where everything is presented with detachment with James' point of view technique paving the way for the stream-of-consciousness fiction. Next to James' contribution counts a lot in the development of the stream-of-consciousness novel. His chief aim was to bring out the impressions of reality by presenting the externals as well as the inner self in novel writing, laying the foundation stone for the later stream-of-consciousness novel through publication of such novels as ***Nostromo***, ***The Secret Agent***, ***The Nigger of the Narcissus*** and ***Lord Jim***.

It became much more important to see who first coined the term 'stream of consciousness.' This phrase was first used by William James in his ***Principles of Psychology*** (1890) to describe the flux of the mind and its continuity. He pointed out the true characteristics of

consciousness that it is not clear and logical and it is a continuous flow of images, sensations and thoughts into one another, so that a river or a stream is its natural metaphor. In the words of Walter Allen,

"Consciousness does not appear to itself chopped up in bits... It is nothing jointed; it flows... Let us call it the stream of thought, of consciousness or of subjective life" (P 345).

It was May Sinclair who used and popularised this term in connection with fiction first of all while analyzing Dorothy Richardson's novel *Pointed Roofs* (1915). As Leon Edel puts it,

"... between 1913 and 1915 was born the modern psychological novel – what we have come to call, in English letters, the stream-of-consciousness novel or the novel of the silent, the internal monologue, and in French letters, the modern analytic novel, which, if not written as 'flowing' 'thought', sought the very atmosphere of the mind" (P 11).

Dorothy Richardson acclaimed a static position in the world of fiction. She was the first exponent of the stream-of-consciousness technique. James Joyce took to novel writing after Dorothy, Richardson and he strove to picture every thought and emotion of his characters in a communicable way to the audience. To achieve this purpose, he employed the stream-of-consciousness method in his works like *A Portrait of the Artist as a Young Man* and *Ulysses*. He arranged the thought processes of his various characters in such a way to make it appear distinct from each other for he was aware of the fact that each individual differs widely from the other in his thought patterns. Thus, as an experimenter in fiction, did contribute much to the development of stream-of-consciousness novel. Perhaps the stream-of-consciousness fiction had its origin in the novels of Dorothy Richardson and James Joyce. Among the followers of Richardson and James Joyce, it is probably Mrs. Virginia Woolf who sublimated this art and made a perfect use of it in her novels. From her earlier years, she was used to study the English and the French classics and so he introduced an elegant style and poetic sensibility in her fiction. One can find the best exemplification of this stream-of-consciousness technique in *Mrs. Dalloway*, *To the Lighthouse* and *The Waves*.

Virginia Woolf was successful as a writer of stream-of-consciousness fiction and is said to have excelled all other stream-of-consciousness novelists by using that technique perfectly. It is an accepted fact that the stream-of-consciousness technique received a wider popularity in twentieth century fiction. Virginia Woolf in her essay on Modern Fiction observes:

"... the proper stuff of fiction does not exist; everything is the proper stuff of fiction, every feeling, every thought; every quality of brain and spirit ..." (P 9).

This belief made her reject the traditional form of fiction in her later novels and create a new method by which she can communicate the myriad impressions and feelings of her imaginary characters. She arrived at a perfect method through hard experiment and labour which made her the supreme artist of stream-of-consciousness by which she was able to realise her vision. With regard to the traditional form of fiction, plot, story, characters are the foremost requirements of a novelist. But in modern fiction, plot and character have disappeared and his prominent aim is not to tell a story like the traditional novelist. Similarly, Virginia Woolf's main concern is not 'story' in the conventional sense. Before dealing with Virginia Woolf's use of stream-of-consciousness technique, one must carefully see the definition given by Lawrence Edward Bowling. He also makes it clear and distinguishes stream-of-consciousness from interior monologue. He says:

"The stream-of-consciousness technique may be defined as that narrative method by which the author attempts to give a direct quotation of the mind-not merely of the language area but of the whole consciousness... If the author limits his direct quotation to that area of consciousness in which the mind formulates its thoughts and feelings into language, the method may still be called by the comprehensive term the stream-of-consciousness technique, but in this case, it would be more exact to apply the more restricted term interior monologue" (P364).

It is said that Edward Dujardin in his novel *We'll to the Woods No More* (1887) used the interior monologue technique and gave the definition of that technique. According to him, interior monologue is a method of recording the inner experiences of characters. Robert Humphrey classifies four basic techniques used to depict

the stream-of-consciousness aspects which are direct interior monologue, indirect interior monologue, omniscient description and soliloquy. In direct interior monologue, there is no author intervention and the content of consciousness is presented directly to the reader, whereas in indirect interior monologue, an omniscient author presents unspoken material directly from the consciousness of a character and indirect interior monologue is mostly used in combination with another of the techniques of stream-of-consciousness. Often in Virginia Woolf's novels, indirect monologue is combined with direct interior monologue. James Joyce in 'Nansica' episode of *Ulysses* made the best use of indirect interior monologue. But Virginia Woolf's use of this technique throughout her two novels *Mrs. Dalloway* and *To the Lighthouse* produces a subtle effect. The interior monologue is used here in these two novels often to give them a touch of stream-of-consciousness. A close examination of the opening lines of Mrs. Dalloway throws a flood of light on the characteristics of her method:

"Mrs. Dalloway said she would buy the flowers herself ... He would be back from India one of these days ... (P 5)

In the above passage, there is an element of incoherence and disunity which are the characteristics of stream-of-consciousness novels. A brief analysis of the above passage will reveal how Woolf used indirect interior monologue combined with direct interior monologue. "Mrs. Dalloway said she would buy the flowers herself". In this opening sentence of the novel, the novelist hears her heroine's words and repeats them to us. Sir, this can be said to be the indirect interior monologue of Mrs. Dalloway; then suddenly she identifies herself with the heroine and she directly transcribes the content of her character's consciousness; "For Lucy had her work cut out for her. The doors would be taken off their hinges; Rumpelmayer's men were coming" Here from this passage, it is clearly revealed that the readers are directly introduced to Mrs. Dalloway's psyche without the interference of the author. So, this can be said to be the direct interior monologue of Mrs. Dalloway. Then again, she begins to report her character's thought indirectly: "And then, thought Clarissa Dalloway, what a morning – fresh as if issued to children on a beach". Then two more asides: "What a lark! what a plunge! For so it has always seemed to her". From *Mrs. Dalloway* to *To*

the Lighthouse, there is no difference in the expression of inner life and the method of presentation remains the same. If a passage from the first chapter of Mrs. Dalloway, it will reveal Woolf's method of presenting her character's mental process:

"But it may be fine – I expect it will be fine, said Mrs. Ramsay making some little twist of the reddish – brown stocking she was knitting, impatiently" (P13).

Here in this passage, the author indirectly presents the words of Mrs. Ramsay to her son and the author describes the external action of Mrs. Ramsay that is the twisting of the stocking. Analysing the nature of stream-of-consciousness used in *To the Lighthouse*, Jean Guinguet remarks:

"Constantly, the exploration of the stream-of-consciousness alternates between surface and depth, between what is immediate, present and perceptible to the senses and what is remote, past or obscure" (375)

To this, an illustration from the text is given. As Mrs. Ramsay sits on the terrace reading a story of 'The Fisherman and his wife', that story leads Mrs. Ramsay's thoughts to the conflict of wills in marriage. Then she thinks of Minta Doyle and Paul Rayley, of Doyle parents and her relations with them. Then on seeing James, her son, who is present, beside her, she begins to think of her children's happiness and her own happiness. There interferes the uncomely news of a fifty-pound bill to be paid by her for the green house. As night falls, the story comes to an end and she is reminded of the children and young people who are out on an expedition. Though Mrs. Ramsay's thoughts have wandered so far, the readers have not left the window from which the beam from the lighthouse can be seen. The two other methods of stream-of-consciousness other than indirect and direct interior monologue are description by omniscient author and soliloquy. These two methods are conventional literary methods which are used by stream-of-consciousness writers in a special way. From the above facts, then "the technique of stream-of-consciousness may be defined simply, as the novelistic technique used for representing the psychic content and processes of a character in which an omniscient author describes that psyche through conventional methods of narration and description" (Humphrey 33). Most of the stream-of-consciousness

novelists like Joyce, Faulkner and Virginia Woolf used this technique combined with another basic technique of stream-of-consciousness within the same novel. In English, Dorothy used this technique continuously in the twelve volumes of *Pilgrimage*. In this novel, the novelist portrays the life of one character, Miriam Henderson. The entire novel is presented from the perspective of the omniscient author.

The distinguishing characteristic of soliloquy is its coherence, as the aim of it is to communicate emotions and ideas which have some connection with the plot of the work. Stream-of-Consciousness novelists have regarded the soliloquy as a useful and suitable device for representing the consciousness of the character directly from character to reader without the intervention of the author, but with an assumed audience. The technique of soliloquy cannot be used alone. The purpose of stream-of-consciousness novel can be achieved only when it is used in combination with interior monologue. But there are some exceptional cases like William Faulkner's *As I lay Dying* (1930) and Virginia Woolf's *The Waves* (1931) in which soliloquy is used successfully.

Virginia makes use of soliloquy throughout the novel *The Waves*, which is more a poetic drama than a novel. The background of the story is known to us from the soliloquies of the six characters. A soliloquy may be 'a saying to oneself' or 'a thinking to oneself' expressed in words. But Virginia Woolf in *The Waves* writes 'said Bernard' 'Said Neville'; it implies that this saying is addressed to herself as the recorder and so to us as readers. She introduces six characters, Bernard, Louis, Neville, Rhoda, Jinny and Susan; three men and three women. Each character's inner life is revealed to us from the nursery to middle or old age. Each character appears on the stage separately. When the characters are children, their soliloquies are very short in single sentences which express a single sensation. The first series of speeches are put forth in the following words:

"I see a ring" said Bernard 'hanging above me.
It quivers and hangs in a loop of light'
'I see a slab of pale yellow', said Susan
'spreading away until it meets a purple stripe'.
'I see a crimson tassel', said Jinny, 'twisted
with gold threads'.
'I hear something stamping', said Louis 'A great
beast's foot is chained. It stamps, and stamps'. (P 7)

As the children become mature enough to be intelligent and emotional, their monologues become longer, complex and philosophical. The single sentence is replaced by the paragraph:

"Those are yellow words, those are fiery words".

Said Jinny. "I should like a fiery dress, a yellow dress, a fulvous dress to wear in the evening." "Each tense", said Neville, "Means differently. There is an order in this world; there are distinctions,

there are differences in

this world, upon whose verge I step. For this is only a beginning". (P 15).

Another significant characteristic of *The Waves* is the use of interludes in long italicised passages before each chapter of narrative. These interludes describe the passing of the sun as seen from the sea-shore from dawn to dusk of a day. The progress of the sun is also symbolic of the development of consciousness in the six personalities, from the childhood to their old age. The symbolic nature of these interludes contributes much to the poetic effect of the work. There are some other devices which are used by writers of fiction to present stream-of-consciousness and Robert Humphrey calls these devices 'cinematic devices'. One of the fundamental cinematic devices is montage. According to Robert Humphrey,

"... montage in the film sense refers to a class of devices which are used to show interrelation or association of ideas, such as a rapid succession of images or the super imposition of image on image or the surrounding of a focal image by related ones. It is essentially a method to show composite or diverse views of one subject – in short, to show multiplicity" (49).

Virginia Woolf in her novels with her profound artistic skill uses this cinematic method in fiction. In the opening pages of *Mrs. Dalloway*, the novelist employs indirect interior monologue to depict Clarissa Dalloway's Consciousness. There is as denying the fact that Virginia Woolf in her two novels. *Mrs. Dalloway* and *To the Lighthouse* used third person narration throughout. The stream Woolf uses in *Mrs. Dalloway* is simple and poetic. She uses a continuous flow of the stream of various characters in a steady rhythm without any indication to mark the shift in the point of view. She presents every character's thought and speech in a consistent prose

pattern in her own way. It is found that Virginia Woolf represents her characters' stream-of-consciousness mainly through indirect interior monologue and often her own language becomes one with the language of her characters.

To conclude, it may be said that it was Virginia Woolf who with her incomparable mastery succeeded in capturing the atmosphere of the mind and her contribution to the stream-of-consciousness novel has been of immense significance. It is only Virginia Woolf who made the genre, stream-of-consciousness novel an acceptable and coherent art form. By giving her own theory of stream-of-consciousness novel and by her illustrative application of her theories in her novels, she is said to have brought out the superiority of stream-of-consciousness novel to the conventional novel.

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REALIZATION OF WOMANLINESS IN ANITA NAIR'S LADIES COUPE

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Abstract

Anita Nair is an Indian postmodern woman writer who mainly discusses the womanliness which is hidden deep inside the inner mind of the woman. Anita Nair's *Ladies Coupe* deals with the awareness and the consciousness of the women in the male dominated society. The novel portrays how women becomes aware of their values in the cruel society where the author expresses her inner feelings through the central character Akhila, by describing that the woman are not weak but strong enough to face the obstacles. The women are fearless and have the ability to battle for their liberty and social issues. Nowadays women are aware of their freedom and they are given equal right as equal to men.

"All men want fair-skinned wives even if they are black as coal themselves."

Keywords: Realization, Feminism, Identity, Culture, Suffering.

Consciousness is a feeling which is experienced by all the people and it relates to a person's interdependence with each other in the society. People are influenced by culture, beliefs, traditions and norms in the society. Anita Nair possesses the reality to spread consciousness and awareness to help the people on her own way. She is one of the dedicated Indian writers in modern period. She expresses the suffering and problems faced by the women in the Indian society through the novel. *Ladies Coupe* deals with women's condition in the male dominating society which portrays the great vision of harmony and humour. The novel deals with the feminine issues and it spread consciousness among the people.

Ladies Coupe shows a sensible portrayal of six women for the establishment of their identity in their society. It is a best example of contemporary women's identity and their discord relationship with customs, male commanded society, gender discrimination and class and caste limitations. Through the six women characters, Anita Nair attempts to reveal that women should liberate themselves and how to create awareness in the society.

Akhilandeswari is the central character and the speaker in the novel. Akhila is from a middle-class Brahmin family. She works as a clerk in the income tax department and she is 45-year-old spinster. At the point when Akhila's father kicked the bucket, she was just nineteen years old and she found a new job as a clerk in the income tax department. Nineteen is the age where

most of the young girls are sentimental about their impressive life towards their future. Then, Akhila becomes the bread winner of the family and all the burden of the family fallen on her shoulder as she is the eldest child in the family. Whenever she likes to go out, she needs to get permission from her brother because she is a woman. Akhila's mother is not at all worried about her daughter's life. As she belongs to a traditional background, she has her own philosophies and ideologies and always instructs Akhila that how a good wife ought to be to her better half. Her mother is an ideal Hindu wife therefore she imagines her daughter should follow the customs as followed by her. Even Akhila's brother and sister do not even bother about her life and her mother wanted to stay with Akhila till her death as she is the bread winner of the family.

Akhila has an affair with Hari. It is a miniscule relationship, however they make a physical relation for numerous times. On a due course of time, Akhila breaks the relationship with Hari as he is younger than Akhila. She is more conscious on what the people and the society would think about their relationship. Akhila wants to escape from the male dominant society. Therefore, she plans to go for a long journey via train to explore the answer that stresses her throughout the journey of her life.

Akhila finds a seat in a compartment in the train which is reserved only for ladies. In the compartment, there are five more passengers travelling with her. Akhila starts a discussion by getting some information about the state of

women in the Indian culture. As they are strangers, they all start to narrate their own story to each other as they are not going to meet again after the journey.

Janaki is the eldest among the six women in the couple. She was compelled by her parents to marry at the age of eighteen and it was an arranged marriage. But her husband's age was twenty-seven. She grew up in a traditional family as a respectful daughter, a devoted wife and a pampered mother. Throughout her life she has been taken care of by men, firstly her father protected her, secondly her brother, thirdly her husband and finally her son will be the one to protect her. She realizes the uselessness of being a loyal wife and a kind mother, she wanted to emphasize her own identity and wants to live her life with full of liberty.

Sheela is sixteen years old as she is the youngest of all the six in the couple. She adores her grandma Achamma a lot and frequently, she used to think about her grandma's death. Her grandma is sixty-nine years old who was a strong and self-assured woman and noted as a role model for women in India for her appearance of womanhood. Sheela narrates an incident of men who abuses the child, when she was at the age of fourteen, she realizes the sense of womanliness and maleness. Therefore, Sheela has to accept the bitter truth of harshness of male as her companion Hasina's father attempts to tempt her. After that incident Sheela decides not to visit her home again as in the means of self-defence and becoming a conscious about the society. Through Sheela, Anita Nair conveys the maltreatment of men towards the women is portrayed.

Margaret Shanti is a chemistry teacher who has been living in a doomed marriage with her husband. Her husband Ebenezer Paulraj is the principal of the school where Shanti works as a teacher. He is a person who is uninterested and self-retained towards his wife. Her husband makes her to abort the child due to the financial crisis. Margaret thinks of divorcing her husband, but instead she is terrified of the society. So, she plans to take revenge by feeding him with oily food that will make him weak and spoil his health and his good looking appearance.

Prabha Devi is a woman who is very much conscious about her beauty. On her fortieth birthday party, she recollects her past life in the haze of insignificant days.

She does not want to beget a child because she is afraid of losing her beauty. Here in the novel, there is an interlink between the two women Margaret Shanti and Prabha Devi were confronting a same issue; where one likes to beget a child and other does not want to beget a child. Margaret Shanti is forced to abort the child and Prabha Devi gives birth to the child for the sake of her husband. Here, the husbands were portrayed in two different parts as insignificant towards the sentiments and requirements of their wives.

Lastly, Marikolunthu is thirty-one-year woman who narrates her story at the end. Her story is so pathetic and a sympathetic one. She is under poverty that makes her to be a victim and she can do nothing against the tradition and customs. She is an unmarried mother who has fallen as a prey for the man's desire.

Presently, she has a child named Muthu who is an illegitimate child. She has been encountered by destitution, assault, lesbianism and physical torment. In women's life, rape is a horrible word, at a point when a woman is raped, she feels humiliated as she is defenceless to her own self. At a point, once Marikolunthu is been assaulted everyone blames her as in the place of being pity. One day she sells her son to Murugesan. Murugesan does not know that the boy was his own child and she feels happy and satisfied in her inner mind. After few days Murugesan was sick to death and his body is not completely burnt, so his Muthu has been given the errand to look after his father's body. After these happenings, she acknowledges him as her child and begins to enjoy to the core for the role as being mother.

The one night's experience of Akhila in the Women's roadster and her interaction with the five ladies in the couple helps Akhila to understand that she has given the way to the society to rule her life. The stories of the women would help Akhila to decide her life on her own without any restrictions. She concludes that she renews her relationship with the guy Hari with whom she fell in love with earlier, someone whom she refused fearing for the society. In the end of the novel, Akhila is portrayed as an innovative woman with full of strength and consciousness. The journey undergone by Akhila signifies the journey far from family and duties which would create awareness in the society. Even though Anita Nair is not a feminist writer, but her writings deal with the realization, consciousness and sensibilities of the woman and how a woman takes a gander at herself and her problems is mainly focused in

her novels. She wants to lead a peaceful life from the male dominated society. The author expresses her inner feelings through the central character Akhila, by describing that the women are not weak but strong enough to face the obstacles. The women are fearless and have the ability to battle back against their liberty and social issues. Now the women are realizing their womanliness and started to protest for their liberty.

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SHAPENING OF IDENTITY

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Abstract

A specific combination of personality characteristics, abilities, interests, physical attributes and biography make a person to be identified uniquely. Human being has more than 94 neurotransmitters. These neurotransmitters make the humans to become emotional and intellectual. In shaping man's identity, he has to follow a combination of factors. To create meaning about the world around us we represent various languages and images. These systems have rules and conventions about how to express and interpret meaning. If identity becomes crisis, some time it leads to as disorder/disease. Someone who thinks more about identity this identity crisis will disturb him and leads to psychological diseases like anxiety, depression, maniac and many other sufferings.

Keywords: attributes, crisis, factors, individual, personal

The definition of identity is who you are, the way you think about yourself, the way you are viewed by the world and the characteristics that define you. The personal identity allows an individual to appear unique through a specific combination of personality characteristics, abilities, interests, physical attributes and biography. Personality and personal identity are bio-socially determined, which means that both are genetically pre-defined and socially reshaped.

Every human being is a social animal. Human being evaluated from stoneage to modern civilization. Human being has more than 94 neurotransmitters. These neurotransmitters make the humans to become emotional and intellectual. However, he just has one identity that consists of a combination of factors that contributes in shaping his identity. A person's identity is shaped by many factors such as nationality, race, ethnic group, physical appearance, culture, talents, interests, language, and religion. Every human wants his own identity for that matter human will do anything which gives identity to him, all degrees, all professions and all businesses comes under sort of identity. Everyone feels that they are great and others should recognise them. To reach such identity they will do their work, their professions, get their degrees and make their overall development. They maintain the social status and financial status.

Representation means use of language and images to create meaning about the world around us and these

systems have rules and conventions about how to express and interpret meaning. For people, answering questions about identity begins by listing details that can be found on birth certificates—name, sex, ethnicity, and family origins. People generally tend to do research on their family histories locate the birth certificates of known family members because these documents provide essential information about the identities of ancestors. The importance of birth certificates might suggest that identity is basically fixed and stable from the time of birth. People think about identity at birth are two labels that are sex and ethnicity.

If identity becomes crisis, sometime it leads to as disorder/disease. Someone who thinks more about identity this identity crisis will disturb him and leads to psychological diseases like anxiety, depression, maniac and many other sufferings. The identity within limit is normal, if the identity is abnormal. It results into disease. To get more identity people lose their character, people may become undisciplined, sometimes they will adopt abnormal behaviour. In the modern philosophy of mind, this concept of personal identity is sometimes referred to as the diachronic problem of personal identity. The synchronic problem is grounded in the question of what features or traits characterise a given person at one time. There are several general theories of this identity problem.

In olden days, people used to get identity through their hardwork, creative work, scientific work, research

work, through contribution to society like Einstein, Newton and many social reformers. Indian Government also identifies the individuals who contributed their excellence in their areas by contributing awards like Padmabhushan, Padma Shree etc. This is natural process and this is acceptable method. *A strong development sense of identity and self-esteem is important for many reasons. People that don't have a strong sense of their own identity may be easily influenced by others. They may have trouble making decisions and may get involved in unhealthy relationships.*

Today's youth, because of the influence of social media and pulp movies, corrupt social circumstances, they are trying to get a unnatural identity. These are all abnormal ways and the identity they receive is temporary and will not be appreciated by the society.

One has to do his or her work perfectly over a period of time and one will be identified for one's excellence no one should crave for identity. We give identity to remember the work but not for the people.

In stone age we do not have any amenities to live. We used to live in forests and eat raw food. In modern civilization, we have all electronic gadgets and we are well civilized. But it did not happen in a day. It is progressed over a period of time gradually and periodically. They are many leaders who sacrificed their lives to provide all these to mankind. We cannot realise the truth and it is our responsibility to honour such people who are working for the benefit of the humanity. Rest all comes under false identification.

Youth perform unnatural things to impress their friends, colleagues and getting false identification. It's ruining the future of them. Identity has its own honour. Identity has its own purpose. Identity has its responsibility. All identities, whether based on class, gender or ethnicity are social constructions. *So the youth have a great responsibility - not towards others, but towards themselves - to examine everything that today's society, including their family and their parents, are teaching them. So youth should set sights very high and do away with everything that separates youth as a human being from other human beings. Unity cannot come by our waiting for the other man to change. If we don't change, nothing in this universe will change for us. The whole universe may change but we will not change; whereas if we change, the whole universe will change for us.*

Identity means responsibility. The person who has some identity on the basis of his work has responsibility. He has to fulfil the issues which have given identity to him. *Finding' responsibility between identity and responsibility was certainly a moment of clarity and encouragement for us, and I hope it might be for others, too.*

Let's us get together for the real identity and do best to the humanity.

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POSTHUMANIST ASPECTS IN SELECT NOVELS OF KURT VONNEGUT

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Abstract

Posthumanism is an incipient philosophy of the present generation that proposes the practice of science on humans with a motive of erasing their imperfections and enhancing their body and existence. Posthumanism is anthropocentric in approach, it concentrates only on the advancement of humans through the assistance of science in their mundane life. Kurt Vonnegut is a 20th century American novelist famous for pioneering science fiction of his generation. A major part of Kurt Vonnegut's oeuvre has science playing a hand in affecting human lives. The scientific elements in the novels of Kurt Vonnegut are fictional and prophetic predicting a possible feature or scientific invention that affects human life. In *The Sirens of Titans* Kurt Vonnegut deals with space travel and human life in Mars, *Galapagos* on the other hand creates a fictional evolution as a reaction to human science. This paper is a critique on Kurt Vonnegut's novels (*Galapagos* and *The Sirens of Titan*) from a posthumanist perspective. The paper analyses and indicates the synchronising aspects of Kurt Vonnegut's novels and posthumanism.

Keywords: post-humanism, science, evolution, space travel, Charles Darwin.

Literary philosophies have been changing and transforming in the past centuries according to the trends and living style of the people. Literature and its theories of every age develop a new set of ideas and thoughts based on the present social condition of the people with an outlook of creating an enhanced living in the future. Posthumanism is one of such philosophies, it is an emerging theory of the present trend having a futuristic approach on the enhancement of human lives. The concept of Posthumanism is unanimous in all fields of humans (Arts, Science, medicine, technology, etc.) dealing with the idea of future, the post living of humans in a chaotic, pre-apocalyptic world. Posthumanism does not propound on instructing human enhancement through its writings, it puts its theory into practice: the discovery of new science and technologies to experiment human anatomy. Ultimately posthumanism is an anthropological approach primitively concerned on learning humans from a scientific viewpoint and modifying our bodies and mind into a new (enhanced/hybrid) human.

The end of the 20th century witnessed the birth of a posthuman world through the advancement and domination of science and technology but it remained unnoticed and unspoken. A few intellectual minds addressed the crisis of the developing posthumanist society in their writings yet posthumanism was not included as an exclusive part of their work. At the end of the twentieth century, Francis Fukuyama's seminal work *Our Posthuman Future* (1999) pioneered as the first solid book of posthumanism theory, disclosing the growth and inevitability of science in human life i.e. the symbiotic relationship between man and technology, particularly on the enhancement of human bodies in the field of biotechnologies and genetic engineering.

In the beginning of the 21st century Posthumanism was formulated as a solid theory by the works of Katherine Hayles *How We Became Posthuman* (1999), Elaine L. Graham *Representations of the Post/Human* (2002) and Cary Wolfe *What is Posthumanism?* (2009). In 2013, Francesca Ferrando's thesis on Posthumanism explored and re-defined Post-humanism with more specificity.

In Literature, Speculative fiction/ Sci-fi genre has anticipated the emergence of science shifting to the convenience of mankind from their regular use. The rise of a superhuman, time travel, space travel, cyborgs, and post-apocalyptic human life were imagined and created with the use of science in the science fiction genre. Mary Shelly's *Frankenstein*, and Kazuo Ishiguro's *Never Let Me Go* deal with the clones and cyborg human. The upcoming of a dystopian world is foreseen in George Orwell's *1984*, Ray Bradbury's *Fahrenheit 451* and Aldous Huxley's *Brave New World*. The novels of H.G. Wells, Jules Verne, and Kurt Vonnegut are imaginative and advanced in depicting scientific technologies, time travel, and space life. This paper scrutinises the speculative fiction of Kurt Vonnegut. This paper analyses the parallel aspects of Kurt Vonnegut's *Galapagos* and *The Sirens of Titan* to posthumanism.

The core factor in *Galapagos* and *The Sirens of Titan* and their connection to the posthumanism theory is the evolution of human beings. Posthumanism intends an enhanced living of human beings through science and technology, being a multifaceted philosophy posthumanism aims in the transformation of human anatomy for the advancement in the life of humans. By doing so, the human body would attain a state of deprivation from themselves. It removes the boundaries of being a human and creates a post human. The posthuman body cannot claim it to be associated with the characteristics of a natural human being. Thus human beings would become free from their self-made conventions (Religion, language, race, etc.) Kurt Vonnegut's *Galapagos* follows the same idea by an evolution that transforms human beings into animals.

In *Galapagos*, Kurt Vonnegut portrays the present human condition and has created a fictional evolution of human beings which merges with certain aspects of post humanism. "*Galapagos* shares with Vonnegut's other works a poignant critique of the follies of man, a sense of the absurdity of life, but adds an element only hinted at before: hope" (Simmons 113). The novel depicts the present world through a group of passengers on a vacation to the Darwinian island meanwhile the effect of chaos among human result in their extinction. The passengers Mary, Selena, Adolf Von Kliet, Hisako and six Kankobono girls escape on sea and accidentally land

"Galapagos Island" where they survive and form a new world which restores humanity. This plot is narrated by the ghost Leon trout who dies and wanders the earth to encounter the extinction and evolution of human beings. The memories of Leon reveal the world during 1986 A.D to be chaotic in terms of human behaviour which led to his own extinction. Leon Trout holds the human brain as the reason for all chaos. "To the credit of humanity as it used to be: More and more people were saying that their brains were irresponsible, unreliable, hideously dangerous, wholly unrealistic were simply no damn good" (*Galapagos* 25).

Kurt Vonnegut condemnation on the human brain extends in his novel, *The Sirens of Titan* which creates an artificial inefficient human brain. *The Sirens of Titan* deals with the space invasion of humans in Mars and the war between humans of Mars and Earth. The plot can also be interpreted as a fight between the human brains which attempts to gain supremacy by its capability. According to Kurt Vonnegut the humans' enemy are his own brain.

The Human, or his/her brain, is a highly unlikely material (that is, energetic) formation. This formation is necessarily transitory since it is dependent on the conditions of terrestrial life, which are not eternal. The formation called Human or Brain will have been nothing more than an episode in the conflict between differentiation and entropy. The pursuit of greater complexity asks not for the perfecting of the Human, but its mutation or its defeat for the benefit of a better performing system. Humans are very mistaken in their presuming to be the motors of development and in confusing development with the progress of consciousness and civilization. (Lyotard 20)

Lyotard points out the human brain as the reason for the formation and exclusion of human beings. Human beings create a frame or structure which they consider to be civilization but it resulted in constructing an uncivilised deformed society. Therefore Kurt Vonnegut reduces the ability of the human brains in Mars to create a uniformed lifestyle. The Martian brains are limited in thinking and erased after excessive memory. The brains of the Martians are controlled by an antenna in their skulls that enable them to live an upright way. "a radio antenna under the crown of his skull, and that it would hurt him whenever he did something a good soldier wouldn't ever do" (*Titan* 42). The human beings in Mars have no

differences except of their nationality. Human distinctions are dissolved when the memories of the humans are removed from their brain, Kurt Vonnegut has created an unbiased human centered community by removing the identity of humans.

The Sirens of Titan also ensures that the erased identity or the memories of the human brain can be revoked back by the brain. This trait of retrieving human memories for identification and the verity of human history is another parallel aspect between *The Sirens of Titan* and posthumanism. "Marvin Minsky precisely expressed this dream when, in a recent lecture, he suggested it will soon be possible to extract human memories from the brain and import them, intact and unchanged, to computer disks. The clear implication is that if we can become the information we have constructed, we can achieve effective immortality" (Hayles 13). In *Sirens of Titan* Unk's discontent with his marriage and the Martian injustice triggers his brain to retrieve his identity as an earthling. Besides the pain from the antenna Unk successfully recalls his old memories and identifies his wife, Bee and son, Chrono. Unk is the only suspected human in Mars often hospitalised to erase his recollected identity. "Seven times, Unk! You know how many times they usually have to send a man to have his memory cleaned out? Once, Unk. One time!" (Titan 50)

Restructuring an anthropocentric world to establish a humane life is one of the key concepts of posthumanism. Posthumanism proposes the acquisition of humanity through science and experimentation of man through certain technologies. Example: cryonics preserves the human body and it can help in extending human life span thus the human being becomes a biological being who would reject categorization as he has become a biological being or deprived the state of being a natural human species. "Humanizing is an embodied process; moreover, the embodiment of such an act is strictly human: non-human animals or machines have had no agential access to such a redefinition, yet" (Ferrando 63).

Galapagos merges with the notion non-human as it holds the human brain as the prime reason for the current chaos and paranoia. Kurt Vonnegut is confused about comprehending the nature of the human brain and raises unanswered questions to justify his creative style of using science on humans.

It is hard to believe nowadays that people could ever have been as brilliantly duplicitous as James Wait -- until I remind myself that just about every adult human being back then had a brain weighing about three kilograms! There was no end to the evil schemes that a thought machine that oversized couldn't imagine and execute. So I raise this question, although there is nobody around to answer it: Can it be doubted that three-kilogram brains were once nearly fatal defects in the evolution of the human race?. (Galapagos 8)

Likewise in *The Sirens of Titan* Kurt Vonnegut gestures a peaceful human life by tampering the brain capacity of humans. Unk, the Martian is found merrier after deprived off from his excessive memory. "It made him furtively happy to suspect that there were probably other parts of his memory that had been missed as well. Why this suspicion should make him furtively happy he didn't know" (Titan 45). The human species detached from their memories and emotions in Mars live more peaceful. The incapability of the human brain to think and generate emotions relieves the human mind in Mars from negative thoughts and worries.

The modification of the human body and mind collides Kurt Vonnegut's novels with posthumanism. Kurt Vonnegut alters the biological factor of human species as they are one of the main power sources of their issues. "back in that era of big brains and fancy thinking asserted that the islands had once been part of the mainland, and had been split off by some stupendous catastrophe" (Galapagos 4). In *Galapagos*, Kurt Vonnegut uses a fictional theory for gaining attention and recognition which he does by using Charles Darwin's "*Origin of Species*" which asserts animals – human beings, in an inverted style: human beings – animals. Vonnegut flips the evolution of human beings to be an evolution in which human beings would acquire humanity. Kurt Vonnegut's presence is established through Leon trout often construed as Vonnegut's alter ego through whom he injects his notions.

If I may insert a personal note at this point: When I was alive, I often received advice from my own big brain which, in terms of my own survival, or the survival of the human race, for that matter, can be charitably described as questionable. Example: It

had me join the United States Marines and go fight in Vietnam. Thanks a lot, big brain. (Galapagos 29)

Kurt Vonnegut's *Galapagos* and *The Sirens of Titan* present a chaotic apocalyptic situation of humans created by themselves, the writer gives hope and solution to restore peace by modifying the body of Homo sapiens. This is clearly explicit in *Galapagos*, Leon Trout the author's super ego rests after humanity is established. Kurt Vonnegut's focus on the existence and evolution of human beings to depict the paranoia of human beings in the contemporary world has landed him to merge with posthumanism. His futuristic vision of the human society and his creative technique of handling science on a man makes his novels corresponding to the philosophies of posthumanism.

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EXPRESSION OF ENGLISH WORDS IN TAMIL REPRESENTATION: TANGLISH

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Abstract

In the globalized world, we need more than a language to understand science, new technology and all walks of life. Moreover English has occupied every language of the world. There is clear evidence to prove that English has a tremendous influence on Tamil Language and Diaspora. Bilingual speaking and writing, learning and teaching occurs in the newspapers, magazines, cinema, classrooms of the schools and colleges. Code mixing happens predominantly in oral formal and informal speech, formal and informal written documents. Books are used to be written monolingual which have started using bilingual code mixing. What are the reasons behind the use of code mixing? Is it modern maturity of the new generation? Is it the proper method to understand the young generation's feelings and emotions? Language change happens from day to day

life. But such kind of code mixing expression lacks to learn pure a language. Is pure language becoming out of society? This paper will discuss the code mixing expressions in written text and spoken language.

Introduction

The word language is derived from the Latin word Tongue – Dingua -- Lingua -- Langaticum -- Langage -- Language. Every language has its own words and grammar. A language is formed by related with climate, atmosphere and hard work of human beings. It took more than a hundred years to have matured language. Nowadays all languages are mixed with words of another language. Language is a tool to communicate. In today's globalized world we need more than one language to communicate. The use of English in all walks of life is inevitable. Mixing of two languages is a phenomenon observed mostly in oral communication but very recently noticed in written mode of communication too.

Tanglish

Tanglish or Macronic language refers to text using a mixture of languages particularly bilingual situations in which the languages are otherwise used in the same context. The term refers to hybrid words too. Tanglish has become a culture and un-announced official language in Tamilnadu (50 % Tamil + 50% English). In present days Tanglish has been used by the younger generation in everyday conversation. Generally Tanglish is manipulated

by the people of Chennai and spreading all over Tamilnadu at a snail's pace.

Tanglish may be measured to have the subsequent features:

- Tamil-English or Tamil (Intra- Sentnetial), Code Mixing,
- Code - Switching (Inter-Sentential)
- Intra-Word Mixing
- Borrowing words - available equivalents
- Making use of English pronunciation while speaking in Tamil language (Anglicized Tamil)
- Making use of Tamil pronunciation while speaking in English language (Tamilized English)

Tanglish in Spoken English

1. Some noun and Verbs from English are transformed to Tamil verb form by accumulating Tamil Verbalizer denotes verb tense. Ex: a. Drive Pannu (do the driving) Brush Pannu (do the brushing)
2. Tamil word ends with "FY" Ex: Maattify, Kalachify, (Fy Fy Fy Song From Tamil Movie *PandiyaNadu* [KalaachiFy, OatiFy, SodhapiFy, ThinkyFY, TellifY, NondiFy])
3. English Nouns with Tamil Case Markers as in Ex: "Booksu", "Docterku", "Teachoroda"

- The sound is adjoined at the end of the English noun to generate a Tamil noun form. Ex: Sound'u', (lyrics from Tamil Movie "3" such as girl-u, heart-u, black-u)

Tanglish in Written Text

Print media is well developed in India. Code mixing has also infiltrated the print media, especially newspapers and popular Tamil magazines. The data for this research is collected from Tamil magazines and dailies which are popular. Use of Tanglish in the magazines was found to a greater extent.

Types of Code Mixing

The magazines showed extensive use of Tanglish. All the texts obtained were transcribed in the phonemic script. The amount of code mixing was analyzed by calculating the percentage of English and mixed words used in the text. The total occurrence of English words, mixed words and the total percentage of code mixing were calculated accordingly. The texts showed the use of several English words in Tamil stories and articles related to various topics. From science, health, beauty to cookery, use of English was so natural and seemed unavoidable. The language used by them is the everyday normal spoken Tamil which was scattered with English words and expression of phrases.

People while using Tamil and English simultaneously, the following possibilities were detected:

- The use of English words while speaking Tamil.
Example: Ithu Vanthu Morning Time Maathiri Theriyuthu. (It looks as though it is morning time)
- The application of the word order of Tamil to English sentences. This kind of interference is common in the speech of bilinguals.
Example: Sir is coming?
- The Combination of Tamil and English morphemes, within the word boundary. Example: Fastaa, Turningla
- The use of a phonetic and phonological system of Tamil for English words. That is, English words that have been borrowed have the phonological structure of Tamil words.

Example: horn-/hon/ haaran/ aaran/

Code mixing in the form of lexical insertion is frequently used by Tamil English bilinguals. At the lower end of continuum is full sentence switches that very rare

and only by fluent bilinguals. Less fluent bilinguals resort to mixing of nouns, verbs, or use the English words with Tamil inflections. In the list of English words, used nouns and verbs figure predominantly. In this way, there are a relatively large proportion of such classes as verbs, adverbs, conjunctions, and prepositions from English in Tamil text. Nouns account for the largest proportion of mixes. One reason why nouns are frequently borrowed and mixed is that they are relatively free of syntactic restrictions. Details of the distribution of English and mixed words in different grammatical classes based on the text data is given below.

Ladder of Mixed Constituents

MIX TYPE
Noun
Verb
Adjective
Noun + Case
Adverb
Noun + Verbalizer
Verb + Verbalizer
Noun + Clitic
Noun + Post Proposition
Conjunction
Pronoun
Preposition

The following is a description of mixed constituents instituted in the corpus. It should be noted here that the examples given below are extracted from short stories text

- Ippo murungaikai **season**
- Ellarum **excursion** poranga
- Slimaagittarupadu **beauty** endra ennam paravi varudu.
- Mun **seatilirukkaru**
- Yes, we are really proud of having him as our son,** yendru koorinaar.
- Diabeticpatientsweet** saapduvathai stop seiavendum.

The above examples were chosen from magazines. But what is surprising to see that some of the school textbooks have also incorporated stories with Tanglish.

Language Change Consequences

Language change is happening at a rapid speed. Bilingualism and multilingualism result in the use of language mixing and hybrid forms of language like Tanglish. These hybrid forms are also referred to as Indianisms (Kachru 1983). The use of the mixed code was looked down upon several years back. But the new generation has a positive attitude towards the use of Tanglish. Code mixing with English is more popular in India. Though linguists, language purists, mother tongue fanatics or politicians have tried to discourage the use of this kind of hybrid language, we find that the practice of code mixing is only increasing in all domains.

Equally popular and widespread is regional language writing code-mixed with English. The language used in regional language newspapers and periodicals clearly reflects this trend. Even regional language writers have not been able to do away with the popular trend of mixing English in Tamil. They introduce English words or phrases

or mixed words. The dictum seems to be, 'use whatever English you're capable of if you want to be taken seriously.' (Paul, 1993)

Bilingualism exists in each and every country of the world, in all classes of society, and in all age groups (Grosjean, 1982). The extent and kind of popularity that code-mixing with English by Tamil speakers have been evidenced in numerous fields: television, radio, college, business etc. this phenomenon is largely observed amongst educated people though not absolutely absent amongst less educated and uneducated.

To sum up, Tanglish or mixed code is no more an outcome of an imperfect command of a bilingual's codes, but it is a systematic and spontaneous mode of communication in bilingual societies. It is an ability that

bilinguals cannot do without, since mixed codes are needed to convey important social meaning in certain domains where a single-code is not adequate.

English bilingualism has become an integral part of modern Indian consciousness. For Indian bilinguals, English is not an unfamiliar language but a part of their society active verbal range. Mixing English with Indian languages is a linguistic mechanism for the construction of modernity in contemporary India. In a multilingual society, each language fulfills certain unique roles and represents distinct identities, and all of them complement one another to serve "the complex communicative demands of a pluralistic society" (K. Sridhar, 1996). Tanglish is part of the communication strategy. It is no more an exclusively oral phenomenon; it has entered written discourse as well. And mixed-code texts are no barrier to comprehension. They are understood as any bilingual text.

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ECOCRITICAL EXPRESSIONS IN KIRAN DESAI'S *HULLABALOO IN GUAVA ORCHARD*

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Abstract

Expression is very important for all living things. In human life it plays a vital role. All theories like Marxism, Feminism and Ecocriticism are the ways of expressions of different theorists and scholars. In this Perspective Ecocriticism comes under the expression of awareness of Nature. Ecocriticism is an interdisciplinary study of Literature and Environment. Nature expresses its anger through disasters like earthquakes, floods, tsunami and drought. Man must heed to the warnings of Nature and must stop exploiting nature. Sampath Chawla is the protagonist of Kiran Desai's novel *Hullabaloo in Guava Orchard*. He is a strange man and he lives on a guava tree. He prefers the monkey's in the guava tree, as more of his type. He sees the trees in the guava orchard and thinks it is the first time he has truly seen life as it is and he is at one with its beauty. In the end Sampath disappears as he holds a guava in his hand. He is adsorbed into the life force of Nature. The fruit bears a mark exactly like Sampath's birth marks. This research paper focuses on the influence that Nature has on the protagonist Sampath Chawla. The life and experience of the protagonist Sampath Chawla in the guava orchard is explained in the novel *Hullabaloo in Guava Orchard*. William Rueckert was the first person to use the term ecocriticism. In 1978, Rueckert published an essay titled "Literature and Ecology; an experiment in Ecocriticism". He focused on The application of ecology and ecological concepts to the study of Literature.

My venture through this paper will primarily concentrate on Kiran Desai's debut novel *Hullabaloo in the Guava Orchard* with an aim to read it from the expression of ecocriticism. The entire plot of the novel revolves around Sampath and his family which is typically a stereotyped middle class one-busy in setting the dwindle between right and wrong, moralities and amoralities; and ethics and non-ethics. Among all the characters, Kulfi and her son Sampath are akin to nature. Sampath is born on the day when, after a long drought, people of Shahkot first saw the downpours of torrential rain.

Sampath was lazy and lethargic bothering about nothing and wish to live his life with his own whims and fancies. He was fed up with his routine way of living. To him he was "a never- ending flow of misery" (43) since he was able to fill only little as he wished. So he always wished to explore things of his own interest. Sampath frustrated with his family and his household. His father, Mr. Chawla, is a talkative middle class fellow who is mercenary by nature and loves to define life as a 'normal' course filled with ambition to a limited extent and money to a huge

extent. Like any ordinary middle-class person, Mr. Chawla is unaware of and is indifferent to his son's taste and desires.

Hugely imaginative by nature, Sampath feels himself very much different, different from a normal man; he is not born for such simple things. To protect her loving grandson from his father's admonition, Sampath's grandmother always said, "wait and see Even if it appears he is going downhill, he will come up the other said. Yes, on top of the world. He is just taking a longer route". And this becomes very much prophetic in the life of Sampath. Inspired by his thought of freeing himself, Sampath made his way out of his town. He climbed up a guava tree in an orchard where he would feel the freshness of greenery and the fresh air around him. Sampath felt that silence had held between its branches and the moment he settled among the trees, the spirits that had carried him so far and so high had melted into nothing and he was amazed that the orchard matched the imagination all his life. It filled his whole mind and he wondered if he could get enough of it. Sampath's love for nature is revealed in an exotic way. Unexpectedly Sampath on the guava tree becomes the hermit on his tree

top hermitage. He was respected for his austerity and simple life and his words. Nature and the atmosphere in the orchard made him Baba-God. But Sampath's father Mr. Chawla was commercializing his son's popularity making his family's fortune. The reputation of Sampath grew until the monkeys arrived to the orchard. When they arrived first, Sampath turned their dirty games back to them: hooting, howling and rolling his eyes and this made the monkeys get impressed identifying Sampath "as the nucleus of this bountiful community they had come upon" (124). But things went upside down when the monkeys developed an unquenchable interest for liquor which made them resurface their old bazaar habits.

As a result there arose a serious law and order problem in Shahkot of the religious degree where there were two groups. One suggested that the monkeys should be removed to save the Monkey Baba and the holy atmosphere of the place, the other group wished to save the sacred animal whereas Sampath thought that all fun, teasing and game would disappear in his life if the monkeys were removed from the orchard. But a day was set to catch the monkeys and send them to a far off place where it would not return and could not obtain any liquor.

But later Sampath realized that his life in the orchard was in danger and the atmosphere in the orchard had disintegrated as there was no more gentle evenings. He found no help from anybody and he had thought that how much had changed since he first arrived in the orchard.

The orchard had become more and more like the place he had left noisy, messy, and untidy. Ugly

advertisements defaced the neighbouring trees and smelly garbage spilled down the hillside grew larger every week. The attacking of monkeys is a protest directed toward the human beings who use nature for their own well-being and subverts it for their own interest. It is Sampath's family's allowance to such commercialization of themselves that destroyed the integrity and serenity of the orchard.

Kulfi's choice to prepare a monkey for food, is vindictive and madness. Kulfi like Conrad's Kurtz becomes savage, living with the savage. It is her 'id' that acts upon her final decision to kill that element of Nature that has been nourishing them. But at last the novel ends with Sampath's disappearance and the failed efforts to trap and kill the monkeys. It is the perfect example man can try to control over the nature but at the end nature controls everything.

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IS BHOPAL GAS TRAGEDY AN ACCIDENT OR A PLANNED MURDER? A STUDY OF ANJALI DESPANDE'S *IMPEACHMENT*

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Abstract

The relationship between Literature and the physical environment is termed as Eco-criticism. The text is viewed through Eco critical notion, that which concerns the exploitation of nature by human activity. The tragic event called Bhopal gas tragedy, took place on the night of 2-3 December 1984 at the Union Carbide India Limited (UCIL) pesticide plant in Bhopal, Madhya Pradesh. Nearly 500,000 people inhaled the poisonous gas called Methyl Isocyanate met with various genetic disorders and half of them died on that tragic night. The toxic substance made its way into the groundwater and it is not properly removed by the company. The traces of the Bhopal gas tragedy are evident by the genetically disabled children. Anjali Deshpande being a journalist weaves the plot in a very realistic manner by giving the same names in the novel. She explores the whole mindset of Bhopal after the tragedy and how it affects the victims and also the non-victims. The Government is least to care about the victims and the spoiled environment, they are busy providing the fake statistics. Impeachment as a strong novel which unleashes the cruel act put forth by the government to its very own people.

Keywords: *Injustice, Devastation, Hegemony, Realism, Corporate sector*

Introduction

Ecocriticism is the study of literature and environment from an interdisciplinary point of view, where literary scholars analyse the text to illustrate environmental concerns and examine the various ways literature treats the subject of nature. Some ecocritics brainstorm possible solutions for the correction of a contemporary environment situation, though not at all ecocritics agree on the purpose, methodology, or scope of ecocriticism. It is an intentionally broad approach that is known by a number of other designations including "green (cultural) studies", "ecopoetics" and "environmental literary criticism" and is often informed by other fields such as ecology, sustainable design, bio politics, environmentalism and social ecology among others.

Cheryll Glotfelty's working definition in *The Ecocriticism reader* is that "eco criticism is the study of the relationship between literature and the physical environment" and one of the implicit goals of the approach is to recoup professional dignity for what Glotfelty calls the "undervalued genre of nature writing". Lawrence Buell

defines "ecocriticism" ...as a study of the relationship between literature and the environmentalist praxis".

Anjali Deshpande is a freelance journalist who actively participated in women's movement and fought for the justice of the Bhopal Gas victims. In *Impeachment* Deshpande explores the horrific reality of Bhopal incident, around one lakh people lost their lives mercilessly. The novel recounts actual incidents that still haunt us, intertwined with the fictional private lives of activists that are also the arena of intense gender and caste politics. The plot opens four years after the Bhopal Gas tragedy, the verdict is still a question mark to the victims. The journalists, activists, NGOs are trying their level best to get the justice for the victims.

Ongoing struggle of relief

Bhopal gas tragedy is the world's biggest industrial disaster which shook the whole nation. The awful incident occurred during the night of 2- 3 December 1984 where the citizens of Bhopal were unaware of the premonition and sleeping peacefully in their chambers. A single night

made a permanent change in people's life, the traces of the tragedy is lurking in the households of the Bhopal. Over 500,000 people were exposed to methyl isocyanate (MIC) gas and millions were died and remaining were the trademarks of those poisonous gas. People ran on the streets, vomiting and dying. Many other living organisms also died in this disaster. The Indian Government has seen floods, cyclones and even earthquakes, but they had no clue how to respond to this case. Union Carbide Company did a little help to the victims. The whole disaster is based on two things: the one that happened immediately, and other that followed in the years to come. Nobody knew the health impacts of MIC and how to treat patients exposed to the gas. Other significant ailments were,

Children born after the disaster are also its victims because of the exposure to the deadly gas while they were in wombs.

Chemical wastes remain dumped in and around the premises of UCIL factory, contaminating the water that both humans and animals drink.

The Triple Suspense

The Union Carbide factory used to manufacture three pesticides: Carbaryl (trade name sevin), aldicarb (trade name Temik) and a formulation of carbaryl and gamma-hexachlorocyclohexane (g-HCH), sold under the trade name, sevidol. As days goes by, the company became more lethargic and they never bothered to look after the preventive measures of the company. And also it was found out that the Union Carbide Company was in loss and they decided to sell. With these confusions, they forgot to dump the wastes properly and the chemical wastes got mixed with the surrounding environment. Most studies found groundwater surrounding the UCIL site to be contaminated with chlorinated benzenes and HCH isomers. Carbaryl, aldicarb, carbon tetrachloride and chloroform were detected.

An accident or a planned murder

In 1979, the Central Government of India invited the developed countries to set up industries and as a result, Union Carbide Company, which is a pesticide industry, set its feet firm in India. Bhopal is the capital state (of Madhya Pradesh) in India and the administrative of Bhopal is well known as the city of lakes for its natural as well as artificial

lakes and it is also one of the greenest cities in India. Due to these reasons, the Central Government of India opted Bhopal to set up the Union Carbide India Limited. Though, they knew Bhopal isn't a suitable place to produce the poisonous pesticide like Sevin, the Central Government of India approved it. The plant has three tanks and only two should be filled with methyl Isocyanate, but on the contrary three tanks were filled during that day and as a usual practice, an employer was cleaning the tank with water. Due to the cracks in the pipes, the water gets inside the tanks filled with Methyl Isocyanate and the temperature was increasing considerably. At 11, alarm started to blow off and the officers were reluctant to keep a check. At 12:45 the plant becomes vulnerable and there is no one to control it. They were planning to close it, since there are no proper preventive measures in the plant. Around midnight, the gas began to leak and fills the atmosphere. Since Methyl Isocyanate is a dense gas, it came rushing to the ground affecting children and new babies. People began to vomit, cough and also suffer from eye irritation problems. The company did not alert neighborhood people that how to stay safe during the times of crisis. People were running in the streets instead to mask themselves with wet cloth around the nose. Due to this unawareness, many people died in one single night. As these things hang in one corner another turn lies in the premonition informed by the two trade unions. The American experts who visited the plant after the 1981 'runaway reaction' in the MIC storage tank, warned the Union Carbide Company. The India authorities also warned the company about the problem as early as 1979, but it was very pathetic that company never took any serious actions at that time. The consequences of Bhopal Gas Tragedy were more than a massacre. Three goats were lying dead on the road, their bellies swollen and bulging as if they had drunk too much of water. The road was slippery with urine, vomit, and globs of spittle green and yellow. Shall we call this an accident or a planned murder?

A whole city went to the lap of extinction. Avidha fights for the justice if the Bhopal gas victims with her activist friends, journalists, lawyers and NGO members. *Impeachment* is a novel which portrays the clash between Indian Government and the liberal classes who support the victims of Bhopal. The novel brings out certain facts in masquerading, that the bodies were burnt inside the

factory. So, no one knows about it. The Indian Government failed to support its own people and the verdict came in favour of the US multinational company.

In spite of arguing whether it is a disaster or a murder, the Government should be even more responsible in terms of setting up the hazardous factories in India. Even today, the sterlite copper plant and nuclear plant in kudankulam are the examples of the future disasters. As the proverb goes, 'Prevention is always better than cure' and it is always to prevent the impending danger than welcoming it.

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THE ISSUE OF IDENTITY IN JHUMPA LAHIRI'S *THE NAMESAKE* : A STUDY

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Abstract

Jhumpa Lahiri's first novel *The Namesake* (2003) deals with the Gangulis, an Indian diaspora family with all their inherent dilemmas in a foreign land i.e., America. Among the dilemmas, the most pronounced one is found to be the issue of identity which grips both the first and second generation of the family. The question of identity in the text assumes substantial dimension with its coverage of Ashoke Ganguli's decision to go to the U.S at the age of 23 to pursue Ph.D at MIT, Ashima Bhaduri's marriage to Ashoke, their struggle in America in alien environment, their settlement, their return journeys, difference with their U.S grown offsprings in different matters and their negotiation with all types of uncertainties. All these challenges unsettle them out and everytime they are found to be making endeavours to survive there with enthusiasm or exasperation, and in the process, a new identity emerges that is dissimilar to their previous one. A postcolonial study with the perspectives of diaspora studies will throw further light on it.

Introduction

Jhumpa Lahiri's second work and first novel *The Namesake* (2003) by expatriate Indian writer, is of great importance for its focus on the issue of identity of Indian diaspora in the U.S. Through the Gangulis, the Indian diaspora family in the U.S, Lahiri tries to explore the identity crisis faced by Indian diaspora abroad. The identity issue, as found in the text, finds a magnitude because Lahiri covers the experience of both the first and second generations. While doing so, she locates them in a liminal or "in-between" situation which is characterized by irresolution and indetermination of identity.

Objective of the Paper

The aim of the paper is to talk about the identity crisis of the first generation Indian diaspora in America through the characters of Ashoke and Ashima.

Hypotheses

First, prior to his departure to the U.S, Ashoke of Alipore, West Bengal, seems to have a solid identity.

Secondly, ethnic identity seems to figure prominently in *The Namesake*.

Thirdly, *The Namesake* is found to be attempting to secure a "common horizon against the crises of national identity."

Fourthly, the ethnic Indian identity appears to be more pronounced in Ashima.

Methodology

While carrying out the study the paper takes recourse to postcolonial studies with special reference to diaspora studies.

Discussion

The notion of identity in *The Namesake* seems to be the representative of what David Richards, following Bhabha and Said, calls "products of a world in constant motion". (Blackwell, 19). The identity of the Gangulis is not rooted or fixed in essential categories like nation, ethnicity, religion, sexuality or gender or other striking differences; instead it is "in a constant state of flux" (Blackwell, 19). This fluid identity of the Gangulis stems from "a process of constant interaction and change shaped by historical circumstance" that is their diasporic condition. The historical circumstance of diasporic life is characterized by liminality or "in-betweenness" that subverts and unfixes the previous "solid" identity that essentializes the ideas of "impermeable entities, such as the nation, culture, and selfhood," and invariably tries to reconstruct identity by anchoring "the debate around hybrid and porous formations, such as displacement, dislocation, and migrancy." (Blackwell, 19). This is exactly what Lahiri does in creating an unfixed, unsettled, shifting, mutable, and hybrid identity for the diasporic people in *The Namesake*.

Prior to his departure to the U.S, Ashoke of Alipore, West Bengal, seems to have a solid identity. His meeting

with Ghosh, a Bengali businessman of Tollygunge, who comes from England after two years, reveals the former's insular life and thereby underlining his solid identity. Ghosh is a person who travels a lot asks him whether he has visited any other country. Ashoke's reply to his question discloses his limited experience of visiting outside of Calcutta that includes Delhi and Jamshedpur only. Lack of exposure, residing in one of the backward places of Bengal, i.e., Alipore, the strong burden of family being the eldest of six siblings of old parents, all debar from him exploring possibilities outside the country. It gives him fixity of identity that is devoid of broader outlook, and ridden by provincial consideration. It is only after his meeting with the widely visited Ghosh who opens his eyes beyond Calcutta and India. Ghosh, indeed shakes off his parochialism, and drives him towards unfixing his inherent solid identity by putting him some question:

"Seen much of this world?"

"Not this world,"

"England. America,"

"Have considered going there?" (Lahiri, 15)

Having known Ashoke's inhibition and parochial attitude Ashoke asks him to ward off his speculation and see the world:

"You are still young. Free," ... "Do yourself a favor. Before it's too late, without thinking too much about it first, pack a willow and a blanket and see as much of the world as you can. You will not regret it. One day it will be too late." (Lahiri, 16)

He even gives him his address and assures him of further help. This conversation with Ghosh instils him profound confidence and shakes his sensibility to the core. Ghosh words "young" and "Free", indeed, drive him to disown his parochial identity towards fluidity as seen:

Ashoke began to envision another sort of future. He imagined not only walking, but walking away, as far as he could from the place in which he was born and in which he had nearly died. The following year, with the aid of a cane, he returned to college and graduated, and without telling his parents he applied to continue his engineering studies abroad. Only after he'd been accepted with a full fellowship, a newly issued passport in hand, did he inform them of his plans." (Lahiri, 20)

His decision to fly to the U.S, indeed, reflects his embracing of the American dream of success, and that

dream becomes successful in his pursuit and completion of PhD in fibre optics in MIT, and then getting appointed in Boston University as an assistant professor. This academic and professional excellence aside, he also owns a house in Pemberton Road, rears his family there, befriends people of that country; necessarily construct his diasporic identity which unfixes his previous provinciality and stereotype.

Ethnic identity seems to figure prominently in *The Namesake*. From the very beginning of the text, it is seen that ethnicity characterizes the Indian diaspora's existence in America. This ethnic identity is noticed in their everyday experience, in terms of their food, lifestyle and approach to life, notwithstanding their negotiation with the cosmopolitan trend.

The Namesake is found to be attempting to secure a "common horizon against the crises of national identity." (Song, 347). This common horizon calls for a middle ground for the resolution of differences that surface in maintaining one's identity in a foreign land. The characters in the novel experience the crisis of getting assimilated into the foreign culture or maintaining adherence to pluralism. *The Namesake* shows the inherent difficulty in the resolution of the crisis, and thereby making the identity politics of the Indian diaspora more problematic. Indeed, the text is not interested in the resolution as stated by Song, "*The Namesake* dramatizes the difficulty of allowing its characters to be fully penetrated by a moment of multiple and converging crises that offer no magical routes toward resolution, a moment that may, in fact, present itself as not interested in any resolution of any kind." (Song, 347)

This national identity of the Indian Americans is defined by their ethnic elements viz., nation, nationality, language, ancestry, culture and other distinguishing markers. The spirit of maintaining national identity is very much in the first generation of migrant Indians as in the case of Ashoke and Ashima. After getting admitted into the PhD course of the MIT and sensing a bright future in America, Ashoke wishes to maintain his connection with the mainland and its culture by marrying a Bengali girl Ashima. Ashima's menu for Ashoke, indeed, representative of Indian food:

In the evenings she cooks for him, hoping to please, with unrationed, remarkably unblemished sugar, flour, rice,

and salt she had written about to her mother in her first letter home. By now she had learned that her husband likes his food on the salty side, that his favourite thing about lamb curry is potatoes, and that he likes to finish his dinner with a small final helping of rice and dal. (Lahiri, 10)

The ethnic Indian identity appears to be more pronounced in Ashima. Before getting married to Ashoke Ganguly, Asima Bhaduri, was an English major student in Calcutta. She falls in the category of those Indian girls who come to the U.S not in pursuit of higher education or lucrative careers, but for marriage. Ashima tries to maintain many traditions of India as in the case of not uttering the name of Ashoke in front of others.

It is because of this ethnic tradition Ashima does not like Maxine, her son Gogol's girlfriend, when Maxine addresses Gogol's parents by their name. Despite her polite treatment to Maxine when the latter accompanied Gogol to their home, Ashima does not consider her fit to be her daughter in law for "She'd been startled that Maxine had addressed her as Ashima, and her husband as Ashoke." (Lahiri, 166)

The ethnic identity of Ashima seems to be reinforced by a very powerful metaphor of food at the very beginning of the novel. The food reflects Ashima's strong longing for India and her utter displeasure for foreign things. She finds it extremely difficult to get well along with the American weather condition and is completely perturbed by her cultural displacement.

Ashima's attempt for "a humble approximation of the snack sold for pennies on Calcutta sidewalk" and "concoction" (Lahiri, 1) reflects her displacement and initiation into a hybrid identity. Lynn rightly observes: "Thus from the start, the universal cravings of pregnancy, are imprinted as well with issues of identity – our tastes, our yearnings, define us. Ashima is satisfying her longing for India with this strange hybrid of American cereal and chillies. Ashima and Ashoke will spend the rest of their lives making these kinds of accommodations. They will be strangers in a strange, if welcoming, land. Their son will be thoroughly American, all the more so in that he struggles with the burden of another culture carried by his parents." (Lynn, 162)

The Indian diaspora identity of Ashima appears to be more obvious when she is at her labour in the hospital. At this time she feels very lonely given the fact that she is not

attended by any loved ones as in the case of India. Her looming loneliness and helplessness at the time of getting motherhood in a foreign country are evident even after her admission into the Mount Auburn Hospital under the supervision of the obstetrician Dr. Ashley when he checks her and finds "No need to worry," and "Everything is looking perfectly normal." :

But nothing feels normal to Ashima. For the past eighteen months, ever since she's arrived in Cambridge, nothing has felt normal at all. It's not so much the pain, which she knows, somehow, she will survive. It's the consequence: motherhood in a foreign land. (Lahiri, 6)

Ashima's fear in her diasporic subject position also deepens by her concern of life for her children in America. In spite of the complete absence of her near and dear ones, she is able to deliver the baby like any other women like her mother and grandmother. But there is a constant fear of alienation waiting for her baby like the alienation she is now experiencing; and this fear makes her stay in the U.S very miserable and full of anxieties:

That it was happening so far from home, unmonitored and unobserved by those she loved, had made it more miraculous still. But she is terrified to raise a child in a country where she is related to no one, where she knows so little, where life seems so tentative and spare. (Lahiri, 6)

Ashima's fear of the future of her baby in America, a foreign land, is actually a dwelling upon second generation ethnic Indian's further alienation than that of the first one. After the birth, the baby is visited by three Bengali people viz., the Nandis-Maya and Dilip; and Dr. Gupta apart from Ashoke, his father. The Nandis and Dr. Dilip are mere acquaintances, there was nobody from his own family and the likes of grandparents, uncle, aunt, cousins, and other close relatives are all missing from the picture. It underlines Indian immigrant children's alienated and displaced identity from their birth:

Without a single grandparent or parent or uncle or aunt at her side, the baby's birth, like most everything else in America, feels somehow haphazard, only half true. As she never known of a person entering the world so alone, so deprived. (Lahiri, 25)

Under such trying circumstances Ashima finds her ethnic identity in tatters like the "tattered" copy of the Bengali magazine *Desh* that she carried to Boston from Calcutta. She has read the magazine over a dozen times,

with all the poems, short stories and articles enshrined in it. *Desh*, is not merely a Bengali magazine, but, is her own country, with its geography, people, language and country that defines her ethnic identity which is at crossroads in Boston. The tattered copy of the magazine is “a perpetual comfort to her” (Lahiri, 6) in a foreign country “surrounded by strangers” (Lahiri, 3), and “There is nothing to comfort her” (Lahiri, 4)

It is because of this strong ethnic identity that she finds it extremely difficult to get well along with the American way of life; she gets apprehensive about the future of her son, and hence wishes to come back to India. She tells Ashoke, “I won’t”, and starts insisting, “Not here. Not like this.” She asks him to finish his degree as early as possible and leave the country and emphasizes, “I’m saying I don’t want to raise Gogol alone in this country. It’s not right. I want to go back.” (Lahiri, 33)

Ahima’s desire for a return to India stems from her tremendous struggle of being a first generation immigrant trying to cope up with each of the lack in America which would have been otherwise in case of India. Her discovery of lack needed assistance right after the delivery from someone close to her deepens her sense of loneliness and fills her with consternation and anger.

Things would have certainly been different in India as after delivery she would have been surrounded by her relatives, and many works relating to the care of the mother and the baby would have been taken care of either by her mother, family members, relatives or servants. But lack of this support and warmth of the company makes her life in America terrible. Even Ashoke notices this woeful plight of Ashima. He notices that Ashima is getting leaner, and “her life as his wife at Cambridge, as his wife, has already taken a toll” (Lahiri, 33). Having observed such condition of his wife when Ashoke visits more than once a day from university, he finds her “morose, in bed, rereading her parents’ letters.” (Lahiri, 33). His finding of her sobbing in early morning impels him to think that “it is his fault, for marrying her, for bringing her here.” (Lahiri, 33). He suddenly finds his diasporic subject position untenable, and thought of going back plays in his mind. At this time, Ashima is totally devastated in her diasporic subject position, and her condition unnerves Ashoke in such a way that his subjectivity is torn apart by the thought of pursuing bright academic and lavish professional career

in America on the one hand, and the thought of returning to India for the sake of his wife, son, and in greater sense his family and ethnicity. His identity crisis reminds him of Mr. Ghosh, the person, who inspired him to go abroad to define an identity, prior to his death in the train accident. Ashoke also recalls that it was for his wife who “was inconsolably miserable abroad” (Lahiri, 15) Mr. Ghosh returned to India from England about which he spoke with great reverence. Mr. Ghosh stayed two years in England doing a job in the voucher, and returned to India for his wife’s sake, but later he repented the decision of coming back as a big mistake “It is my greatest regret, coming back,”. (Lahiri, 15) This reminiscence of the regretful experience of a successful compatriot, who compromised with his career abroad for his wife’s sake and meeting a fateful death back home, makes him more resilient to bear with the troubles associated with his diasporic subjectivity. It is for this foreseeing approach to life that the text develops Ramlal Agarwal says, “Lahiri’s *The Namesake* moves toward future.” (Agarwal, 94).

The angst of Ashima’s foreignness in her identity in America appears rightfully compared to her pregnancy. Song observes, “The fact that Ashima is both pregnant and a foreigner enables her, according to the novel, to see the paradox of her situation more clearly than others, to imagine at once the range of meanings her pregnancy can represent and what it cannot ultimately guarantee.” (Song, 350).

The thought of pregnancy comes to her mind again when she has to move, as mentioned above, from one place to another, within the U.S. After Ashoke’s appointment as an assistant professor at Boston University, the Gangulis have to move from Cambridge to a university town that lies outside of Boston. The university town is a suburb area, and Ashima does not like owing to the lack of basic amenities sidewalks, streetlights, public transportation, stores etc. She finds “migrating to the suburbs feels more drastic, more distressing than move from Calcutta to Cambridge had been.” (Lahiri, 40). Herein she associates troubles of pregnancy with her foreigner’s identity: “For being a foreigner, Ashima is beginning to realize, is a sort of lifelong pregnancy – a perpetual wait, a constant burden, a continuous feeling out of sorts.” (Lahiri, 50)

Ashima's split identity seems to surface in the Boston suburb when she does something which is not expected of a university professor's wife in India. She has very little exposure there, and When Ashoke is at the university, her outings from the apartment "are limited to the university within which they live, and to the historic district that flanks the campus on one edge." (Lahiri, 50). Apart from her daily mundane works, she "makes thirty samosas to sell at the international coffeehouse, for twenty-five cents each," (Lahiri, 50). It simply reflects her level of displacement, and its resultant crises marked by directionlessness. Ashima Bhaduri in Calcutta; before becoming Asima Ganguli, and migrating to the U.S, was an English major student, and used to tutor at home:

Her samosa-selling in the U.S, that too, within the campus of Boston University, where her husband is a professor, exhibits her serious and massive displacement, and radical transformation which ruptures her very identity, and so to speak, her very self. This severe crisis in identity suggests "the death of the self" (Joshi, 84) symptomatic of intense disillusionment, frustration, restlessness, alienation and helplessness. In this regard, her character reminiscences Mrs. Sen, the wife of another Bengali professor in the U.S, who does babysitting, in "Mrs. Sen" in Lahiri's *Interpreter of Maladies*.

Initially, the fellow Bengalis in America and the return journeys to Bengal also seem to help maintain the ethnic identity of the Gangulis. But as time passes, the Gangulis find it rather hard to maintain that identity due to "insupportable knowledge" (Punter, 162). This crisis is more pronounced in the first generation when they find that they are joined by new Bengali migrants with a generation gap, along with the news of their near and dear ones in their country of origin making their fragmentation unbridgeable. Earlier the fellow compatriots in New England are so close to Ashoke and Ashima that they knew their pet names i.e., Monu and Mithu respectively. But the number of such people starts dwindling, and the news of the deaths of their relatives including their parents makes their connection with roots fragile:

Within a decade abroad, they are both orphaned; Ashoke's parents both died of cancer, Ashima's mother from kidney disease. Gogol and Sonia are woken by these deaths in the early mornings, their parents screaming on the other side of thin bedroom walls. News of death aside,

news of weddings and births in the home country also "send chills down their spines." (Lahiri, 64). They are now poised in such a situation where neither can they really relate to the deaths nor can they celebrate new births or weddings. For, their identity is now like stranger both in the home and host country. They are stranger in their home country because the new faces that they come across are not known to them; a stranger in the host country because they are to get accustomed to everything new, and they are not visited by their relatives from Bengal.

This strangeness of identity and fragmentation of family define the diasporic existence of the Gangulis marked by insupportable knowledge on either side of the globe in the flux of time:

A knowledge, one might say, that is forever under pressure; one that is forced through the coils of self-consciousness, certainly, but whose processes must always be intertwined with disavowal, with an abiding incredulity about the extent to which the 'self' must remain 'not known' – not known by the outside world, of course, but also in the end not known even on the inner screen, forever screened out in order to survive. (Punter, 162)

The diasporic identity of the Gangulis, marked by their complete liminality, comes to the fore when they make their visit to India. The return journeys through a flood of light on the level of displacement at all levels viz., language, food, habits, education, health and sanitation and the likes, which in a broader sense define their ethnic identity, and that is now in crisis. The displacement is more conspicuous in the second generation. Lahiri has very nicely shown them when they visit India for a long period of eight months just to highlight their dislocated and unsettled subject positions. This eight months visit of the Gangulis to Calcutta was occasioned by Ashoke's sabbatical, and it triggers dissimilar and contradictory reaction between the parents and children:

The opposite subject positions of the first and second generation of the Gangulis in their return journey are seen in terms of their reaction to their relatives, food, language and culture. It appeared that unlike the first generation's easiness with their ethnic identity and comfort in home culture, the second generation's maintenance of distance from it shows their rootlessness that characterizes their cosmopolitan identity.

The character of Ashima seems to assume great importance in having a liminal identity because in the entire novel, she is torn apart in the tug between the home country and the host country. This is particularly noticed when she decides to spend six months in India and six months in the U.S after living thirty- three years in the U.S, that too, after performing her role well as wife and mother, doing well a part-time job at a public library, and after the death of her husband, and after her children fully grown up capable of taking decision of their own life, "To the meaning of her name, she will be without borders, without a home of her own, a resident everywhere and nowhere." (Lahiri, 276)

Findings: First, the identity crisis of Indian diaspora is the reality of their liminal existence abroad. They particularly find it hard to maintain their ethnic and cultural identity given the pervasiveness of the assimilation process of the host country.

Secondly, Ashima, like other women of diasporic literature, is projected as the carrier of ethnic and cultural identity abroad, as these women often go from India to join their working husband there.

Thirdly, the quest for cosmopolitanism is the necessary corollary of the globalizing world in which migration is has become a new order of the world.

Conclusion

The Namesake postulates the identity crisis of Indian diaspora with all nuances covering the plights and experiences of both the first and second generation. The tug of cultural and ethnic identity on the one hand, and the American identity on the other, situates them in a liminal subject position which deepens their identity crisis. The emerging option for the negotiation of liminality is accepting cosmopolitanism as a reality of today's world.

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VOICES OF ECO CRITICISM IN BARBARA KINGSOLVER'S *ANIMAL DREAMS*

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Abstract

Barbara Kingsolver, the doyenne of eco feminism synthesizes her evolving feminist concerns with ecological tenets in her most acclaimed novel *Animal Dreams*. While all her novels explore feminist and ecological issues, *Animal Dreams* merges social concerns with environment. Kingsolver asserts with a verbal thump over pertinent issues concerning eco criticism. The author tries to create an indelible awareness which enriches her style of writing. Kingsolver's artistic tapestry enhances in her novel where she makes use of her female protagonist, Codi to put on her garb of a social cause fighter to save the people of Grace, Arizona from colossal ecological calamity. Kingsolver has amassed a faithful following for concerns for the planet and its denizens. Human beings have been treating the fragile earth as if there were a spare earth. This accusation is affirmed in her novel, *Animal Dreams*, which has won international acclaim. More specifically, Kingsolver's novel *Animal Dreams* focuses on the local ecological problems of a community, and thus is representative of a bioregional narrative, a narrative that brings voice to the community of Grace, Arizona. Kingsolver is passionate to transform the world with her writings and her noble mission is to make people contribute their might to make this world a better place to live in. Although the novel contains many of the same themes as connectedness and interdependencies, *Animal Dreams* is uniquely ecological, an artistic call for action. Connectedness is also an outgrowth of Kingsolver's life – the long study of ecology which she carefully uses in her novels. In her novel *Animal Dreams*, Kingsolver fixes her characters in Arizona where there is interconnectedness between the people and the ecology. The miners in the town of Grace are ruthless and continue dumping hazardous chemicals in the river and this in turn affects the people and fruit trees all due to the ill effects of sulphuric acid from the mining company. For these reasons, this paper focuses on *Animal Dreams* as a novel which focuses on ecological concerns.

Keywords: denizen, eco criticism, connectedness, coalesce, environmental degradation

The doyenne of eco feminism of the 21st century, the novelist and essayist Barbara Kingsolver has amassed a faithful following for concerns for the planet and its denizens. The roots of connectedness reach deep into the life of Kingsolver and her characters, who struggle with finding home. It is the struggle to connect with the surrounding land and its community. Connectedness is also an outgrowth of Kingsolver's life-long study of ecology, in which she was trained in college and graduate school. For Kingsolver the most important thing is what one can do for people that will make the world better in some way.

Among the contemporary Southern writers Barbara Kingsolver is renowned for her socially committed literary creations. She is a combination of the South and the South-western type. Barbara Kingsolver is a contemporary American novelist and a winner of the Orange Prize for Fiction. She is reputed as the doyenne of eco-feminism in the twenty-first century. Kingsolver is a prodigious writer gifted with instinctive power of story-telling and ingrained talent of character-sketching. She has penned seven

novels, three essay collections, two nonfiction works, a poetry collection and a short story collection,

The select novels of Kingsolver reflect the concern for the environment, which is an outcome of her Kentucky experience. It is in the Kentucky farms that she learned the acts of nurturing the flora and caring for the fauna. She came to know of the ways in which natural processes created life. Kingsolver began to write novels, poems, short stories, essays and nonfiction works. Within the next two decades she procured an indelible place in the history of Southern literature. Her works have probed into sixty-five countries and it has reached twenty-three languages. Her sparkling wit and passionate writing are more evident in her novels. She has lofty ideals for literature, in general, and fiction in particular. To her, the purpose of fiction is to probe the tender spots of an imperfect world, where she lives, writes, and reads.

Barbara Kingsolver's most celebrated novel, *Animal Dreams* probes into interconnectedness in man as in nature. Kingsolver as a popular novelist stresses the fact that each one of us is a vital thread in another person's

tapestry. Kingsolver is a reputed writer whose main focus includes characters who are embedded in poverty, environmental issues and social concerns. With the help of her characters, the writer targets the people to join together and in their concerted efforts they can surely bring about a positive changes in various quarters of the world..

Kingsolver through her simple mode of writing produces a tremendous effect. She with a verbal thump asserts that if every individual living in this planet makes up her mind to live value based lives and raise hands to fight against injustices in society, then this world would change to become a haven of peace for all.

In *Animal Dreams*, nature is as vital as characters. The connection between human beings and their environment is something very precious to Kingsolver. She breathes so much life into the natural world in her novels so that the readers visualise it as one of the chief characters of the literary work of art. She holds a sharp eye on the environmental issues. Kingsolver celebrates nature in two ways. Another important feature of Kingsolver's writings is the presence of a strong sense of family, relationships, and community.

This paper deals with the exploration of connections binding people and highlights issues such as interdependencies and ecological concerns. It investigates *Animal Dreams'* thematic exploration of connections between communities and the environment. In *Animal Dreams* Kingsolver negotiates with her past and the present connections and expresses the correlations between the two. The story of the novel *Animal Dreams* is all about coalescing for the common cause. This induces great power both to the writer and to all the readers. The whole world is a meandering maze of interconnections and the bonds connecting human beings with every other species in the ecological system were created by the Divine above. These interconnections are created only to make our world a congenial place for all.

This paper affirms, through the study of Kingsolver's *Animal Dreams*, the fact that each human thought creates an impression. Every positive thought connects with other positive thoughts and multitudes of positive thoughts create ripples of positive effects in all quarters of the world. Similarly negative thoughts also leave behind negative impressions. These negative thoughts connect with other negative thoughts and a monstrous tsunami of negativity of

unimaginable magnitude devours the world today in the form of destructive and negative elements. This chapter explores the fact that survival amidst complexities in today's life is possible only if people adopt the secrets of nature. This paper is a humble attempt by the researcher to enable human beings to learn from nature to live in unison.

Human beings have to learn from nature to live in unison by giving space for everyone to live peacefully. Instead of positing any distinct religion of nature, Kingsolver investigates ways to envision a new world of environment. Codi Noline decides to come back to her familial roots in a rural landscape. Her past haunts her even in the present but she musters up courage to face her past bravely. She comes in touch with her local community members and starts her noble mission of fighting for the people of Grace, Arizona. Through the community of Grace, Arizona, the author endeavours to enable human beings to live in sustainable harmony with natural ecosystems. People should unite, like the community members of Grace, to avert actions which would cause undue damage to our fragile Mother Earth.

People by way of present day green awareness have a huge responsibility to protect earth from further calamities. Ecological systems have already been damaged beyond repair and it is high time for human beings to prevent further damages. Mother earth has been offering unlimited sustenance for a very long time. The ways in which the lands are treated will directly affect the lives of people. Eco feminist theory has a profound impact on the inhabitants of earth and is a productive way to interrogate how lands are being treated and offers productive ways to interrogate how people think about lands and what kinds of discourses, or dominant ways of thinking are embedded within the minds of people for many centuries.

Kingsolver communicates her deepest desires to create a spiritually integrated harmony between land and man in *Animal Dreams*. Through the novel *Animal Dreams*, the author manifests the distinctive conviction that lands should be treated as a divine gift and sacrament. Her writings display a common reverence towards sustaining bounties in nature. She extols the picturesque beauty of surroundings and condemns man's evil exploitations of the earth and for taking authority to subdue the earth

according to his vile will. Kingsolver expounds the theory which includes the notion of human responsibility towards the non-human world. Nature is not simply a storehouse of products to be manipulated by man but it is the very substance of our lives. The author articulates a mystical vision and realises it is cardinal for community members to work concertedly to strike a harmonious balance between humanity and nature.

Codi Noline as an ecofeminist begins to move her baton to create social change around her. This reflects ecofeministic ideologies which focus on the struggles of women to sustain themselves and their families by creating links with their communities. Inherent in eco feminist ideas is a belief in the interconnectedness of all living beings. Since all life is nature, it becomes indispensable and human beings live better lives when they connect closer with nature. Ecofeminism defines interrelations between nature and human beings thus:

In eco feminism, nature is the central category of analysis. An analysis of the interrelated dominations of nature-psyche and sexuality, human oppression, and non human nature-and the historical position of women in relation to those forms of domination is the starting point of eco feminist theory. (*Healing* 117)

If people can detach from the shackles throttling their lives and forge ahead doing what the Divine Providence has destined for one to accomplish, then the miracle of life unfurls and life becomes a series of incidents filled with positive vibrations rather than a string of traumatic events shredding a person to pieces of nothingness. Codi also clings onto support in the form of community service and

overcomes the barriers clutching her life. The innate gritty nature of Codi draws stronger as years passed by. A revisit to her hometown broadens her horizons and clarified the cloud of calamities which enshrouds Codi's life. She decides firmly to take up the noble cause of campaigning for the noble cause of preventing ecological hazards in Arizona, Grace. The miners pollute the river in Grace by throwing Sulphuric acid in the river which would kill every tree in and around the vicinity of the river. The residents of the area especially the women from the Stitch and Bitch club, under the able directions of Codi, vehemently protested against this atrocious act of the mining company.

"People can forget, and forget, and forget, but the land has a memory" (*AD* 254-55). According to Kingsolver, nature has a heart that remembers succinctly all the damages caused by human beings to her, It is high time for human being to change their actions towards positivity and restore the balance in fragile mother earth.

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READING THE MARXIST EXPRESSIONS IN GRIMM'S FAIRY TALES

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Abstract

The genre of fairytales has passed from generation to generation, almost as a rite of passage. Whether it is Grimm's tales or those of the modern Disney versions, fairytales have spread through society for ages now. Grimm's were admired for their fairy tales, which has acquired the status of children's literature. They were the best known story tellers of their times. The paper is an attempt to look upon the Marxist expressions in three of the fairy tales 'Rapunzel', 'Hansel and Gretel' and 'Rumpelstiltskin'. These stories show the class distinction between the haves and have-nots. The characters represent the life and miseries of the poor and the downtrodden. Marxism talks of the relation between classes as the one that structures the society. According to the Marxists, class is the basic unit of a society. Grimms' stories are mainly based on the themes of Marxism. The stories highlight the theme of exploitation, suffering, class conflict and poverty. Through their works, they showed the situations that prevailed during their time. Class consciousness was the main theme of their stories. They brought the teachings of Karl Marx and components of Marxism to their tales. The brothers knew the class structures, thereby getting compelled to write their tales in a manner that highlights their perspective about society. This brought light on the issues of society. The class distinction between the bourgeoisie and the proletariat, is what occurs in the fairy tales. The Grimm Brothers used fairy tales as their medium in order to inform the world, of the injustices that lies between upper and lower socio-economic classes. The paper has the scope of dealing with how fairy tales influence the children and what image they build up in their minds about the rich and the poor by reading Grimm's fairy tales.

Keywords: Grimm, fairytales, Marxism, class consciousness.

Introduction

Fairytales have passed from generation to generation, almost as a rite of passage. Whether it is Grimm's tales or those of the modern Disney versions, fairytales are spread across society for ages now. It is originally a product of oral tradition and therefore it is difficult to trace when it dates back to. Majority of the world's best known fairytales like Cinderella, Sleeping Beauty, Jack and the Beanstalk were all initially the products of folklore. These then are narratives that have been molded by centuries of re-telling and have achieved a basic narrative form. Fairytales occupy a special position because they are universal. Grimms' tales are admired for their fairytale elements. They are noted for their insight into the lines of the oppressed and their analysis of the impoverishment, exploitation and misfortune.

Grimms and Marxism

The Grimm brothers, Jacob and Wilhelm specialized in gathering and publishing the folklore during the nineteenth century. They were also well-known for their story-telling. Their first collection of folktales, *Children's and Household Tales* was published in 1812, which is commonly known as Grimms' fairytales. The Grimm

brothers created their fairytales within the mystical world with the elements of Marxism in it. They included the teachings of Karl Marx in their tales to provide a subversive criticism of the capitalistic society. In the tales like 'Rapunzel', 'Hansel and Gretel' and 'Rumpelstiltskin', society is seen as based on the exchange value of objects. These tales talk about the hardships that the labourers faced as they are marginalized in the society by those who have the control of wealth. An undeniable class distinction can be seen in these tales. The brothers penned their stories in a way that showed the class struggle faced by the Grimm family and others.

Grimms never intended their stories to be read only by children. They gathered the stories and their morals orally from the German folks and wanted to preserve the stories before they were lost. By publishing different editions of the stories, Grimms brought much change in the style and content. The stories were then about the conditions of the society. The application of Marxism to Grimms' tales 'Rapunzel', 'Hansel and Gretel' and 'Rumpelstiltskin' suggest that these tales are based on class struggle and class consciousness thereby portraying the position of the upper class and the lower class. The upper class was the capitalist class and the lower class

was the working class. Marxism aims at a classless society based on the common ownership of the means of production, distribution and exchange. Karl Marx and Friedrich Engels were the founders of this school of thought. They called their socio-economic theories as communism. The Marxists termed the conflict between classes as the social relations of production. They argue that this relation between the classes is the one that structures the society itself. For them, economic realm is important and they consider class as the basic unit of a society. A parallel can be seen between Marx's teachings and the mindset of the Grimm brothers when they authored fairy tales.

Grimms' 'Rapunzel' shows how powerless people struggle to survive when people with materialistic power control them. The story begins with a married couple expecting their first child. A garden near to their beautiful house grew plenty of fruits and vegetables. Once the woman had desired to eat the radish and she informed this to her husband. The owner of the garden was an evil witch whom her husband didn't dare to ask. He decided to steal some. When he entered the garden, he was caught. He cried and asked her to spare him. The witch was so evil that she gave him permission to take the radish only on the condition that he should give his first child to her. He had to agree since he had no other option. The woman gave birth to a child and the witch took the child and named it Rapunzel. Days passed, Rapunzel grew and she had long beautiful hair. She was locked in a tower where there was only a single window on top of the tower. Every day the witch would call her and tell her to let down her hair so that she could climb up. Rapunzel knew nobody except the witch. She loved to sing and one day a prince heard her song. Their encounter with the witch forms the rest of the story.

In the story, the prince who falls in love with Rapunzel belongs to upper class and the witch possesses the material wealth. This gives the power to control over their victims. The witch uses the material power to gain resources from nature. Rapunzel and her parents belong to the lower class. Witch uses her material wealth to trap Rapunzel's father. She gives radish on the condition that he should give his first child. As he had no other choice, he agreed to it. The witch had power over everyone and because of this reason; no one could help Rapunzel to get

out of the tower. Everyone is scared of her and no one is ready to find out where Rapunzel is and help her.

The freedom of an individual to live to their wish is denied. Rapunzel is controlled by the power of the witch. She uses the hair of Rapunzel to reach the top of the tower. Whenever she wished to enter the tower, she called out "Rapunzel, Rapunzel let down your hair" (34). This shows how one is exploited to the maximum. In this story, materialistic power of witch stands above everything. She controls everyone and fulfills her wish. Main victims are Rapunzel, her parents and the prince. Parents lost their child and Rapunzel lost her parents in her childhood. All the freedom was denied to her. She never saw the world outside and has not met anyone in her life other than the witch. Throughout the tale the suffering of the lower class and their struggle to live can be seen. Grimm's tale shows the picture of the victims who suffered due to power structure in the society.

Hansel and Gretel is another Grimms' story which has the Marxist views. Class consciousness is the main theme of the story. The exploitation of the under privileged is presented. Hansel and Gretel were siblings who lived with their father and stepmother in a small house. They were very poor and their stepmother asked her husband to leave the kids in the deep woods telling that they would survive.

After they were left in the forest by their father, Hansel and Gretel returned home as Hansel had thrown pebbles on the way so that they could find the way. Then the stepmother again decided to leave them in the deep forest so that they couldn't return. The children lost their way in the forest. They were scared and hungry. They decided to find a shelter and came across a house made of cake and bread. They were so hungry that they started to eat the house. An old woman saw them and asked them to come inside. She gave those kids good meals and bed. The kids didn't know that she was an evil witch. As her intention was to eat Hansel, she commanded Gretel to get inside the oven and check whether it is hot. Gretel knew her intention and said she doesn't know what to do. When the witch put her head inside the oven, Gretel pushed her into the oven and she was burned to death. Gretel saved Hansel and they went back home taking all the pearls and precious stones with them. They reached home and their father was surprised and happy to see them. The stepmother was already dead and they lived happily.

When analyzed in the Marxist point of view, class conflict comes to the fore. The witch belongs to the upper class, she has power and wealth. She tricks everyone and fulfills her needs. Hansel, Gretel and their parents belong to the lower class. Marxism analyses the society as a class conflict between the powerful and the powerless groups. Here the fight is between the witch and the siblings which stands to symbolize the fight between the upper and lower class society.

The reason for the poverty and hunger of Hansel and Gretel's family is the social and economic conditions. The family of Hansel and Gretel is suffering from famine whereas the house of the witch is made of cake and bread. When seen from Marxist point of view, the working class always fights to fulfil their basic needs. In the story, the siblings fight with the witch and kill her. The murder stands as a symbol of anger of the working class towards the upper class.

In the story, the decision to leave the children in the woods was taken by the stepmother. She never liked the children. This is clear from the way she spoke with them "You wicked children" (82). The main reason behind the decision taken by the stepmother and the hatred she has to the children is because of the poverty. The hunger the family suffered makes her to take the decision to send the children into the woods. When the husband refuses to send the children into the forest, the wife says "then we must all four die of hunger, you better plan the coffins for us" (80). Hansel and Gretel are the victims of stepmother and witch. The witch made Gretel do heavy works and made her to prepare food for Hansel to make him fatter so that the witch could eat him.

In the Marxist perspective, the story revolves around class conflict. The woodcutter's family is the victim of social and economic situations. They are exploited by capitalists. Poverty is their greatest curse.

'Rumpelstiltskin' has class struggle as its main theme. The story is about a poor miller and his daughter. A miller while talking to the king tells him that his daughter has the ability of spinning straw into gold. At this, the king asks to bring her and tell her to spin the straw into gold. She starts crying and a little man appears who agrees to spin for her in a condition that she has to give her necklace. With a larger room full of straw, the same thing happens again. This time, the man agrees to do on a condition that she

has to give her ring. This happens again and the third time the king says that if she succeeds, she will become his wife. When she has nothing left to give him, he asks for the first child born to her. She has no option and she agrees.

King marries her, and when the child is born, the little man comes and reminds her of their condition. She tells him that she would give all the riches of the kingdom. But he does not agree. But when she cries, he gives her a chance to find out his name in three days so that she can keep the child with her. She spent the days thinking his name and sent servants to find out his name. On the third day, a messenger comes to her and tells that he saw a little man on the mountain dancing round the fire and signing which had his name. The queen was very happy to hear this. When the little man asked his name, the queen enquired if his name was 'Rumpelstiltskin'. The little man cried out and dashed his right foot into the floor and splits in two. Everyone laughed at him for having had all this trouble for nothing.

The theme of class consciousness is brought in the story. When she declares the truth the king says "All this must be spun into gold before morning, as you value your life" (66). This shows the power of an affluent man. There is dominance of the capitalist. Also it was the greed of the king that made him marry the miller's daughter so that he can make her spin straw into gold.

The basic tenets of Marxist literary theory have been used by the Grimm brothers in these tales. The characters here represent the plight of the poor and the downtrodden. This paper was an attempt to depict the same i.e. exploitation and the ways through which it occurs.

Fairy tales are not just about fairies but others things like supernatural elements, the kings and queens find place which most often have happy endings. Grimms' fairy tales are evidence to this. Theirs was to inform the society of the evils of capitalism and commodity exchange. The distinction between classes is exactly what happens in the fairy tales. Just like Karl Marx and Friedrich Engels, the Grimm brothers also saw through struggles between the socio-economic classes. So it is justifiable to say that both their works of literature shared similar political views against the capitalistic nature of society. The Grimm brothers, Wilhelm and Jacob, were associated with Marxism. Known for their characterization too, their tales are born of the union of experience and imagination. The

theme of class consciousness runs through these tales. Rapunzel, Hansel, Gretel, and the miller's daughter are depicted as the victims of social forces.

As the exploitation and marginalization by the power structures in the society never ends, the paper underscores the need and necessity to reach the poor. This also leaves a scope of understanding how fairy tales influence children and what image they build up in their minds about the rich-poor disparities when they read Grimms' fairy tales.

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AN ANALYSIS OF STYLISTIC FEATURES WITH REFERENCE TO THE SHORT STORY “ONCE IN A LIFE TIME” BY JHUMPA LAHIRI

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Abstract

The present study focuses on “Once in a Life Time” a short story written by Jhumpa Lahiri from a stylistic point of view. The word *stylistics* is derived from *style*. *Stylistics* is the study of style and the methods used in spoken and written language (3). *Stylistics* is a combination of *STYLE* and *LINGUISTICS*. It can be used very effectively to interpret literature. A stylistic analysis of a short story can be analyzed in the perspective of literary style and stylistic features of the story. The analysis will explore the author's use of language, style, and creativity. It reveals different dimensions of interpretation. Also, the study of stylistics will develop learners' thinking ability as well as interpreting skills. It insists that the learners understand the concept better and be aware of the authors' writing style and how they use, the language in an effective way. *Stylistics* encouraged the learners to do a detailed analysis of language in different aspects. It is directly concerned with interpretation rather than a critical evaluation of a literary work. The *stylistics* analysis gives importance to words rather than meanings. The selected short story for analysis is Jhumpa Lahiri's “Once in a Life Time.” Through the analysis, the readers can come to know the unique style of Jhumpa Lahiri.

Keywords: Style, Language, Interpretation, Evaluation, *Stylistics*, *Linguistics*.

Introduction

Stylistics is the study of style used in literary and verbal language and the effect the writer wishes to communicate to the readers (3). *Stylistics* is a critical analysis of using the methodology of linguistics to the concept of style in language. In other words, *stylistics* can be considered as a linguistic description and analysis of the language used in literary texts (4). The researcher has selected Jhumpa Lahiri's short story collection “Unaccustomed Earth” for the stylistic analysis, the select short story is “ONCE IN A LIFE TIME.” As a diaspora writer Lahiri reflected the sense of alienation in her story. She belonged to Bengal and settled in New York. The conversion makes her focus the difference between the two cultures in her writing. Through the stylistic analysis, this can be proved.

Literature Survey

So far, Lahiri's works have been studied in various points of views like feminism, diasporic, culture studies, gender issues, relationship gap, etc. There is a lack of scientific survey of her works. Thus the present study is an attempt to analyze her works in a technical point of view.

This analysis will provide an overview of her writing talent and uniqueness.

Purpose of the Study

Stylistics can be used very effectively to interpret literature. It is a method which uses the tools of linguistics to understand literature. Literary critics assess a literary work by themes and the meaning of a text. When they go for the stylistic analysis, it will be better to criticize the work. *Stylistics* is concerned with the detailed analysis of language and the effect of the use of the language on the readers. The primary purpose of the stylistic study is to identify the pattern of a text. Style, here refers to the use of language and author's use of words. Therefore an author's writing technique will be brought to light. And, “It is directly concerned with interpretation rather than a critical evaluation of a piece of literary work.” (8)

Analysis

Usually, a short story has five elements namely, Setting, Characters, Plot, Theme, and Point of view.



The Setting

It is very needful for a story to reveal the time and place to make the readers aware of the setting. Every short story has a setting such as:

- Place: Where did the events take place?
- Time: When did the events occur?

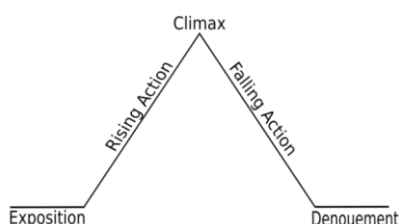
The story "Once in a Life Time" takes place in Inman Square of Cambridge. And the story has been written in the year 1974.

The Characters

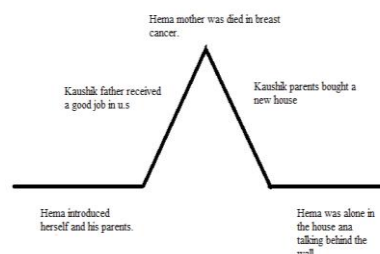
Characters are the essential part of a story. This element can reveal information about the characters who are involved in a short story. In "Once in a Life Time" the involved characters are Hema and her parents, Kaushik and his parents. In this story, the characters are static because from beginning to end there are no changes in the attitude of the characters. All the characters look like real people.

The Plot

The plot is about how the author assembles the events to develop basic idea of the story. It is the arrangement of events in a story in a cause and effect relationship that extends from the interactions the characters have. The plot is planned and logical series of events having a beginning, middle, and end. There are five important parts in a plot:



The following diagram shows the plot structure of "Once in a Life Time."



1.Introduction/ Exposition: It is the beginning of a story where the characters and the setting are exposed. In "Once in a Life Time" the narrator begins the story by introducing his parents and remembering the childhood memories. And the background of the story takes place in Inman Square of Cambridge.

2.Rising action: It is a part where the events of the story become complicated, and the conflict of the story is revealed. In "Once in a Life Time" Kaushik's father received an excellent job in the U.S. forcing them to move back to America from India. Hema's family offered them to live at their home until they were able to find a home for themselves.

3.Climax: This is the peak point of interest and the turning point of the story. It will infuriate the readers to know more about the plot. Actually, it is the very close end of the plot of a story. In "Once in a Life Time" Hema's mother dies of breast cancer. And Hema has a soft corner on Kaushik but doesn't reveal it to him.

4.Falling action: In this section, the events and problems begin to resolve. All the complexities of a story move close to the final stage at this section. In "Once in a Life Time" Kaushik parents bought a house and went back to Bombay and settled in life. (Two years later, you were gone. Your parents bought a house...251)

5.Denouement: This part is the result of the story. All the problems of a story are solved, and the message or moral of a story will be revealed in this section. In "Once in a Life Time" Hema was talking through the wall in her room. On the other side of the wall in the bed where Kaushik slept, but he did not hear anything about what Hema said. (I was back in my room by then the other side of the wall, in the bed where you had slept, no longer hearing them (251)

Theme: A theme is the meaning behind the events and the characters' actions. The theme in a piece of fiction is its controlling idea or its central focus of the story. It is the narrator's underlying meaning or main idea that s/he is trying to convey. The theme may be the narrator's thoughts about a story or view of human nature. A short story may have more than one theme. (138)

Different themes are shown throughout the story:

- Love
- Marriage
- Psychology
- Loneliness
- Tradition,
- Modernity,
- Culture and identity

Point of view: It is defined as, the viewpoint from which the story is told. In "Once in a Life Time" the protagonist Hema has narrated the story. So it is called the First person point of view. ("I was thirteen, and you was sixteen." 223).

Literary devices

Sentence structure

The sentence structure of a story can be long or short and contain many subordinate clauses or fragments. In other words sentence structure is defined as the grammatical arrangement of words in a sentence. (140) In this story, the narrator uses long sentences. That can be called a paragraph. There are no sentence fragments. All the sentences are complete and are arranged in the sequence of action. The narrator uses appropriate words. It is useful for readers to understand the concept better. Then word order can be straightforward; that is the narrator uses direct speech; it will be more comfortable to understand the story better. While reading the stories actions or events arranged in systematic order. Sentence structure will play a vital role in the story.

Pace or Speed

Pace or the speed of the actions or the movement of the story depends to a certain extent on whether the writing is sound, descriptive or focuses on action and plot movement. Here, the narrator uses descriptive writing. That is the description of the characters and also the

culture and tradition etc. In "Once in a Life Time" the story takes place in Inman square of Cambridge. The use of speed is reduced in this story. Because of a slow and static way of description. The atmosphere of the story is entirely different. In America, people won't collaborate with their neighbors. But in India, people create a good atmosphere, sharing things and talking with neighbors very quickly. Thus, this story focuses on action and plot movement.

Vocabulary

It can convey a lot about the characters, and the point of view of the narrator. The words can be simple, fancy, technical, colloquial, etc (141) The narrator uses vocabulary as a tool to make the story more effective. The use of vocabulary detailed the characters' attitude, and behavior. I also conveys the point of view of the narrator. The most appropriate words are related to a culture like wedding food, tradition, etc. are used by the narrator. It makes the story understandable for all the level of learners.

Use of Dialogue

The use of dialogue as very often the dialogue tells the story and sometimes gives a sense of pacing, of pauses, of unsaid, and also substitutes for narration.(141) The narrator of the story used dialogues which are explained the summary of the story. Also, it speeds up the reading. It will depend upon the readers' perception, and sometimes it gives pause. It helps the learners to understand the story more effectively. The dialogue will reveal the identity of a character. After complete the paragraph, it will give pause. Pause makes the readers read the story without stress. The narrator uses pause as a technique employed in this story.

Paragraph Structure

The paragraphs can be very short, or enormous and running more pages. Paragraphs provide the structure to the text to complete the story. Paragraphs of a story make the version effective and informative. A reader while reading the short story can come to know more knowledge about the events. It will create an interest for the readers. Short story did not take more pages. More pages of the short story will destroy the interest of the readers. But

Jhumpa Lahiri uses long paragraphs but complete the story within a short period

Tone

It plays a vital role in the short story. The tone will convey the author's attitude and the mood of the story. The tone could seem sarcastic, aggressive, love, hopeful, ironic, pitying, etc.. Whatever the tone it is visible in the narrative. (141)

This story conveys the author's back story that is the background of Jhumpa Lahiri. She was born to parents who were emigrated from India to London. The family moved to America; she infused her stories with her mixed American and Bengali backgrounds. So the narrator discussed here the experiences and struggles of Bengali immigrants living in America. The narrator uses melancholic tone or sad tone or sufferings of people or the pathetic condition of the immigrants' living in America.

Stylistic features of a short story

Flashback

Flashback is a sudden reversion to past events, and it used to surprise the reader with previously unknown information that provides the answers to a mystery, places a character in a different light, or reveals the reason for a previous action. In "Once in a Life Time" Hema is thirteen and Kaushik is sixteen, she was retelling the childhood memories to Kaushik. Kaushik and his family comes to live with Hema's family until they find a house. Hema and Kaushik do not speak much. Hema has a crush on him, but of course, does not tell him. Hema shared her fear about her mother's breast cancer, and she is probably going to die, and she wanted him to be there with her.

A Twist Ending

Most short stories have an unexpected ending. The reader is caught by surprise and text does not give any clue as to what is going to happen at the end. In "Once in a Life Time" Kaushik and Hema go into the woods behind her house, and he shows her an old graveyard there, and

she tells her a secret that his mother came back to America because no one knows except Hema. It is such an intimate secret, and Hema fears for her mother, and her loneliness. Hema keeps this as a secret. She is always talking to Kaushik about her sufferings in her room against a wall where on the other side of the wall, in the bed Kaushik had slept but no longer hear the words of Hema.

Conclusion

The researcher have done analysis on elements, literary devices and stylistics features of the short story. This research will help the learners to interpret the story from different perspectives. This kind of a stylistic analysis can be lead to a fuller understanding, and appreciation of all the literary texts. Further, the researcher did not analyze the story line by line and this article lacks analysis of the Lexical features like a noun, verb, adjectives, adverbs, etc. The Scope for further study is that the researcher has done only the outline analysis. New research can be done in Jhumpa Lahiri's work as a comparative study on her short stories.

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EULOGISING THE DUALITY IN KANNAGI: TRACING THE ORIGINS OF THE KANNAGI CULT IN TAMIL NADU, KERALA AND SRI LANKA

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Abstract

This project aims to trace the Kannagi cult that transcends regional boundaries between Tamil Nadu, Kerala and Sri Lanka. The impact and significance of Cilapatigaram that has caused a literary epic to transcend the boundaries of fiction and reality, the deification of an epic heroine and the extent of this popularity has been discussed. The mythological roots behind the deification of Kannagi, the causes and effects of the same, have been covered with special importance to its influence on the South Indian states of Tamil Nadu and Kerala and across national borders to Sri Lanka. The Kannagi cult and its diverse avatars as the Mariamman Cult in Tamil Nadu, Bhagavathy Cult in Kerala and the Pattini Cult in Sri Lanka, have been thoroughly examined. In the Theravada Buddhist tradition female deities are not revered from or given major positions. An exception has been made for the Goddess Pattini. Sinhala Buddhists believe in Pattini and regard her as a guardian deity of Buddhism. Goddess Pattini is regarded as the definition of Kannagi, who is the central protagonist of the Tamil epic Silappadhikaram (Cilappatikaram). Goddess Pattini is worshipped mainly by Buddhists in Sri Lanka as "Pattini Deviyo" and also Hindus in the East who refer to her as "Pattini" and in some places, "Kannagi". She is regarded as the patron goddess of fertility and health.

Keywords: Kannagi Cult, Deification of Kannagi, Female Goddesses, Abandoned Women, New Historicism, Myth and Literature.

Kannagi from the epic *Cilapatigaram* is immortalized as the epitome of chastity and is revered and worshipped as a goddess. She is praised for her extreme love and devotion to her husband in spite of his wayward ways. She is revered as Goddess Pathini/ Goddess Pattini Deviyo in Sri Lanka by the Sinhalese Buddhists, Kannaki Amman by the Sri Lankan Tamil Hindus and as Kodungallur Bhagavathy (also Kodungallur Devi / Kodungallur Amma) and Attukal Bhagavathy (Attukal Devi / Attukal Amma) in South Indian state, Kerala or simply "Kannagi Amman" in all parts of Tamil Nadu.

It is indeed noteworthy that Kannagi is also viewed as a central brave female figure that could demand justice directly from the King and even confronted him by calling him the, "Unenlightened King". As an abandoned woman, Kannagi like other abandoned women in myth and literature chose to hit back at injustice from the sidelines, that is: her widowhood. And here begins her transformation from a wife to a widow to an avenger. The clear point being made here is that while she was dealing

with her domestic problems in a meek and passive non-confrontational manner, she was no meek woman that would overlook injustice or the authority of the king under the rule of the law.

A new historicist reading of the events surrounding the time of Cilapatigaram, reveals interesting findings. The Chera King of that time, Chera Chenguttuvan decided to build a temple after hearing the story of Kannagi, in honour of her and to bring the stone required for the carving of the Kannagi statue at this temple that he was going to build, only from Himalayas instead of a hilly region within Chera country. So he embarked on a big expedition to the north by crossing the Ganges river and facing the resistance of the other rival kings in the north. He waged wars with rival kings, took them as captives and then went to the Himalayas, cut out the stone, had the stone bathed in the holy Ganges and brought it back to Chera country by making the captive kings carry them on their own shoulders all the way home. The lines

"கனக விஜயனின் முடித்தலை நெறித்து,

கல்லினை வைத்தான் சேரமகன்..."

(from Ilangovaligal's "Cilapathigaram") eulogizes this landmark event.

Cheran Chenguttuvan had commanded his officers that on completion of the carving and the construction of the temple, a big consecration ceremony of the statue of Goddess Pattini in the newly built temple would be done with the Kannagi statue dressed up in rich clothes and jewelry made by expert artisans, with floral sacrifices made and protective ornaments fitted, the Velvi (fire sacrifice) and the festival were commanded to be conducted daily to sanctify the Goddess Kannagi. This could be traced in history as the very first temple built for Kannagi. The imminent spread of Kannagi worship in other countries began from that point onwards and is mentioned in epics like Cilapathigaaram and Manimegalai.

Cilapathigaaram states that the next Paandiya king, Vettrivel Chelivan of Pandiya Nadu or present day Madurai, performed the Kala Velvipooja to Goddess Kannagi by offering 1000 goldsmiths as a sacrificial offering at her altar and conducted saanthi rituals, thereby invoking the blessings of the Goddess who is said to have blessed the city with rainfall and made the city free from sicknesses and suffering. And thus, Kannagi as a deity who has powers to bring prosperity and good health, was heralded among the people.

The Ilankosar king of Kongu Nadu is also said to have done saanthi rituals to appease the anger of Goddess Kannagi and his country is said to have prospered with rainfall and good health as well. (These rituals might have culminated in consecrating Kannagi into the present day Mariaamman worship in Tamil Nadu - a deity specifically known as the rain Goddess.)

Perungilli, the Chola king built a temple for Kannagi in Uraiyur, commanded daily worship for the goddess, in the temple as she was considered the powerful deity who gives boons and takes away sicknesses.

The king Gayavaahunllangai (present day, Sri Lanka) built a temple in honour of Kannagi and consecrated an altar for daily offerings for the deity, and visualized her ability in destroying evils and bestowing favours. Every August, he arranged several festivals for the goddess and there is said to have been continuous rainfall with unfailing agricultural harvests and prosperity.

In Srilanka, Kannaki-Pattini Deviyi devotion is an inspiring example for other democratic world nations on Hindu-Buddhist syncretic beliefs. Goddess Kannagi is eulogized in literature and traditions by many Sri Lankans irrespective of being Tamil, Hindu or Sinhala Buddhists, in spite of vast differences in rituals and practices of veneration between the two major religions, and regions. However, a good number of Sri Lankans are still ignorant that Kannagi is a shared deity – again an indication of the extent of the alienation between the two main ethnic communities in Srilanka, namely the Tamils and the Buddhists. Tamil Hindus now refer to Kannagi as Kannaki Devi or Kannaki whereas Sinhala Buddhists refer to her as Goddess Pattini or Pattini Deviyi.

Pattini-Kannaki in all her avatars is also a fascinating but complex example of womanhood. One face of her is her absolute chastity and passiveness inside of her marriage to Kovalan. On the other hand, she is an outraged and distressed widow who tears out her entire left breast and throws it on Madurai to set an entire city on fire, her determination to shame the King and deploy injustice is very imminent. Her distinct duality has been the subject of several interesting debates on the deification of Kannagi and the start of the Kannagi cult in Tamil Nadu, Kerala and Srilanka.

In today's context where Sri Lanka is still slowly recuperating from almost over three decades of civil war and terrorism, an attempt to stitch together a social tapestry that is tragically branched off into triumphant Sinhalese and defeated Tamils, is absolutely fitting just so we get to reflect on the shared histories and traditions of both the Buddhist Sinhalese and Tamils, in the form of the common widespread Kannagi cult.

As an abandoned yet resilient woman who redresses injustice meanwhile offering solace to multitudes of devotees, Kannaki-Pattini stands as an eternal symbol of hope to the many war widowed women who have lost their sons, husbands and fathers to the war, women fighters who willingly fought for independence and also the women-led households who now constitute a large percentage of the existing population.

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PSYCHOLOGICAL REALISM IN ARTHUR MILLER'S *THE LAST YANKEE*

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Abstract

Psychology has not only influenced drama and fiction, but criticism too. Lionel Trilling has written a classic essay on art and neurosis which reveals the influence of psychology on the modern writer. Hence, psychology is always used to interpret and evaluate literary works. This paper makes an attempt to analyze The Last Yankee in the light of psychological realism. Freud had empirically proved the role the unconscious play in our lives. The inner world of literary characters becomes very interesting for critical exploration, if they happen to be neurotically disposed.

Keywords: Psychology, Neurosis, Unconscious, Empirical

Psychology has not only influenced drama and fiction, but criticism too. Lionel Trilling has written a classic essay on art and neurosis which reveals the influence of psychology on the modern writer. Hence, psychology is always used to interpret and evaluate literary works. This paper makes an attempt to analyze *The Last Yankee* in the light of psychological realism. Freud had empirically proved the role the unconscious played in our lives. The inner world of literary characters becomes very interesting for critical exploration, if they happen to be neurotically disposed.

Freud, Adler and Carl Jung made outstanding commitments to the improvement of therapy. Freud developed a model of identity with three interlocking parts; the id, the personality and the superego. The id, the crudest part, can be thought of as a kind of a storage facility of organically based inclinations: the desires to eat, drink, take out and particularly, to be explicitly animated. The sexual vitality that underlines these desires is called charisma. The id works as indicated by what Freud called the joy rule. Left to itself, the id would fulfill its major desires quickly and reflexively as they emerged, without respect to rules, the substances of life, or ethics of any sort. The id is typically harnessed and overseen by the sense of self. The sense of self comprises of expound methods for acting and thinking which establish the "official capacity" of the individual.

The conscience postpones fulfilling id thought processes and, stations conduct into all the more socially

satisfactory outlets. It keeps an individual working professionally, coexisting with individuals, and for the most part acclimating to the substances of life. In reality, Freud portrayed the inner self as working in the administration of the truth guideline. That is, the personality attempts to fulfill the id's inclination for delight however just in practical rule". That is, the self image endeavors to fulfill the id's desire for joy, yet just in practical ways that assesses what is conceivable in reality. The progressing pressure between the resolute inclinations of the id and the limitations of reality enables the conscience to grow increasingly more advanced reasoning aptitudes. The superego then again, relates near what we usually call the still, small voice. It comprises fundamentally of denials gained from guardians and different specialists. The superego may censure as "wrong" certain things which the inner self would in some way or another do to fulfill the id. Be that as it may, the superego isn't all fire and brimstone. Its inner voice like goading is additionally guided by what Freud called sense of self perfect, a lot of a positive qualities and good beliefs that are sought after in light of the fact that they are accepted to be commendable. Freud sees sense of self going about as a kind of middle person between the id - with its visually impaired requests for a moments delight and the superego - with its unbending, regularly silly guidelines, restrictions and goals.

Present day Psychology has practiced broad impact on writing. Particularly in the twentieth century therapy developed into an overall development. It ended up the

prevailing impact in psychiatry, yet it additionally discovered its way into writing, show and different results of Western culture. This changed the manner in which Western man considered himself. It can be said that the Freudian therapy had overwhelmed the field like a rising tide, and the remainder has submerged like mollusks covered in the sands at low tide.

Today in literature one can come across many phobic characters. Neurotic characters are perhaps those who behave with psychological truth. Neurotic characters are cast in three distant modes. The most common of these is that the character is shown as healing himself of his ailment on becoming aware of certain hidden facts about himself. Freud's three-tier structure of personality is by common consensus the first comprehensive theory of personality. Id, ego and superego are the three components of personality. Operating by the Pleasure Principle, it always aims at the gratification of the instinctual urges of the organism in total disregard of objective reality. Ego, which comes next, obeys the reality principle. While id blindly seeks satisfaction of instincts, ego is highly discriminatory.

In the wake of checking out the outside world it sets out an exact picture of it in the memory-hints of its recognitions. By practicing the capacity of reality testing it controls the fulfillment of senses so the living being isn't hurt. The method of its task is named 'auxiliary procedure's (thinking in sensible terms) and all higher mental capacities are set at its service. An individual needs to persistently rely upon the outside condition and such a wonder holds before him two significant conceivable outcomes: decrease of pressure through delight of impulses because of disappointment. On the off chance that the last is too habitually the case, he creates uneasiness and his self image is stressed on excessive amount to look after parity. On the off chance that the self image isn't so all around created as to viably deal with the emergency through normal methods, it needs to fall back on what are called protection systems. All barrier components are unreasonable yet they ease uneasiness all the equivalent. On the off chance that the individual needs to endure an overabundance measure of suppression the protection instruments fall flat and the circumstance will be ready for the beginning of neurosis. The essential and auxiliary increases expected to acquire

in the masochist state are no counterpart for the consumption of clairvoyant vitality engaged with restraint. Mental issues would thus be able to be viewed as an edgy endeavor with respect to the self image to manage profound situated clashes. In the event that the oblivious clashes are too amazing to even consider coping with, id dominates and the contact with the truth is snapped. The subsequent neurotic condition is named psychosis. A methodically developed whimsical truth is normal for all psychoses. Constraint whether forced from inside or without serves just to make miserable, neurotic people, who despise their very own imagined excellence, and toss it over the edge when they think it conceivable to do as such. They become strange and side effects, which uncover the nearness of mental issues which owes itself to the non-fulfillment of sexual needs.

Despite the tremendous growth of knowledge and rapid social change, our age is not free from psychoses, alcoholism, sexual perversions, homicidal traits and mania. In modern society neurotics are the worst suffers as the social norms and moral codes have been so framed as to be particularly disadvantageous to them. That's why novelists and dramatists are encouraged to treat the neurotic phenomenon in their literary work and expose and air the secret wishes of the people who have been suffering repression silently. The writers, who have the grasp of modern sciences including psychology, have described the suffering of their characters with vivid psychological details.

The psychological play is as old as show itself. The riddle of human inspiration was the topic of the old Greek shows of Aeschylus, Sophocles and Euripides. Somewhere around five centuries before the Christian period, groups of onlookers were reacting to the accounts of Oedipus, who accidentally slew his dad and wedded his mother, and Electra, whose fate was to retaliate for her dad's passing by causing the homicide of her sibling.

The Last Yankee, written in 1990s is about two marriages under strain by the differing needs and perceptions of those who once thought they shared so much. John Peter has noted that no other American playwright has written with such power and unrighteous, uncensorious understanding about marriage under stress; the constant need for independence and reassurance, domination and comfort; the hopeless, helpless, battered

affection people can feel for someone close but unreachable; the need to speak and the fear of being either heard or unheard.

Leory Hamilton's wife Patrica was a homemaker before being in the mental institution. She was driven into depression by her husband's insistent rejection of the American Dream. She had been in the institute twice already within the fifteen years of her falling out. This was the third time she was improving. She spoke to Karen about her life in Sweden, about how her family was full of beautiful people. Her mother's beauty was everlasting until she died at eighty one. She herself had won the country beauty pageant and was everlasting until she died at one. She herself had won the country beauty pageant when she was nineteen. She absorbed the lies told to children at the doors of log cabins. She came from a family of immigrants. About Patricia Hamilton, we hear a disturbed soul stopping for a moment to talk with herself. She looks for discharge from the phantoms of her brilliant youth. However, wry or thoughtful, she talks with the neglectful clarity of somebody freed from medications and inebriated by the approaching risk of reality. She sees life as a competition in which her husband refuses to participate. The keynote of her life is disappointment, a word which echoes in the text and which becomes both a symptom for and an explanation of the depression from which she and so many others suffer. Her retreat to the mental hospital is the equivalent of her brother's suicide. She is drawn to religion. Indeed the contamination underscores the material dimension of America's spiritual ideal. Behind the clinical depression from which Patricia and the other women suffer is that other Depression which America made is the collapse of a promise which is intimately connected with their sense of themselves.

Her failure is more fundamental. It is an inability to recognize and to offer love, an inability to see that lives are supported to character confirmed not by material achievement, focused savagery or individual appeal, yet by showing a guarantee to other people and to oneself worked out of something more considerable than minor appearance. In a conversation with Patricia, her husband Leory says that they are in this world and they're going to find some ways to love it. She has to stop becoming in order to be. She has to realize that she is holding her life in her own hands and cease to live provisionally. She doesn't

appreciate the marriage partner as a "treasured" individual. She is aware that whenever she downgrades him their marriage suffers. Her task is to accept both herself and her husband for what they are. The play is about Patricia Hamilton as an individual rather than the Hamilton's as a couple.

Karen Frick, wife of John Frick was too vulnerable to live with her husband dedicated to his pursuit. She was a real-estate agent before being institutionalized. She had a nervous breakdown as she had alienated the outer world from herself. She locked herself at home and would not go out and subsequently she became depressive. She told Patricia how she was afraid to get up in the night and was afraid of waking Frick up as he needed his sleep for appointments the next day. She hates hunting and fishing trips, still she accompanies her husband on fishing trips even though the sight of catfish makes want to vomit. She wants something immaterial like consideration. Under her domineering husband, her repression manifests itself in extreme behavior. She develops a depression so deep that she is confined in an institution. This confinement is a symbol of a repressed married life. She changes and grows tentatively; she takes up tap dancing to express herself. In spite of the fact that she has been sincerely battered by her animalistic spouse, her internal soul stays clean. She finds an asylum in tap-moving, an unintelligible side interest for such an apparently delicate individual. In the play's most contacting scene, she puts on her moving ensemble and taps to the tune of Swainee. As she moves, her face illuminates and for a minute we get an image of an enthusiasm that has been for some time smothered. The unexpected intrusion of the melody is collapsing; she is pulverized as though the main entryway of getaway has been catapulted.

Both Patricia and Karen seem to have been broken by the failure of experience to match their needs and aspiration. The women recoil from life, disappointed and bewildered. In each tale, the husband would appear to abide much of the accountability for his wife's dejection. Towards the end of the play, Leroy's wife Patricia has kicked her anti-depressants and feels better than she was in years. Karen Frick may be paralyzed by such decisions like where to do her grocery shopping, but her new interest in tap-dancing is a beacon of pure joy. But as soon as husbands come for their visits Leory and Patricia snarl at

each other about money and ambition. John Frick scorns his wife's dancing before agreeing to sing Swainee River to accompany her. The play concludes with the spotlight on the fifth character, women who have been too immobilized to move from her bed or utter a sound.

The play tries to diagnose a broader American disappointment and a sense of failure through the narrow and generic focus of two women suffering from depression and the self-absorbed husbands who aren't much help. The play focuses on the self-sting of the characters being played. John Peter in his review of the play observes that *The Last Yankee* is a tough, gloomy composition of American society, a brooding judgment, a lament with an escapee bass-note of anticipation.

In *The Last Yankee* like any other Depression plays, Miller has depicted the psychological and emotional collapse of an individual. The play depicts the frustration caused by unfulfillment of the American Dream. Patricia and Karen in *The Last Yankee* draw a boundary line not so much between sanity and insanity but that of myth and reality, that of desire and fact, that of desire and fact. The play links personal and community worlds by connecting individual anxiety to insane American ethics.

Thus Miller's theatre served as a forum for social and political enlightenment. He probed into the inner world of man with intense conviction and zeal. Arthur Miller's plays

depict psychic aberrations, exhibit insights into the psychology of desperation and finally reflect his ability to create stories that express the deepest meanings of struggle which have made him one of the most highly regarded and widely performed American dramatists.

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VALUES AS REPRESENTATION OF LIFE: A SET OF GANDHIAN VALUES FOR CONSTRUCTIVE LIFE

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Abstract

Literature represents and it has the necessary power for it. One of the necessary conditions of something is being a representation is the fact that it must be intentionally used as a representation (Young 2011). For every representation there is an object to represent. The paper argues that values arising out of morals and culture from the lives of great persons are a representation. Gandhi's basic approach and attitude towards human life and its challenges may very well help leading a trouble-free life in peace, happiness and harmony. It is here we find his great emphasis on truth and non-violence. In his active life, which was a real experiment in the spirit of a scientist, he invested both truth and non-violence with greater significance. Man has to choose the constructive forces like life, love, non-violence and light. The paper identifies a set of values from his philosophy for a constructive life. The set of Gandhian values identified by the study is presented as a representation of life. His own philosophical ideas have been the root of his core values. These values sprang from historical, spiritual and material knowledge and his own experience. His values thus portray a harmonious and constructive life, woven from his integrated view of life and deep insights from different disciplines.

Keywords: Representation, Gandhian values, constructive life

Introduction

Representation in Literature

Literature has cognitive value and largely contributes to knowledge of worldly things, as it includes meaning and truth. Thus, literature has the power to represent. Nelson Goodman showed that literature employs language and representation involving a symbol system. Such representation can be traced even in Aristotle's *Poetics* and Dr. Johnson commented that Shakespeare through his writings 'holds up to his readers a faithful mirror of manners and of life'. Even novelists like Henry James assert that 'The only reason for the existence of a novel is that it does attempt to represent life'. Linguistic representation relies entirely on convention and requires

that the audience should be familiar with the object represented. The audience should be able to determine that the work stands for the object it represents.

Though for the most part literature is fictional, there are many instances of representation of real people and things in literature. For instance, Dickens intended the character Harold Skimpole in his novel *Bleak House* as a representation of Leigh Hunt, and Swift's representation of the Royal Society of his times can be traced in the Grand Academy of Lagado. Thus, though the character and the thing are purely fictional they are unquestionably representational.

Though the author sometimes does not intend to bring such a representation, readers of literature often

recognize some characteristic traits of themselves or others in the representation of a character. Literature often represents a type of objects to a class of objects. For example, Austen's character of Mr. Collins, with his sensitivity and verisimilitude, actually represents the whole class of obsequious flatterers. Through his portrayal of Coke town, Dickens intended to bring an industrial town produced by the Industrial Revolution. Thus, literature makes both *semantic representation* and *illustrative representation*.

Values as Representation

In the present times, traditional values are losing their lure and people do not relish being reminded of them. This is where representation of moral values through indirect means in literature has become important. By providing practical examples of human nature, representation of moral values has become more plausible. The aesthetic experience of both physical and psychic nature through representation of values, demonstrates the writer's power of persuasion.

Wayne C. Booth observed, 'stories are our major moral teachers' (Booth 2001: 20). Through narratives and fictional worlds, readers are sensitized to moral questions and ethical issues, thus triggering positive behavioral changes. Continuing the tradition pioneered by Booth, James Phelan and Peter Rabinowitz say that a writer uses narrative and rhetorical devices to touch the moral chord in readers. Such an indirect emphasis on values by giving moral models would impinge on readers' sensitivity and involuntarily expose them to admirable influences. Not only narrative technique but also point of view can expose ethical implications through representation. Thus, the writer's emphasis on norms and values can be configured through literature and such values as representation can have a profound impact on the moral turpitude of readers, ushering in an active demonstration of inexplicable transformation of readers.

Values: A definition: The Oxford Shorter dictionary defines the word 'value' as the principles or moral standards of a person or social group, valuable and important in life. This value is a universal value and it encompasses morality, human traits, aesthetic preference, social order and human endeavour,

Gandhi's Life and Philosophy

Mahatma Gandhi's personality was inclusive of various values like "love for his fellow humans, justice, peace, non-violence, tolerance, and freedom". When he faced certain situations in his lifetime, he exhibited an attitude that was compatible with his principles and values.

Mahatma Gandhi was a great leader was an example for societies and states. His contribution to social and political life and his superior internalized humanistic values like equality, freedom, tolerance, non-violence, justice, peace and respect, contributed to world peace by drawing the attention of world nations.

Seven Deadly Sins

Mahatma Gandhi said that the seven social and political conditions will destroy us. He also said that the antidote of each of these "deadly sins" is based on natural laws and principles and not on social values. (Stephen Covey)

1. Wealth without work.
2. Pleasure without conscience.
3. Knowledge without character.
4. Commerce without morality.
5. Science without humanity.
6. Religion without sacrifice.
7. Politics without principle

Antidotes for the Seven Sins

WEALTH WITHOUT WORK	Stay close to the fundamentals even if you remain small.
PLEASURE WITHOUT CONSCIENCE	Have a sense of social responsibility or accountability in your pleasurable activities.
KNOWLEDGE WITHOUT CHARACTER	Intellectual development with equal internal character development
COMMERCE WITHOUT MORALITY	Every business is a moral challenge; secret, hidden business dealing should be avoided.
SCIENCE WITHOUT HUMANITY	Without humanity there will be a little real human advancement.

RELIGION WITHOUT SACRIFICE	Sacrifice should serve the needs of other people - the sacrifice of our own pride and prejudice, among other things.
POLITICS WITHOUT PRINCIPLE	If there is no principle, there is no truth.

Gandhi's Eleven Vows

Gandhi declared the following eleven vows were declared by Gandhi when he established his first Ashram in India, Kochrab Ashram, in 1915. Only those were admitted as inmates to the ashram, who were ready to take these vows. The 11 vows were like 11 steps to higher awareness, higher realization and higher attainment.

Ahimsa - Nonviolence

Satya - Truth

Asteya - Non Stealing

Brahmacharya - Self Discipline

Aparigraha - Non-Possession

Sharirshrama - Bread Labor

Aswada - Control of the Palate

Sarvatra Bhayavarjana - Fearlessness

Sarva Dharma Samantva - Equality of All Religions

Swadeshi - Use Locally Made Goods

Sparshbhavana - Remove Untouchability

His Universal Values

The paper identifies some values from Gandhi's teachings which have universal appeal. The values are given with his own interpretation.

1. Peace (as a universal value has to be adequately and extensively grasped by human beings to resolve conflicts.)
2. Humanity (all his life and struggles were focused on humanity)
3. Love (the subtlest force in the world; to Gandhi, 'Where there is love there is life')
4. Justice (injustice shall be demolished with justice; stay with justice even if you are alone)
5. Non-violence (freedom struggle is the power produced by nonviolence superior to all of the weapons human skills have produced)

6. Individual and national freedom. (He spent his whole life for the freedom of individuals and the nation. Nevertheless, to him, free will meant release from desires of our mind and 'rational self'.)
7. Truth (Adherence to this Truth is the sole validation for existence.)

The avoiding the seven deadly sins, observing the eleven vows will be enough for a human being to lead a constructive life. The seven universal values identified from his teachings are only a sample. Hundreds of such values are available in his teachings.

It would give great benefit to use Gandhi's discourse as worksheets and activities in schools while teaching values. Project papers including Gandhi's life and a course on universal value of peace can be given to students. Gandhi practiced an ethical approach to life and wanted to establish a moral order in world-society and unite mankind in common pursuit of justice. To him, morality was not only for outward conformity but for inward fulfillment, achieved by right action and deep belief.

Conclusion

Gandhi was a moral leader who served the society and tried to give back to it. He strove for the betterment of the society like improving the lives of "untouchables" and working for women's rights. His life and teachings are a treasure trove of moral values. They can be explored and researched in many ways. The results of such a research will make a valuable document for leading a constructive life.

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A SERENE JOURNEY FROM SIN TO SALVATION IN GRAHAM GREENE'S *THE POWER AND THE GLORY*

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Abstract

Graham Greene is widely acknowledged as a great British novelist of the twentieth century. Greene portrays the human life in its diversity. The protagonist in the novel **The Power and the Glory** deals with a Roman Catholic priest who is addicted to drinking. He lives in the place named Tabasco. It was then the Mexican Government tried to suppress the authority of church. This novel greatly appeals the Non-religious readers. The novel emphasizes upon the morality of the priests. He pleads the church to be more humanistic in doing the rituals. This novel received the Hawthorn den Prize. In 2005, it was chosen by the TIME magazine as one of the best hundred novels in English language since 1923.

Keywords: Sin, martyr, redemption, salvation, sacrament, religious institution

In the essay "The Religion and Literature" T.S Eliot says that: "*Literary Criticism should be completed by criticism from the definite ethical and theological stand point. It is the more necessary for Christian readers to scrutinize their reading, especially work of imagination, with explicit ethical and theological standards.*" (Eliot,T.S,43)

Even Neo-humanists are of the idea that their chief interest lies in literature as a critical of life. They are concerned with the ends of literature as affecting man, with literature as it takes its place in the human forum of ideas and attitudes.

T.S Eliot opines that there is no relation between literature and theology. "This is not to deny that literature... primary works of imagination and probably always will be judged by some moral standards. But moral judgements of literary works are made according to the moral code accepted by each generation" (Eliot T.S,43). T.S.Eliot is of the view that a work of art must be unconsciously Christian. But Twentieth Century had the strong impact of Science and rationalism. It had the adverse effect on

religion. One could witness that "church going population declined rapidly" (C.S Varde 1). Several reasons had its mighty impact. Political and religious skepticism, cynicisms were the indirect factors which affected people's faith on Religion.

The advent of Graham Greene on the literary scenario brought a fresh humanistic approach to religion. Graham Greene introduced Christianity and Catholicism world. Graham Greene criticized the modernist writers Virginia Woolf and E.M. Forster for having lost the religious sense. (C.S. Varde, 3). Graham Greene created a wonderful series of characters with unique qualities. Graham Greene championed the cause of priests, criminals, smugglers etc. Graham Greene became the torch bearer of such people who were more human beings than Catholics.

The age of modernity made every individual to think intellectually. People did not abide by the traditional standards set forth by the previous generation. Greene's protagonist (The Whisky Priest) in the novel, **The Power and the Glory** questioned the dogmas of the church.

When the Religion was outlawed in Mexico, the priest wanted to be himself. He believed in the existence of God and had trust in Salvation. Greene visualized a change in the orthodox church and the role of a priest. His novels created an awareness that a religious institution must cater to the needs and changes of the society. Priests expect money for sacraments and do not act to fulfill the needs of the parishioners.

John Updike in his introduction to the novel, ***The Power of the Glory*** says that Greene's conversion to Catholicism was diffident.

He was walking his dog past power because it represents the inconceivable and the incredible. Inside, there was a wooden box for inquiries and I dropped into it a note asking for instruction. I had no intention of being received into the church. For such a thing to happen I would need to be convinced its truth and that was not even a remote possibility. (Updike, viii).

The novel ***The Power and the Glory*** is based on the political scenario which existed in Mexico. In the year 1926 the president Plutarch Elias sought to eliminate the power of churches and to suppress the celebration in local communities. This incident became the backdrop of the novel, ***The Power and The Glory***. The priests were expelled from the country. All the other priests passively abided by the norms of the government. But the protagonist in this novel the unnamed priest does not. Hence he is always on his heels. He is chased by the Army Lieutenant who is on the need to abide by the norms of the government. Greene wanted to prove that no one can forbid a priest performs his duties of conducting masses and hearing confessions wherever he goes. His obligation to his faith makes him to risk his own life. The priest is essentially the last survivor; all other priests having faced firing squads. Cedric Walt comments:

The priest who is the hero of the tale is trapped in a highly dangerous situation. His duty is to serve his flock, the following community in the Mexican State. There any active priest may be arrested and shot. He also has a duty to stay alive so as to continue his service of God. So he is divided between a duty to remain and a duty to escape. The author never gives him a name. In other words he emerges as an abstraction, a symbol. Greene has added other

elements to the man's character. He is a whiskey priest. His weakness is alcoholic in nature. Also, he has fathered a daughter at some time in the past. (C.S.Varde 129)

Catholic religion was degraded by the immoral behaviour of some priests. But Graham Greene feels that a Religion should not be shaken at its foundation due to the immoral behaviour of some priests. There are many parishioners who have strong faith in Religion. They yearn for a 'Sabbath day'. They also yearn for a pardoner to whom they can confess. So Greene creates the character whiskey priest. Greene succeeds in making his protagonist acceptable to the people. Nobody in the village betrays the priest.

'Salvation' is the greater theme in Greene's novels. Those who accept the belief of an after-life are largely those who hope eternally to salvation. In order to attain salvation first of all a person must be aware of his own sins. Then he must repent for the sins he had committed. Finally it is believed that God forgive the sinners and lead them to salvation.

The common definition of salvation is to be delivered (or rescued) from peril. The Old Testament of the Bible portrays that salvation is more physical than spiritual: more social than individual. "In repentance and rest is your salvation: in quietness and trust is your strength" summons Isaiah. (www.wikipedia.org). The Old Testament establishes God as the deliverer and Saviour. The New Testament points to deliverance from the consequences of sin and the clutches of death and Satan. The major theme of deliverance in the New Testament is the deliverance from the wrath of God. In 1:10 and Romans 5:9 speak of our being delivered from the wrath of God.

The scriptures speak of many benefits of Salvation. John 8:36 helps us see that we have been set free. Human beings are rescued from the earthly bondage and brought into freedom. Romans 5:1 tell us that human beings are saved from wrath and brought into peace with God(www.biblestudytools.com) The famous proverb says "To err is human: to forgive is divine". Christianity insists on the recognition of one's own sins he has committed. The Apostle Paul refers to this process of recognizing sin and being responsible for it as "Godly Sorrow". "Godly Sorrow brings repentance that leads to salvation and leaves no

regret, but worldly sorrow brings death" (Corinthians 7:10-11).

The whisky priest tries to do his duty to the best. He conducts the Mass and does the sacramental duties of baptizing, listening to the confessions. He does so by charging some amount from the people. At the same time, he is aware of his unworthiness. "He was a bad priest, he knew it" (p.57, **TP&TG**). He addresses to the prisoners:

Martyrs are holy men. It is wrong to think that just because one does I tell you I am in a state of mortal sin ... I am a whisky priest. I am in here because they found a bottle of brandy in my pocket ... I have a child He said, my, child I haven't repented I don't know how to repent. (**TP&TG** 26).

It is true that the priest had lost the faculty of repenting. Priest's evil act of fathering a child pricked him like anything. He had sexual relationship with a woman named Maria in a drunken state:

Once for five minute seven years ago they had been lovers – if you could give that name to a relationship in which she had never used his baptismal name; to her it was just an incident, a scratch which bears completely in the healthy flesh: she was even proud of having been the priest's woman. He alone carried a wound, as though a whole world had died. (**TP&TG** 66).

He had pity upon his illegitimate daughter Brigitta. He also felt pity upon the innocent human beings who tend to commit the mistakes again and again. Since he is a sinner, he was in a position to look upon the beauty in the evil. He knows for well that he had no right to judge other's sins. He says, "But I'm a bad priest, you see I know from experience how much beauty Satan carried down with him when he fell. Nobody ever said the fallen angels were the ugly ones" (**TP&TG** 128-129).

Priest is depicted as a kind hearted man as well as a common human being prone to physical needs. He witnesses a dying child. He helps the mother to perform the last rites. They nearly travel for thirty long hours without food or water in order to bury the child near a church. Priest when reached a religiously drought prone area, people crowded him like swarm of bees. There were many baptisms yet to be done and confessions to be heard. But he utilized this wonderful opportunity by

degrading Catholicism. He demanded money for all the sacramental works. He did not mind that they were poor. "It was appalling how easily one forgot and went back, he could still hear his own voice speaking in the street with conception account unchanged by mortal sin and unrepentance and desertion" (**TP&TG** 166). He even drank brandy like damnation.

One of the most important features of Green's novels is the Sinner's repentance. Greene's sinners do not repent in such a manner as may make them turn away from since once for all. But on acute awareness of God they gradually pass from devil to God. (AJMS V: 2(4), 2014). Greene has also employed the sinner-saint in this novel. A pious man known that God alone can save knows that God alone can save him. Greene celebrates the weakness of man and the power of God. The epigraph of the novel **The Power and the Glory** is from the quote of Dryden: "The in closure narrow 'd: the sagacious power of hounds and death draw nearer every hour". This epigraph is the essence of the entire novel. The protagonist the whisky priest tries to escape from one place to another in spite of knowing that death is very near to him.

In the last phase of the novel, the priest deliberately enters the trap of Mestizo. He agrees to hear the confession of Yankee. But Yankee refuses to report. After that Lieutenant imprisons the priest. Priest wants to confess for his sins. But he has nobody to confess with. At last he confesses to his own self. He answers the questions of the lieutenant with truth and integrity. He admits that it was his pride which made him reluctant to abide by the changing norms of the Government. He was always a whisky priest who did not overpower by the love of God Almighty. At his death bed he prays for Brigitta, his illegitimate daughter.

It is believed that through self- confession one attains salvation. The whisky priest has strong faith in God. He did not waver in his duties. He did it very sincerely as he carried it like his birthmark. He was shot dead by the police. He was not bold enough to face death but believed to attain salvation.

Conclusion

Thus the novel **The Power and the Glory** is a serene journey leading a man from sin to salvation. The priest

may be slow in his transformation but steady in his faith of God. It is a typical moralistic novel. It preaches that Good triumphs over evil. The novel emphasizes the morality of the priests and the humanitarian zeal of the religious institutions. He makes an earnest appeal that religious institution must care for the welfare of the people. Greene wanted to announce the world that glory of the church is regained. He provides this transformation at the end of the novel.

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EFFECTIVENESS OF AUDIO-LINGUAL METHOD IN TEACHING PRONUNCIATION – A CASE STUDY

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Introduction

In order to learn a language, the learner should develop the four basic skills of a language; Listening, Speaking, Reading, Writing (LSRW). These skills are broadly divided into two categories Receptive and Productive or Expressive skill. Listening and reading are called receptive skills as the learner receives the rule of the language and understands how it should be used. Writing and speaking are the productive expressive skills through which a learner expresses his/her emotions and feelings.

The aim of the research is to identify the learning difficulties in pronunciation encountered by the postgraduate students of English. It is to identify what social factors affect the students learning capability in terms of acquiring a language. This research is mainly done to find out the problems faced by the future teachers of English in learning the language and to overcome it with the effectiveness of Audio-lingual method in terms of learning pronunciation.

Methodology

Population for the Study

A population is any group of individuals that has one or more characteristics in common and that are of interest to the researcher. Generally, a population is defined as a group of individuals with at least one common characteristic which distinguishes that group from other individuals. (Best and Kahn 2008). In this study, Post Graduate students pursuing English Literature were selected.

Sample of the Study

"A sample is a small proportion of population selected for observation and analysis. By observing the characteristics of the sample, one can make inferences about the characteristics of the population from which it is drawn." (Best and Kahn, 2008). The sample of the undertaken study was limited to only the post graduate students of English Literature and 40 students were selected randomly.

Tools and Its Description

Tools are the device used for collecting new unknown data of facts which are required for the research study. The selection for a suitable tool is of vital importance for any research work to be successful. The researcher needs to select tools carefully and judiciously, and selection of tools depends on the objectives of the study. For the present study five types of self-constructed tools were used and lesson plans were developed, to obtain the objectives of the study. Five self-constructed tools were used in the study to achieve the specific objectives. One teachers' opinionnaire and four tools for the students. These were, Quizzes, Rubrics, 'Fill in the Gap' exercises and 'Give the Suitable Verb Form' exercises.

Objectives of the Present Research

Objective No. 1

To compare the pre-test scores of Group A and Group B students in relation to pronunciation.

Objective No. 2

To develop the lesson plans based on Five-phase Intervention Method (Method A) and Three-stage Task Method (Method B), and to teach Group A through Method A and Group B through Method B to evaluate the Audio Lingual Method of teaching English.

Objective No. 3

To compare the post-test scores of Group A and Group B students in relation to pronunciation skills, and explore the effectiveness of Method A and Method B so as to find out the effectiveness of Audio Lingual Method among the post graduate students of English Literature.

Steps involved in Data Collection of Objective No. 1**Analysis of Objective No.1****Table 1 Table depicting the Pronunciation Skills: Presentation Skills**

Pre-test scores of	Mean	Mean Difference	df	SE _D	Obtained t-value	Tabulated value at 0.05 level	Tabulated value at 0.01 level
Group A	29.12	3.24	83	24.63	0.13	1.99	02.64
Group B	32.36					Not Significant	Not Significant

In Table-1, the mean difference of Group A and Group B was 3.24 whose obtained value was 0.13. At 83 degrees of freedom, the obtained value was compared with the tabulated values for 0.05 and 0.01 levels of significance. The tabulated values were found to be less than 1.99 and 2.64 respectively. Since the obtained value was less than the tabulated values, as a result the means were not significantly different at 0.01 and 0.05 levels of probability. In the end, it was concluded that before administering the intervention both the groups were equal.

As a Result, the Null Hypothesis was accepted.**Steps involved in Data Collection of Objective No. 2**

Step I: Pronunciation Skills were taught to Group A using Method A.

Group A was a controlled group and was taught through Text-based Approach (conventional approach). The method adopted was 'Five-phase Implementation Method'.

Step II: Lesson plans were developed to teach through Method A.

Step 1: Pre-tests were administered on Group A and Group B students to test the existing knowledge of pronunciation skills.

Step II: Mean, Standard Deviation and t-test were calculated to see whether significant difference existed between the pre-test scores of Group A and Group B students, related pronunciation skills.

Step III: Simple mean and percentage were calculated for the pronunciation skills.

Step IV: The calculated scores are tabulated and compared.

Step V: The scores are analyzed and interpreted quantitatively and qualitatively.

Step III: Pronunciation Skills were taught to Group B using Method B.

Group B was an experimental group and was taught through Task-based Approach (non-conventional approach) particularly with the Audio Lingual Method using the repetition drill. The method adopted was 'Three-stage task method.

Step IV: Lesson plans were developed to teach through Method B.

Step V: After teaching the two groups through two different methods the scores were collected and tabulated.

Steps involved in Data Collection of Objective No. 3

Step 1: Post-tests were administered on Group A and Group B students to test the existing knowledge of pronunciation skills.

Step II: Mean, Standard Deviation and t-test were calculated to see whether significant difference existed between the pre-test scores of Group A and Group B students, pronunciation skills.

Step III: The calculated data of pre-tests and post-tests of Group A were placed covering language component - pronunciation skills.

Step IV: The calculated data of pre-tests and post-tests of Group B were placed covering the language component - pronunciation skills.

The scores were analyzed and interpreted quantitatively and qualitatively.

Step VIII: The calculated effectiveness of post-test scores of language components of Group A was compared with the calculated effectiveness of post-test scores of language components of Group B.

Analysis Interpretation of Group A

Table 3 Group A Scores (Pre-Test and Post-Test) - Pronunciation Skills: Class Presentation Skills

Scores	Mean	Mean Difference	df	SE _D	Obtained t-value	Tabulated value at 0.05 level	Tabulated value at 0.01 level
Group A (Pre-Test Score)	29.12	5.51	86	25.63	0.08	1.99 Not Significant	2.64 Not Significant
Group A (Post Test Score)	34.63						

From the above Table 4.15, the mean difference of Group A and Group B was 5.51 whose obtained value was 0.08. At 86 degrees of freedom, the obtained value was compared with the tabulated values for 0.05 and 0.01 levels of significance. The tabulated values were found to

be less than 1.99 and 2.63 respectively. Since the obtained value was less than the tabulated values, as a result the means were not significantly different at 0.01 and 0.05 levels of probability.

Analysis and Interpretation of Group B

Table 4 Group B Scores (Pre-Test and Post-Test) – Pronunciation Skills: Class Presentation Skills

Scores	Mean	Mean Difference	df	SE _D	Obtained t-value	Tabulated value at 0.05 level	Tabulated value at 0.01 level
Group B (Pre-Test Score)	32.36	55.65	80	24.76	2.48	1.99 Significant	2.64 Not Significant
Group B (Post Test Score)	88.01						

Table 4.16, the mean difference of Group A and Group B was 55.65 whose obtained t-value was 2.48. At 80 degrees of freedom, the obtained value was compared with the tabulated values for 0.05 and 0.01 levels of significance. The obtained t-value was exceeding at 0.05 level; as a result, the mean was significantly different at 0.05 level of probability. At 0.01 level the obtained t-value was less than the tabulated value, as a result the mean was not significantly different at 0.01 level of probability.

Null Hypothesis to be tested

There is no significant difference between the effectiveness of Method A and Method B for developing Pronunciation Skills among Post Graduate English Literature students.

By comparison it was inferred that Three-stage Task method adopting Audio Lingual Method of Teaching was more effective than the Five-phase Implementation Method for developing Pronunciation Skills of the students, as a result - NULL HYPOTHESIS WAS REJECTED.

Limitations of the Study

- Only three university syllabuses were considered for the study.
- The experiment was conducted only on the post graduate English Literature students.
- Only pronunciation skills were considered for the study.
- Only those English teachers teaching to Post graduate English literature students were selected for the opinionnaire.

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LAND ETHICS IN PAUL SEED'S DEAD AHEAD: THE EXXON VALDEZ DISASTER

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"The Land Ethic" is a chapter from *A Sand County Almanac* (1947) by American environmental philosopher and naturalist Aldo Leopold. It articulates a philosophy that reveres nature and grants it moral status as part of the community. Leopold argues that human beings should conceive their relationship with nature differently. Seeing that ethics was focused on human and property, he urged us to enlarge the community to "include soils, waters, plants, and animals, or collectively: the land". The land then should be preserved and protected. Doing so is right. Not doing so is wrong. Aldo Leopold **says a land ethic, then, reflects the existence of an ecological conscience, and this in turn reflects a conviction of individual's responsibility for the health of the land.** Aldo Leopold was the seminal natural resources thought leader of the 20th century. His work brought forth the idea of ecology and revolutionized natural resources management. Leopold brought to light, the distinct need for conservation as a keystone to both ecological and social health. At the time, many did not understand the relationships between predators and prey, trees and clean waters, and how human could unknowingly, adversely affect landscapes and their own well-being. Leopold passionately introduced a land ethic, a way of considering our actions on the landscape through a moral lens. Using this ethic, he helped drive consideration of human actions in a more complete and thoughtful manner that adequately valued ecological function rather than simply justifying all action based on human desires.

Paul Seed's *Dead Ahead: The Exxon Valdez Disaster* is based on real life incident. This movie was released on December 12, 1992 in USA, directed by Paul Seed,

produced by John Smithson and David M. Thompson, and distributed by HBO channel. Exxon Valdez oil spilt, the tanker left Alaska on March 23, 1989, at 9:12 p.m. carrying more than 53 million gallons of oil. Just three hours later, after the ship ran into a reef, thousands of gallons of oil spilt in the sea. The amount of oil spilled was enough to fill an Olympic-sized swimming pool. It is the worst environmental disaster in history. As a result, approximately 1,990 square kilometers of shoreline was badly polluted. Almost 2000 sea otters, 302 harbor seals, and 250,000 birds died in the days that followed the incident.

On March 4, 1989, the oil tanker Exxon Valdez struck the Bligh Reef in the Prince William Sound region of Alaska. It is one of the biggest marine disasters at that time. Exxon Valdez, was then owned by Exxon Shipping Company. It was a route to Long Beach, California from the Valdez Marine Terminal, when it slammed into the reef at around 12 am local time. The tanker was loaded with roughly 54 million gallons oil of which 10.8 million gallons were released into the waters of Prince William Sound as the hull of the vessel was torn open in the accident. Exxon Valdez oil spill considered as the second major oil spill that occurred in the US territory. The first major oil spill was the Deepwater Horizon oil spill. Some reports says that before handing over the ship's control to the Third Mate, Hazelwood had evidently altered the vessel's course to avoid icebergs. The Third Mate, unfortunately, failed to operate the vessel properly. Then the vessel left the shipping lane to end up colliding with the reef, mainly due to broken radar. In fact, the radar was not working for more than a year before the oil spill accident. Additional inquiries

also revealed that Hazelwood was under the influence of intoxicating liquor, so that he was asleep in his bunk during the time of the accident. It was also said to be a major human error.

As the oil spread in the waters, the ecosystem consisted of various marine and other species was under threat. Because of the rise in temperatures plants and marine mammals in the cold region, which were already facing the threat of extinction, had to suffer because of the human error. In addition, seabirds were also forced to capitulate to this disaster as the oil slick in the water trapped them to drown eventually. Approximately 250,000 seabirds, 2,800 sea otters, up to 300 harbor seals, 250 bald eagles and at least 22 killer whales were killed in this disaster. In addition, the examinations and the inquiries conducted in the next few months proved that the spill has also ended the lives of an unknown number of herring and salmon. As an instant result, the fisheries for crab, herring, rockfish, salmon and shrimp etc. were closed in the area. A ban on the commercial fishing of some variety of shrimp and salmon remained through 1990. It affected many financially but the indirect impact of the oil spill was visible on the several ends of the fishing industry. Most importantly, the impact of the oil spill was not just limited to this. The long-term impact of the accident was felt more on the eco-system and the environment. Exxon Valdez accident ended up leaving a huge impact. The region took years to recover from the dreadful disaster. The oil discharged from the Exxon Valdez still clogs the beaches in Alaska, the fishing industry that collapsed after the accident hasn't recovered fully and the trauma it created among the fishing communities still remain in the form of separated families and alcoholism etc.

The cleaning up of the oil included burning, mechanical cleanup, while chemical dispersants were also used to control the impact of the oil spill. However, the penetration into the further depths of the ocean caused by the Exxon Valdez Oil Spill was way too enormous for clearing-up immediately. The cleaning of the surface oil was cleared up to a larger extent, while the 'sub-surface oil' remained as a cause for the negative impact on the ecology.

In this movie, *Dead Ahead: The Exxon Valdez Disaster*, Paul Seed describes the whole incident in a detailed manner, with the help of the people of Alaska. The

production company faced many problems by the Exxon oil company. This movie creates awareness to the mass audience and it helps to understand the environment in a better way. Leopold says both social life and ecological life is affected by this human error. It is indeed an unquestionable fact that the discovery of oil has dramatically changed the human life. The oil dominates our daily life in several of direct and indirect ways in a variety of forms. However, at the same time, petroleum and its byproducts have become a major threat to the environment over the last two centuries. Most importantly, the spillages of oil from accidents involving tankers and oil rigs have polluted our seas as well as oceans and badly affected the marine ecosystem. Over the period of last two centuries, a number of accidents involving oil tankers and rigs have resulted in the spillage of millions of gallons of oil into our oceans. Among the oil spills occurred in the last five decades, Exxon Valdez Oil Spill remains a prominent one. In an accident which took place almost 30 years ago, over 11 million gallons of crude oil was released into the waters of the Gulf of Alaska, hurting the ecosystem badly as it killed hundreds of thousands of species. Though the oil has mostly disappeared from view, many Alaskan beaches remain polluted to this day, crude oil buried just inches below the surface. All over the world oil spill is very common, India is also facing the same problem often. In 2017 Tamil Nadu Ennore oil spill affected the ecosystem. People never worried about nature.

Polluting rivers with factories' waste and dumping the rivers with daily waste is very common in India. These kind of movies create awareness to the people through visual media, more than a text, moving images creates great impact on peoples' mind and their souls with emotions.

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THE RELATIONSHIP BETWEEN IN HUMAN MAN AND HUMANE WILD IN ARAVIND ADIGA'S *THE WHITE TIGER*

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Abstract

A.G. Xavier says, "Literature is a mirror in which we can see the reflection of life". The object of this study is to help us understand the condition of the downtrodden in our society. This research explores the plight of the working class people and ruling class in the urban and rural background. This paper proves the connection between the inhuman man and the humane wild in the society. Aravind Adiga is an eminent and explicit writer and has won The Man Booker prize for his debut work *The White Tiger*. This novel helps the readers understand and gives many important views about upcoming challenges like poverty, fighting for reputation and election fever and highlights other social issues in the Indian Continent. His works make a clear thematic view about post modernism. Balram's journey talks about the importance of Education. Education is off the essence and plays a seminal role in his life. Arvind Adiga has portrayed the struggle of underprivileged class for liberation from social restrictions levied on the inferior class by the upper class. He turns a spotlight on the strong message of marginal society.

Keywords: The inhuman mind, the humane wild, *The White Tiger*, Education.

According to Oxford Companion Dictionary, the meaning for predator is, "an animal that hunts, kills and eats other animals", and also "someone who follows people in order to harm them or commit a crime against them". The Predator is derived from Latin (Praedator, Plunderer,) from Praedari, "to rob". Originally predators meant insects that ate other insects. Prey is, "an animal that is hunted and killed for food by another animal. Prey is derived from French, Mid. - 13C animals hunted for food, and also, "that which is taken in war, "from old French (Preie), "booty animal taken in chase". It is a sense of, "to kill or devour". This is attested from Mid. - 14 C" (OXD 1114,1124).

Aravind Adiga's first work is *The White Tiger*. It was published in 2008 and won The Man Booker Prize. His second novel *Between the Assassination* is a compendium of twelve short stories. It discusses injustices, poverty and inhumanity of Indian life. It explores the interlinked short stories from various places. His third novel *Last Man in Tower* was published in 2011. This novel is a critically portrayed of the recent business such as real estate and property development. Aravind Adiga's writings indicate with themes in response to the present social scenario, with effect to bring a radical change and spark a revolution so that people would be aware of the pressing need to

face the present social problems in a conducive society and better political system.

The researcher tries to explore the different types of relationships between predators and preys which helps the society to operate and how it influences human lives. *The White Tiger* highlights that relationship expression on power such as political, economic, religious and ideological which keeps to stay people in unequal livelihood. In Biological studies, we have a pyramid structure to explain the relationship of predator and prey. We have powerful animal or bird (Lion, Eagle) which eats its prey to live. Like in human being also we have some pyramid structure to explore the relationship of predator and prey in the world. Now you may think how this is possible? Or have we have this type of controversial topic to discuss about this study then an answer is a Big YES. The main purpose of this study is to drive home the between inhuman man and inhuman wild in Aravind Adiga's *The White Tiger*. *The white Tiger* is a social document in which social issues are addressed, social novel expresses social problem like poverty, criminal activities, problems of poor people and violence against men and women. This work attempts to make changes to the society.

Balram addresses the Chinese Premier through different letters for seven nights. The following are the

contents of the letters. First night, here, Balram tells his life story as an entrepreneur. He confesses that his formal education is little. He is a self-made man. He tells that he is employed by one millionaire Mr. Ashok. Ashok, a businessman from Dhanbad happened to be from his village Laxmangarh district, Bihar. Ashok has an American Christian wife Pinky and a brother Mukesh. Their father is a landlord from that village and he has kept his family in Dhanbad just to avoid the Naxalite enmity. His village is a paradise. The village has a fort called Black Fort. The poor from the village are always in misery. The case of Vikram Halwai is one. He is described as a beast of burden. But his destiny is different. He goes with his brother to Dhanbad to work in tea shops. Balram is political minded too, and he does not work properly. Then he learns car-driving, and goes in search of an employer. Luckily Ashok employs him. Ashok is Stork's son from Balram's own village Laxmangarh and he is twenty four.

The Second Night is about Ashok, the employer, whom Balram kills for his money. Ashok is interested in three things: politics, Coal and China. There are details about Ashok's drinking habits. Balram narrates much about Ashok's Christian wife. When he works as a driver, he develops differences with another driver, Ram Prasad (actually a Muslim in a Hindu's guise for the sake of employment). One day, Balram rides the Honda City car to Laxmangarh. Ashok and his wife travel by it. Another rich man, the Wild Boar joins Ashok at his mansion. Balram takes leave and visits his struggling kindred. Kusum asks him to have an early marriage which he refuses. It is noteworthy that Balram pays his salary to his granny regularly.

In The Fourth Morning, Balram tells that he likes Castro who spites out of his country and emancipated his people. The story continues in The Sixth Morning. Here, the narrator explains how he is corrupted.

The Sixth Night is really interesting. The next day, he visits a red light district. His relative Dharam brings Kusum's letter for money. He has not sent the family any money for the last eight months. Suddenly he feels frustrated. Now his plan for killing his boss is final. One day when he drives, he takes his car through a jungle road and kills him for his money of seven lakh rupees.

The white Tiger throws light on some of the most serious issues in contemporary Indian society. Corruption,

master and servant relationship is one of the major issues which affects the growth and development of the country. Because these two things make the people to think about higher and lower classes in the society. In this novel Adiga makes an impact about the relationship between predators and preys which make a great impact to the readers to understand about the corrupted society, pathos of working class people in the country. Because one side we have power which helps the people (predator) to rule the country and the other side which makes them (prey) to run behind something or longing for power. Because of power only some people are ready to obey or do whatever the predator says and also some people still think about getting the position of predator in the world.

In *The White Tiger* Balram is a prey obeys whatever the master or the predator says, when the master asks him to go to a liquor shop and buy liquor he goes and buys for his predator. And also he shares his apathetical condition in this novel. He says,

The stork had a special use for driver number two. He had bad legs, with blue veins in them, and had been told by a doctor to sit in the country yard in the evening with his feet in warm water and have them to massaged by a servant. I had to heat the water on the stove, carry it into the country yard and then lift the old man's feet up one after the other and immerse them in the hot water and then massage them both gently: as I did this he would close his eyes to moan. After half an hour, he would say, "The water's is gone cold", and then I have to lift his feet out, one at a time, from the bucket, and carry the bucket to the toilet. The water in it was dark- dead hair bits and skin floats on it. I had to fill the bucket, and bring it back. (Adiga 60)

Balram expresses his humiliation in this novel time and again,

I washed my hands for ten minutes, and dried them, and washed them again

But it made no difference. No matter how much you wash your hands after you have massaged a man's foot, the smell of his old, floky skin will stay on your skin for all entire day. (Adiga 61)

This tone of expression helps the readers to understand the condition of predator and prey relationship in the society. In society when the predator orders, the prey obeys, without questioning because they know their

values in the country. In the novel also Balram does whatever the master says like buying liquor, giving money to unknown political people in the country. But once he has the ability to think about the relationship of predator and prey in the world, he suddenly changes his mind and he fights for his freedom. The impact of freedom or the leadership Adiga shares is in an interview. *The White Tiger* was a book about a man's longing for freedom. The central character in the novel, worked very hard to make both ends meet and overcome hurdles and social obstacles that constrained his family members in the past. Climbing up to the level, Balram loses the weights and yields of his past and overcomes the social stumping blocks that keep him depressed living life. In the book, Balram talks about how he was restrained and how he emancipated himself from his coop. The novel is somewhat of an eminence of his journey to sort out his freedom modern days of India. In the beginning of the novel, Balram cites a poem from the Muslim poet Iqbal where he registers slaves and says "They remain slaves because they can't see what is beautiful in this world" (TWT 03). Balram sees himself explicating the poem and being the one who understates

the world and assumes it as he rises through the ranks of society, and in doing so finding his real freedom.

Finally the writer gives a big solution for the prey to abolish the predator's reign which is Education. Balram address himself, "The Autobiography of a half -baked Indian. That's what I ought to call my life's story" (TWT 8). In the last chapter he emphasizes, "After three or four years in real estate, I think I might sell everything take the money and start a school – an English grammar school – for poor children in Bangalore" (TWT 275). Education makes them to reach the goal and also education gives wings for them to fly towards freedom. Education is the key for success.

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A WOMAN'S QUEST FOR IDENTITY IN MANJU KAPUR'S *THE IMMIGRANT*

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Abstract

Indian English fiction after independence plays a vital task in creating a new consciousness in women. Women novelists like Anita Desai, Shashi Deshpande, Bharati Mukherjee, Kamala Markandaya, Nayantara Sahgal, and Manju Kapur focus on women's issues like sexual discrimination, marital discord, man-woman relationship, woman's psyche, and a quest for identity. Manju Kapur is a lecturer in English in Miranda House College, Delhi University. Elaine Showalter in *A Literature of their Own*, writes about three phases in the development of a female tradition. The first is the Feminine phase where women writers imitated the male tradition and wrote with male pseudonym. The second is the Feminist phase, when women writers used literature to protest against the wrongs done to womanhood and advocated freedom and independence for woman. The third phase is the Female phase where women writers explore female experience and write about the female body. The Female phase begins from 1920 onwards and continues till now. Helene Cixous in *"The Laugh of the Medusa"* writes "We've been turned away from our bodies, shamefully taught to ignore them, to strike them with that stupid sexual modesty;....Women must write through their bodies,...."(543) Manju Kapur writes about the female body, boldly and frankly. In her novels she describes the sexual experience of her protagonists vividly and elaborately that her writing can also be called as erotic.

Manju Kapur has achieved great success as a novelist. Her novels are, *Difficult Daughters* (1998), *A Married Woman* (2002), *Home* (2006), *the immigrant* (2008), *Custody* (2011) and *Brothers* (2016). The novel *the immigrant* begins with the protagonist Nina who is depressed and sad and cannot celebrate her thirtieth birthday, because she is not married yet. After her father's death, she lives with her mother in an apartment in Delhi. She is a lecturer in English in Miranda House College, Delhi. Nina's mother is anxious and fearful that her daughter is not married. Manju Kapur records minutely the lives of middle class women in all her novels. Nina's mother is like all Indian mothers who want their daughters to get married and settle in life. Nina marries Ananda, an NRI dentist in Halifax, Canada. It is an arranged marriage and Nina hopes that her married life would be happy. She need not struggle any longer to make ends meet and live a cramped life. She quits her teaching career and goes to Canada. Nina is humiliated at Toronto, airport the immigration process becomes painful. She waits for a long time and the white woman at the immigration counter is suspicious of Nina. She has to show her wedding

photographs as a proof for her marriage with Ananda. In spite of having a valid visa she had to answer many questions to the white man and woman at the counter. Because of her skin colour she feels like an illegal alien at the airport. Nina is disappointed and knows that she is in a wrong country and holds Ananda responsible for her humiliation. Nina did not like the new country she had just entered.

Nina cannot adjust with her husband Ananda. She also finds difficult to adapt to Canadian lifestyle. The immigrant who comes as a wife has a more difficult time. As a homemaker she is alone for many hours and life seems very dull. She cries, feels homesick and forlorn. Ananda hopes that she will settle down soon. Nina is shocked to know that her husband Ananda suffers from problems of sexual dysfunction. She wants to conceive and have a child to shower her affection and love. "Her childlessness is reinforced daily." (162) Nina is guilty of barrenness. Though it is proved medically, that infertility was not specifically a woman's problem, it was she who bore the brunt of this deficiency. Nina started to hate her body, questioning her feminine self. Nina was so obsessed

with her barrenness that the sight of a baby or a pregnant woman caused pain. Her friend Sue introduces Nina to a Women's League of nursing mothers who could help her. It is in this Women's League Nina comes to know much about infertility. She realises that the cause for infertility can be a man or a woman and stops blaming herself for the barrenness. Nina visits a gynaecologist and gets herself examined. The results were normal for her and she could conceive and have a child like any normal woman.

Nina comes to know that the reason for her infertility is her husband Ananda. Nina asks Ananda to consult a doctor. Ananda loses his temper. Being a man he can never go for a medical examination. It would hurt his male ego. Ananda says that he is alright and does not need a medical examination. He tells Nina, that he works hard in his clinic through out the day to make a living unlike Nina who is at home relaxing. Unless he gets a full night's rest he cannot concentrate on his work the next day since Dentistry is a very fine work. Nina's appetite for sex was not fulfilled. She was not satisfied with her sexual life. The novelist Manju Kapur comments that "Sex was a form of communication, and if they couldn't communicate on this most basic level, what about everything else?" (186) Nina decides to take a job and be independent. She is just Ananda's wife and has no identity of her own. Without a PhD, she is not qualified to teach in colleges and universities in Canada. To teach in schools she needs a B Ed degree and Nina does not want to teach in school. So she decides to join the library course which will fetch her a job easily. Nina was feeling lost in a new place, without a job, far away from family and friends. In India, Nina was teaching in Miranda House College for ten years and has kept herself occupied. But now in Canada she does nothing and her zeal and zest for life has ebbed away. "I miss home—I miss a job—I miss doing things. I feel like a shadow. What am I but your wife?" (237) Nina's friend Beth starts a support group to help and strengthen women.

The support group would function on feminist principles and also give co-counseling. The women of this group create therapeutic situations for each other. Nina attends the Women's support group regularly. They discuss problems related to women. They give counsel and support one another. The women in the group realise that the anxieties and problems women have are treated as neuroses by the male therapists and counselors. They

would help each other instead of depending on male professionals and counselors. Ananda did not want Nina to attend the support group. He did not like the feminists and he wished that Nina does not associate herself with the feminist group. He was suspicious and did not know why his wife attended the feminist group.

Nina suggested that they go for couple therapy. She has read about Masters and Johnson that they treat couples in their clinic in St. Louis and have achieved great success. Ananda was angry when Nina spoke about his failure and inadequacy. He knew that he had a problem related to sexual dysfunction. Ananda told Nina that he would be away for two weeks to attend a dental conference in San Francisco. Ananda did not want to take Nina with him though she wished to go with him. Nina was suspicious about Ananda's trip to San Francisco. "He was hiding something and she had no idea what it was." (189) Ananda had lied to Nina about the conference. Ananda went to be treated by Dr. Hansen in San Francisco who had excellent results in treating single clients. They had great success with surrogates. The surrogate named Marty would help him to become a successful partner in sex. After each session Marty would meet the doctors and give them her feedback. Ananda's sexual helper Marty was young, blond and with tight clothing. Ananda's therapy ended after two weeks and it was a great success and Ananda felt confident and strong. When Ananda was away Nina got a part-time job in the library. When Ananda told Nina about his sex therapy, Nina could not accept a surrogate sexual partner for her husband. She insisted on couple therapy to the Masters and Johnson but Ananda did not accept her view and went secretly for sex therapy to Carla and Max with a surrogate sexual partner. Ananda had lied to her that he was attending a conference. Nina tells about her husband Ananda in the support group. Many women had experienced such negation. Beth gave some books to read. Nina reads Simone de Beauvoir's *The Second Sex* "One is not born, but rather, becomes, a woman." (219) Nina knows that the main idea of Beauvoir's thesis is that women are defined in relation to men. She realises that she has given up everything- her job, her economic independence, her mother, her homeland, culture, dress, food, her dignity and respect because of man and marriage. Nina continues to go to the feminist support group. She is anxious to conceive and have a

baby. Gayatri a member of the group says that women are conditioned to think that their fulfilment lies in birth and motherhood, just as they are conditioned to feel failures if they don't marry.

Ananda's receptionist Mrs. Hill had broken her leg and needed rest for two months. Mandy, a new receptionist turned out. She was a white woman and ten years younger than Ananda. Ananda and Mandy are attracted towards each other and they make love. Mandy invites Ananda to her apartment. After the therapy Ananda is a confident man with new sexual vigour. He had committed adultery and he did not want his wife to know his relationship. Ananda did not want to give up his relationship with Mandy. It was splendid and his life was colourful with new experiences and surprises. Ananda was mesmerised by the white woman's body and Mandy was inventive. When Mandy asked about his wife Nina, Ananda told her that her father died, she wanted to emigrate and he married to really help her. A Russian student of the Library School, Anton looked at Nina and found her attractive. Nina was excited about the school. Nina and Anton had fallen into a bantering relationship. Nina enjoyed her relationship with Anton. It was her life and she did not owe explanations to anyone. Anton gave her pleasure and Nina thought that she had the right to love him. But as an Indian wife Nina is guilty that she is betraying her husband Ananda. Nina had been a vegetarian even after she comes to Halifax. She remains true to her upbringing and her beliefs as a traditional, devout Hindu. After she had sex with Anton she starts eating meat, breaking all taboos. She eats meat to make up for her feeling of fragmentation and distress. Anton was a married man, his wife was Lakshmi and she is an Indian. Nina was a trivial pastime for Anton. Anton's relationship with his wife was flourishing and Nina sensed that Anton had been just using her. Though Nina longed for Anton's friendship, she was just a sex machine for him. Manju Kapur a champion of women's rights, records that women are just treated as sex machines by men. "One wants to be thought of as more than a sex machine"(310) Nina and Anton meet after a long time and Nina being insulted wants to end their relationship. Nina has an head ache and goes to her room. Anton follows her to her room and forces her to have sex. Nina was startled and pushes him with all her might but Anton rapes her. He looked like a beast

hunting its prey. Nina felt helpless and weak. She lay in bed the whole day too shocked and not able to accept the violence and injustice done to her. She never thought that her relationship would be so traumatic.

Rape is the violation of a woman's body without her consent. A woman experiences great trauma when her body is abused. The news channels and the news papers report that women all over the world are vulnerable and become victims of rape. Although the punishments are severe still many women are raped by their sexual partner and their so called lovers. Sexual crimes against women are increasing day by day. Female activists and students go on hunger strikes and protest marches are taken everyday against rape and sexual abuse. Ananda's relationship with Mandy continued. He thought many times to break up his liaison but he could not. Mandy represented many things- novelty, freedom in sex. She made him to explore his own body. Ananda was satisfied and felt proud that he could compete with the white woman in sex. Nina wants to visit her mother and her relatives in India. She wanted to stay in India for two months and relax with her family and friends. Ananda was too ready to book a flight ticket for her. He thought of his pleasant life with his mistress Mandy. Back in India she finds her mother living alone in an apartment with bare necessities. Nina wanted her mother to accompany her to Halifax, but her mother refused. Nina returns to Halifax after her holidays fresh and rejuvenated. She continues with her daily routine and attends her Library course. One day she receives a phone call from her relatives in India which announces her mother's death. Her mother had died of heart attack when she was asleep. Nina being shocked cries terribly. She decides to go to India to perform the last rites to her mother. After reaching Canada when she was making up the bed, she "found a wavy blond hair next to her pillow. She did not blame Ananda. "His body spoke, when his tongue could not."(328).

Nina thought that Ananda was the only anchor in her life, after her mother's death. Manju Kapur writes, "Anchors. You had to be your own anchor"(328) Nina had been trained to look for anchors. Indian women are trained to look for anchors to hold on for support. "Marry me, love me, above all, look after me" (328). Nina wants to be separated from her husband, take up a job and live an independent life. Separation in India would be difficult,

but in Canada it was easy to get. Manju Kapur aptly comments that Canada freed women with emotional needs from the yoke of matrimony and social sanction. Nina wanted to be herself, away from Ananda. Her academic records were excellent and the University of New Brunswick had called her for an interview. Nina voices out Manju Kapur's intentions, that when something failed it was a signal to move on. For an immigrant there was no going back. Nina "was heading towards fresh territories, a different set of circumstances, a floating resident of the western world."(334)

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THE POWER OF POLITICS AND NEGATION OF CASTE IN GIRISH KARNAD'S TALE-DANDA

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Abstract

GirishKarnad wrote *Tale-Danda* in 1989. Like other plays he wrote this play also in Kannada. He himself translated it into English. *Tale-Danda* has historical background but it discusses one of the most relevant issues afflicting our society from time immemorial. It discusses the problems arising out of the caste system and religious rituals. This play has been taken from a historical movement. This movement took place in 1168 A.D. in the city of Kalyan in North Kanara.Karnad negates the age-old caste system in this play. This caste system is based on the Hindu myth, which tells us about the birth of human beings from the different parts of Brahma, the god of creation. According to this myth Brahmins came out from the mouth of Brahma. Those who came out from the arms are Kshatriyas,Vaishyas came out from the thighs. Last of them are Shudras who came out from the feet of the creator. These four groups of people constituted the four Varnas of the Hindu society. This Varna system degenerated into cast system.*Tale-Danda* is all about the reform movement against the social evil arising out of traditional and deformed caste system . The movement was taken up by the sharanas were those people who had shed their castes and become the devotees of Lord Shiva. They got their leader in Basavanna. Basavanna also was a Brahman. He also shed their caste and became sharanas. Sharanas were known for their sincerity and selfless service. Their true religion was the service of humanity and in it all human beings are equal.

Keywords: History, politics, Society, Caste system, Religious rituals, Traditional.

Tale-Danda is GirishKarnad's revolutionary play.It proved to be his most celebrated play. He got maximum awards for this play. As characteristic of karnad,the play deals with a historical movement.Karnad has tried to redefine and reinterpret the age-old caste system considered as an ideal system of Indian society. It deals with the problems arising out of mixing up of caste and religion with politics. Basavanna's effort to make a casteless society, where people could understand the true meaning of religion proved to be a hurried effort.It lacked the feasibility of a well worked out thought. His effort had all the qualities of an idealistic approach but lacked the analysis and vision needed for the success of a radical effort.

Ancient Indian society followed the Varna system strictly. This Varna system is based on the Hindu myth, which propounds the theory of the birth of human being

from different parts of God of Creation, Brahma. This varna system became the caste system with the passage of time. Gradually profession also started to be based on the caste system. This system degenerated gradually giving rise to wide gaps between different castes of society. According to this system only Kshatriyas could rule. But Bijjala the king of Kalyan was a barber by caste. He could be the king after great efforts.

Tale-Danda is all about the reform movement against the social evil arising out of traditional and deformed caste system. The movement was taken up by the sharanas. Sharanas were those people who had shed their castes and become the devotees of Lord Shiva. They got their leader in Basavanna. He was also a Brahman. Basavanna also shed their caste and became sharana. Sharanas were known for their sincerity and selfless service. Their true

religion was the service of humanity and in it all human beings are equal.

Though king Bijjala supported their movement yet it was limited to his political interests. His dual approach towards the concept of casteless society reflects his selfish motive. He supported sharanas as they supported him. He respected Basavanna because of his honesty and sincerity. He appreciated their philosophy of not keeping anything extra other than to meet the basic need. This made Kalyan an economically prosperous city. In spite of all these and being a Shudra also Bijjala does not support inter-caste marriage to be arranged by the sharanas. His attitude to the sharana movement is limited to his power politics. It is this selfish attitude of Bijjala, which made him act against the sharanas. He asks Basavanna to stop this marriage. He threatens him of dire consequences. Basavanna has his own argument. He takes this marriage as the marriage of a sharana boy and a sharana girl. But the king is adamant to stop this marriage. He sees as a future threat to his rule. A strong casteless society might prove dangerous for him. He beware Basavanna of the possible horror if this marriage is not stopped. He warns him, "You know perfectly the higher castes will not take this lying down. The wedding pandal will turn into a slaughter-house. The streets of Kalyan will reek of human entrails".

Basavanna is not a person to budge from his philosophy. The marriage takes place only to leave the city of Kalyan in chaos and confusion. People are butchered. Their eyes are taken out. They are bound by the legs of elephants and trampled. The whole city turns to be a battleground. The caste war takes its toll. The king is beheaded by Jagadeva. Jagadeva kills himself also. Basavanna also dies. Damodara Bhatta is also killed. Sovideva gets the opportunity to ascend the throne. He orders for incessant killing and complete annihilation of the sharanas.

Karnad is known for the relevance of his theme discussed in his plays. The caste war and religious intolerance are still major problems. Karnad talks of shedding of castes and becoming sharanas in the hope of getting a better economic and social status in this play. We get such kind of news every now and then. Even today there are people who are forced by their economic and

social problems to change their religion. Regarding the relevance of the subject taken up in Tale-Danda Karnad himself says, 'when people all-around are slaughtered in the name of the temple, I hear echoes from those times long past... it seems eight hundred years have solved no problem. We are back exactly where we started'. The sharanas threatening to "smash the naked idols and turn it into a Shiva temple" reminds one of the communal violence in India in the name of religion and religious places. Basavanna is Karnad's spokesman when he asks the other sharanas to shun violence in any form. His remark regarding Jagadeva's idea is relevant in the Indian context: "Violence is wrong, whatever the provocation. Who resorts to it because someone else started it first is even worse. And to do so in the name of structure of brick and mortar, is a monument of stupidity." Not only that Basavanna's words are quite appropriate to reflect the modern Indian socio-political crisis. Karnad says that the root cause of communal problems in India is our fixed opinion.

The play discusses various issues such as mixing of caste and religion, father son relationship, place of women, power politics, inter-caste marriage, sharana movement etc. M. K. Naik says - the playwright has not succeeded fully in running a continuous parallel between the historicity and contemporaneity..... Again the clash between orthodoxy and reform has not been clearly worked out. Young Prince Sovideva's rebellion against his father, king Bijjala appears more like a political act than a rejection of radicalism and V. P. Singh's "Mandalism" is not projected effectively enough. "Tale-Danda is a fast-moving play with exciting action; it is a pity it could not be something more". Tale-Danda is all about the vision of making a casteless society.

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SENSUOUS GEOGRAPHIES: READING AUTOCHTHONOUS AUTOBIOGRAPHIES

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Abstract

Writing which chronicles the changing landscape – both human-made and natural – is important for a fuller understanding of ecological debilitation, its causes and consequences. Earth writing weaves together insights from various disciplines. Simplistically, it is the geography of places with a 'cultural' turn or, in other words, the dynamic relationships between a cultural group and its environment. We need to forge new relationships with the earth. If Ecology comes from oikos or home, we need to develop the concept of 'home' as extending beyond its four walls to include in the widest sense the notion of earth as our home. This then to borrow Susan Friedman's phrase, may be called "the new geographics" (19). People and places are seamlessly intertwined with each other. It is my belief that the autochthonous peoples of the world have a more experiential understanding of the earth and the strategies required for planetary survival.

Keywords: earth writing, cultural geography, autochthony, autobiography

Introduction

Writing which chronicles the changing landscape – both human-made and natural – is important for a fuller understanding of ecological debilitation, its causes and consequences. Earth writing weaves together insights from various disciplines. Simplistically, it is the geography of places with a 'cultural' turn or, in other words, the dynamic relationships between a cultural group and its environment. Geography, in the nineteen eighties and nineties, became less an objective description of places but rather a discipline which focused on how race, class, and gender impinges on landscapes. Feminist geographer, Gillian Rose, contends that the very notion of landscape in geography is bound up with masculine egocentricity. The land is feminised and the object of the male gaze (12). Mona Domosh, however, sees landscape as an empirical space which plays an important role in the delineation of space between genders. She critiques the fact that men enjoy the privileges of the out-side, while women are confined to the in-side. This exclusion of women from rights to the land has proved expensive in the long run (279). Earth/ land is not merely a terrain for our journey through life, but a space where we experience the world.

There are two recent works that have made insightful readings into the ongoing discussion on literature and ecology all published from the year 2015 onwards. The

first one brings me to the title that I have chosen "**Sensuous Geographies: Reading Autochthonous Autobiographies**". The very title brings in notions of the human – body and senses – as well as places. The title is in part borrowed from the 2015 book by Sten Pultz Moslund, *Literature's Sensuous Geographies: Postcolonial Matters of Place* where he brings to the fore "embodied place relations". The book criticizes "imperialist geographies" that reduces everything into exploitable objects within a self-serving value system; instead, Moslund argues for a relationship with the world that is grounded in a "geo-logic" (instead of ego-logic). He also employs "topo-poetic reading" to demonstrate how sensory experiences such as smell, taste, touch, kinetics, sight and sound cause places and spaces to emerge in literature, giving rise to the book's eponymous term "literature's sensuous geographies". "Topo-poetic reading" operates primarily through reading the place with the body.

As it happens, significant news from 2015 to 2018 have impacted our sense of the planet's geography - the discovery of a "new," early human species, *Homo Naledi*, in South Africa, that is altering views of evolution, the "discovery" of liquid water on Mars, that may reveal the existence of life "elsewhere," and the dramatic ongoing story of human suffering—and resilience—as Syrian, Afghan, and African refugees fleeing war and economic

devastation seek asylum in a Europe unprepared (and largely unwilling) to accept them. More closer to home, Kerala saw unprecedented havoc caused by rain and flood waters in August 2018 which has taken a heavy toll on human and animal life and left thousands homeless. The Keralites are slowly limping back to life.

This would seem to be the best time to address the urgent need for a “planetary turn”. *The Planetary Turn: Relationality and Geoaesthetics in the Twenty-First Century*, addresses the idea and practice of planetarity which is *thinking with the planet*. For Susan Stanford Friedman the term planetarity is used in an epistemological sense to imply a consciousness of the earth as planet, not restricted to geopolitical formations, but potentially encompassing the non-human as well as the human.

All these critics/ philosophers emphasise that the earth's heterogeneity should be brought out. We need to forge new relationships with the earth. If Ecology comes from *oikos* or home, we need to develop the concept of 'home' as extending beyond its four walls to include in the widest sense the notion of earth as our home. This then to borrow Susan Friedman's phrase, may be called “the new geographics” (19). People and places are seamlessly intertwined with each other.

It is my belief that the autochthonous peoples of the world have a more experiential understanding of the earth and the strategies required for planetary survival.

Autochthony and Autobiography

For validating this hypothesis I would like to argue for the evolution and formulation of a literary theory exploring the principle of *Autochthony*. Etymologically derived from a Greek word, *autochthony* comprises of two constituent elements – *autos* meaning 'self' and *chthon* meaning 'earth', 'land' or 'country'. *Autochthony* literally means 'born or sprung from the earth' or 'living in the same land'. The discourse on autochthony thus operates on a dual scale. An autochthonous subject has *chthonic* origins, meaning s/he is born of the earth with deep roots in it. Secondly, autochthonous people are those early indigenous communities who are the first peoples on the land. Based on their ancient origin, autochthonous selves assert primacy of claim over the land which is their birth right. Today, the indigenous fight for land rights has rallied around this principle. These dual definitions of *autochthony*

provide the framework of my lecture. Autobiography shares its first constituent element *autos* meaning 'self' with autochthony, while *bios* means 'life', and *graphy* is 'writing'. Autobiography is thus the means through which a person writes his/her self into textual existence. It has already been stated earlier that an autochthonous self has *chthonic* origins rooted and embedded in the earth. Hence a self born from earth, sustained by and inseparable from her, can only write 'earth'. My aim is to prove how the concept of autochthony acts as a fulcrum which connects self, earth and text.

The genre of indigenous autobiography is a complicated area, bearing in mind it's overlapping with biography, oral history, life story, testimony, and auto-ethnography. While Anne Brewster uses the term 'autobiography', Aileen Moreton-Robinson prefers 'life writing' and life 'herstories' to the conventional term of autobiography (*Talkin' up to the white woman* 23). The indigenous self revealed in such personal writings defy the normative self of European white, male autobiographers by being relational, communal, and connected to others by a sense of place.

In Australia, indigenous autobiographies began to be published in the early nineteen fifties and sixties, but became a popular form of historiography in the eighties. David Unaipon and Theresa Clements were the first indigenous writers to publish their autobiographies in the fifties. From that time onwards, Australia has seen a remarkably consistent progress in indigenous life writings, which include biographies and collaborative autobiographies too. A number of autobiographies by aboriginal women reveal their commonalities in expressing their bond with the land, and the cultural practices associated with its caretaking, together with the struggle to assert their difference in 'identity'. Between 1994 and 2002 were published *Auntie Rita* by Rita and Jackie Huggins, *Is that you Ruthie?* by Ruth Hegarty, and Doris Pilkington's (Nugi Garimara) *Follow the rabbit-proof fence*. These writers reflect the discontent of the indigenous population in Australia from the 1920s to 1960s.

Although autochthonous women's autobiographical writing is not homogeneous, there are certain parallels among texts written even from geographical extremities. For example, the Native women of America also reveal the common history of colonisation and its consequences on

indigenous people in their life writings. Paula Gunn Allen's *The Sacred Hoop* calls for a revisioning of tribal womanhood breaking with the stereotypical depictions of indigenous female agency. She gives a lot of importance to the maternal figure in people's life believing that we derive our identity through the mother and warns that failure to remember one's mother is the reason we fail to find a right relationship to earth and society.

Anna Lee Walter's *Talking Indian: Reflections on Survival and Writing* breaks new ground in indigenous historiography. It is a mixed genre with short stories interspersed within personal memories. She emphasises the importance of tribal histories which is different from American history by using the major events in the life, society, and the myths of her Pawnee tribe as a point of reference.

Another work with a difference is *The Absolutely True Diary of a Part-time Indian* by Sherman Alexie Jr. It is a semi-autobiographical account of a boy named Arnold Spirit Jr. who is caricatured on Sherman Alexie's own character. The experiences of Spirit Jr. are Alexie's own growing up in the Spokane Indian Reservation. This self-confessional narrative which is called *An Absolutely True Diary*, has a fictional protagonist, defeats definition. The work has pictures and cartoons at intervals, doodles by Spirit Jr., because he believes that words are inadequate to express his inner self. The Diary as an ancestor of the autobiography, predominantly used by women, has metamorphosed into a more modern version with visual representations, and is used to disclose a documentary of the everyday life of a part-time Indian living in the midst of poverty, alcoholism, racial and sexual abuse which is an inevitable part of growing up in the Reservation.

Conclusion

The quest for a new paradigm linking earth and self-writing has not been easy. Society has been at large antagonistic to the human endeavour of living with the environment. If earth is a way of writing and perceiving the self, then this geography remains beyond the knowledge of many. Perhaps it is because human beings today are so

self-centred or contained within their ego-boundaries that it is difficult to see one's self as contained in the larger expanse of the earth. So autobiographical narratives of selves embedded in the earth are significant ones because of their rarity. Such personal narratives can come only from cultures that have a world view and a code of ethics different from the materialist paradigms set by the dominant classes everywhere.

So when an individual whose self is embedded in the earth writes 'his/her story', s/he expresses his/her concern for the plight of the land in a language which is bound to the soil from which s/he is born, a language born of her own body. Flesh is made earth at this moment. In this way autochthonous autobiography transgresses known limits of conventional autobiographical practices in two ways: first, by embedding self in community, and secondly by embedding self in earth/ land.

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MARRIAGE AND REPRESENTATION OF THE NEW WOMAN IN *JUDE THE OBSCURE*

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Abstract

When Hardy begins to portray the females in *Jude the Obscure*, he has observed the human nature deeply and understands their complicated behaviour. His females both Arabella and Sue – the wife and partner of Jude are strong female characters unlike the stereotypical Victorian woman. Both are strong but in different ways. Arabella is domineering and practical. She has no second thoughts about trapping Jude in the marriage. She is the kind of woman who knows what she wants and how to get it. She is sturdy, robust and strong. Hers is the life of the body, of pragmatic everyday survival. Sue is also a strong woman, who strong enough to stay with Jude as his unmarried partner and the mother of his children in the Victorian era. Her strength is different from Arabella's animal nature. She is an intellectual partner to Jude. She is slim and pretty with an abstract quality. If Jude was attracted to Arabella's sexual energy, he is soon captivated by Sue's mental power. Both Arabella and Sue are depictions of women who fall outside of the Victorian ideal of the woman as 'the angel of the house'.

Keywords : Hardy attacks the institution, marriage, motherhood, sexuality, irreligious.

Curiously enough, I am more interested in the Sue story than in any I have written.

Sue is a type of woman which has always had an attraction for me, but the difficulty of drawing the type has kept me from attempting it till now.

(Hardy's letter to Florence Henniker, Aug. 12, 1895, in *One Rare Fair Woman, Thomas Hardy's Letters to Florence Henniker*, 1893-1922, ed. Evelyn Hardy and F. B. Pionion (Cloral Gables, Florida, 1972), p. 43)

Hardy's fascination with Sue Bridehead has been shared by many readers who feel that she takes over *Jude the Obscure* from Jude. She is a complex woman with 'tight strained nerves' who prefers Greek joyousness instead of constrained Gothic influences. In *Jude* Thomas Hardy comes close to genius in the portrayal of Sue Bridehead. She was the first woman to get noticed as the liberated woman of her time who defies social norms. In other words the 'New Woman'. Of all his other female characters Thomas Hardy pays more attention in portraying Sue. His careful insight of her made her more powerful and promising which ensures her to enjoy the position as the central protagonist of the novel. She becomes more of a hero than a heroine. Thus the first 'mannish-woman' has been introduced successfully in the

English novel by Thomas Hardy. Unlike other Victorian heroines, she is stronger, more complex and more compelling. In this novel Thomas Hardy pours more insight into the heart of the woman and of her mind to make her irresistible in the mindsets of the readers.

There are many reasons given by the contemporary critics and historians for the emergence of the 'New Woman' in the English novels. But the one inevitable reason is the Industrial Revolution, since the agricultural life is declining and the traditions were broken. Basic moral, religious, social, and political codes began to undergo greater changes and these changes were often gets reflected in the literature. This time of transition is noted as the beginning of the feminist movement where the 'woman question' was very much asked by the society. Although the 19th century treatment of independent woman may have been considered as new approach, this type of character development is not new to literature. In the 1700's novels by Samuel Richardson and in the 1800's novels by Jane Austen and Bronte sisters were able to create strong sensible female characters who are the forerunners for the present genre of nineteenth century 'new woman' in the English novels. Those females are strong women who never missed the opportunity to

question the arrogance and inconsideration of the society towards them. After them the most successful writer to create the independent woman in his novels is Thomas Hardy. His *Tess* published in 1891 is his first successful attempt at creating a modern woman. This novel focuses on her struggles with the conflict between natural law and social law but she falls short of her role as strong independent woman. So in 1894 again Hardy introduces a more complex character Sue Bridehead in the novel *Jude the Obscure*.

Her characterization is more complex and engaging who openly aches and struggles for her independent thought and action. She is in fact Hardy's first unpredictable woman who often shrinks from physical contacts. Her appearance is not of grandeur. In Hardy's own words:

'..... She was not a large figure ...she was light and slight, of the type dubbed elegant.... There was nothing statuesque in her; all was nervous motion. She was mobile, living, yet a painter might not have called her handsome or beautiful' (pg.106-107).

She herself says that she is not such an exception among women as Jude thinks, particularly on the subject of marriage. She also says that she and Jude are not alone in this world to share their peculiarities. And this point is forwarded even by her creator Hardy in the preface of *Jude* who pinpoints Sue as 'the woman of the feminist movement – slight, pale 'bachelor girl' – the intellectualized, emancipated bundle of nerves that modern conditions are producing' (p.50). This peculiarity in her makes her to draw a conflict between her desire to stay as an individual and the 'femaleness that breaks her' that sets her struggle on personal terms so that her feminism remains disconnected from a wider Victorian framework. And this framework makes her an interesting piece of study. It makes her a free woman but a repressive personality, sophisticated but infantile, passionate but sexless, independent but needing men, unconventional but conventional, a feminist but a flirt.

Sue wants to free herself of the worst of a woman's fate as women suffer from the operations of sexuality – injustice, loneliness, child-bearing, and bereavement. She practices sexual self-repression in the interest of personal emancipation. She is a woman of self-determination. A strong phase of her personality is contained in the phrase

of her own words when she says that 'I shall do just I choose!' (p.197). To make her self-declaration true she buys forbidden statues, leaves the school, and throws herself to Phillotson and Jude turn in and turns out. She says she wants 'an occupation in which I shall be more independent' (p.147). Her model of freedom comes from childhood. However Miss. Fawley's presents a very different picture of Sue that makes her to see more a rebel than a free spirit. She was a good student and accomplished in other ways. She was not 'exactly a tomboy' but she loves to do things that only boys do. She defied the limits placed on girls by wading into the pond with her shoes and stockings off. The above said incident recommends that she was already aware of gender and its division. Her desire to 'get back to the life of my infancy and its freedom,' 'to remain as I began' (p.181, 191) sheds an indirect light not only on Sue but also of those other Victorian ladies who do not want to lose their identity from child to grownup women so easily.

Her method of not growing up is to remain a virgin. The account of her relationship with the Christminster undergraduate is an important outline of the method. Contact with this young man represents educational 'advantages' for Sue, opportunity beyond the usual girl's education. Jude says to her, 'you don't talk quite like a girl, - well, a girl who has had no advantages' (p.189). This is because of her exposure to masculine learning as she chooses to be part of a wider world, instead of being cut out of it. Because she knows a woman who gravitates more towards masculine contact than her constrictive feminine circle means 'light, freedom and instruction'. So she rejects men because of their reduction of women to merely sexual beings. Her method is a daring and dangerous combination of gravitation and rejection. She says that she owes all of her advantages to a certain peculiarity that shaped her life. She has no fear of men and can mix with them freely. She removes the sexual barrier as much as possible from the relationship. This she does by repressing sexual invitation in herself. Her sexual repression is an almost deliberate effort at widening her opportunities. However Hardy gives evidence of an originally passionate and self-restrained Sue when she was forced to purchase the statues of Venus and Apollo, her reading of Swinburne, her interpretation of the Song of Solomon as a paean to 'ecstatic, natural, human

love' (p.195). She says herself that she loves Jude 'grossly' (p.434) and Arabella who knows of Sue's nature gives her observation at the end of the novel says Sue will never find peace outside of Jude's arms.

Sue's sexual basis is so complex that it seems sometimes very contradictory. For example, in one passage after getting married to Phillotson and after experiencing the marital expectation of a husband says she is 'unfitted by temperament and instinct to fulfil the conditions of the matrimonial relation with Phillotson, possibly with scarce any man' (p.260). Those words seems to imply her inborn coldness but the same her has kissed her cousin Jude 'close and long', running eagerly to meet his embrace and leaving it with 'flushed cheeks'. These incidents reveal her undeniable sexual nature that becomes unfit when it gets forced on her in the name of marriage. Her powerful but repressed sexual nature is due to her stay at the Melchester School as 'a woman clipped and pruned by severe discipline, an under-brightness shining through from the depths which that discipline had not yet able to reach' (p.175). Many critics say that beneath her unconventionality Sue is very much conventional. It's not out of Victorian prudishness or of female chastity but of 'new aspiration of some women for 'living their own lives' – that is, in fact, getting rid of the fetters of matrimony and maternity.'

Hardy in his letter to Gosse shares Sue's insight regarding marriage and love. He says Sue's reluctance to marry is her reluctance to relinquish the right to 'withhold herself at pleasure, or altogether.' This is the reason behind Sue's aversion to being 'licensed to be loved on the premises' (p.300). She speaks of sex and marriage as the opposite of freedom. When she finally gives in to Jude but does not want to have children. She wishes 'some harmless mode of vegetation might have peopled Paradise' (p.267). A bride, to her, is the heifer brought to the sacrifice (p.328). Jude accolades this attitude of hers when he greets her, newly married to Phillotson, as a woman she is still free, with an individuality not yet squashed and digested by wifedom (p.232). Before marrying Phillotson she is with an undergraduate friend for fifteen months still she remains the same. Jude appreciates her for maintaining her innocence but she says that she is not particularly innocent and also has a bad conscience of her method. She says a 'better woman'

would not have held off (p.192). She is uneasy about her inhibition of sexuality. This ambivalence shows her distance from merely ordinary attitudes on female purity. Neither is she a feminist as she is a believer in 'ecstatic, natural, human love.' She combines Moore's two types of liberation, to live with men and to escape them. This method of hers injures her and the man. Because she knows that sexual repression means loss as well as gain. Sue's method of liberation is it by no means aims at total extirpation or total rejection of men. The reasons she need men are for the advantage they offer, for instance, the undergraduate's books.

Sue's inhibition of sexuality is beyond her control. However, her attenuated sexual nature does remain alive in alternative and bizarre forms. There is her jealousy which proves to Jude that she is not 'after all a sexless creature' (p.319). She cherishes her disgust in an odd way by inflicting pain in order to feel pity, for instance, she makes Jude to walk up the church aisle with her just before she marries to Phillotson. She later says that her relation to Jude began in the wish to make his heart ache for her without letting hers ache for him (p.393). It is important to understand Sue's unexpected invocations of convention. A woman's succumbing to convention is, when courage or reason fails, or circumstances become too strong. Sue herself often blames her timidity for the breakdown of her theoretic unorthodoxy. Sue may be overpowered, may fall short of her promise, may buckle to the letter of law, but she is never ordinary. Her contradictoriness has depth and coherence. It represents an impressively original experiment in life and freedom. Her method of emancipation is sexual repression yet she is in need of man for what he/they offer intellectually, also to keep alive the driving force of feeling, as it is essential in her Platonic/Shelleyan theory of sublimation. The man (undergraduate/ Phillotson/ Jude) is always there, always insisting, which she wants, but he is also blaming her as Jude does. Using Arabella's reappearance he pressures her to sleep with him. Her balance is precarious because it rests upon a difference between what she feels and what Jude feels. She 'gives in,' sleeps with him and the balance is upset.

Arabella's arrival pushed them together and this love is passionate. Sue is able to love and she does. She puts her Platonic theory behind her and lives for a time by her

new code. She is not ashamed of her passion during her happy time with Jude since she still protects her freedom from being married and licensed to be loved on the premises. She is someone who had tried to live by Mill's doctrine – 'who lets the world, or his own portion of it, choose his plan of life for him, has no other faculty than the ape-like one of imitation'(p.265). For her to give up the struggle is to give up her higher faculties. Given the social structure, children represent a conflict between personal liberty and concession to one's kind. Sue says, 'it seems such a terribly tragic thing to bring beings into the world – so presumptuous – that I question my right to do it sometimes!' (pp.352-353). Thus the catastrophe Father Time brings about is not coincidental, because he acts out what Sue already feels, that she should not have children. Sue explains that a 'law of nature' brought them to birth (p.374) and in killing them and himself he repudiates this law of nature. Women live out this law intimately, in their own bodies, and it means 'injustice, loneliness, child-bearing and bereavement.' Sue's reaction to the decimation of her family is understandable. It is a return to an extreme form of her original position, self-mastery, and self-renunciation. Though she is 'cowed' at the end, Hardy

dramatizes a daring and plausible try at personal liberation that a woman can gain freedom if she gains access to a man's wider world while ceasing to be his sexual object.

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FEMALE IDENTITY ANALYSED IN TONI MORRISON'S NOVEL THE BLUEST EYE

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Abstract

Toni Morrison is the first African American woman novelist. Her novels did a glorious work of writing back. Morrison's novels examine with the major figure of feminism as she is the black feminist writer. Toni Morrison won the Nobel prize and Pulitzer prize in literature. Toni Morrison first novel "The Bluest Eye", this novel discusses the female stipulations in the major character Pecola who is the eleven years old girl. Morrison exhibits Pauline and Pecola as dupes of the sexist and racist repression of an Anglo Saxon permanent of female gorgeous of mind growths. The colonization of mind growths Pecola's lethal interest for a couple of blue eyes. Everybody around her, excluding her ever parents and society, makes her find valueless and disempowered. Despite of the blue eyes existence focused on black women and their family, as well as the white women have a powerful and amazing role in the novel.

Keywords; feminism, sexist, racist, oppression.

Feminism has a build, has incase existed as long as there have been women, although the word, derived from the French "feminism", didn't enter the English language till the end of the nineteenth century. If a wide conception of feminism encompasses women acting, speaking and writing on women's problems go back as far as entered history. Several feminist theories questions fundamental premise about gender, gender difference and sexuality, excluding the category of "woman" itself as a entire concept, and many questions the male/female duality, offering alternatively a multiplicity of genders. In postcolonial feminism the problem of language is frequently less emphasized as several non- Indo-European languages do not have grammatical gender.

These values, themes, forms and characters are present in Afro American novel, mainly because writers have the consciousness of being black and female in a white male community, sharing and escaping from their our interiority.

Morrison works mainly through has female protagonist. They are both black woman and black people in the states is an hugely painful and sufferings. She think

black women are in a very special position concerning black feminism, and advantageous one. White women commonly explain black women's roles as the most oppressed because they are both black and female, and this two categories invite a kind of oppression that is pernicious.

This novel deals with the lack of violent, victims, sexual oppression and socially problems. This novel handles with the different female characters and the horrors of the racial oppression. The protagonist of the novel Pecola Breedlove who internalized white standard of beauty to such expanse, that she became crazy about her to have blue eyes. The narrator of the novel Claudia, Frieda and Claudia both are sisters, who long with their parents. Pecola, Frieda, and Claudia the novel's youngest female characters. Pecola father Cholly Breedlove, then, a rending black, having put his family outdoors, had catapulted himself away the reaches of human consideration. He had joined the animals; was, indeed, an old dog, a snake, a rattynigger. Pecola mother Mrs. Breedlove was staying with the woman she wored for; the

boy, Sammy, was with some other family; and Pecola was to say with us.

Frieda and Pecola were close friends, younger than both Frieda and Pecola, one day the "folks" my mother was indicate to was Pecola.. The three of us, Pecola, Frieda, and I, listened to her downstairs in the kitchenworry about the amount of milk Pecola had drunk. We knew she was adoring of the Shirley Temple cup and took and every chance to drink milk out of it just to hole and see sweet Shirley's face. My mother new that Frieda and I detested milk and assumed Pecola drank it out of priggishness.

The Breedloves did not live in a storefront because they were having temporary trouble adjusting to the cutbacks at the plant. They lived there because poor and black, and they stayed there because they believed they were ugly. Although their poverty was traditional and stultifying, it was not unique. But their ugliness was unique. No one could have confident them that they were not unrelentingly and aggressively ugly. Anticipate for true father, Cholly, whose ugliness was behavior, the rest of the family- Mrs. Breedlove, Sammy Breedlove, and Pecola Breedlove- wore their ugliness, put it on, so to speak, although it did not belong to them. The eyes, the little eyes set closely together under limited foreheads. The low, improper hairlines, which appear even more irregular in contrast to the straight, massy eyebrows which nearly met. Keen but curved noses, with impudent nostrils. They had high cheekbones, and their earsturned forward. Shapley lips which called attention not to themselves but to the rest of the face. You appeared at them and wondered why they were so ugly; you looked closely and could not discover the source. Then you realized that it came from condemnation. It was as though some mysterious all-knowing master had given each one a cloak of ugliness to wear, and they had each accepted it without question.

It had occurred to Pecola some time ago that if her eyes, those eyes that held the pictures, and new the sights- if those eyes of hers were different, that is to say, beautiful, she herself would be different. Her teeth were good, and at least her nose was not big and flat lie some of those who were thought so cute. If she looked different, and Mrs. Breedlove too.

Pretty eyes. Pretty blue eyes, Big blue pretty eyes.

Run, Jip, run. Jip runs, Alice runs. Alice has blue eyes.

Jerry has blue eyes. Jerry runs. Alice runs. They run with their blue eyes. Four blue eyes. Four prettys blue eyes. Blue-sky eyes. Blue-like Mrs.forrest's blue blouse eyes. Morning-glory-blue-eyes.

Alice-and-jerry-blue-story boo-eyes.(pg.45).

Each night, without fail, she prayed for blue eyes. Fervently, for a year she had prayed. Although somewhat discouraged, she was not without hope. To have something aswonderful as that happen would take a long, long time.

Next Pecola seems to float as she cannot detect a place to settle in her own society. Here she shapes an unstable core, and longs to enter it, when MacTeer informed her children about Pecola's stay with them for a few week, she is merely told as 'case' was coming outdoor. In this outdoor and refusedstates, Pecola lies to have couple of blue eyes which, she feels, will give her warranty and consolation, instead, she undergoes her own father delirium, elicited rape. She has a harrowing experience that is " wild and forbidden thing" (128). The male violent features is isolated here.The character Geraldine is more loving towards her cat than for her son, and the three prostitutes use sex to profit and dishonor men, but no one loves Pecola and black baby.

Though the novel divided into the session, Morrison reconstructs the black images through her writing and elucidates the richness of black culture. The feminist analysis of *The Bluest eye* efforts a reading that views the text as generic, cultural and political reply to the racist, sexist patriarchal and capitalist repression and domination of the blacks. Her obligation as a black artist is to cultivate black cultural consciousness, to enlighten and reinforce the worth of black cultural heritage. *The Bluest eye* makes a skating attack on the infliction of white standards of beauty on black women and presents a critic of ascendant aesthetic that is internalized by most of black community which exercises a hegemony control over the lives of black Americans.

Toni Morrison represents Pecola, who fells that blackness has condemned her to ugliness and ignored the Western standards of beauty under racial stress of the dominant culture.The feminist perspectives on incestuous terrorism against Pecola, disclose that as no other expression of male supremacy is within the attain of cholly and possessing his own daughter which makes her life to

become a wasteland. Pauline's refusal of Pecola becomes embraces the trapping of African American Christianity, she clings to western concept, which proclaim the future and undervalues the past and denigrates the present. The social forces which destroyed Pecola are still uncontrolled in the country. African American has no resources with which to fight the standards presented to them by white culture that disgust them. Even though *The Bluest eye* set in 1940's, Morrison concatenate thesis stress that blacks feel to love up to the white society's standards of beauty with racism. She barrows down her audience to women

the reason of her self- deception and doom. Pauline and say that there were no books on her and did not exist in all literature, but she writes to fill in the break. So the novel not only opposition against colonization and racial prejudices but also divulge women's struggle to strive and thrive.

Primary Source

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TEXTUAL COHERENCE IN SYNCHORNOUS LEARNING PROCESS

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Abstract

This article portray the sense relations of a text in logic and semantic consistent, to illustrate the set of sign. The practice of schema and assimilation are exploited to develop cognitive models and mental representation of the world and abstract theoretical concepts. The article deal with innovative objects and situation to observe the intellectual growth, to establish the ability of concrete concept and to explore the social influence in developing learning skills.

Introduction

Learners should explore the text by examining the synchronous practice to identify the basic elements of the text. The content-learning exemplified the knowledge based on the text. Self-direct learning through technology is necessary in today's world to improve learner's knowledge. Synchronous learning environment develop motivate level and interaction.

Social interaction is the essence of synchronous learning to improve the ability of effective communication. This enhances knowledge retention by the observance of active learner; and enables rapid response to learn from their mistakes and to eliminate the chances of repeating them in the future.

Reading text and understanding the semantic pattern to frame the pragmatic interpretation is a best learning process to develop skills. Synchronous learning refers to a learning event in which group of students engaged with activity and prescribed text. The coherence linguistics makes the text semantically meaningful by dealing with text linguists. Textual coherence describes the text deictic, anaphora and cataphora. Anaphora refers to an expression which exploit over another expression and cataphora refers to a downward motion in which expression or word is more specific in the discourse.

In cognitive theory, the term schema describes a pattern of thought or behaviour. It can also describe a mental structure which represents aspect of the world, or a system of organizing and perceiving new information. Accessibility determines the schema to draw closer to the mind, by personal experience and proficiency. The cognitive process deliberately set aside new information and provides a framework for better future.

Texts make learners to interact and to accumulate knowledge. Text-centred notions should be designed to uphold the better understanding of the classroom. Text exemplifies the term presupposition to implicit assumption about the world or background belief in discourse. Implication based on the concept of logical consequence to determine the true statement. Textual coherence represents the three features based on context situation given below.

The **Field of Discourse** symbolizes the experimental meaning based on social action.

The **Tone of Discourse** symbolizes the interpersonal meaning.

The **Mode of Discourse** symbolizes the logical meaning.

This article depicts the significant role of coherence concerns the concepts which underline the relevant surface of the text. Enablement refers to any act of enabling the positive sense of empowering individuals. Reason specifies actions occur as a rational response to a previous event. Purposes identify the events that are made to be possible. Time represents the proximity of event in order to recover coherence relations. Intentionality represents intention of the text to know the condition and situation and to bring up coherence. Intertextuality represents the factors of depending one text on the knowledge of previously encountered text. Text linguistics yields the different level of methodological reflection and practice, effect new issues for investigation and demonstrates the value of innovative method through concrete applications

This approach derives a set of abstract rules that governs a natural language corpus derived from the

source text. This project describes the text linguistics based on 3A perspectives: Annotation, Abstraction and Analysis are theoretically motivated model, and leads to manipulating or generating ideas. The term decipher discovers the meaning of the text.

In this approach the various Specifics of reading the text are examined in a positive manner.

- Read the text
- Write down initial observations and feelings about the text.
- Identify the prominent idea of significant characters, roles, character narrative arc, characters experience resolved or conclusion
- Positive and negative ideas
- Gaze the recurring symbols
- Consider the ideas that are explicitly stated in a text.
- Focus on themes; identify the quotes, scenes/imagess that embody the themes.
- Evaluate strong techniques
- Tabulate the examples

Synchronous learning process also involved in technology specification, opens up an entire world of experience. This article describe various text-analyse software; **Natural language toolkit** is best describe text clarification, **KH coder** referred the word on frequency list and content analysis or text mining, **TAMS** text analysis markup system described to identify themes in the text. Learning content management system **TIN CAN API** is brand learning.

This approach enables students to use metacognitive techniques such as clarifying, questioning, predicting, and summarizing.

This paper illustrates the synchronous learning process a fond of an educational approach which aims to organize classroom activities into academic and social learning experience. Thus, the process said to be "structuring positive interdependence". Individual learning drawn competitive in nature and cooperatively capitalizes resource and skill. Students are endorsed to work in a group to complete various task collectively toward academic goals. It embraces the idea that student from each group have different questions to improve their cognitive ability and to meet the learning objective. Cognitive theories of learning visualize second language acquisition as logical thinking process. Zone of proximal

development is the set of skills or knowledge a student can do with the help or guidance of someone else. Instructional Scaffolding leads students to learn through collaboration.

There are several task-based analyse to develop the knowledge of interpreting the text in the classroom.

Task-1

'Jigsaw II' task focuses on portions of the material, each member must become an "expert" on his or her assigned portion and teach other members in the group.

Task -2

Think-pair-share is an activity which allows students to reflect on the given problem to find solution. The student may pen down the thoughts or simply just to brainstorm innovative notion. When they are encouraged with peer to discuss their idea and then listen to others in the group; at the movement teachers will explore various responses from the group.

Task -3

Concentric circle is a cooperative learning strategy in which students from two circles will be replaced to face new partners to answer or discuss the questions. This method can be used to gather the variety of information, to generate new ideas and to solve problem.

Task-4

Reciprocal learning is the form of guidance to practice the simple strategies and to facilitate a dialogue structure. Reciprocal learning allows student to participate in a dialogue by reading a text and asking questions to each other and to receive immediate feedback. This task involve student to experience or practice concepts and skills that are relevant.

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