



# BODHI

## International Journal of Research in Humanities, Arts and Science

---

An Online, Peer Reviewed, Refereed and Quarterly Journal

Vol : 2

Special Issue : 10

April 2018

E-ISSN : 2456-5571

UGC approved Journal (J. No. 44274)



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

[www.crrps.in](http://www.crrps.in) | [www.bodhijournals.com](http://www.bodhijournals.com)



## **BODHI**

**BODHI International Journal of Research in Humanities, Arts and Science** (ISSN: 2456-5571) is online, peer reviewed, Refereed and Quarterly Journal, which is powered & published by **Center for Resource, Research and Publication Services, (CRRPS)** India. It is committed to bring together academicians, research scholars and students from all over the world who work professionally to upgrade status of academic career and society by their ideas and aims to promote interdisciplinary studies in the fields of humanities, arts and science.

The journal welcomes publications of quality papers on research in humanities, arts, science. agriculture, anthropology, education, geography, advertising, botany, business studies, chemistry, commerce, computer science, communication studies, criminology, cross cultural studies, demography, development studies, geography, library science, methodology, management studies, earth sciences, economics, bioscience, entrepreneurship, fisheries, history, information science & technology, law, life sciences, logistics and performing arts (music, theatre & dance), religious studies, visual arts, women studies, physics, fine art, microbiology, physical education, public administration, philosophy, political sciences, psychology, population studies, social science, sociology, social welfare, linguistics, literature and so on.

Research should be at the core and must be instrumental in generating a major interface with the academic world. It must provide a new theoretical frame work that enable reassessment and refinement of current practices and thinking. This may result in a fundamental discovery and an extension of the knowledge acquired. Research is meant to establish or confirm facts, reaffirm the results of previous works, solve new or existing problems, support theorems; or develop new theorems. It empowers the faculty and students for an in-depth approach in research. It has the potential to enhance the consultancy capabilities of the researcher. In short, conceptually and thematically an active attempt to provide these types of common platforms on educational reformations through research has become the main objective of this Journal.

**Dr. S. Balakrishnan**

Publisher and Editor - in - Chief

**[bodhijournal@gmail.com](mailto:bodhijournal@gmail.com)**

**[www.bodhijournals.com](http://www.bodhijournals.com)**





# **BODHI INTERNATIONAL JOURNAL OF RESEARCH IN HUMANITIES, ARTS AND SCIENCE (BIJRHAS)**

An Online, Peer reviewed, Refereed and Quarterly Journal

## **EDITORIAL BOARD MEMBERS**

### **Publisher and Editor-in-Chief**

**Dr. S. Balakrishnan**

Executive Director,  
Centre for Resource, Research and Publication Services (CRRPS)  
Tamil Nadu, India

### **Vice Editor-in-Chiefs**

**Dr. Manimangai Mani**

Senior Lecturer, Department of English,  
Faculty of Modern Languages and  
Communication, Universiti Putra Malaysia,  
Selangor, Malaysia

**Dr. Mamta Brahmhatt**

Associate Professor of Management,  
B.K. School of Business Management,  
Gujarat University, Ahmedabad, Gujarat, India

**Pradeep D. Waghmare**

Assistant Professor of History,  
Ramnarain Ruia College,  
Mumbai, Maharashtra, India

**Dr. B. Jeyanthi**

Assistant Professor & HOD of English,  
Anna University, Tirunelveli Region,  
Tamil Nadu, India

**Dr. T. Marx**

Senior Lecturer, Department of English,  
Faculty of Modern Languages and  
Communication, Universiti Putra Malaysia,  
Selangor, Malaysia

**Mr. B.P. Pereira**

Visiting Professor of English in Journalism,  
Madurai Kamaraj University,  
Madurai, Tamil Nadu, India

### **Editorial / Review Board**

**Dr. Sunil S. Narwade**

Professor, Dept. of Economics,  
Dr. Babasaheb Ambedkar Marathwada  
University, Aurnagabad, Maharashtra, India

**Dr. V.N. Kendre**

Assistant Professor of Sociology,  
University of Mumbai, Mumbai,  
Maharashtra, India

**Dr. Nana Pradhan**

Assistant Professor of Physics,  
Ramnarain Ruia College, Mumbai,  
Maharashtra, India

**Dr. Prasenjit Panda**

Assistant Professor, Dept. of English & Foreign  
Languages, Guru Ghasidas Vishwavidyalaya,  
Koni, Chattisgarh, India

**Dr. H.S. Rakesh**

Assistant Professor of History,  
Davangere University, Karnataka, India

**Dr. Indira Banerji**

Assistant Professor of English, Yogoda Satsanga  
Mahavidyalaya, Ranchi University, Ranchi,  
Jharkhand, India

**Dr. Punam Pandey**

Assistant Professor, Dept. of English & Modern  
European Languages, JR Handicapped  
University, Chitrakoot, UP, India

**Dr. Harshad Bhosale**

Assistant Professor of Political Science,  
Kirti College, Mumbai, Maharashtra, India

**Dr. H.M. Kantharaj**

Assistant Co-ordinator of Education,  
Davangere University, Karnataka, India

**Dr. Vipin Kumar Pandey**

Associate Professor of English & Other Foreign  
Language, DSM National Rehabilitation  
University, Lucknow, UP, India

**Dr. B.V. Dhananjaya Murthy**

Assistant Professor of Political Science,  
Davangere University, Karnataka, India

**Dr. Vijaykumar Chavan**

Assistant Professor of Chemistry,  
Ramnarain Ruia College, Mumbai,  
Maharashtra, India

**Dr. Vijay Shankar Sharma**

Assistant Professor of Special Education,  
DSM National Rehabilitation University,  
Lucknow, UP, India

**Dr. Sunil Shankadarwar**

Assistant Professor of Botany,  
Ramnarain Ruia College, Mumbai,  
Maharashtra, India

**Mr. Amit Agnihotri**

Assistant Professor & Head of Information  
Technology, JR Handicapped University,  
Chitrakoot, UP, India

**Dr. Vaishali Pusate**

Assistant Professor of Zoology,  
Ramnarain Ruia College, Mumbai,  
Maharashtra, India

**Dr. P.V. Mahalinge**

Assistant Professor of Hindi,  
Ramnarain Ruia College, Mumbai,  
Maharashtra, India

**Dr. Neelkanth Bankar**

Associate Professor of Psychology,  
University of Mumbai, Maharashtra, India

**Dr. Rajeshwar Andhale**

Associate Professor of Mathematics,  
Ramnarain Ruia College, Mumbai,  
Maharashtra, India

**Dr. Anupama Mujumdar**

Assistant Professor of Philosophy,  
Ruparel College, Mumbai, Maharashtra, India

**Dr. Parvez Shamim**

Assistant Professor of Physical Education &  
Sports, Government P.G. College, Noida,  
G.B. Nagar, UP, India



**Dr. MANIMANGAI MANI**

*Professor*

Faculty of Modern Languages and Communication  
Universiti Putra Malaysia  
43400 Serdang, Selangor Darul Ehsan, Malaysia

---

## FOREWORD

I take great pleasure in welcoming all of you to this great assembly of scholars and researchers through the International Conference on English Language and Literature which is jointly organised by the Division of English, School of Science and Humanities, Karunya Institute of Technology and Sciences and Bodhi International Journal of Research in Humanities, Arts and Science. The main aim of this conference is to bring together local and international academics, educators, planners, teachers and professionals to exchange views, insights and opinions on past and current practices in the areas of language, literature and culture. Instead of being confined to the four walls of the university, this conference acts as a forum that brings exposure to the undergraduate, post-graduate students, Research Scholars and Faculties. The participants are able to present their research papers in a world class forum and gain invaluable experiences. Let us engage in discussions of the common trends in our fields of research and find common ground on which we can stand on to appreciate and integrate each other's findings into our own.

It is only through research and practice that we could contribute to the nation and the world at large with the advances and innovations in the field of social sciences and humanities to ensure a balanced growth in the society. Sustaining progress in research for the advancement of the society is a very challenging task. It takes continuous effort and sacrifice to provide new insights on issues pertaining literature, language and culture that would benefit the students and the nation. I would like to congratulate and thank for organising this international conference in Coimbatore. In fact, Bodhi Journal and the English Division from School of Science and Humanities, Karunya Institute of Technology and Sciences has brought the international world to the door step of this Institute.

This conference also acts as platform to begin networking among scholars and researchers from all nooks and corners of India as well as from around the world and to generate sequels of collaborative research and publications which is the primary goal of this conference. By attending this conference, the postgraduate students get an opportunity to publish in an international journal which at the same time fulfills the requirement of the senate for them to graduate. This conference acts as a stepping stone for new researchers and post graduate students to further embark into more international conferences. This conference also provides an access in producing a more contributing and productive future generation which will aid the nation of India to prosper in the international arena ensuring that the nation will be on the same platform with other prosperous countries.

I also thank everyone who has contributed for the success of this conference directly or indirectly and pray that the teamwork will continue and grow in the years to come. Thank you.

***“Knowledge brightens the path of the Seeker”.***



# EDITORIAL

We use language as a means of expression, communication and interaction. Teaching and Learning is a process in academia where language is inevitable. Faculty members of any subject would accept that they require a language in the classroom to explain a concept. The study of the *English language* provides the perfect context for the analysis of *literature*, and the study of *English literature* enhances an understanding of the *language* working in practice. The two disciplines complement each other, and offer a great variety – of subject matter and learning and assessment methods.

This special issue comes in two volumes on both language and literature. The first volume consists of 50 articles both in language and literature. The articles touch a area of the researchers' interest and emerging trends in language and literature. They also explore the new avenues where people find something could be filled in with. The published articles in this volume bridge the gap in the field of language and literature. The articles are highly informative with exhaustive research and outcomes are quite innovative and enlightening. The readers of these articles will have something to store for their life.

The editorial team appreciates all the contributors for their research novelty and innovative outcomes. We also appreciate all the readers who invest their time to cherish these ideas into practical steps. Language is to express and literature is to follow and live. We sincerely thank the publishers and the team who put their effort to bring out this special issue.

At this Moment we make our Sincere thanks to Management and all faculty fraternity of English Department for this Successful Academic event backed by their wholehearted contributions and supports, which exhorted us at large that are really appreciably commendable.

## *Chief Editors*

**Dr. D. DAVID WILSON**

*Associate Professor in English*

Karunya Institute of Technology & Sciences

**Dr. J. SUNDARSINGH**

*Professor & Program Coordinator PG- S&H*

Karunya Institute of Technology & Sciences

**Dr. S. BALA KRISHNAN**

*Editor & Publisher, Bodhi Int. Journal*

**Mr. B. P. PEREIRA**

*Founder Director, Speech Point, Madurai*

## *Editorial Board Members*

**Dr. S. JEYACHANDRA**

*Associate Professor in English*

**Dr. M. POONKODI**

*Assistant Professor in English*

**Dr. HELEN UNIUS BACKIAVATHY**

*Assistant Professor in English*

**Dr. R. CORNELI AGNES ROSABELLA**

*Assistant Professor in English*

**Dr. AMUTHA DHANARAJ**

*Assistant Professor in English*

**Dr. D. KAUSALYA**

*Assistant Professor in English*

**Mr. C. MASILAMANI**

*Assistant Professor in English*

Karunya Institute of Technology and Sciences



---

---

**BODHI**  
**INTERNATIONAL JOURNAL OF RESEARCH IN HUMANITIES, ARTS AND SCIENCE**  
An Online, Peer-Reviewed, Refereed and Quarterly Journal with Impact Factor

---

---

**Vol: 2**

**Special Issue 10**

**April 2018**

**E-ISSN: 2456-5571**

---

---

### **Aim & Objectives**

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

### **Disclaimer**

Contributors are advised to be strict in academic ethics with respect to acknowledgment of the original ideas borrowed from others. The Publisher & editors will not be held responsible for any such lapse of the contributor regarding plagiarism and unwarranted quotations in their manuscripts. All submissions should be original and must be accompanied by a declaration stating your research paper as an original work and has not been published anywhere else. It will be the sole responsibility of the authors for such lapses, if any on legal bindings and ethical code of publication.

### **Communication**

Papers should be Mailed to  
bodhijournal@gmail.com

### **CONTENTS**

---

<b>S. No</b>	<b>Title</b>	<b>Page No.</b>
1	Satanic Mills and the Fallen World: A Study of Blake's "London" <b>P.T.Selvi Kohila</b>	1
2	<i>The Palace of Illusions</i> through the Prism of New Historicism <b>K.Chorna Deepa</b>	4
3	Approaches of New Historicism in the Selected Works of Chitra Banerjee Divakaruni <b>S.Jayalakshmi</b>	7
4	Aphonic Cruel Queen in the World of Destruction in Kavitha Kane's <i>Lanka's Princess</i> <b>P.Suba Vetha</b>	10
5	The Importance of English Language Skills in Employment: A Study on Young Graduates at Engineering Level <b>S.Kaniselvi</b>	13
6	Domination of Monetarism in Nayantara Sahgal's <i>The Day in Shadow</i> <b>Dr.N.Gunasekaran &amp; R.Santhi</b>	16
7	The White Image in the Black Mind in Toni Morrison's <i>The Bluest Eye</i> <b>Dr.S.Suganya &amp; D.Geetha</b>	18
8	The Politics of Advertisements: A Feminist Perspection <b>Resmi Ravindran</b>	23
9	Role of Education in Women Empowerment <b>K.C.Joji &amp; Dr.Abhisarika Prajapati</b>	26
10	Critique of Domestic Violence and Abuse of Dalit Women with Reference to P.Sivakami's <i>The Grip of Change</i> <b>Ramya Ravindran</b>	31
11	Narrative Techniques in Roald Dahl's <i>Charlie and the Chocolate Factory</i> <b>K.Angel Vinoliya</b>	34

12	Study of General Indian English (GIE): Sociolinguistics Perspective <b>Shirisha Kumari Balagam</b>	38	26	The Ethno-Social Features of Amish Community <b>Miraculous Kharrngi &amp; Dr.Jeyachandra</b>	92
13	Human Beings Forget Being Humane: Evident from an Ecocritical Approach to Amitav Ghosh's <i>The Hungry Tide</i> <b>K.Rathinam@ Shanmugasundarie</b>	43	27	Celebration of Nature as a Visible Garment of God through Gerard Manley Hopkins's Poem <i>Spring</i> <b>E.Niranjan &amp; Dr.Helen Unius Backiavathy</b>	95
14	Through the Expressionist Prism: <i>The Ride Down Mount Morgan</i> <b>Honey Walia</b>	47	28	A Study of Social Problems in Education and Second Language Needs of the Tribal Students in Kerala and the Remedial Teaching <b>Neha Elizabeth Saji &amp; Dr.S.Jeyachandra</b>	97
15	Deconstruct: Textbooks, Traditional Classroom and Language Teaching <b>K.M.Vargeesh</b>	50			
16	C.S. Lewis' <i>The Lion, Witch and the Wardrobe</i> - A Treasure Trove of Fairy Tale Metaphors Exploring Christian Themes <b>Elizabeth Biju &amp; Dr.K.Meenakshi</b>	53			
17	Power Politics and Political Turmoil in Rohinton Mistry's <i>Such a Long Journey</i> <b>Y.Sakthi Devi</b>	57			
18	Female Conditions in Tonimorrison's <i>Bluest Eye</i> <b>N.Thamodaran</b>	61			
19	Assessment Processes of Language and Literature Learning <b>G.Sreeja</b>	66			
20	Impact of Pictures in Developing the Vocabulary of VII-Standard Students of Kanchipuram District <b>Dr.T.Pushpanathan &amp; Dr.Roweena Belinda D'coutho</b>	69			
21	Edith Wharton's <i>the House of Mirth</i> : A Strict Model of Etiquette for High Society Women <b>Dr.K.Dhanalakshmi</b>	74			
22	Postmodernism in <i>the Alchemist</i> <b>P.Arul Jothi &amp; Dr.B.Beneson Thilagar Chritadoss</b>	78			
23	Crafting History through Literature: A Temporal Reading of Select Afro-American Poetry <b>Dr.S.Sujartha</b>	82			
24	A Study of Social Evils: Gender and Caste Discrimination in India with the Reference of Bama's <i>Sangati</i> and <i>Karukku</i> <b>M.Nithya</b>	86			
25	Refugee for a Refugee: An Analysis of Chinua Achebe's "Refugee Mother and Child" <b>Dr.S.Florence</b>	90			

## **SATANIC MILLS AND THE FALLEN WORLD: A STUDY OF BLAKE'S "LONDON"**

**P.T.Selvi Kohila**

*Assistant Professor, Department of English, V.O.Chidambaram College, Tuticorin*

### **Abstract**

*Literature is the product of major Historical incidents and it reflects culture. One of the major incident in History is Industrial Revolution. Industrial Revolution resulted in destroying landscape and many factories were built. As a result people forgot farming and got separated from the bosom of nature. This change in lifestyle resulted in angst and pain in people. Romantic poets in their poems wrote about the fracture created by the separation of man from green world. Blake, the fore runner of romantic age describes in his poem 'London' the after effects of industrialization and offers an insight into relationship between landscape and lifestyle. The poem can be considered as a wakeup call to repair the fracture that has occurred between humanity and nature.*

### **Introduction**

Literary studies redraw their boundaries by accommodating new trends that are felt necessary for the age. Barry Commoner's first law of ecology states that "everything is connected to everything else" and literary works are no exception to this law. Literature is accommodated in the global system in which energy, matter and ideas interact. Literature is the product of culture and the umbilical link between human culture and the physical world both get affected by each another. Eco critics defend literature's capacity to refer the natural reality to realize the relations between landscape and lifestyle. The separation of humanity from nature has a long history and nature. Christian and post Christian culture points to the tradition of regarding the earth as the fallen world. But Romanticism was the great reaction against the traditional belief of the fallen world. Romanticism looks with the joy of rediscovery on what it sees as unestranged conditions, early childhood, traditional rural labour wise passiveness and the self-absorbed in nature. Therefore it is evident that Romantic joy is the result of ecological informed practice. Romantic literature often appears to value the non-human world most highly, celebrating nature, as beneficent antidote to the crass world of getting and spending and lamenting its perceived destruction at the hands of

technological industrialism and capitalist consumerism.

In the eighteenth century literature London became the focus of national concern about crime, riots and social disorder on account of both its vast size and its opportunities for illegality. The Industrial Revolution had a profound effect upon society. There was a significant, shift in traditional practices of agricultural, manufacturing and transportation as well as in the development of mechanical technologies. During this period the United Kingdom underwent drastic socio-economic and cultural changes. Industrialization seemed to dominate and manipulate nature by understanding its laws. Men being away from nature felt the psychological and social affects. English romantics like Blake brought forward the seamy side of industrialization and lays bare the effects of moving away from nature in the finest lyric "London"

Blake's "London" is a romantic reaction to industrialization and urbanization. He focuses on the social facts which affect a variety of people from children to prostitutes. Blake condemned in this poem the city London as a place of violence, oppression and despair, the city, he otherwise loved. Such indictments of the metropolis are ubiquitous in the anti-urban discourses of Romantic literature. In the poem the narrator is wandering aimlessly through the chartered street of London which in his mind

has changed into a world that is controlled by the interest of business and industry. All around him, he sees negative effects the Industrial Revolution had on society. The 'chartered' river becomes a metaphor for the way that nature has been corrupted and exploited by culture so that the very source of fertility leads to the death process. The major man made change in a natural system ends up with detrimental to that system. Humanity has usurped part of the natural world. It is this human usurpation that has polluted and removed it from the natural world. In such a situation he notices suffering, "And mark in every face I meet / Marks of weakness, Marks of Woe". (ll 3-4). Denaturalization has led to disempowerment of individuals. Away from rural life there is no sign of lively, happy and healthy human existence. It is evident in human situation of people in London. The inner nature of human beings has like the river been narrowed and polluted so that the roles of the soldier and the prostitute become representative of the city that is the capital of British culture.

Man being the crown of creation is endowed with the magnificent gift of nature that is human mind. But human mind is beyond human control and it has been forged by manacles'. Humanity is self-imprisoned. He cannot break these shackles because he lacks human imagination which is shaped by nature. They are trapped in the dominant ideology of the capitalist society as they are deprived of closeness of nature. Mind forged manacles are not placed on humanity by nature alone but certain institutions are also responsible for that. The church and the government are cruel and it resulted in suffering chimney sweepers, hapless soldiers. Separation of man and nature made men cruel. Church is careless towards the chimney sweepers. There was still limited opportunity for education and children were expected to work in relatively bad conditions as chimney sweepers. They were denied of 'Wordsworthian' delight. Many romantic poets

furnished harsh criticism of traditional institutions such as the church, the monarchs and the educational systems. Manufacture in factories and the speed of mechanization created a corrupt and polluted urban society. Production for profit was the key cause of environmental destruction. The rural world of past was replaced with the new capitalist society of the factory towns and the divorce from nature results in the oppression, the removal of the possibility of joy and perpetuation of cruelty. The small children in order to support their family economically work in factories and they are ignored by the church. The poet laments the lot of the poor chimney sweepers thus: "How the chimney - sweepers cry / Every black'ning church appalls" (9 - 10).

Romantic authors usually condemn the city as the primary locus of human degeneration and corruption. Young women have become harlots and they spread venereal diseases. The poet predicts the harmful effects that the Industrial Revolution has on both people's souls and on the outside world. The evils of London are not political alone but social, woven into the lives of all Londoners. A concern for nature must lead to a concern for our relationships with each other but the society that ignores that everything is connected to ever thing else invites ecological and social turmoil. The satanic mills have made havoc in London. The Jerusalemic atmosphere had been changed into fallen world where vices were found among people. There is definite link between lack of nature and immoral behaviour. "... the youthful Harlots curse / Blasts the newborn Infants tear / And blights with plagues the Marriage hearse (ll 14 - 16). Women become harlots to earn living. Once they are harlots they despise marriage and they don't want children, so they destroy the joys of married life. They curse the infants born to them or others. Decay of moral and spiritual values in society is equivalent to destruction of nature. The chartered streets and factories cropping up destroying landscape

deprived the society of its Edenic atmosphere. Here Blake anticipates the ecofeminist observation that the exploitation of nature and natural resources by patriarchal use of technology comes from the same forging of the mind that produced the exploitations of women. These exploitations of nature that are perceived are hard to reverse but Blake's message in the poem 'London' is a wakeup call, so that people won't be lulled into believing that their current situation is acceptable. It calls for the reparation of the fracture that has occurred between humanity and nature. He conducts the pastoral movement in reverse. He is not withdrawing from the city like Keats. People become too reliant on the industrialized world and forget that they are made in a divine image. Blake's poem 'London' pushes for this divine image to be realized and protected from the harms of industrialization and society and reconfigures the relationship to the world that has thrown

out of balance. As Ferry points out that humanity's relationship with nature now one - directional and in egalitarian must go from parasitic to symbiotic. Blake condemns the city as the primary locus of human degeneration and corruption. The city has become problematic if not entirely irredeemable space. Blake focuses on the city to reveal with startling insights what it has done to nature at its heart, beginning with the river and ending with marriage.

### References

1. Commoner, Barry. *The Closing Circle*. New York: Knopf, 1971. Print.
2. Ferry, Luc. *The New Ecological order*. Chicago: University of Chicago Press, 1995. Print.
3. Thakaran., ed. *The Silent Song*. Chennai: Macmillan India Press, 1987. Print.

## **THE PALACE OF ILLUSIONS THROUGH THE PRISM OF NEW HISTORICISM**

**K.Chorna Deepa**

*Assistant Professor in English, Sri Parasakthi College for Women, Courtallam*

### **Abstract**

*Chitra Banerjee Divakaruni is a well known diasporic writer. Her novels mainly focus on the Indian culture and tradition. The present study on the novel The Palace of Illusions gives the glimpses of past. It retells the story of the Mahabharat from the perspective of Draupadi. The scenes, tradition, and culture of the past were portrayed from a new angle. Tradition is the handing down of statements, beliefs, customs, and so on, especially by words or by practice from generation to generation. Culture is defined as the behaviours and beliefs of a particular social, ethnic, or age group, as well as the ways of living built up by people. It has been practiced by people without questioning. This novel gives a new view of the practicing culture. The novel The Palace of Illusions is viewed through the prism of New Historicism. This novel satisfies the characteristics of the theory New Historicism when analysed.*

**Keywords:** *New Historicism, Culture, Tradition, Customs, Subjective.*

### **Introduction**

*The Palace of Illusions* retells the epic from the point of view of one of its heroines, Draupadi, thus reclaiming female agency in the famous tale of war between two families. She states that the *Mahabharatha* is one of the defining cultural narratives in the construction of masculine and feminine gender roles in ancient India, and its numerous telling and retelling have helped shape Indian gender and social norms ever since.

Divakaruni herself describes the *Mahabharatha* as weaving myth, history, religion, science, philosophy, superstition, and statecraft into its innumerable stories-within-stories. It is not surprising, then, that her novel appears to bulge at the seams with names, tales, crosscurrents and sidebar recaps, for which the family tree and partial list of major characters at the beginning seem scarcely adequate. At times this is a novel that calls for an index.

A traditional history narrated in a literary work is subjective narrative by its nature. It is generally narrated from the point of view of the powerful person who was a dominant character of the event. The defeated persons of history, either by war or by any other modes don't have the means to write their stories. Moreover readers don't show much interest to hear their stories. When a culture is dominated by another, the defeated one is forced to forget

their past. To maintain its sovereignty, the culture of supremacy merely does not allow the defeated culture to be remembered. Chitra Banerjee wrote from women's point of view. She articulated her own ideas through the chief character Draupadi. Through the voice of Draupadi she portrayed the events from her view.

Divakaruni has taken a male-centered story and breathed new life into its female characters, giving us a rich tale of passion and love, power and weakness, honor and humiliation. Whether or not readers are familiar with the "*Mahabharat*" epic, still fascinating and relevant several millennia on, they will enjoy this entertaining, insightful, and suspenseful story. (*The Union*).

Traditional history is not only subjectively written, but also it is read and discussed subjectively. The defeated culture or person also has their own historical stories to relate, but that are not found in official documents, mostly because such stories have less importance in creating them. The powers in authority are read. Thus the history is retold and viewed in the perspective of the heard. In Chitra Banerjee's *Palace of Illusions* she states about the position of women in the society. Through the voice of her narrator Draupadi, she has given her point of

view in which men take upper position in the society.

The power of a man is like a bull's charge, while the power of a woman moves aslant, like a serpent seeking its prey. Know the particular properties of your power. Unless you use it correctly, it won't get you what you want.

His words perplexed me. Wasn't power singular and simple? In the world that I knew, men just happened to have more of it. (I hoped to change this). (52)

History is considered to be as the series of discourses. A literary work should integrate various discourses. There is never just one cause of an event, many events put together and form as a cause for an event. History is a series of events tied into a vast web of economic, social, and political factors. No event can take place without any causes or influence. The events happened in past are narrated in a sequential manner.

In the novel *The Palace of Illusions* King Drupad decides that Draupadi should be married off. And he decides and announces to set up a Svyamvara for her. Draupadi wonders about his motives in letting her this freedom, because he had not shown any objective to give her any other form of freedom. Svyamvara is an ancient practice in India to choose a husband for herself among the list of suitors. The girl of marriageable age is given importance in this event. Through Krishna and Dhri, she comes to know that the intention is really to persuade Arjuna to marry her, so that an alliance can be created between him and her, and he would be forced not to fight with Drona's side, if the occasion for battle arises. The task of tempting Arjuna is to shoot an arrow through a narrow space in a shield looking at the reflection of a fish in water. The fish rotates above and the bow to be used is Kindhara, the heaviest bow in existence.

Before the Svyamvara, a sorceress visits Draupadi, teaching her many things including sleeping on the hard floor, different hairstyles

and feminine vilest. She leaves Draupadi with two surprises- first, the story of Kunti and second, the map to Bharata's many kingdoms. In preparation for the svyamvara, Draupadi is shown the portraits of the many princes who will be present so that she can identify them. As she is shown Duryodhana's picture, she catches a glimpse of Karna's portrait and feels the beginnings of a connection with him. Krishna seems angered by the mistake the artist made in showing her Karna's picture. This makes Draupadi wonder why. Krishna asks him to show her Arjuna's. The artist claims that they are all dead in a fire, their skeletons were found. Krishna seems unperturbed by this and asks him to show the portraits anyway.

Draupadi also learns of how the Kauravas and Pandavas were born, the stories of Gandhari and Kunti. Further Dhri also tells her Karna's story even though Krishna did not want her to know. How from a charioteer's son, he became a brave warrior, Duryodhana's friend and is gifted a kingdom. He is also cursed by his guru Parashurama for passing himself off as a Kshatriya. Dhri thinks that telling her the story would stop her from thinking about him, but it does not work that way.

The day of the svyamvara arrives and Draupadi is escorted by Dhri to the hall. The contest begins. Everyone misses the opportunity, and then it is Karna's turn. Dhristadyumna steps forward and says that since he is a man of a low-caste he cannot marry his sister. Draupadi steps forward and asks his father's name, hurting Karna and losing the connection they seem to share. This story is told from Draupadi's point of view, where it was her way of saving her brother's life and not the statement of an arrogant woman as is often portrayed.

That was the final truth I learned. All this time I'd thought myself better than my father, better than all those men who inflicted harm on a thousand innocents in order to punish the one man who had wronged them. I'd thought myself above

the cravings that drove him. But I, too, was tainted with them, vengeance encoded into my blood. When the moment came I couldn't resist it, no more than a dog can resist chewing a bone that, splintering, makes his mouth bleed. Already I was storing these lessons inside me. I would use them over the long years of exile to gain what I wanted, no matter what its price. (195)

Arjuna arrives, wins the contest, and decides to take his new wife Draupadi with him, shedding her finery and dressed in a cotton sari. They walk across the forest and share a moment of tenderness. As they approach the hamlet where the Pandavas are hiding, the other brothers join Arjuna. Bheema decides to play a joke and causes his mother to say that they should share whatever it is that they have brought home. When Yudhisthir explains to Kunti the mistake she made, she refuses to change her word. She wants Draupadi to marry all of them. Draupadi is annoyed by this insistence on her part.

As they go back to King Draupad, who is forced to let her marry all of them in fear that they will send her back to her father's home, which would cause ruin to Draupadi. Vyasa is consulted, who says she should marry them. Also she would be the wife of each Pandava a year from the eldest. Also she would become a virgin again after each year, when she is the next brother's wife, leaving Draupadi wondering if the arrangements are all for the benefit of the men and not her. She would have preferred the gift of having no memory rather than of virginity. Draupadi expects Arjuna to come to her help, but he holds firm, loyal to his family.

The Pandavas settle into their new palace and Draupadi has five sons with each husband. Her husband take other wives. Draupadi and Subhadra, Krishna's sister, who marries Arjuna, become good friends.

Vow and promises are protected and followed in a keen way in India. This was also

known from her work. Chitra Banerjee Divakaruni in her novel *The Palace of Illusions* talks about the importance of vow. India is a place where people confines to vow. When Arjuna won the hands of Draupadi they approach the hamlet where the Pandavas are hiding, the other brothers join Arjuna. Bheema decides to play a joke and causes his mother to say that they should share whatever it is that they have brought home. When Yudhisthir explains to Kunti the mistake she made, she refuses to change her word. She wants Draupadi to marry all of them. As they go back to King Drupad, he instead of supporting her, forced to let her marry all of them in fear that they will send her back to her father's home, which would cause ruin to Draupadi. Vyasa is consulted, who says she should marry them. She would be the wife of each Pandava a year from the eldest. Also she would become a virgin again after each year, when she is the next brother's wife, leaving Draupadi wondering if the arrangements are all for the benefit of the men and not for her. She would have preferred the gift of having no memory rather than of virginity. Draupadi expects Arjuna to come to her help, but he holds firm, loyalty to his family.

The Pandavas settle into their new palace and Draupadi has five sons with each husband. Her husband takes other wives. Draupadi and Subhadra, Krishna's sister, who marries Arjuna, become good friends.

## References

1. Conway, Alison. *Future Conditional: Feminist Theory, New Historicism, and Eighteenth-Century Studies*, Philadelphia: University of Pennsylvania Press, 2009. Print.
2. Divakaruni, Chitra Banerjee. *The Palace of Illusions*. London: Picador, 2008. Print.
3. Dodiya, Jaydipsinh K. ed. *Perspectives of Indian English Fiction*. 1 st ed. New Delhi: Sarupe Sons, 2006. Print.
4. Rao, Sudhakar A. *Myth and History in Contemporary Indian Novel in English*. New Delhi: Atlantic Publishers, 2000. Print.

## **APPROACHES OF NEW HISTORICISM IN THE SELECTED WORKS OF CHITRA BANERJEE DIVAKARUNI**

**S.Jayalakshmi**

*Assistant Professor of English (SF), Sri Parasakthi College for Women, Courtallam*

### **Abstract**

*In contemporary Indian literature ancient myth, legend and history are revisited, revisioned and recast as an answer to the present theoretical demands for overthrowing the patriarchal absolutism, old tradition, misinterpretation and ideological hegemony, and it is claimed for novel representation, reinterpretation and reconstruction of lost identity and dignity of feminist 'other' and postcolonial 'subject'. The unquestionable human traditions for determining the ways of life, values, faith and morality and myths have been playing vital role in patterning the society.*

**Keywords:** Postcolonial, History, Myths, Faith, Values.

### **Introduction**

Literature is the only medium to reflect the power structure of the particular period, values and customs of the dominant culture, and the issues of the marginalized. As the Marxist critics say history is always originates from the stories borrowed from the victors and ruling parties. Only the literary texts are the true feelings of the author as what he/she faced in the certain period and it contemplates the reality of the history.

The research paper will make a thorough study of 'myth', 'history' and 'identity' specially in Chitra Banerjee Divakaruni's works of fiction and in contemporary Indian English fiction in general. This research paper endeavours to study the 'myth', 'history', 'ideology' and 'politics of identity' with reference to Divakaruni's major fictional works. It will make a short analysis of contemporary major Indian writings in English in postcolonial perspective to frame a background of my study. It mainly focuses on subversive feminist writings and their struggle to re-explore, revision, recast and reinterpret some of Gynocentric and rocentric cultural texts in feminist perspective. Divakaruni have explored various cross cultural effects in her plot. The unseen emotions tangled due to the cultural change undergone by the immigrants have been victimised and focused through the merge of myth in the works of Divakaruni. These prolific women writer have

induced the entangled emotions, voices of tangled stereo typed women who were victimised by various cultural trauma and transformed to their true identities. Women are portrayed as the most visible symbols of the perilous incongruity arising out of the cohabitation between cultures. She shows how women in Indian myths lived and could make their place in their society. The novelist traces the battles of woman in her relationship with man and society. The perspective of dislocation, self discovery has been used as a catalyst in her writings.

Myth is the history of the primitive age or primitive literature which evolved with an unconscious attempt to give an account of the civilization or a world view and it was replaced by modern history. Myths apparently derive their universal significance from the way in which they try to reconstruct an original event or explain some fact about human nature and its worldly or cosmic contents. It is the result of the first human imagination, fantasy; and justify human existence on the earth and inquisitive mind of the past to know the origin of the different universal elements.

Chitra Banerjee Divakaruni's literature brings about a fine synthesis, a new version of how in the past decades, the (often stereotypical) representations of East (in Western culture) have been transformed and adapted to the needs of rapidly changing

circumstances, both in literature and in everyday life.

Divakaruni's five hundred pages of *The Palace of Illusions* make the old myth more understandable at a rather unexpected level, with Panchaali's quest for the meaning of life that addresses our own doubts, fears, and hopes of renewal and love in a world at the end of an old cycle and at the beginning of a new era. Yet, it is Panchaali's wounded pride in the first place that is the cause of a major catastrophe, the battle at Kurukshetra that will deprive her of her brother, her father and her five sons. But is the prophecy avoidable, and could Panchaali, such as we know her from the legend, have transformed herself so as to prevent the carnage? In her interaction with Krishna, god and man, and truly a guide and a friend, she learns that "wrongdoing in spite of good intentions" is the consequence of "anger and desire, our two direct enemies" (Divakaruni 2008b, 264).

In the end, Panchaali as seen by Divakaruni manages to understand the issue: being different from men (as Panchaali finally becomes a true subject in the novel), she accepted many ordeals that proved her loyalty to her husbands and to the system that decided the course of her life. On the battlefield of Kurukshetra, she sees what she needs to learn, a true ethical notion that "the desire for vengeance" should not be "stronger than the longing to be loved" (2008b, 194).

Divakaruni's contribution to the rewriting of the *Mahābhārata* seems most original and powerful: in the old epic, the climax, from the Hinduist point of view, seems to lie in the crucial moment on the Kurukshetra battlefield, when Krishna as Arjuna's charioteer freezes the moment and allows the hero to understand the world and its laws beyond the tangible reality. The total illumination in the *Bhagavad-Gīta* at the center of the *Mahābhārata* that has marked Indian thinking and living for ages could

certainly not be reproduced in Divakaruni's narrative.

When speaking of Divakaruni's recent contributions to the most necessary transformation of our collective conscience, with the balancing of the male and the female energies such as observed in *The Mistress of Spices* (1997) and most certainly in *The Palace of Illusions* (2008b). she also insists that a woman's perspective on these issues is very important at this time and in this particular (global) space, when we need to reshape and envision our personal and collective future.

Divakaruni's works are not a sovereign creation of an independent artist. Her works are cultural relics to be read and understood by smearing method of 'thick narratives' as advised throughout her novels, innumerable events are described which give us a foretaste of social, cultural and political life in the contemporary universe, especially Indians and immigrants of America. The authentic historical elements with the social realities had been brought out in the novel *Queen of Dreams* as the theory "uses the past to read the present, revealing the politics of our own society by what we choose to emphasise or suppress of the past. (Barry 178)" The novel also concentrated on the immigrant society which becomes a marginalized group after the attacks. And all these views and beliefs of Cultural Materialists influenced and determined the life of the protagonist Rakhi.

I here have resolved with the intersecting elements of Myth, Historical background, fantasy, Diaspora as an perpetual oneness objects to the subjectivity. The tone the author have revealed the entangled voices of past, present and future in various aspects of life by a parallel travel in myth and dislocation and dispersed medium of living. Divakaruni have relatively used the technique of transformation by fusing mythological elements such as dreams, supernatural powers, fable, story telling. The consistency of

inward quest, external crisis, Eco-feminism has predicted my exploration about myth and New Historicism

### References

#### Primary Sources

1. Divakaruni, chitra banerjee, *The Mistress of Spices*, A Black Swan books, 2005. Print.
2. Divakaruni, chitra banerjee, *The Palace of Illusion*, Picador, 2009. Print.

#### Secondary Sources

1. Agarwal, beena, *Women Writers and Indian Diaspora*, authors press, 2011. Print.

2. Bacchiliga, Christina. *Genre and Gender in the Cultural Reproduction of India as 'Wonder Tale'- Fairy Tales and Feminism*. New Approaches. Ed. Donald Haase. Detroit. Wayne State University Press. 2004, 175-195.
3. Kafka Phillipa. *On the Outside Looking Indian: Indian Women Writers at Home and Abroad*. Published by Peter Lang Inc, International Academic Publishers, 2003.
4. Kothari, Rena and Nityanandam. *Indira, Indo-English fiction, the last decade*, New Delhi: Creative books, 2012. Print.
5. Pao, damodar, *Indian women novelist*, New Delhi: Prestige books, 1995. Print.

## **APHONIC CRUEL QUEEN IN THE WORLD OF DESTRUCTION IN KAVITHA KANE'S *LANKA'S PRINCESS***

**P.Suba Vetha**

*Assistant Professor in English, Sri Parasakthi College for Women, Courtallam*

### **Abstract**

Mythology has been the foundation of many cultures and civilizations. The two major epics that hugely influenced the Indian culture are the Ramayan and the Mahabharat. Kavitha Kane is an author of the new era of retelling Indian mythology in contemporary context. She always strikes the chord by expressing the subtle lives of dampened characters of mythology. Kavitha Kane makes her readers to enter into the world of mythology through her characters. Her novel *Lanka's Princess* focuses on the shadowed character Surpanakha. Surpanakha plays an important role in Ramayan, who is the queen to the world of destruction. *Lanka's Princess* begins with one of the rebirths of Surpanakha as a humpbacked woman ends with another that explains her role in the cosmic cycle. This novel focuses on the character Surpanakha, full of hate and revenge. It is about the girl, who is against her own family. The novel move away from both the Ram-centric and the Sita-centric versions of the Ramayan to focus on the cruel sister Surpanakha, creating a compelling new narrative for them and voicing their concerns. The word 'Aphonic' means Voiceless. This paper is about the voiceless character from the epic Ramayan and exposes how Meenakshi turned into Cruel Surpanakha.

**Keywords:** Mythology, Voices, Cruel, Revenge, Hatred, Destruction.

### **Introduction**

Indian Literature revolves around the human action and the motivation behind the human behavior. It reflects Indian history, culture, tradition and spiritual side through the depiction of life in India and Indians living elsewhere. In India, mythology has a prominent role in all genres of literature and it has been widely admired by all the generations. Mythology refers to a collection of stories about legendary or historical heroes written in a grand style, where God appeared as human to convey the world truth and dharma. Rebirth, Sacrifice, Penance, Boons, Curse and Chastity are the common themes in Indian mythology.

The retellings of the epics become revolutionary in Indian Literature especially in epics. This kind of retelling exposes the hidden incidents and shadowed characters and presents them from a completely different angle. Writers try to turn out the implicit point of view of different characters from the original narrative. Many writers choose to retell stories but Kavitha Kane has carved her own position by bringing out lesser known mythological characters. All her books are based on classical themes. Kavitha's latest novel *Lanka's Princess* offers a flip-side to Valmiki's dark depiction of

the woman whose nose was mutilated by Ram's brother Lakshman. It is about the cruel demoness Surpanakha, sister of Ravan.

A person becomes cruel when he is in anger or has lost something which he loved much more than his life. When a person become cruel, they never think about their life or other's life. Their mind is focused only on revenge and to hurt others. Meenakshi, the protagonist who is strong in her decisions and takes sole charge of situations. Meenakshi was the fourth child of Kaikesi and Vishravas and youngest among Ravan, Kumbhakarna and Vibhishan. She was dark in colour. Vishravas felt happy on seeing his daughter. But Kaikesi called her as 'ugly'. On seeing this little dark girl, Ravan laughed at her. Vibhishan was the only brother who looked at her beautiful eyes and compared it to "golden drops" (4). She was named Meenakshi, a fish-shaped eyes and fondly called Meenu. Mother Kaikesi always scolded Meenakshi. Her father Vishravas supported her every time. So, she loved her father more than any other in her family. Kumbhakarna and Vibhishan took care of their sister well. Her mother and brother Ravan looked at her as their enemy. This hatred, longing for love and disappointments made her lonely.

Every girl had a big dream about their marriage. Like that, when she was young she was waiting for her marriage proposal. But, there were no offers of marriage for Meenakshi. Girls, who are younger than her were married but she was still single. In Ravan's marriage, she had an opportunity to meet Vidyujiva, the king of kalkeyas clan. None of her family members like Vidyujiva. She was the one who loved him. Finally, She married Vidyujiva. The strongest truth was Meenakshi hurt everyone in her family and won the hands of her beloved Vidyujiva. Meenakshi knew Ravan well and she was afraid of her husband's life. She came to know that her nani and uncle were killed by the brothers Ram and Lakshman, she got angry and resolved to take revenge on them. She lost her father because of Ravan. Now, she lost her Nani because of the two princes.

Revenge reaped in her heart without her knowledge. Her only support was her husband. But that too was not with her for long time. Vidyujiva had died in the battle. This sad news broke her heart. She was dumbstruck and believed that Ravan was her traitor, who acted as a good brother and planned to kill her husband. She had lost her husband, whom she loved more than her life.

Every time, she lost someone who loved her deeply. "You killed all my hopes, my future..." (171). Her anger and grief turned into harsh words. She felt that she was trapped in the traitor family. She wanted to see her brother's death before her eyes. She was no longer Meenakshi. She turned to Surpanakha to take revenge on her brother who betrayed her. This was the first main reason, which turned the soft and kind Meenakshi into a violent and cruel Surpanakha. Her grief turned into fury and made her cruel. She knew that killing Ravan was not an easy task. So, she planned silently to kill Ravan. Her weapon was venom in a smile and vengeance in an apology.

Ravan hoped that his sister will forgive her. Surpanakha moved to Mareech home in

Dandak forest with her son Kumar. She promised that she will come back whenever she needed. She moved to Dandak forest with her son Kumar and prepared him to take avenging on his uncle Ravan. Kumar learned everything from Mareech, Khara and Dushan. He wanted the blessings of Lord Shiva just as Ravan had obtained. "Go, son. Achieve the impossible and fulfill your responsibility" (181). She was already poisoned and injects her venom to her son too. She loved Dandak forest because it is the place where she trained her son to kill Ravan and the place where she was reborn as Surpanakha. Kumar was killed by some one in the forest. She could not bear the pain of her son's death. She lost her husband and son because of Ravan. If Ravan did not kill her husband, she would have lived her life happily with her Vidyujiva and son Kumar. This was the second reason which changed her as a cruel animal. She recollected her painful memories, where Ram and Lakshman killed her Nani. She doubted that her son might kill by them only. Her cruel mind started to work. She used her master mind to kill Ravan. It needed someone with divine powers, to kill Ravan. Ram and Lakshman killed her Nani Taraka and Uncle Subahu. This incident made her to believe that the only person, who can kill Ravan is Ram.

Surpanakha wanted to trap both of them. She knew that Ravan had an eye on Sita and Ravan faced his first defeat, lost pride to win her hands. Now, she was wife of Ram. Ravan's strength was his family. She chose the two brothers to kill Ravan who killed the powerful demons in Dandak woods. So, she approached them with marriage proposal. There, Lakshman mutilated her nose and ears. She lost her husband, son, honour, dignity but not her will. She went to Lanka and explained that she had tried to kidnap Sita for her brother. Surpanakha tried to change Ravan's mind to her side. Ravan decided to take away Sita from Ram to teach him a lesson for what he has done to his sister. Surpanakha told herself that she succeeded in

doing what she had planned. She smiled to herself for the time to see her brother's death. This cruel mind makes her a monster. She was no longer a sister to Ravan but a villain to him. With the help of uncle Mareech, Ravan kidnapped Sita. Surpanakha knew that her uncle Mareech was dead but she does not feel for it. Uncle Mareech helped her in many ways and taught her son Sorcery. But, she was ungrateful and focused only on Ravan's death. This showed that she was now an embodiment of cruelty. She took an oath to kill her brother, the unknown murderer, her family and to destroy Lanka and the whole race.

If a person wants to destroy his enemies, he should know their weakness. If one can identify one's enemies' weakness, he can easily defeat them. Here, Surpanakha turned his own weakness against him. Surpanakha knew that his ego and lust for women will bring his downfall. At the same time, she knew that Sita was Ram's weakness. Both enemies' weakness was woman. Surpanakha made their weakness as her strength. Mandodari candidly expressed to Surpanakha that she had encouraged Ravan to start a war that led to bloodshed in Lanka. Kaikesi could not control her anger on Surpanakha and told it was all because of Surpanakha, who came back to Lanka with evil plans.

When the whole golden city Lanka was on fire Surpanakha's happiness was boundless. She saw Ravan's youngest son Akshay Kumar become a prey to the fire. She laughed on hearing the little boy cry. No one can do such cruelty to one's own family. Even she did not have mercy on little children in the palace. If she has a heart, she can stop the mass destruction and save many lives. But, she simply remains silent. It was like a small medicine for her burning heart. But, the embers were still burning inside. Kumbhakarna was the only one who had guessed her plan. He clearly declared that her anger on Ravan turned to take revenge

on him for her worthless husband. She justified her action.

Surpanakha's revenge for one death leads to many deaths. She does not realize her mistake and guilt. Her cruel plan had changed her to lose her family and everything. Ravan was the person, who was trapped and betrayed by his sister and brother Vibhishan. But, she did not have mercy on him. "Hate was bitter but revenge was always sweet" (265). Hate, revenge and cruel made her as heartless woman. Her wish was fulfilled when Ravan meet his death. She masterly played a trick and trapped both the enemies and tasted the fruit of success.

Surpanakha's blood thirst revenge and cruelty turned her to be monster. The individual revenge destroys her whole family. Surpanakha tried to regain her happiness through revenge for her lonely life. She was Queen in the world of destruction than the princess of Lanka. This analysis concludes that a major life problem is a conflict whether it is internal or external that will impact someone's life in a major way. This differs from an everyday conflict in that any solution of this conflict will ultimately lead to the same end result without affecting anyone's life in a major way. The way that many conflicts are turned into major problems is that a small everyday conflict is blown way out of proportion and turned into a big problem. This could happen in many different situations in our life.

## References

1. Kane, Kavitha. *Lanka's Princess*. Rupa, 2017.
2. Macfie J.M. *Myths and Legends of India*. Aryan Books international, 1992.
3. Mukhopadhyay, Ranadip. *Indian Mythology*. Saurabh, 2007.
4. Sharma A.P. *Hinduism Redefined*. Concept, 2004.
5. Sitaramiah.V. *Valmiki Ramayana*. Sahitya Akademi, 1972.

## THE IMPORTANCE OF ENGLISH LANGUAGE SKILLS IN EMPLOYMENT: A STUDY ON YOUNG GRADUATES AT ENGINEERING LEVEL

S.Kaniselvi

Assistant Professor of English, Department of Science and Humanities  
Holy Cross Engineering College, Tuticorin, Tamilnadu

### Abstract

Getting a job is a constant challenge to the young graduates not only in India but all over the world. In India, English is an official language as well as business language. With growing global economy, most of the foreign companies show their interest to invest their money on other countries by starting companies and they offer jobs to young graduates. Also In India, there are some corporate companies offering jobs to the young candidates especially engineering graduates and they expect them to have better English language skills. But getting placed in a reputed organisation is a herculean task to the young engineering graduates even if they have good subject knowledge in their field. The reason is behind that the lack of communication skills. So the main purpose of this paper is to find out the problems faced by the young engineering graduates in getting job and make them aware on the importance of English language skills.

**Keywords:** English language skills (communication skills), Employability, Business language, language proficiency, regional language.

### Introduction

A few decades ago, British people ruled most part of the world and they sow the seeds of English language and culture in those countries, one of those is India. Later, it considered as an international language in all over the globe which connects people from different parts of the world. They used it as a common language to communicate one another. This would be the cause to turn the corporate sectors interest on other counties. They started to invest their money on other countries by starting companies and they expect their candidates want to proficient in speaking and writing. So the communication skills (LSRW) play a vital role in a competitive employment market place which is the knotty task to the young engineering graduates to overcome those skills.

### Background of the Study

Getting placed in a reputed organization is a longing desire to the young graduates and fresher's in the competitive job market. They often failed to place in a better position because they do not have proper communication skills. The reason is that their first language is regional language and they give more importance to

their first language rather than the second English language. Even they are not able to answer the interviewer's question. So the employability of young engineering graduates is the background of this study, it aims is to test the level of young graduates communication skills and find out difficulties faced by them and make them aware how proficiency in English is important to get job.

### Methodology

Research methodology is a way to find out the results of a given problem on a specific issue. So the numbers of young engineering graduates were selected for the empirical study which is discussed by the experience of them in the field of job market. In the present study, they are examined and discussed with the professionals to find out their difficulty to communicate in English. Through this study, we could make them aware how important is English in the job market.

### Review of Literature

Most of the research has done on the field of English language importance in employability (Kossoudji, 1988; Leslie & Lindley, 2001; Roshid, 2013; Carliner, 2000; Chiswick & Miller, 1998). Roshid and Chowdhury (2013) has found that

the importance of English language skills in job market with the empirical study on Bangladeshi graduates and the problems of Bangladeshi's has found that "for one post in a factory we about 70 candidates faced interview". Even in India also the same problem is found out the reason is fast growing globalization. This is the present situation of all states in India.

Clement & Murugavel (2015) say that "English has been an integral part of Indian curriculum for decades and it plays a major role in finding job placements in renowned organizations."

### Research Questions

- Why do the young engineering graduates in India feel difficulty to get place in a reputed organization?
- How English language is essential in getting job not only in the field of corporate sector but all other local companies?
- What are the solutions to overcome the barrier in employment?

### Importance of English Language in Employability

English language plays a crucial role in all over the globe due to the expansion of Great Britain during the colonial period. The same impact has on employability in most part of the world. Employment success is always depends on English language proficiency in local and international companies which has discussed by the researches (Herald, 2012; Madhumati, Casale & Posal, 2011; Shields & Price (2002). Jyothi (2012) has discussed in her paper that the importance of English in employability and she says that when people want to be placed in a good job they need not to be genius in English but they should be proficient in speaking and writing which is the expectation of most national and international companies. Dutsmann & fabbri (2003) has found that proficiency in English helps to improve one's career opportunity with high earnings and it

also gives position energy to the graduates who have well versed in English.

### Findings

As we discussed above, proficiency in English always plays a crucial role in employment which is the main barrier faced by young engineering graduates in employment market. Employers often give first preference to communication skills than other skills (technical knowledge, team work, logical thinking and problem solving). For this study, ten young engineering graduates were selected to find some common problems in getting job. The common barrier is faced by everyone is lack of communication skills and they feel as an alien language when they go for an interview. They all accepted that lacking in communication is a major problem in employment in recent decades. They have listed some common reasons for their inability in English. It was said by seven of the participants that the influence of regional language in education because the teachers give more importance to the regional language rather than English. Still the subjects are taught with the help of mother tongue for students understanding. Another thing, most of the institutions focus only on getting results and they do not take any steps to improve students communication skills even if the university has provide some subjects to make them proficient in communication. Third one is lack of practice in speaking because their circumstance is based on their regional language so they do not have any chance to communicate with others. Clement & Murugavel has already found this from their study that most of the engineering graduates in India are remain unemployed due to the lack of communication skills. They suggest improving students' communication skills, the teacher needs to take effort to improve students communication while they are doing degree and the teaching system also wants to be in a way to motivate the students to improve their communication skills.

## Solutions

Some easy ways have suggested overcoming the barriers as mentioned above.

- As an organization needs to put effort to improve students communication skills by offering English language courses and the campus should be the medium of English.
- Students should always be motivated to communicate in English inside and outside the class room.
- The teacher may use simple language for students understanding other than this they try to avoid their teaching in the regional language.
- The government needs to announce that English language should be the medium of communication in every schools and colleges.
- As a professor needs to improve his/her communication skills before enter into the teaching field.

## Conclusion

Thus the paper suggests that proficiency in English is a tool to get employment in a reputed organization not only in India but all over the world. So instructing English language skills at engineering level is very important which gives

a confidence to the students to face interview after their graduation.

## References

1. <http://www.deccanherald.com/content/249714/importance-english-employment.html>.
2. [http://www.globaltalent.ca/w\\_step1/englisshskills/](http://www.globaltalent.ca/w_step1/englisshskills/)
3. <http://www.englishmate.com/blog/importance-english-career-growth/>
4. Kossoudji, S. A. "English language ability and the labor market opportunities of Hispanic and East Asian immigrants". *Journal of Labor Economics*, 6.2 (1988): 205-228. Web 26 Dec 2017.
5. Leslie, D., & Lindley, J. "The impact of language ability on employment and earnings of Britain's ethnic communities". *Economica*, 68, (2001): 587-606. Web. 1 Jan 2018.
6. Roshid, M. M, & Chowdhury, R. "English language proficiency and employment: A case study of Bangladeshi graduates in Australian employment market". *Mevlana International Journal of Education*, 3(1) (2013): 68-81. Web. 10 Jan 2018.

## **DOMINATION OF MONETARISM IN NAYANTARA SAHGAL'S THE DAY IN SHADOW**

**Dr.N.Gunasekaran**

*Research Guide, Head, PG & Research Department of English, Sri Vidya Mandir Arts & Science College, Uthangarai*

**R.Santhi**

*Ph.D. Research Scholar, PG & Research Department of English, Sri Vidya Mandir Arts & Science College, Uthangarai*

### **Abstract**

*Nayantara Sahgal is one among the leading novelists in English. She began to write at her early age itself. Mostly Feminism and Politics are dominant in her novels. The Day in Shadow is Nayantarasahgal's fourth novel and it is an autobiographical novel. She has a central woman characters almost in every novel. Her writing has simplicity and boldness and her novels show the contemporary Indian Political theme. In her novels, she tries to portray the exploitation of woman even in the modern times. The novel revolves around the male protagonist Raj Garj who believes ardently in the concept of freedom. The present paper attempts to analyse how money played a vital role on the characters of Nayantara Sahgal. Apart from these, Sahgal as a woman novelist who recognizes that her primary obligation is that of advocating the emancipation of women. The society never gives much income than the male because females are having two essential things. One is to handle the family another one is job but males have spent much time for the development their position.*

**Keywords:** Male dominant, Females' economic situation, Emancipation of woman .

### **Introduction**

Money plays vital role in every walks of life. So, there is no exception for the life of Simrit. In 1947, marks a great historical change because it was a year of great political change, Partition of India and Pakistan and India got independence. And many people have lost their own mother places. At that time Simrit has found Som,

Her Brahmin parents with their instinctive withdrawal from anything outside the fold had been frankly upset at her choice of a business man husband, but her friends had not liked him either. They had thought him a boor, people always disliked and distrusted commercial flash and flair if they did possess it themselves. (9)

When she comes to know about him as he is materialistic and money minded and never consider her as equal to him. So they seek divorce. And Som wants to show his male dominance as a financier of family. After divorce settlement, he plans to put heavy tax burden on her head. The nation's struggle for economic stability during that period and a divorced woman's existential struggle makes the novel parallel.

The Day in Shadow can be read as equal to Storm in Chandigarh. The heroines Simrit and Simrit are suffered by the hypersensitive and

materialistic society. Sahgal's characters Raj, the Indian Christian intellectual and an influential Member of Parliament. Simrit, the freelance journalist and writer, som's divorced wife; Ram Krishnan, the veteran journalist and a doyen among the editors of Free India. Sumer Singh, Minister of State in the Union Cabinet and responsible for the Ministry of Petroleum, who misuses his power because of having power and money. He has illicit relationship with a woman namely Pixie.

Brijji, sixteen year old son of Som and Simrit. It is the autobiographical novel of sahgal. Simrit represents sahgal in this novel. These things have happened in New Delhi. Simrit married Som because he was "Colour and life and action" (4).

Som thinks that Simrit's duty is to satisfy him and take care of his children. He is totally money minded and never gives place for human feelings. Simrit says that "she is in a mess because she stupidly signed Som's terms of divorce without properly understanding them" (9). Husband and wife sees marriage as more than just a physical and emotional union, but it is also a moral and legal commitment. Traditional concept of marriage by Nayantara Sahgal by Dr.Laxmi Sharma says, "Our Society

conditions young girls to believe that real life consists of getting married, having children, promoting one's husbands career by planning huge, endless meals for unfed people, buying the latest model of this and that" (Sharma).

The novel, *The Day in Shadow* is set in New Delhi, Pixie, is only a typical illustration of life, who is a widow and become a sex companion of Sumer Singh. He maintains a private flat where he has appointment with Pixie twice a week. Even the Taxi driver who drives him there knows about his affair. Pixie accept him because she is in the need of money that makes her to do so. This novel portrays the suffering of a divorced middle aged woman, Simrit. Som and Simrit's marriage turns to be a disaster. She is compelled by her inner necessity to seek divorce. She has to bear heavy tax and she has to earn for the welfare of the kids of her.

Simrit did not like specially want a boy or another baby. But pregnancy had accidentally spread a feast before them, a lavish flowering sensuality that took all the time in the world to fulfill itself. It transformed Som, making him a little afraid and beautifully unsure. After the baby came, he would go back...but while this lasted she made the most of it. She never told him she felt reckless, not fragile, during these months. (25).

These lines reveals that how Simrit bends herself for the sake of Som. Nayantara sahgal says: "The concept of marriage that is related to delicate union of two different minds has not been properly realized in traditional bound Indian Male dominated families.

Women's individual identity has not been positively and open mindedly realized in her marriage. She is taken for granted on number of fronts" (sharma).

One major reason for their clash between Som and Simrit is that Simrit is not interested in Sex. To him (Som), Woman cannot live alone because they need financial support like him. The children too are in the need of the comforts given by their father. Brijji longed for the comforts and daughters long for the dresses and chocolates given by their father. So it is known that Money has

played even in the minds of Children. However, children cannot be blamed because it is natural at the age of their children. Simrit feels uprooted and abandoned in a husband - centered world. After the divorce settlement of Sirit who suffered much economically to face the world because who is jobless and having children with her. So, she is seeking for a job. Mean time Som choose a new house and who leads happy and luxurious life.

Jasbir Jain calls it an emotional autobiography. However it reflects the real life situation of woman and role of life situation of woman and role of materialism at that time of Independence. The position of woman in India is supplied by Saghal herself. Simrit realizes that, "Money had been part of the texture of her relationship with Som, an emotional forceful ingredient of it, intimately tied to his self-esteem. Money was after all, it is a form of pride, even of violence". (60)

### Conclusion

Money makes many things is a proverb. It is a good example for the life of Simrit. Because of the lack of money, she suffered a lot in the male dominant society. Finally, she selects a Raj Gar jaws a life partner who support her all aspects. And he never considered money only as an important thing.

### References

1. Sahgal, Nayantara, *The Day in Shadow*. New Delhi: Vikas Publishers, 1976. Print.
2. Jain, Jasbir. *Nayantara Sahgal*, New Delhi: Arnold Heinemam, 1978. Print.
3. Sharma, Laxmi. *Traditional Concept of Marriage by Nayantara Sahgal*.
4. Sharma, Laxmi *Modern concept of Marriage by: Nayantara Sahgal*.
5. Sylaja Tai, Chelle Naresh *Contemporary Research in India (ISSN 2231- 2137):VOL.5: ISSUE:2, Redefining Marriage to Novel - the Day in Shadow by Nayantara Sahgal*.
6. *Contemporary Research in India (ISSN 2231-2137):VOL.5:ISSUE:2 Redefining Marriage to Novel - the Day in Shadow by Nayantara Sahgal*

## **THE WHITE IMAGE IN THE BLACK MIND IN TONI MORRISON'S THE BLUEST EYE**

**Dr.S.Suganya**

*Assistant Professor of English, Bharathiar University Post Graduate Extension Centre, Erode*

**D.Geetha**

*Research Scholar (Ph.D.), Bharathiar University Post Graduate Extension Centre, Erode*

### **Abstract**

*Subaltern Studies has been devoted to recover the voice of subaltern rebelliousness from within the interstices of official colonial archives. The subaltern has adopted western ways of knowing, the concept of beauty, reasoning etc. because of westernization, and they tend to focus on the western ways of knowing the world. The subaltern's story may be considered as a revealing examination of their society. They are the most powerless people who live within colonial confines. My paper examines the work of Toni Morrison's The Bluest Eye, in terms of expectation of standardization of beauty. The protagonist, Pecola Breedlove longs for blue eyes, thinking that the blue eyes make her beautiful so that she can be free from the prejudices of colour. All the characters in this novel try to adopt the life style of the white community by abandoning their own race and culture. In this discourse, the African- American women are physically and mentally marginalized even in their own community because of their colour and being a woman. They are oppressed and suppressed by the whites and especially by the black males, including their father. The women of the colonized countries are not supported within the community they represent, because they can never be isolated in their experience, either as a woman or as a member of a colonized community.*

**Keywords:** *subaltern, westernization, beauty, marginalization, colour.*

### **Introduction**

As per the history, for many cultures and societies, black and white have stood as opposites: white the positive, pure light, black its negative counterpart. From the Greeks who sat the God of the underworld, Hades on black ebony throne to the Romans death in Roman poetry was black colour - black was not a friendly colour. Yet without the pigment black, one do not know where we are. Also one read this in black text on a white background. Greeks and Romans, black is a laden with all the worst things but for the Egyptians this colour proved a positive link. They considered black as the colour of rich alluvial soil watered by the Nile river that provided fertility and growth - the source of life itself. The same stands for the colour of Anubis, the God of mummification and of the afterlife, he was not a negative figure or evil presence but actually one who protected the dead against evil. So, black was the colour of death but also the colour of resurrection. Indeed as the inventor of embalming, Anubis was worshipped - after all by embalming. People

were presented that they might one day live again.

*The Bluest Eye* provides a clear depiction of beauty: the Black colour, the girls like Pauline and Pecola feels that it deforms the lives of them. They are the worshippers of white colour. Pecola, even though she is black, she wants to have blue eyes like that of white people. Even Claudia thinks that the white baby doll given to her symbolizes the same.

Unlike Pecola, the social and domestic aggression will have a wound ability which was lodged in all the black lives it makes them to fall apart. Claudia, the narrator of this novel thinks that even the adults, older girls, shops, magazines, newspapers, window sings- all the world had agreed that a blue eyed, yellow haired and pink - skinned doll was the treasure of every black girl child.

Pauline, the mother of Pecola shares the conviction that Pecola is ugly: "Head full of pretty hair, but word she was ugly Pauline handled her as an actor does a prop(125). When the Breedlove family hears a statement from their master that they are ugly, they looked

about themselves and saw that there is nothing contradictory. They took the ugliness in their hands, threw it as a mantle over them and went about the world with it. Pauline handled the weapon of beauty like that of an actress and Sammy, the brother of Pecola used this as weapon, to cause others pain; Pecola hid behind hers. Concealed, veiled, eclipsed, peeping out from behind the shroud very seldom and then only to yearn for the return of her mask.

Pecola, feels that somehow she belonged to the black community but she continuously keep trying to have blue eyes and for long hours, she sat before the mirror trying to discover the secret of her ugliness, the ugliness made her ignored and despised at the school. She was the only member of her class who sat alone at a double desk. The first letter of her last name forced her to sit in the front of the room. Her teachers have a racial look at her and they avoided to have a glance at her. If any one of the girl want to insult a boy or to get an immediate response from him they say: "Bobby loves Pecola Breed Love!" (44) and Pecola can able to hear the peals of laughter and mock anger from the accused.

By wishing for blue eyes rather than the lighter skin, Pecola indicates that she wishes to see things differently, the connection between how one is seen and what one sees has a uniquely tragic out come for her. Every character in *The Bluest Eye* associate beauty with whiteness. The black girls were fond of the white American icons of beauty such as Greta Garbo, Ginger Rogers and Shirley Temple. By visualizing them Pecola, Claudia and Frieda aspired to be white. Pecola, feels that the blue eyes will make her beautiful and this thought make her jump from the low self - esteem. Claudia views this association ironically and Pecola believes in it whole heartedly because she prayed for the blue eyes, fervently believing that something wonderful would happen after a long time.

Claudia admires the women in blues song, pining after their lovers. Pauline spends countless hours day dreaming about the love at the movies. Pecola feels the inexplicable shame when Mary Janes, the white owner of yacobowsk is store hesitated to touch her hand. Anger stirs and wake her and she feels that there is a sense of being reality presence in her anger.

While everybody rejects Pecola, the three whores, China, Poland and Miss Marie who lived in the Breed loves apartment loved her they did not despise Pecola. Pecola became a victim under a group of boys and they had a extemporized verse by harassing her as black. She was rescued by Claudia and Frieda.

Cholly, intoxicated, rapes her and he does not rape her because he does not wants to be wild with her but because he loves her and he imagines that having sex with her is a way of expressing the love. Every one used to tell Pecola as a scape goat to feel beautify themselves. In order to feel prettier they all made Pecola feel uglier. They dumped their waste upon Pecola; cleaned themselves on her; felt beautiful while they stood astride her. Claudia regrets : "honed their egos on her, padded our characters with her frailty, and yawned in the fantasy of our strength" (203).

Pecola's tone of her skin disgusts her and leads her to embrace the beauty of white standards. These idolizations of whiteness drive Pecola insane. She is not seen by herself until she hallucinates a self. Pecola's family structure makes her to feel ugly. Both Cholly and Pauline were parents, who were present physically. They do not have emotional ties, as Cholly is a drunkard and Pauline loyally works for the white family. Frequently they quarrel with each other and this result in the dysfunction of their family. If they instilled love and affection to Pecola, she would not feel superior about her colour.

Maureen Peel, a light-skinned girl was admired by all if her school mates; even the

teachers show some extra attention on her. Everyone wants to befriend her. Claudia and Frieda feel jealous upon her because she wore costly clothes and had a refined behavior. So the African American girls measure others by their colour. But Maureen Peal infuriated Pecola by asking about her father's rape. Pecola ask her not to ask such questions, Maureen Peal humiliated her by screaming, "I am cute! And you ugly! Black and ugly black emos. Iam cute"(73).

Inorder to receive Pauline's attention, Pecola aspire for blue eyes because Pauline gave the love and care to the white family and she longs whenever her mother is soothing the tears of the little-pink and yellow girl. Pauline is incapable of showing care on Pecola and as she thinks that her children donot deserve any care because they are ugly. When Pauline saw Pecola with ugly black hair when she is born, Pauline is shocked because she fixed a mind set that black is ugly and white is beautiful. So the Breedlove family vividly show casts the faults of every African- American family.

The African- American women experience the problems of both racism and sexuality in America. The harassments are faced by each and every girl in the family and no one give voice to that. The readers will be shocked when Pecola is reaped by her own father; Frieda is molested by Mr. Henry even in their pre-mature stage. Pecola, not only suffer as a black girl but also as an unprotected girl in her family. This internalized racism affects the children to a deep extent.

Pecola is oppressed because she is a child. Her oppression is a complex phenomenon and she cannot able to combat against it. Right from her child hood, she is rejected by her family and craves for love. A tendency of white supremacy is inbuilt in her. There is no expectation of love and nourishment from her mother. Her parents frequently have a war on each other and they are unaware of the psychological damage caused to their children. On the other hand, the

MacTeers families protective towards their children. They do not feel their daughters are ugly. All the characters in *The Bluest Eye* except Claudia unconsciously pursue the American dream, which denied their existence and demeaned their self-worth. Only Claudia turns out to be strong enough to reject the white standards of beauty and she rips apart the blond-haired, blue-eyed doll given to her on Christmas:"I fingered the face, wondering at the single- stroke eyebrows; I could not love it. But I could examine it to see what it was that all the world said was lovable"(14)

Pecola received constant rebuke from her class mates and a sense of rejection, lack of affection from her parents and so she is forced to believe that love and happiness will come to her, if she had a pair of blue eyes like that of Shirley Temple and Mary Janes of the western world. There is no one to motivate her to believe in her Self except the three prostitutes, who wanted to protect Pecola from pain and humiliation. With the premature death of her baby, pecola lost all the traces of sanity. Like the marigolds that did not blossom that year, Pecola too failed to blossom into a happy woman hood.

Cholly failed to have compassion on others, as he was brought under oppressive circumstances. His cycle of oppression becomes complete, when he rapes Pecola. He could not spare his frustration upon White people and so he expressed his strength through his sexuality upon the weaker individuals i.e. woman, whom he considers as his property.

Not only Pecola, the characters in this novel had a self- hatred towards their community and colour. Pauline, Cholly and Pecola's neighbor Geraldine cares more for their physical appearance and show their own self- hatred by expressing hatred towards her. The Caucasian beauty is a counterfeit because human race cannot be singularized. All the black children worship whiteness. Of course, they are taught from birth to believe that whiteness is the epitome of beauty. The media, magazines and

the television creates a standard of beauty and make believe the black community to feel inferior about their colour.

The members of the community do not turn their scorn towards Cholly or towards white standards but towards Pecola, the ultimate victim. Pecola's desire to drink the milk out of Shirley Temple mug symbolizes the idealized form of beauty. Even the milk allows her to believe false ideals instead of nurturing her.

The standardization of beauty causes younger girls to question about their identity much like the young girls experience today. The media and society fix the definition of beauty. So they make the African- Americans to believe that they cannot be attractive and they have to live upto the standards fixed by the white society. So the concept of beauty is socially constructed. Even the white women may lack something in their body, but due to their white privilege, they are not racialised like that of African- Americans. The black people are clearly aware of adopting the Western culture. Only Claudia is capable of challenging this and others become the victims of this oppression and this awareness may reach after a long time.

Pauline never looks beyond the ugliness of her own and become a victim of white racism. She thought that Pecola remind her about her own ugliness. She feels that she cannot able to match the standards of beauty with her missing front teeth and crippled legs. To escape from this chaotic situation, she took up a job in a white house hold.

Freud is best known for his theories of unconsciousness mind, dreams, infantile sexuality, libido and repression. Freud's Psychoanalytic theory examines that human behaviour is the result of the interactions of three component parts of the mind which led to a new understanding of human psychological development: the id, ego and super ego. The id consists of all the inherited qualities and the ego operates as a moral conscience and ego is the realistic part that mediates between the desires

of the id and the super - ego. He places a great emphasis on the role of unconscious psychological conflicts in shaping the behaviour. Cholly rapes Pecola which may be associated with id, which is a collection of unconscious urges which seek expression. Id is the primitive instinct part of which contains sexual drives and hidden memories.

The Great Depression questions about the economic security and so Pauline and Cholly migrated to North, there they face a different set of problems: disdainful whites, people judge others by their accents, beauty norms etc. when Cholly went to work, being lonely, Pauline was fascinated by western culture and white people. She started to modify her tone, her way of her living and that culture and civilization make her to have a hatred of her own children because of their color.

Pecola encounters racial discrimination from the white men and women as well as sexual violence from black men. She faces humiliation and pain when her own father rapes her, another victim of double jeopardy. Pining for love and admiration, but find it nowhere; so she gradually lapses into the world of fantasy and fancies that she has the bluest eye in the world. She converses with her other self and feels that blue eyes will solve all her problems of being ugly and black. The desire to be white is a part of the inverted quality of her world; in wanting blue eye Pecola wants, in fact to be white.

The novel pecks away the gaze that condemned by the colour. The assertion of racial beauty Toni Morrison thinks that was not a reaction to the self - mocking, humorous critique of cultural and racial foibles common in all groups, but against the damaging internalization of assumptions of immutable inferiority originally in an outside gaze. The superiority of black colour demonizes the entire race and it could take root inside the society, child and the female.

Toni Morrison asserts that a little black girl yearns for the blue eyes of a little white girl, and the horror at the heart of her yearning is exceeded only by the evil of fulfillment. In the afterword she claims that "Beauty was not simply something to behold; it was something one could do" (205).

Some aspects of Pecola's wound ability were lodged in all the girls. Sexual harassment is not a rare event for African - American people. Since a back ground of child abuse and neglect is common, improvement of parenting skills should be part of primary prevention efforts. It's the duty of a parent to teach about the reality that beauty cannot bring happiness. Surely, the sole reason for Pecola's sanity is her parents. They fight with each other in front of their children; do not care about their children and fond of western culture; Pauline hates Pecola right from her birth. A true mother loves her child to the zenith and the child is the universe to her. Unluckily as Pauline's

daughter, because of her lack of good parenting Pecola's life become empty.

The girl child's discrimination begins before the birth in the form of female foeticide. It is the responsibility of a good parent to nurture their children in a righteous way. It is indeed an important job of them. Parents are the gentle and supportive presence that makes a family lives bond together. With this lasting bond, love remains forever alive.

### References

1. Morrison, Toni. *The Bluest Eye*. Penguin Random House.UK.1970,1994. Print
2. Gupta ,Alpana. *Love and Sex in the English Fiction*, Y King Books. 2014. Print
3. Mittapalli , Rajeshwar and Claudio Gorlier. *Modern American Literature*. Atlantic Publishers.2001,2007. Print
4. <https://www.simplypsychology.org>
5. <http://www.articlemyriad.com>

## THE POLITICS OF ADVERTISEMENTS: A FEMINIST PERSPECTION

Resmi Ravindran

Assistant Professor in English, Sree Narayana College, Punalur

### Abstract

*The paper titled The Politics of Advertisements: A Feminist perspective tries to introspect on how the socio-cultural constructed gender confinements act upon the gender system of the society and investigates the marginality implied through advertisements. Advertisements often reflect the society though they serve completely official purpose. Advertising a product fetches its consumers is a common trait in the business field. Advertisements are always the part and parcel of the business. It not only acts as an inevitable part in commercial purpose but also a representation of the culture. The advertisements in the social media either it be print, visual or online always act as a mirror to the social perspectives.*

*The socio- cultural and economic perspectives of the society act as the tools to drive home the intention of the respective company to the targeted audience. While these advertisements are brought under scrutiny, we would see the economical and sexual discrimination that prevail in the society. The marginalised sects- females, poor are either found to be less focused or objectified for the business promotion. They are often depicted as voiceless.*

*The females are always or rather commodified through advertisements. Most often the bodies of females are always used for trade. Either they are exhibited or traded in terms of their vulnerable sexuality. The voluptuous female body is objectified in most of the advertisements. The advertisements of beauty soaps always try to expose the female body to demonstrate the beauty and nourishment that the soap provide for its regular users. Here the pink plummy body of the lady is used as a commodity. Whereas if the lady's body was substituted by a male body; the companies think that that won't attract their audience. This implies that female's body is considered as a trigger to attraction and sexuality.*

### The Politics of Advertisements: A Feminist perspective

Advertising a product fetches its consumers is a common trait in the business field. Advertisements are always the part and parcel of the business. It not only acts as an inevitable part in commercial purpose but also a representation of the culture. The advertisements in the social media either it be print, visual or online always act as a mirror to the social perspectives.

The socio- cultural and economic perspectives of the society act as the tools to drive home the intentions of the respective company to the targeted audience. While these advertisements are brought under scrutiny, we would see the economical and sexual discrimination that prevail in the society. The marginalised sects- females, poor are either found to be less focused or objectified for the business promotion. They are often depicted as voiceless.

The females are always or rather commodified through advertisements. Most often the bodies of females are always used for

trade. Either they are exhibited or traded in terms of their vulnerable sexuality. The voluptuous female body is objectified in most of the advertisements. The advertisements of beauty soaps always try to expose the female body to demonstrate the beauty and nourishment that the soap provide for its regular users. Here the pink plummy body of the lady is used as a commodity. Whereas if the lady's body was substituted by a male body; the companies think that that won't attract their audience. This implies that female's body is considered as a trigger to attraction and sexuality.

In *I am not that woman*, the famous English poetess Nikki Giovanni prompts the readers to think about the commodification of femininity . She says "I am not that woman who sells shoes and socks , half naked". Here the nudity of the female body is considered as an object for attracting the consumers. The conventional roles imposed or practiced by the females are manipulated for the promotion of products. The superiority of masculinity is protected by telecasting such advertisements.

She becomes incapable of responding to the marginalisation and objectification imposed by the dominating masculinity. The attempt of bringing out the female nudity as a sort of business promotion has to be questioned. Such representations can be considered as the psychic molestation, questioning her chastity. The femininity of the females are considered as objects or commodities. Such stigmatisation of females has to be brought under study. Since the introduction of advertising many centuries ago, women have been objectified, and in some instances, insulted or degraded. The women have to be empowered, they have to realise the power manifested upon them. They have to react upon the atrocities imposed upon them; for the purpose they have to be revived which can be possible only by bringing them into the forefront of the society. Being the reflection and creation of the society, popular culture has a great role to play for inspiring the female hearts.

Advertising has created a new type of woman that does not exist in the real world. A woman of perfect skin with no wrinkles, blemishes or scars; impossibly long, smooth, and shapely legs, dazzlingly bright eyes, a waist so small as a Barbie doll, jealous and so on are the features of women. This representation shows the commercialisation of the vulnerability of the females. The major problem is that it tries to depict a woman who does not exist, anywhere. She is the product of hours of in the makeup chair and days of photo retouching or also she can be interpreted as the imposition of patriarchy.

In majority of the advertisements, females are represented either as wives or mothers doing the whole household works, looking after the older parents, washing and ironing the cloths of husband etc. They portrayed the women at home in the most natural manner. In the later period when the women started to enter into the workforce they happened to be filmed as clerks, telephone operators and secretaries using the latest office equipment. But

in such occasions also females are infantilised by the patriarchal society.

The women characters in some ads are subverting and challenging the so called stereotypes. The othering of their experiences as the exotic other, as fragile, as beautiful and as an object of voyeuristic pleasure that are denied freedom in the power relationship. The saying "one is not born, but rather becomes a woman" (Simon de Beauvoir: *The Second Sex*: 1949) is applicable in films as well. The advertisements can be considered as a mirror to the deteriorating so-called moralistic society. The time has overwhelmed the vulnerability of the plumpness of females.

According to the studies done by experts, between 2006 and 2016 women were shown in sexually revealing clothing six times more than men. In 2017 that dropped from six times to five times, but the number of female characters shown in sexual revealing clothing overall remained the same. Women, in the old times, were used in advertisements to portray delicacy and tenderness. Even in the movies, they were portrayed to be delicate and very soft by heart so they were basically included in the advertisement of brands of washing powders, talcum powders etc. For example, *Nirma*, a famous Indian brand of washing powder, has been including only women in their advertisements since its advent, as in India an ideal woman is considered to do all household work, including washing clothes.

With time, home-makers i.e. women started being included in the advertisement of the brands of household appliances, utensils, feminine talcum powders etc. *Hawkins*, the brand of Indian pressure cooker has been portraying women as a mother as well as a wife in its commercials. As the food cooked by a mother is considered to be the tastiest food in Indian society and when the mother is unable to do so, the wife gets into the role. Today, women are not just a symbol of delicacy, tenderness and glamorous in the advertisements.

Quite often advertisements include women in their commercials to make their commercials sensational and tempting and appear quite appealing to the youth. In visual media we see the nudity of female body rather than that of males, Why? Because it brings out attraction towards the advertised products. Who is attracted? The males. It means the majority of the ads are focussing on males as they are considered to be the traditional bread earners. What happened to the striving female sect? They have to seek the financial aid from the male partner even though they too earns.

In "A Rooms of Ones Own", Virginia woolf says that a room of ones own and an earnings of 500pounds per month can enable her to achieve a space of her own . Its high time to put her words into practice. For the purpose , visual media has a great role to play . But ads representing the female's power rather than their sexuality are also telecasted . For instance the ad of an Indian scooty brand has its tagline as 'Why should boys have all the fun!' Here women are used to show that they are no less than men. Upon the dawn of enlightenment, women have come to play strong roles in advertisements and not just objects of desire.

It is a pity and shame to look into the downtrodden conditions of the females in the society. They are always hunted and haunted by the male chauvanistic patriarchal world. We have reached the twenty first century but still our society's attitude towards the females remains more or less the same. Sexual violence against women is deep rooted in the patriarchal perception of power which is prevalent across the globe.

Sex trafficking of females is a multi-dimensional problem encompassing a whole range of economic, educational, social, developmental and cultural issues, which are varied and highly complex in the society. Despite their high level of education including university education, the visibility of women in the political, cultural, literacy and social fields is negligible. Distorted notions of male-female relationships find expression in violence against women in the form of molestation, rape and other forms of abuse raising disturbing questions about safety of women and children that society as a whole, both men and women, need to address. Human trafficking is one of the main threats faced by women. Forced labour and sexual exploitation for prostitution are the worst areas of human trafficking.

The women have to be empowered, they have to realise the power manifested upon them. They have to react upon the atrocities imposed upon them; for the purpose they have to be revived which can be possible only by bringing them into the forefront of the society. Being the reflection and creation of the society, popular culture has a great role to play for inspiring the female hearts.

### References

1. Butler, Judith. *Gender Trouble: Feminism and Subversion of Identity*. New York: Routledge, 1999. Print.
2. Culler, Jonathan. *Literary Theory: A Very Short Introduction*. NewYork: Oxford University Press, 1997.Print.
3. Beauvoir, de Simone. *The Second Sex*. New York : Routledge, 1999. Print.

## ROLE OF EDUCATION IN WOMEN EMPOWERMENT

**K.C.Joji**

Research Scholar, School of Arts & Humanities, Reva University, Bangalore

**Dr.Abhisarika Prajapati**

Assistant Professor, School of Arts & Humanities, Reva University, Bangalore

### Abstract

*Empowerment of women is essential for the mental, physical, social, psychological and financial uplifting and development of women. Women empowerment will be realised only with women enlightenment. They need to realise their actual talents and capabilities, which will happen only through qualitative education. Substantial and qualitative education along with proper training and professional excellence has a major role in empowering women. Women should be educated and equipped with a professional career that make them economically independent. Women education will lead to economic development, lesser childbirth death, better nutrition, late marriage and child birth, higher employment rates, financial stability, reduce domestic violence and sexual harassment. Education has empowered Indian women. But women education is not in par with men in India. Social bias against girl deep rooted in our society should be removed from our society through education. The society and family should accept the importance of women empowerment and give them equal respect and opportunities along with men.*

**Keywords:** Women Empowerment, Education.

### Introduction

One is not born a genius; one becomes a genius through shaping one's talents through hard work and adequate knowledge along with opportunities and recognition. It is said 'it is not the inferiority of women that has caused their historical insignificance; it is rather their historical insignificance that has doomed them to inferiority'. Most of the women are conditioned by the traditional patriarchal structure of the society. The earlier conditioning of the girl-child through psychological brain-washing and socialisation processes which clearly outline the difference between 'boy's work' and 'girl's work', 'boy's play' and 'girl's play', 'boy's toys' and 'girl's toys' and so on, help in women themselves turning up to become strong and militant advocates of the importance of the mother-wife role in a woman's life. The conditioning is so complete and so successful that they don't even expect or allow male members of the family to partake in the domestic work. [Chatterji-4] Suniti Namjoshi narrates a short story, "Her Mother's Daughter" in her work *Feminist Fables*:

"Once upon a time there was a mother, a father, and a daughter, and the daughter was a

feminist, so she said to her mother, 'I am going to avenge the wrongs that you have suffered. I will not hurt or hate or kill, but I will try to change things.' This horrified her mother and she said, 'But my darling, I haven't suffered much. I have, on the whole, been perfectly happy, and your father has been good and gentle and kind to me.' 'But as much could be said of our cat,' said the daughter. 'Doesn't it bother you that both you and I are dependent on him?' 'I think we're very lucky,' answered her mother, 'and besides, to compare me to a cat is, I think, rather insulting. He would never say it.' 'But that's just it, mother, in a good patriarchy the women are dependent, but they are not allowed to know it.' 'But we are all dependent on one another,' said her mother, 'That's how we live in human society.' 'But mother,' cried her daughter, 'can you not see that in society as it is women only exist in relation to men and that men are primary?' 'But my dear,' said her mother, 'That's how it should be.' [Namjoshi-99]

Women empowerment will be realised only with women enlightenment. They need to realise their actual talents and capabilities,

which will happen only through qualitative education.

### **Role of Education in Women Empowerment**

A climber plant cannot bare fruits unless it is lifted up to the sky from the mud. The Cambridge dictionary defines empowerment as the process of gaining freedom and power to do what you want or to control what happens to you. According to Collins dictionary, the empowerment of a person or group of people is the process of giving them power and status in a particular situation. Empowerment of women is essential for their mental, physical, social, psychological and financial uplifting and development. Women's studies in India reveal some of the stark realities of Indian women, like the decline in sex ratio, higher mortality rate, evil practice of dowry, prostitution, negative media representation, and decline in rate of economic participation of women. Researches have awakened sensitivity to acts of discrimination, violence and crimes against women. It has unveiled the poignancy of women's deprivation by way of health, food and nutrition, and education. The existence of forces of patriarchy and gender inequality on society are noted, showing how women have been treated primarily as consumers, sex objects or reproduction machines. Research has clearly pointed out to the huge wastage of human resources in ignoring the potential of women, and indicated the need for channelizing the productive talents of women for the betterment of Indian society. [Agarwal, 13-15] Therefore empowerment of women is an essential need.

Who should be the starting point of empowerment? Unlike the Drupadi of Mahabharata, the Drupadi of Mahasweta Devi, in her *Breast Stories*, was not saved by a divine intervention rather she was empowered from within. In *The Second Sex*, Simone De Beauvoir points out that women have gained only what men have been willing to grant; they have taken

nothing, they have only received. The majority of women resign themselves to their lot without attempting to take any action. Women have intervened in the course of world affairs according to men's perspectives. Parents raise their daughter with a view to marriage rather than to strengthening her personal development; she sees so many advantages in it that she herself wishes for it; the result is that she is often less specially trained, less solidly grounded than her brothers, she is less deeply involved in her profession. In this way she dooms herself to remain in its lower levels. Thus substantial and qualitative education along with proper training and professional excellence has a major role in empowering women. [Beauvoir] Women should be educated and equipped with a professional career that make them economically independent.

### **Advantages of Women Education**

Education opens a whole new worked of opportunities for a girl, it gives her the confidence to tackle different problems of life, become economically independent, make better choices, resolve family or community issues satisfactorily, stand for her rights and guide her children. [Devi]. The main advantages of women education are:

**Educated Women are Less Likely to Die in Childbirth:** Primary education to women alone can save 98000 lives every year!

**Mothers' Education Improves Child Nutrition:** Twelve million children who are suffering from malnutrition will be saved by educating women.

**Girls with Higher Education are Less Likely to have Children at an Early Age:** Higher education helps girls to get married at a later age.

**Educating girls is a key factor to lower birth rates:** Educated women will be in a better position to limit the number of children born to them.

**Education Narrows Pay Gaps between Men and Women:** Professional and qualitative

education of women will narrow down the pay gaps between men and women.

**Educated Women are More Likely to Find Work:** Education helps women to find a job by themselves. Higher the education higher is the possibility to find job.

**Education keeps Hunger Away:** Mothers' education improves children's growth. Education is vital to eliminate malnutrition in the long term - especially education that empowers women. Malnutrition is the underlying cause of more than a third of global child deaths. Educated mothers are more likely to ensure that their children receive the best food to help them healthy. [UNESCO]

**Education of women plays a major role in the development of Indian economy:** Half of Indian population who are women do not actively participate in economic development of our country.

**Education Reduces Domestic Violence:** Indian women are suppressed and oppressed in their family. Men dominate women with the physical strength. Educated women are less affected by domestic violence.

**Education Reduces Sexual Harassment:** Education empowers women and enable them not to be exploited or abused.

**Financial Stability for Family:** Educated women will financially support the wellbeing of their children and the whole family.

Education of Women in India

From ancient days onward India always possessed a highly developed system of education in its Brahmanic Sanskrit Schools. Rev. F. E. Kedy wrote that Brahmanic education was at least not inferior to the education of Europe. Elementary education was provided for the two lower groups of castes in a form which effectively supplied the special needs of Kshatriyas and Vaishyas. A popular, indigenous and satisfactory kind of instruction was imparted to all the trading and agricultural classes. Its major drawback was that it excluded women, the lowest class-the Sudras, and the

untouchables. This system, evolved during the Brahminical period, continued despite Buddhism and the Moghul invasion, until the British came. The system of education introduced by the British was solely calculated to produce English-speaking clerks for administrative purpose. They wanted interpreters between them and Indians. Their aim was to produce 'a class of persons Indian in blood and colour, but English in tastes, in opinions, in moral and in intellect' through their English medium education. According to Dr. Reddy, the real initiative for education of women was taken, not by the British Government, but, "by missionary societies, helped by Raja Ram Mohan Roy, the Indian reformer, and individual Englishmen such as Mr. Hare." [Hauswirth-154] After Independence or exactly according to 1951 National Census literacy rate of women was 7.3%. Previous Census of 2011 states that it has grown to 65.46%, which is 896.7% growth! However, it is much below male literacy rate 82.14%. It clearly shows the gender biased Indian Society.

Women education is not in par with men in India. Social bias against girl deep rooted in our society should be removed from our society through education. The Advisory Committee of the Women Studies Development Centre (WSDC) observes the need of 'gender-sensitive education system' in India. It is crucial to eliminate gender bias from the contents of textbooks but it is equally important to transect the curriculum by the teachers in gender-neutral manner. Rights of girl child and legal literacy should be part of both boys and girls. With enhanced self-esteem, girls will value themselves and therefore, remain open to acquire educational skills eventually leading to their empowerment and exercising constitutionally guaranteed rights that are rightly belonging to them.[Vij] The National Family Health Survey-4 points out that lack of interest (24%) as the major reason for girl's drop out in rural India. The other major four reasons

are: High cost of education (19.1%), Required for domestic work (15.1%), School too far away (9.2%) and Child marriage or early marriage (8.1%). [The Hindu] Education and Women's Status Committee points out that "increase of educational facilities and opportunities, and the removal of traditional bars on entry of women to particular branches and levels of education, came to be supported by majority from 19th century onwards. Social reforms in India emphasised the importance of education of women to improve their status in society." [Vij] However, when we look into their justification for this departure from the tradition then prevalent in the country, we notice certain significant facts. According to the reformers, "the main purpose for educating women was not to make them more efficient and active units in the processes of socio-economic or political development, but to make them more capable of fulfilling their traditional roles in society as wives and mothers. Education for women was regarded as a means to improve their status within the family, and not equip them to play any role in the wider social context." [Vij] It is important that with higher education Indian women grow beyond homemakers to professionals.

Education has empowered Indian women. There has been significant progress in women education in India over the past four decades. The literacy rate of Indian women has increased from 25% to 65% during this time. The Committee on the Status of Women observe that social attitudes to the education of girls vary, ranging from acceptance of the need to one of absolute indifference. The Committee's survey reveals the Indian social attitude. A statement that 'girls should not be given any education' received a categorical rejection by 77.8% of respondents but a small minority 16.8% agree with this statement! In the case of higher education we find a surprisingly hostile attitude since over 64.5% responded that a girl should not be allowed to go for higher education even

if she is very intelligent! [Agarwal] In spite of all this there is a drastic increase in women's access to colleges and universities. Formulating and implementing stringent and powerful laws and policies have addressed the malice of gender discrimination of Higher Education. Many Indian women, with the possibility of economic independence and a professional career have becomes an important earning member of the family. Educated women have talents, self-confidence and potentials to become a nation builder.

### Conclusion

Education is the key to women empowerment. Education can lead to financial independence with vocational training and professional career. It will elevate their social status and self-worth. In *Feminist Fables*, Suniti Namjoshi narrates a short story:

"The Wicked Stepmother married a king who already had a son, and within a year she gave birth to a ... daughter... this wicked woman had an extraordinary ambition: she herself had married a king, but she wanted her daughter to reign alone. To this end she brought up the children. The princess was tutored to assume the sovereignty of here possible kingdom, while the prince was taught to be demure and shy, and docile and gentle... One day the wicked queen fell on her knees and begged the king for a small favour... she kept on nagging till the king concurred... They set the tests: hunting, drinking, tennis and mathematics, and a knowledge of the law. The princess won. The prince failed, or nearly failed, the entire set. The king was very angry, but he was also angry with his own son, so he kept his word. Fortunately, the citizens had more sense. They all rose up as one man and yelled at the palace gates, 'We will not be ruled by a woman.' They hauled out the prince and set him on the throne. The wicked queen and her unlucky daughter were exiled forever. And thus, order was restored, and justice done." [Namjoshi-15]

Women are empowered with education. But is our society ready to accept their talents and capabilities? Are we ready to welcome the most needed change for the advancement of our society? Education empowers women to come up in life. The society and family should accept the importance of women empowerment and give them equal respect and opportunities along with men.

### References

1. Agrawal, S. P. and Aggarwal J. C. *Women's Education in India Historical Review Present Status Perspective Plan with Statistical Indicators*, Concept Publishing Company, New Delhi, 1992.
2. Beauvoir, Simone De. *The Second Sex*, Vintage Books Edition, September, 1989.
3. Chatterji, Shoma A. *The Indian Women's Search for Identity*, Second Edition, Vikas Publishing House Pvt Ltd: New Delhi, 1988.
4. Education for All Global Monitoring Report, "Girls' Education - the Facts", Fact Sheet October 2013(<http://en.unesco.org/gem-report/sites/gem-report/files/girls-factsheet-en.pdf>, Retrieved on 11/10/2017).
5. Hauswirth, Frieda. *Purdah the Status of Indian Women from Ancient Times to the Twentieth Century*, Raultedge, New York, 2016.
6. Namjoshi, Suniti. *Feminist Fables*, Spinifex Press, Australia, 1993.
7. Vij, Madhu. *Women's Studies in India A Journey of 25 Years*, Rawat Publications, Delhi, 2014.
8. The Hindu, 22/01/2018, Bengaluru (P-9).

## **CRITIQUE OF DOMESTIC VIOLENCE AND ABUSE OF DALIT WOMEN WITH REFERENCE TO P.SIVAKAMI'S *THE GRIP OF CHANGE***

**Ramya Ravindran**

*Assistant Professor, Dr Palpu College of Arts and Science, Pangode*

### **Abstract**

*P. Sivakami is one of the earliest Tamil Dalit writers to draw attention to the dual oppression of Dalit women on account of gender and caste at the hands of upper caste men and Dalit men. She was initially an IAS officer, but gave up her job to become a full time writer in 2008. Her first book, *The Grip of Change*, translated in 2000 is based on patriarchy in Dalit society. Dalit patriarchy is an important subject of concern in Tamil Dalit literature. Sivakami's novel prepared the ground for a sustained critique of domestic violence and abuse of Dalit women at home by Dalit men- fathers, brothers, sons, fathers-in-law, brothers-in-law, apart from the sexual and occupational harassment faced by them outside their homes at the hands of upper caste men and the police. Dalit women's sexuality (whether as a daughter, wife or beloved) is severely contained and repressed. Sivakami is critical of the upper castes, who she claims lack human conscience. Although she claims her identity to be beyond caste, her caste consciousness is evident in the remarks made by her. She highlights that assuming the larger identity of a Dalit encompasses gender discrimination, class discrimination, discrimination against transgenders and all the issues that a marginalized society faces.*

*This paper's first focus is the minor character – Thangam who is a childless widow and tormented at different stages of life. P. Sivakami focuses on the major events and incidents in the lives of the Dalit and the women are portrayed with that true and vivid picture of victimized society. They are doubly marginalized as they remain silent victims of even the Dalit men. Patriarchy does not only destroy the psychological peace of the females living rather suffering under that roof but it also destructs the feministic emotions. Slander becomes slaughter-house for the women like Gowri and Thangam as they are marginalized because of patriarchy and its consequences.*

### **Introduction**

P. Sivakami is one of the earliest Tamil Dalit writers to draw attention to the dual oppression of Dalit women on account of gender and caste at the hands of upper caste men and Dalit men. She was initially an IAS officer, but gave up her job to become a full time writer in 2008. Her first book, "The grip of change", translated in 2000 is based on patriarchy in Dalit society. Dalit patriarchy is an important subject of concern in Tamil Dalit literature. Sivakami's novel prepared the ground for a sustained critique of domestic violence and abuse of Dalit women at home by Dalit men- fathers, brothers, sons, fathers-in-law, brothers-in-law, apart from the sexual and occupational harassment faced by them outside their homes at the hands of upper caste men and the police.

In her second novel, "Anandayi" 1992), Sivakami focuses on the violent exploitation of a woman's body and points out how family as an institution is embedded in patriarchal, oppressive system, that are blatantly unjust to women. Dalit women's sexuality (whether as a

daughter, wife or beloved) is severely contained and repressed. Sivakami is critical of the upper castes, who she claims lack human conscience. Although she claims her identity to be beyond caste, her caste consciousness is evident in the remarks made by her. ." She highlights that assuming the larger identity of a Dalit encompasses gender discrimination, class discrimination, discrimination against transgenders and all the issues that a marginalized society faces.

Sivakami's novel, "The grip of change", is the English translation of her full length novel in Tamil ('Pazhaiyana Kazhithalum'). Through her novel, she projects a gradual change and eventually a transformation in the lives of Dalits through the formation of trade unions, in which she sees marginalized and exploited people actively fighting for their rights and justice against discrimination. She also highlights some erosion of upper caste power through the portrayal of certain educated characters who are oblivious of caste hegemonies and power

relations. Although this novel does not directly deal with the identity related issues of women, yet it depicts the lower caste women's vulnerability to different forms of exploitation.

The writer wishes to center a Tamil novel named Pazhaiyana Kazhithalum translated by the novelist herself with the name *The Grip of Change*. This paper's first focus is the minor character - Thangam who is a childless widow and tormented at many different stages of life. Thangam means 'gold' and here, in this novel, she is misused or, we can say, she is related to the misdeeds and lust of the people as gold can be related to the yearning of people. Gowri - who is a narrator of the part of the novel and becomes a protest also against the other patriarchal forces, i.e., her father - Kathamuthu - a Dalit leader, and some other Upper Caste Hindus. Gowri and even the novelist - P. Sivakami focuses on the major events and incidents in the lives of the Dalit and the women are portrayed with that true and vivid picture of victimized society. They are doubly marginalized as they remain silent victims of even the Dalit men.

Through Thangam, the novelist gives a thorough picture of Dalit women's silence and their being victimized by the Upper Caste Hindus as well as they are sexually exploited by their own caste men equally. Body and misuses of the bodily pleasures become a central motif of the novel. The majority of the description part in the novel focuses on the incident which takes place with Thangam and her body. Her body bears acknowledgment to the difficulties faced by Dalit women. Her tortured body does the opening of the novel. She is a widow and so she becomes a 'surplus' woman when is harassed by her brothers-in-law when she refuses to submit to them; she is sexually exploited by her Hindu landlord - Udayar and the assault on her by Caste Hindu men owing to the sexual and social misconduct, and so on. Even her struggle for land is linked to her body and her fertility - she does not have children,

and so her brothers-in-law refuse to give her a share in the family land. When she is sheltered and fed by Kathamuthu, her vulnerability is exploited and she is forced to physically yield to his desires. The narration of the novel *The Grip of Change* and novel's surprising turn of events are at once authentic and terrifying. A single woman's life and victimized status is capable of sparking a caste riot.

In conferring and trying to explore into inter-caste sexual relations, the author - P. Sivakami sheds light on how patriarchy gets diluted on its way down the caste ladder. In the affair between the Dalit Kathamuthu and the caste Hindu widow Nagamani, she earns a right place by being 'installed' as his wife in his home. On the other hand, when Paranjothi Udayar forces himself on Thangam, at best engages her as a mistress. She is not brought within the confines of a socially approved relationship because of her being outcast. Then, caste purity is not protected only through control of caste Hindu women, but also through the absence of social sanction to certain inter-caste relationships.

Even Kathamuthu gets the money from Thangam as she gets it from the Udayar to settle the case outside the court. He tries to be sympathetic to her and starts giving her a special treatment. He, suddenly, feels that Thangam is getting a soft and glossy skin and hair. He gets interested in her and somehow rejects the social and familial bondages by managing to get her by hook or crook. He gets the 'Foreign brandy' (89, Sivakami) for the 'people' of the house: Nagamani, Kanagavalli, Thangam and himself. Even if his deed is remarked by Nagamani that, whatever he is doing is not right, he does not listen to it. And when everybody in the family gets asleep in the afternoon, Thangam - Who is lying in the kitchen - is again raped by Kathamuthu. She groans, "You are like a brother to me ... a brother." (93, Sivakami) but her eyes remain shut as she cannot face a man, who was once

compassionate and sympathetic towards her, becomes full of lust and destroys herself psychologically – again into pieces.

Thus, somehow, with the help of the character of Thangam, Sivakami does not want to focus on the patriarchy of the common society but she wants to expose the truths of the Dalit patriarchy and the shocking realities of Dalit Movement as a whole. She does not want to level her novel just on the subject of casts and the basic problems of the social hierarchy but she also wishes the readers to feel the feministic quality which she has as a writer. Her agenda to write the novel *The Grip of Change* becomes more complicated and critical just because of this reason. When Sivakami wrote this novel, she was just twenty-six. Almost after ten years, she revisited the novel and provided a mature version of experiences in Author's Notes which talks about the mature perspective of life. So the questions raised by her are answered just by her. She portrays Gowri as a victim of her mother's experiences or we can say that she has that courage to move on from the Victimhood of her mother! As a daughter, she is completely against the theory of her father's politics and mentality to misuse women in every possible way. She thinks that even women should have the right to live according to their own thoughts and they should get their own freedom. She can think like that because she is educated and mature person to understand the need of a common woman in a normal life.

After the incident of Kathamuthu's sexual assault of Thangam, Gowri shouts, "Dogs! Dogs in this house! Shameless as dogs!" (93, Sivakami)

Gowri cannot accept this kind of lusty eyes and behavior in men and particularly in her father that is the reason why she hates her father. She does not like her father's being polygamist and his being loutish. Her notions of the 'civilized' world are completely modern and far from her father's primitiveness or crudeness.

When we put the margin in the center of any kind of study, every word becomes a pitch for contestation. Sivakami, as a novelist, puts her idea about the marginalized people with a very bright light of criticism and analysis of the society. The novelist tries to focus on the marginalized Dalit women becoming the victims of the patriarchal system of society. Thangam, the lady whose poor and pathetic situation creates havoc in both the areas of society – Cheri as well as the gramam, is a victim on both the sides. (Cheri is a ghetto located at the margin of the village and the Dalit communities are confined to it. The village or gramam is that part where the caste Hindus live.)

This shows how suddenly the clouds of patriarchy are in the sky to partially cover the Sun of the human life and its sustainability. This creates a problem as the down-trodden people get a deteriorated place in the social system of hierarchy because of that. Patriarchy does not only destroy the psychological peace of the females living rather suffering under that roof but it also destructs the feministic emotions. Slander becomes slaughter-house for the women like Gowri and Thangam as they are marginalized because of patriarchy and its consequences.

## **NARRATIVE TECHNIQUES IN ROALD DAHL'S CHARLIE AND THE CHOCOLATE FACTORY**

**K. Angel Vinoliya**

*Assistant Professor, Department of English, Sri Ramakrishna College of Arts and Science*

### **Abstract**

*Roald Dahl's popular children's books have been and still are as often as possible decided for production. The decision of this investigation, Charlie and the Chocolate Factory, was the principal novel adjusted, first in 1971 and the later adjustment from 2005. This is the main novel adjusted twice. Dahl's children's writing is typically tyke focused and habitually incorporates a scoundrel making inconvenience. This individual is quite often a grown-up. The books frequently depict the great clash amongst great and terrible and incorporate bunches of imagination and exuberant portrayals of interesting occasions. Dahl has a method for catching children's consideration by demonstrating that he comprehends them and can compose from their point of view. He remarks that "you must be a sort of undeveloped grown-up with a great deal of silliness in you to have the capacity to compose for kids" (Fantastic Mr. Dahl 2005). Dahl additionally captivates kids through his innovative utilization of dialect which frequently brings about new words, e.g. the principal page of his draft of The BFG (1982) which contains a considerable lot of these words. The Complete Adventures of Charlie and Willy Wonka was composed for the phase in 1978. Dahl was tremendously gainful, other than fiction he composed true to life books, youngsters rhymes and cookery books. This paper principally concentrates on the Narrative Techniques like Plot, Characters and Theme.*

### **Introduction**

Charlie and the Chocolate Factory is an enchanted tall tale that shows us to be individuals. It demonstrates to us how we make our destiny through our deeds and goals. We shouldn't overlook that all that we do or say comes back to us somehow. Wonders happen just with the individuals who merit them by their deeds, musings and conduct. Just amiable attitude and kind heart are those things that can change our life and pull in a few wonders to it. Be that as it may, on the off chance that you are insatiable, forceful and insubordinate you should not simply disregard a few supernatural occurrences throughout your life, however you will be likewise rebuffed as a result of your terrible conduct. We shouldn't disregard the guideline of the boomerang that exists in tall tales, as well as, in actuality, as well. It's one of the fundamental rules that exists in our universe.

### **Plot**

According to Desmond and Hawkes, plot is an "auxiliary gadget that empowers the writer and screenwriter to keep up causal connections while showing occasions outside the

requirements of sequential request" (19). As specified, in light of Aristotle's The Poetics, a brought together plot more often than not associates the starting, centre and end of the spoke to story. The plot of this novel is isolated into 30 rather short sections, which is suitable when perusing to youngsters. The starting, which presents characters and strife, is comprised of part 1-11 when Charlie discovers his ticket. The centre comprises of section 12-27, starting with Wonka's data composed on the ticket, proceeding with the visit to the processing plant and closure with Mike Teavee being sent by TV. Section 28-30 make up the end with Charlie being the main tyke left and Wonka giving him the industrial facility. The plot is predominantly ordered, however there are a few flashbacks, as when Grandpa Joe recounts the narrative of the manufacturing plant and Wonka (ch.2-4) and Wonka himself relates the subplot of how he conveyed his labourers to his processing plant (ch.16).

Desmond and Hawkes allude to Gustav Freytag's triangular model, where starting, center and end are subdivided into work, rising activity, peak, falling activity and disaster/determination (19). This permits a

more point by point depiction of the plot and its stages, yet the model depends on five-act plays common for catastrophe. In a comic drama, for example, the novel being referred to, there is no triangular ascent fall structure, yet deterrents, facilitators, inversion and arrangement. Thusly, there is a need to change this model. A portion of the subdivisions, be that as it may, are as yet valuable. It is conceivable to recognize two account stages; the principal prompting the finding of the tickets, the second shows the activity in the industrial facility to the end. Each of these has its own particular article, rising activity, periphery and arrangement.

As indicated the initial 24 composition begins with the initial four sections which present Charlie's family and Charlie, alluded to as "the legend" (CCF 9). The place of activity is ordinarily uncertain as it frequently is in Dahl's works, to be specific an "incredible town" (CCF 14). The family lives in an old wooden house and is extremely poor. The time perspective is unspecific, yet later the peruse discovers that the winter is extremely cool and the plant visit is on 1 February. Next, the industrial facility, Willy Wonka and the secret of his labourers are presented. Parts 5-10 include rising activity which "presents a contention, or difficulty, that strengthens the first circumstance and moves towards a noteworthy defining moment or peak" (Desmond and Hawkes 2006:19). To start with the peruse finds out about the Golden Tickets which is the complexity of the plot. Charlie truly needs one of these tickets, yet just gets one bar of chocolate consistently for his birthday. The pressure ascends as two tickets are found by two not extremely amiable youngsters. Not long after, two more tickets are found by two offspring of a similar sort. To additionally heighten the first circumstance Charlie's father loses his activity and the family starts to starve. Part 11 show the periphery; Charlie finds a six-pence coin in the snow prompting a first answer for Charlie as he finds the last Golden Ticket.

At this phase of the plot, the second piece begins; parts 12-16 includes the enormous day for the visit and the peruses at long last meet Willy Wonka, get the chance to glimpse inside the manufacturing plant and the mystery of his specialists is uncovered. There is again rising activity as they move assist into the manufacturing plant and the youngsters vanish one by one (ch.17-27). Clear beat stresses the ascent through the vanishings and following Oompa-Loompa tune, after the first and second tyke are gone, the peruse expects the third and fourth vanishing. The periphery is when Charlie is the main tyke left (ch.28). What Desmond and Hawkes allude to as the falling activity prompts "last inversion of fortune for the hero" (19). Seeing that there is no falling activity in satire, there is somewhat a conclusion to the plot and in that a last answer for the characters.

To completely comprehend this arrangement, it is important to see the plot from two points of view; the principle plot of Charlie and the subplot of the four other youngsters.

The principal stage when Charlie finds a ticket shows an answer for Charlie's destitution and expectation, yet for the other kids their more shrouded arrangement is that their terrible conduct will at last be addressed. To Wonka, the facilitator of the tickets and the visit to his processing plant, the arrangement is finding the five fortunate champs. The second period of activity inside the industrial facility to the end has made a last answer for Charlie and Wonka. Wonka has encouraged good options all through the visit prompting alternate children's end. They have not encountered the need to share and carry on so their absence of restriction prompts their end. Interestingly, Charlie has experienced childhood in a family in light of solidarity and harmony, e.g. the four grandparents share one overnight boarding-house family share the little nourishment they have. Thus, Charlie gets credits for being the great tyke and is given the chocolate production line. He can bring his family and they will never

again be poor and starve. Charlie's circumstance in the primary section contrasted with the latter is totally changed and Wonka has discovered somebody to assume control over the manufacturing plant.

### Characters

Charlie is the protagonist, or as Dahl himself refers to him; the hero. In the Penguin editions of Dahl's children novels, the characters are usually introduced in some way or another before the narrative. In the edition used here the reader learns that "There are five children in this book" (CCF 9). Through the following short introduction before the actual story starts, the reader already knows that Augustus Gloop is "A greedy boy", Veruca Salt is "A girl who is ruined by her parents", Violet Beauregarde is "A girl chews gum all day long", Mike Teavee is "A boy who does nothing but always watches television" and Charlie Bucket is "The hero" (9).

The actual plot begins by presenting the four ancient grandparents, Mr and Mrs Bucket and their very small son Charlie Bucket. Their life stories explain Charlie's difficult situation living together in a small house with one bed. Even though Mr Bucket works at a toothpaste factory he does not make enough money to feed the whole family. Charlie feels the hunger worst of all and "The one thing he longed for more than anything else was ... CHOCOLATE" (16). He walks past shops displaying piles of chocolate, sees other children greedily eating chocolate and feels tortured by this. When he gets one chocolate bar for his birthday, he makes it last a month. Even worse however, is the torture of having to walk past the chocolate factory every day. Still Charlie does not complain, but behave as a good child caring for his family. He is brought up in a loving and considerate family based on the value of sharing the 27 little they have. Through Grandpa Joe's evening stories, the readers see Charlie and

Grandpa's special relationship, but they also learn about the factory and Willy Wonka.

In newspaper bulletins that Mr Bucket reads to the family the reader learns about the other four children that found the Golden Tickets. Although Charlie and Willy Wonka are the main characters, other characters are of importance; the four children and their parents who are there to further explain their bad behaviour and, last but not least, Charlie's Grandpa Joe who tells Charlie all about Wonka and the factory and accompanies him on the visit. With the growing feeling of sympathy readers inevitably will feel for Charlie and his family, the four other children point a great contrast. They are overfed, greedy, spoiled, rude or lazy, all badly behaving. Their families have more than enough to offer their children, the parents, however, lack parenting abilities contrasted to the well-functioning and loving family life at the Bucket's house. None of the four children seem to learn anything from their experiences in the factory, which makes them flat characters. They merely exemplify how children should not behave. Some of their parents however, seem to see the need for change, e.g. Mike Teavee's father who finally decides to throw "the television set right out of the window the moment we get home" (167). Charlie is also a flat character, in the sense that he is always well-behaved, thus representing the contrasting good child and therefore not in need of change.

### Theme

If we define theme as the main idea in a novel, the theme in Charlie and the Chocolate Factory is that it pays to be a well-behaved child. A nice child will always be better off in the end. Dahl usually included moral in his stories, and this is no exception. While being entertained by Wonka's crazy inventions and meeting the strange characters, the overall moral of being a good child for the younger readers and being a good parent for the older

readers cannot be ignored. This will be noted either consciously or subconsciously. Usually there are various inherent subthemes, the role of the family being one of those in this novel. Since Charlie is brought up in a loving and caring family he has developed to be a loving and caring child that we all want the best for. Through his harmonious family life he has a more harmonious psyche than the other children in the novel. Consequently he is better fit to meet the challenges of life and comes better out of the factory visit.

It is clear that the adaptation process and the changing of parts alter the original story. It brings in greater emphasis on the theme of moral behaviour and honesty, introducing a possible subtheme of Wonka as a father figure, even though he is clearly not portrayed as such. It enhances the family subplot found in the novel to become the main theme alongside that of the necessity to be a well-behaved child. In this respect, my comparative analysis all in all works as an example of how to understand adaptations more clearly and learn how the different elements studied make up the whole, and consequently changes the whole. This is a feasible method of analysis when studying to be as objective as possible, but it is important to recognise that all comments made are bound to contain subjectivity.

Looking all the more carefully at the character what is most obvious is the way that Wonka is never again simply the odd confection

producer that Dahl presents. In any case, the Wonka subplot makes the general adjustment more enthusiastic as we find out about Wonka's extreme childhood and later a conceivable compromise with his dad. While the tale like novel needs no purpose behind Wonka's conduct. It unmistakably gets more noteworthy accentuation on the subject of good conduct and genuineness, presenting a conceivable subtheme of Wonka as a father figure, despite the fact that he is plainly not depicted.

### References

1. Charlie and the Chocolate Factory. Edition published in Puffin Books by the Penguin Group, England 2007.
2. Aristotle. The Poetics in Aristotle: XXIII; The Poetics, "Longinus" on the Sublime, Demetrius on Style in the series "Aristotle in Twenty Three Volumes". English translation by Collins Cobuild. Advanced Learner's English Dictionary. New edition. Fifth edition. Harper Collins Publishers, Great Britain 2006.
3. Nilsen, Alleen Pace and Don Lee Fred Nilsen. Names and Naming in Young Adult Literature. Lanham, Md. Scarecrow Press 2007.
4. Stuart, Mel with Josh Young. Pure Imagination. The making of Willy Wonka and the Chocolate Factory. St. Martin's Griffin New York 2005.

## STUDY OF GENERAL INDIAN ENGLISH (GIE): SOCIOLINGUISTICS PERSPECTIVE

**Shirisha Kumari Balagam**

*Assistant Professor, Department of English, St. Anne's Degree College for Women, Bangalore*

### Abstract

*General Indian English, is a certain variety of English spoken in India by educated Indians. The present study therefore focuses on the deviations of English spoken in India in comparison to the RP or the standard variety. Broadly speaking, by the term Indian English we mean that variety of English, which is learnt and used by a large number of educated Indians as a second language. (Kachru, BB, 1983). It is thus a prescriptive rather than a descriptive model. This model if acquired by all educated Indians will at least make the spoken English of Indians free from those features which make it Telugu English, Punjabi English, Tamil English, Gujrati English or any one variety of Indian English. But it does not mean that there is a complete homogeneity in the use of English in India. The huge English speaking population necessitates the need to shed the gross regional features from their English speech so that a common variety of Indian will emerge and Indian speakers of English become mutually intelligible.*

**Keywords:** *General Indian English. RP, Standard variety, English proficiency Index. Sociolinguistics, Phonology, semantics, syntax*

### Introduction

English has been with India since the early 1600's, when the East India Company started trading and English missionaries first began their efforts. A large number of Lingua Franca of Christian schools imparting an English education were set up by the early 1800's. The process of producing English-knowing bilinguals in India began with the Minute of 1835, which officially endorsed T.B. Macaulay's goal of forming "a class who may be interpreters between us and the millions whom we govern - a class of persons, Indians in blood and colour, but English in taste, in opinion, in morals and in intellect" (quoted in Kachru 1983, p. 22). English became the official and academic language of India by the early twentieth century.

English is a Lingua franca of India, and is the language of the cultural, social and political elite. It offers, economic, political, and social advantage to fluent speakers. Though English is one of the two official languages of the Union Government of India, only a few hundred thousand Indians have English as their first language. According to the 2005 India Human Development survey. India ranks 22 out of 72 countries in the 2016 EF English Proficiency Index

Nevertheless, there remains general homogeneity in phonetics, vocabulary, and phraseology between variants of the Indian English dialect

### History

English language instruction began in India in the 1830s during the rule of East India company, India was then, and is today, one of the most linguistically diverse regions of the world. In 1835, English replaced Persian language as the official language of the Company. Lord Macaulay played a major role in introducing English and western concepts to education in India. He supported the replacement of Persian by English as the official language, the use of English as the medium of instruction in all schools.

During subsequent Crown Rule in India, or the British Raj, lasting from 1858 to 1947, English language penetration increased throughout India. This was driven in part by the gradually increasing hiring of Indians in the civil service. At the time of India's independence in 1947, English was the only functional Lingua franca in the country.

After Indian Independence in 1947,

Hindi was declared the first official language, and attempts were made to declare Hindi the sole national language of India. Due to protests from Tamil Nadu and other non-Hindi-speaking states, it was decided to temporarily retain English for official purposes until at least 1965. By the end of this period, however, opposition from non-Hindi states was still too strong to have Hindi declared the sole language. With this in mind, the English Language Amendment Bill declared English to be an associate language "until such time as all non-Hindi States had agreed to its being dropped." This hasn't yet occurred, and it is still widely used. For instance, it is the only reliable means of day-to-day communication between the central government and the non-Hindi states.

### Phonology

Indian accents vary greatly. Most Indians lean toward a more vernacular, native-colored accent for their English speech.

### The Vowel system of GIE: Deviations

As opposed to the vowel system of educated southerner British English RP, GIE has a vowel system made up of eleven pure vowel phonemes and six diphthongal glides.

### Pure Vowels or Monophthongs

1. /i:/ beat, seed
2. /ɪ/ big, big
3. /e/ gate, made
4. /ɛ/ get, bed (this vowel is more open than RP /e/)
5. /æ/ bad, sad
6. /ɑ:/ past, hard
7. /ɒ/ cot, caught
8. /oʊ/ go, coat
9. /ʊ/ put, shook
10. /u:/ fool, mood
11. /ʊ/ cut, heard, about (a single vowel used in place of three vowels. in RP /ɪ/, /e/, /ʌ/)

In general, the Indian English has fewer diversity in its vowel sounds than the

consonants, especially as spoken by native speakers of languages like Hindi.

### Difference between the Two Systems

- RP /e/ is more close than GIE /ɛ/.
- As against RP /ɒ/ and /ɔ:/, GIE has only one vowel phoneme /ɒ/. Thus Indian speakers don't make a distinction in their English speech, between pair of words like **cot and caught**.
- As against R.P /ʌ/ / ʊ / / ɪ / GIE has only one phoneme / ɪ /
- Many Indian speakers of English have two pure vowels or /e/ and /o:/ in place of /e/ and /ɛ/
- Indian English / I/ And /U/ are more close and less centralized than their counterparts.
- Indian English / a:/ in words like (past and fast) is more front than back.
- Some Indian speakers, especially in the south, often do not pronounce the rounded /ɒ/ or /ɔ:/, and substitute /a/ instead. This makes *not* sound as [nat]

### The Consonant System of GIE: Deviations

Indian English speakers, often pronounce the frictionless continuant /r/ in all positions. So, flower is pronounced as **flaʊər**, never as **nevər**, water as **wɔː.tər** etc.

The most distinctive features of consonants in Indian English are:

Pronunciations vary between rhotic and non-rhotic; with pronunciations leaning towards native phonology being generally rhotic, and others being non-rhotic.

- General Indian English does not differentiate between /v/ (voiced labiodental (fricative) and /w/ (voiced labiovelar approximant). Instead,
- many Indians use a frictionless labiodental approximant [ʋ] for words with either sounds. Thus, *wet* and *vet* are often homophones.
- Related to the previous characteristic, many Indians prefer to pronounce words such as <flower> as [flaː(r)], as opposed to

[flavə(r)], and <our> as [a: (r)], as opposed to [avə(r)].

- The voiceless plosives /p/, /t/, /k/ are always unaspirated in Indian English, whereas in RP, American English and most other English accents they are aspirated in word-initial or stressed syllables. Thus "pin" is pronounced [pɪ n] in Indian English but [p<sup>h</sup>ɪ n] in most other dialects. In native Indian languages (except in Dravidian languages such as Tamil), the distinction between aspirated and unaspirated plosives is phonemic, and the English stops are equated with the unaspirated rather than the aspirated phonemes of the local languages. The same is true of the voiceless postalveolar affricate /tʃ/.
- The alveolar stops English /d/, /t/ are often retroflex [d], [t], especially in the South of India. In Indian languages there are two entirely distinct sets of coronal plosives: one dental and the other retroflex.
- Many speakers of Indian English do not use the voiced postalveolar fricative (/ʒ/). Some Indians use /z/ or /dʒ/ instead, e.g. *treasure* /<sup>1</sup> trezə: r/, the south Indian variants, with /ʃ/ as in <"sh"ore>, e.g. *treasure* /<sup>1</sup> trɛʃər/.
- Many telugu speakers replace /Z/ as in zoo to jew /dz/
- Also replace labio dental fricative /f/ as in Flipcart to /p/ bilabial plosive, /Flifcart,/
- Many Oriya speakers find difficulty in pronouncing voiced labio dental fricative /V/ and replace it with bilabial plosive /b/ for instance they pronounce Basundhara instead of vasundhara
- All major native languages of India (except Bengali) lack the dental fricatives (/θ/ and /ð/; spelled with *th*). Usually, the aspirated voiceless dental plosive [t<sup>h</sup>] is substituted for /θ/ in the north (it would be un aspirated in the south) and the un aspirated voiced dental plosive [d], or possibly the aspirated

version [d<sup>h</sup>], is substituted for /ð/. For example, "thin" would be realised as [t<sup>h</sup>ɪ n] instead of /θɪ n/ for North Indian speakers, whereas it would be pronounced unaspirated in the south.

- South Indians tend to curl the tongue (retroflex accentuation) more for /l/ and /n/.

For eg; Malyalam speakers retroflex /d/, /t/, /l/, /n/ as in the words tumbler, temple College.

Sometimes, Indian speakers interchange /s/ and /z/, especially when plurals are being formed, unlike speakers of other varieties of English, who use [s] for the pluralisation of words ending in a voiceless consonant, [z] for words ending in a voiced consonant or vowel, and [Iz] for words ending in a sibilant.

- Again, in dialects like Bhojpuri, for instances of /ʃ/ are spoken like [s], a phenomenon which is also apparent in their English. Exactly the opposite is seen for many.

In case of the postalveolar affricates /tʃ/ and /dʒ/, native languages like Hindi have corresponding affricates articulated from the palatal region, rather than postalveolar, and they have more of a stop component than fricative; this is reflected in their English.

English has been with India since the early 1600's, when the East India Company started trading and English missionaries first began their efforts. A large number lingua franca of Christian schools imparting an English education were set up by the early 1800's. The process of producing English-knowing bilinguals in India began with the Minute of 1835, which officially endorsed T.B. Macaulay's goal of forming "a class who may be interpreters between us and the millions whom we govern - a class of persons, Indians in blood and colour, but English in taste, in opinion, in morals and in intellect" (quoted in Kachru 1983, p. 22). English

became the official and academic language of India by the early twentieth century.

Some acronyms stem from entire Hindi sentences. Many abbreviations are used by Indians. For example:

Jan	= January
Feb	= February
subsidi	= subsidiary
supli	= supplementary
soopi	= superintendent
princi	= principle
Gen. Sec. or G. Sec.	= General Secretary
Soc. Sec.	= Social Secretary
lab ass	= laboratory assistant
ass wardi	= assistant warden

What is interesting about Indian English abbreviations is that they are pronounced the way they are spelled after they have been shortened. A North American English speaker will generally read an abbreviation as though it were the entire word (i.e. Sec. is read as Secretary). Also, North American English speakers tend to abbreviate phonetically when spoken abbreviations are used (i.e. Soc. is pronounced soash). When read by an Indian English speaker, Soc. Sec. is pronounced sock seck. Actually, many English words which are pronounced quite differently than their spelling would indicate are pronounced as they are spelled by many Indians. Vowels which have been dropped by North American and British English speakers are typically articulated by Indians. For example, typically is generally pronounced ti-pick-lee, but Indian English speakers will often say ti-pick-ah-lee.

New words and new usages of standard words are introduced as well. A food grinder is simply called a mixi. Jangosare people who are very maud (modern) and fashionable - such people could be described as fast. A deadly movie or event is hard-hitting and action-packed. Something which is hi-tech is exceedingly incredible. It is not just limited to technology; for example, one could be wearing a hi-tech outfit.

## Hindi-Influenced Terms and Expressions in Indian English

Some items are directly related to characteristics of Indian languages. Indians will often ask, "What is your good name?" which is a somewhat literal translation of "Aapkashubhnaamkyahai?" Shubh means auspicious or good, and it is basically used as a polite way of asking for someone's full name. An Indian English speaker says today morning (aajsubha) or yesterday night (kalraat) to mean this morning and last night.. Shut up in Hindi is chup bet, which is generally used more casually (but which can be used offensively as well). Also, Indians commonly use you people when they want to address more than one person. They do not realize the belittling, racial meaning that it carries with it -- for them it is a simple translation of aap log or tum log. Hindi terms and expressions used in Indian English.

When Indians use English, it is often a mixture of English, Hindi, and other languages. Many Indian terms slip in frequently. Some expressions such as general mai (in general) and ek minute (one minute) are prevalent in Indian English. Some typical ways Hindi terms are employed. Other commonly used Hindi terms and expressions include the following:

achchaa	= good
array	= hey
bahut	= a lot
bus	= that's it
ek	= one (as a number)
ghotu	= one who reads a lot
hajar (hazar)	= a ton (more than a lot)
ho gaya	= done; finished
koi bat nahi	= no problem
kya hall hai	= how are you
lakh(s)	= one-hundred thousand
lekhin	= but
masala	= risqué; spicy; hot (like a film)
muthlab	= meaning
paka	= pure
teekhai	= okay (lit: it is right)
yaar	= buddy; pal

These are just a few of the most common ones.

### Syntax

Hindi syntax affects Indian English syntax in several ways. There is a large arbitrary use of the articles 'a' and 'the', which do not have parallels in Hindi. Often, one is substituted for a; It is not uncommon to hear something like, "We are going to temple." Whether or not these apparent misuses are actually arbitrary requires further study. Something which Indian English has that is not found in other varieties of English is the use of only and itself to emphasize time and place. It comes from the Hindi word hi and produces sentences like "I was in Hyderabad only" and "Can we meet tomorrow itself?" Indian English speakers often use reduplication as a way of emphasizing an action -- I have been told before to "Come come! Sit sit!" Reduplication can also replace very for intensifying or extending something, as in 'hot, hot water' and 'long, long hair'. Such usage is common in spoken Hindi

### Conclusion

This leads to the larger question - do Indians need a standard variety of English, common to all the regions of India. the answer I think is yes they need. It's seen that Indians have made English into a native language with

its own linguistic, cultural and socio cultural contexts.

English is in a slightly more precarious position. Although it has a strong base in the elite class of India and in the general culture, Indians have a lot to gain from knowing English, and the world has a lot to gain from Indians knowing English. Some Indians complain that English brings in too much Western thought, but English in India also exports a vast amount of Indian culture and thought to the rest of the world. This increases the diversity of experience that people around the world receive as part of their education.

### References

1. Indian English-Wikipedia  
[https://en.wikipedia.org/wiki/indian\\_english](https://en.wikipedia.org/wiki/indian_english)
2. Bansal, R.K, The intelligibility of Indian English, CIEFL Monograph 4,Hyderabad
3. Gimson, A.C 1980,An introduction to the pronunciation of English
4. Prabhakar Babu,B.A1993,Teaching spoken English in colleges ,Hyderabad
5. Prabhakar Babu, B.A Stress Rhythm and Intonation.
6. Srinivas, Ch (.2000) English spoken by Management Graduates: A Phonetic study, Ph.D. thesis, Hyderabad.

## **HUMAN BEINGS FORGET BEING HUMANE: EVIDENT FROM AN ECOCRITICAL APPROACH TO AMITAV GHOSH'S *THE HUNGRY TIDE***

**K.Rathinam@ Shanmugasundarie**

(Ph.D. Scholar), Assistant Professor of English, Sri Sarada College for Women, Ariyakulam, Tirunelveli

### **Abstract**

Humanity is a branch inseparable from Literature. Humanity does not stop with the relationship among the human beings but it extends its relation towards the environment filled with other lives. The ecological concerned literary works gain value nowadays. Thereby the importance has been given to ecocriticism as a discipline. Always human beings have a natural quest to find their origin and to be a part of the environment. But they fail to understand that this sense of belongingness can be achieved only through a realization and revelation which is impossible till he and she let their heart and mind open. Human being's nature of being narrow minded has brought a disaster to nature and life. And the narrow mindedness is due to anthropocentric world today. Elixir of Life has become the elixir of death and fertility quits earth and sterility occupies the mother earth as a result of anthropocentricism. This paper thus highlights the importance of being humane to the ecosystem as human beings are a part of the eco system. And this is achieved through an ecocritical view on Amitav Ghosh's *The Hungry Tide*. The goal of this paper is to stress that humanity must not be contended in itself by expressing sympathy but it must act with empathy.

**Keywords:** Humanity, Humane, Human being (repeated throughout the paper as an irony), Environment, Ecology, Ecocriticism, Anthropocentricism, Elixir, Fertility, Sterility, Sympathy and Empathy.

### **Introduction**

Literature and humanities are inseparable. This is also evident from the flash back or flash forward of any literature student who enters his/her first day class where a typical teacher defines that literature is a mirror of life. There are several Humanitarian subjects of study in the world literature, among which Indian Literature has a wide range. Humanity does not control its barrier with its relation to human beings but it extends its relation with the environment in which the human beings dwell. The term Eco-literature thus arises to explain these literary works. The title of this paper *Human Beings Forget Being Humane* has been chosen to kindle the readers mind towards eco consciousness. Though the title is arguable it cannot be denied for its truthfulness. Human beings forget being human to both human and animals.

Indian English Eco-Literature is observed as a discipline by writers like Anita Desai, Kamala Marchandaya, Amitav Ghosh, et all... among them Amitav Ghosh's works proves to be more eminent with ecological concern. Amitav Ghosh was born in Calcutta on 11 July 1956 to a Bengali Hindu family, to Lieutenant

Colonel Shailendra Chandra Ghosh, a retired officer of the pre-independence Indian Army. He was educated at the all-boys Doon School, where he edited *The Doon School Weekly*. His contemporaries at Doon included author Vikram Seth and Ram Guha. Ghosh is the author of *The Circle of Reason* (his 1986 debut novel), *The Shadow Lines* (1988), *The Calcutta Chromosome* (1995), *The Glass Palace* (2000), *The Hungry Tide* (2004), and *Sea of Poppies* (2008), the first volume of *The Ibis* trilogy, set in the 1830s, just before the Opium War, which encapsulates the colonial history of the East. Ghosh's *River of Smoke* (2011), is the second volume of *The Ibis* trilogy. The third, *Flood of Fire*, completing the trilogy, has been published 28 May 2015 to positive reviews. Most of his work deals with historical settings, especially in the Indian Ocean periphery.

Ecology is a term concerned with the relation between living organisms and the environment. Especially the relation between man and environment is highly interrelated. The term "eco criticism" first appeared in William Ruckert's essay *Literature and Ecology: An Experiment in Eco Criticism* in 1978. But only during 1990's eco criticism emerged as a

separate discipline and it is influenced only due to literary critics' interest in the relationships between human being and physical environment. Eco critics such as Lawrence Buell, Cheryll Glotfelty, Simon C. Estok, Harold Fromm, William Howarth. William Ruckert, Suellen Campbell, Michael P. Branch and Glen A. Love have contributed a lot for Eco-Literature and Eco criticism in scientific level. Always human beings have a natural quest to find their origin and be a part of the environment. But they fail to understand that this sense of belongingness can be achieved through certain realization and revelation which is impossible till he and she let their hearts and minds open. Human being's nature of narrowing their mind due to self consciousness has brought disaster to nature and life.

If the question is: Is narrow mindedness a reason for the natural disasters?, the answer is Yes it is, because the development of science and technology has given immense power to man. Science is a tool of knowledge, though it is not harmful in itself, due to the human desires which are endless the tool becomes a murderous weapon. It is clear that our tools have become a threat to life on earth. The sudden decline in the species is also because of the hazardous chemicals that human beings are using to increase the agricultural production.

Elixirs of life on the earth have become the elixir of death, fertility quits this world and the space is occupied by sterility and this is the current position of the mother earth. These happen as a result of anthropocentrism and andro centricism. The human beings annihilated all life on this planet and there is no answer for the questions why do men give importance to the hierarchical power structure. Symbiosis is essential to overcome these problems.

Amitav Ghosh in his novel *The Hungry Tide* brings forth many important questions concerning animals and their survival. Nowadays there is an increase in the news regarding the entry of wild animals into human

habitat. Such news increases year by year and also have become very casual. Even at January second week of the year 2018, a cheetah entered into a house and rested in the slab of a house among the cooking vessels. How ironical! The life and nature created by God turned out to be an object of ridicule! A majestic cheetah should have been enjoying the fertility of the forest and should have been rested in the barks of the higher trees, but the poor thing finds no suitable tree bark and comes to rest in a poor man's house where the slab is made of wood.

Animals and other non-human nature are used and abused by the human being for their own purpose. Ghosh tries to bring a comprehensive concern of the nature through his novels. The whole novel depicts the environmental degradation and exploitation of the non human nature and the poor people in the tide country in the name of conservation and reservation.

Amitav Ghosh highlights the evil of corruption and ambiguous nature of forest department in doing their duties. The western model of environmentalism has been adopted by the Sundarban's forest department. The mundane desires of human beings overrule the eco-concern or concern for the poor people or the innocent animals. The situation, at which the new born calf was hit by a speeding boat of the forest department, shows the negligence of the authorities towards the innocent creature. Ghosh's novel reveals the interaction between the human beings, flora and fauna and the physical environment, and in doing so this work highlights both the tragedy and the hypocrisy that were inherent in the conversation efforts in the Sundarbans. In the novel Ghosh brings out the problem between and within human communities, their respective relations with the natural world, the extra-discursive reality of nature that changes and is simultaneously changed by humanity. The friction between land and sea in the Sundarbans creates a friction between human

life and plants and animals life. Human being's constant encroachment of the ecosystems of the Sundarbans, only justify the tensions between various elements of nature. *The Hungry Tide* is set in Sundarbans, an island in the Bay of Bengal which is not just beautiful and fascinating. For settlers, the Sundarbans offers extremely unimaginable and insecure life. In a collection of essays named, *A Sand County Almanac: And Sketches Here And There*, the father of wildlife conservation in America, Aldo Leopold says:

Conservation is a state of harmony between men and land. By land is meant all of the things on, over, or in the earth.... The land is an organism. Its parts, like our own parts, complete with each other and co-operate with each other. The competitions are as much a part of the inner workings as the co-operations. You can regulate them – cautiously – but not abolish. (Leopold)

When the non-human species are given importance a harmony can be achieved. The novel clearly unfolds through the eyes of two educated individuals who goes on a journey to the tide country. Kanai Dutt, the Bengali born, Delhi- settled business man comes to Lusibari to meet his aunt Nilima. He claims the package left for him by his uncle, Nirmal, through which he discovers the last days of his uncle which revolves around Kusum and her son Fokir, who are the victims of eviction from the island of Morichjhappi. Ghosh narrates two fold stories: one unfolds Nirmal's journals presenting the incident of Morichjhappi that happened 28 years earlier and the second one is Piya's expedition, to study the threatened Gangetic River dolphins. Though the story line juxtaposes in both the narratives it highlights the problems and issues of wilderness conservation and its related social matters in areas populated by the socially and economically unprivileged people.

The imprudent decisions of environmentalists have led to incidents like the

Morichjhappi, in which thousands of poor refugees were tortured and killed because the place is considered as an area of tiger reservation and in return to the torture they experience, the village mob reacted in a heartless way by burning a tiger alive. Kusum is the marginalized tribal who describes the conflicts between survival and conservation while she says,

"This island is to be saved for its trees, it has to be saved for its animals, it is a part of a reserve forest, it belongs to a project to save tigers, which is paid for by people from all around the world. Everyday, sitting here, with hunger gnawing at our bellies, we would listen to these words, over and over again. Who are these people, I wondered, who love animals so much that they are willing to kill us for them? (261-262)

Thus Ghosh in this novel encourages co-operative kinship between humans and non humans and emphasizes that everything is important on this earth. He says this when he refers to crabs which maintains the sanitation of the Mangrove forests. But man uses the rare species of the dolphins to make oil which can supplement the supplies of petroleum, which in turn led to the extinction of the species. The dolphins are hunted with the rifles and explosives and their carcasses are hung in the sun so that their fat would drip into buckets. And the oil is used to run boats. Man's temptation is the reason which barricades his comprehensibility of relationship between him and the environment.

The novel shows nature as a preserver and also as destroyer. Through Fokir, the author highlights that being an inhabitant, his life and his kinsmen lives are dependent on Nature. Nature provides them food and shelter and nature symbolizes a mother. When Fokir and Piya are caught in the storm they take shelter on a tree and tied themselves to a branch. This scene reminds us of the most popular eco movement, Chipko Movement where women

hug trees to protect themselves and their environment.

Ghosh encourages respect and humility towards nature and its inhabitants. He also highlights the importance of human participation in eradicating oppression and suppression by forming an environmentally responsible culture. In the end of the novel *Piya* the protagonist develops an affinity both with human and non-human species of the Sundarbans. A kind of holiness is visible through the relationship between nature and human beings shown in this novel. Thus this paper stresses the loss of humanity in human and as a result the upcoming adversities. Dinosaurs became extinct species due to its

inadaptability and it is not fit to the environment. So before the species called *Homo sapiens* could extinct it is important to awake and arise. The survival of the fittest is a theory which suits for the fit human being. A human being is fit only if he has humanity and it is the qualification required to be the sons and daughters of the mother, nature. To be a fit inhabitant of the environment it is important being humane as a human being.

#### References

1. Ghosh, Amitav. *The Hungry Tide*. New Delhi: Harper Collins, 2006. Print.
2. *Who was Aldo Leopold... Wilderness Research Institute*. N.p., n.d. Web. 28 Jan. 2018.

## **THROUGH THE EXPRESSIONIST PRISM: THE RIDE DOWN MOUNT MORGAN**

**Honey Walia**

*Assistant Professor, PG Department of English, Khalsa College for Women, Ludhiana*

### **Abstract**

*Expressionism in the visual literary and performing arts is a movement or tendency that strives to sketch subjective feelings and emotions rather than depict reality or nature objectively. The play though set mainly in Clear Heaven Memorial Hospital Ward; nonetheless moves in time and space as Lyman's memory and fantasy conjure scenes from the past or generate scenes in the present. Using technique he had worked out in *Death of a Salesman* and *After the Fall*, he combines objective reality with subjective experiences of various individual characters. Time is layered here, musical chords underscoring shifts of time and place and the play is replete with symbolism. Lyman shuttles between past and present, dream and reality and the two worlds dissolve in Lyman's mind as he evaluates himself in the psychological court room within. The play is a critique of deceptive crippled lives of modern man and failing moral standards. Lyman, the man who resolves to abandon compromise, is representative of modern man who is fastidiously entrenched in his self and whose insatiable appetites destroy his life and the lives of those whom he loves. Tormented with loss of fatherhood, fractured relationships and facing public humiliation, Lyman at the end signals that self-interest and self-concern cannot ever triumph over social responsibility.*

### **Introduction**

Lyman Felt who is located at the center of *The Ride down Mount Morgan* crashes in a snowstorm while driving down a mountain side. Two women Theodora Felt and Leah rush to the hospital and discover that they are married to the same man - Lyman Felt. He lives the American promise of possibility of becoming what he wishes to and pursuing immediate satisfaction and deferred meaning. The play though set mainly in Clear Heaven Memorial Hospital Ward; nonetheless moves in time and space as Lyman's memory and fantasy conjure scenes from the past or generate scenes in the present. Using technique he had worked out in *Death of a Salesman* and *After the Fall*, he combines objective reality with subjective experiences of various individual characters. Time is layered here, musical chords underscoring shifts of time and place and the play is replete with symbolism. The play moves back and forward in time. At one moment, Leah is talking to her lawyer Tom and at the next Lyman and Leah are in Reno, nine years earlier, for their marriage. He states that he can no longer go on faking emotions and this is his memory restaged at a moment of betrayal. When Theo eventually confronts Lyman and Leah follows her, he steps out of the bed again,

leaving the bandaged figure behind. The light changes to "an ethereal colorlessness... air devoid of pigment" and the women are instructed to lie down. In a fleeting moment they "de-animate" and he directs their actions. In a jiffy, he is on a park bench with Leah, then back in the hospital. In the second act, Theo recalls the moment when Lyman forbade her from diving into the sea when he had seen the shark except that in memory she is not sure that his warning call was anything more than a whisper. Then we enter Lyman's dream as he summons up the two women wearing kitchen aprons competing with one another in offering culinary satisfaction. Lyman restages the memory of a safari in Africa during which he had faced down a lion.

Miller has signified symbolic implications of character and objects. Lyman's father is more than an individual character. Lyman's father died at the age of fifty three and when Lyman reaches the same age, he dares life. Father's memory conveys circumscribing limits. His not letting Lyman have skates is symbolic of restricting his movement and at another stage his advice to him to keep distance from women, signifies exercising self-control, which interestingly Lyman lacks. For Lyman, then father's image brings to quite an extent

association of defiance for he refused to restrict his behavior. Lyman's dead Armenian father enters thrice in the play, always trailing a long black shroud, symbol of death and attempting to envelop Lyman in it. Twice the father speaks, reprimanding him and even beating him for being a philanderer. "I'm telling you stay off the roof before you make disgrace for the business" (63). He reminds Lyman of the meaninglessness of life and of the eventual reality of death. In the final episode with Theo, Leah and Bessie present, the shade of the father successfully covers Lyman with the shroud, but he struggles and finally flings off the shroud and all they see is that he has been thrashing about. This is his victory over death and this prompts him to recall, as he had been unable to do earlier, the circumstances of the accident; he wished to prevent the death of the affair with Leah. Susan Abbotson writes in *Student Companion to Arthur Miller*, "the father is a figure of hope and fear, inspiration and intimation his memory both encourages and restricts the sons" (Abbotson 141).

Tom, Lyman's lawyer evokes the image of a confessor; Lyman first confesses to Tom that he is in love with another woman. He puts religion across Lyman "all one can do is hope to end with the right regrets" (62). Tom disapproves of Lyman's decision to have both his wives and finally urges him to face the truth that he moved the barrier on Mount Morgan. He asks him to acknowledge that for his realisation of the wrong would make him human. "Isn't a conscience human? Your shame is the best part of you, for God's sake...!" (127).

Reality and illusion do not have well demarcated domains, for the scenes flow together without well defined beginnings or endings. Lyman shuttles between past and present, dream and reality and the two worlds dissolve in Lyman's mind as he evaluates himself in the psychological court room within. At times when the "action" takes place in the past, Lyman leaves the "bed" to enact the past. Lyman is immobilized in cast but at times he

leaves it. His leaving of the cast symbolises going to the past. His ability to literally step out of himself, he can step out of the plaster cast and appear to stand beside himself, is the evidence that his life is not unexamined. To quote Bigsby, "Lyman is to slip out of a body-cast behind almost the shell of a man in search of himself"(170). Lyman's ride down the Mount Morgan in a storm is symbolic of tumbling of world and snowstorm is symbolic of the storm of his life. The ride down symbolises the dizzying experience of life toward the end of millennium- comparable to hurtling down an ice-covered mountain. The last nine years for Lyman, since his encounter with the lion have been a metaphorical ride down a steep slope, dangerous and out of control, hurtling towards an inevitable crash. Lyman gets somewhat broken in the process of his ride but he survives. His removing the barriers on the mountain is in fact surpassing the restraints of society which eventually invites the fall. Bigsby opines in *Arthur Miller: Critical Insights*, "He has removed the barriers on the mountain, he feels he can commit himself to both women and thus removes barrier which has previously damaged his relationships. The accident (if contrived) signifies his willingness for the confrontation he believes himself to fear" (Bigsby 171). In keeping with Miller's tradition of assigning symbolic names to central characters, the protagonist Lyman's name too has significance. Lyman Felt is suggestive of man who embodies deception (lies) and high on feelings i.e passionate to indulge in self-gratification. "Felt" can be interpreted ironically as well i.e the man who did not really feel for his wives and never "felt" sense of responsibility towards them. Lyman symbolizes the strengths and failings of what can be termed as the "U. S vision" (Abbotson 308). He has achieved the American dream of success and presents the nullity of the same. The characters seem to be constructs of Lyman's imagination in some of the scenes. Theo and Leah in some of the scenes are externalization of his fears enacted in

accordance with Lyman's directive. At the conclusion of Act-1, the wives are seen as "criss-crossing serpentine paths, just missing one another, spreading further and further across the stage until one by one they disappear". They enact Lyman's fear that he too would disappear without leaving any clue. In another scene, the wives appear on the elevated platforms as stone deities" (39). Adorning kitchen aprons and wearing ribbons in their hair, they participate in a mock combat. Soon the domestic costumes are thrown away and black stockings and high heels take prominence. They project Lyman's idea, the place he wishes to accord them in his life. On one hand, they signify moral concerns and on the other they represent the dilemma of people who are active participants in what has happened to them. Lyman chuckles in his sleep as both women come together and embrace each other warmly. It is this "blending in", this fusion of wise judgment and passion that Lyman desires. Further, "each gently but surely grasps one of his hands and sucks on one of his fingers" (89), his desire to have both has landed him in such a state that each would now gnaw him from within. In the present both the wives arrive in the hospital in the same mink coats signifying the co - equal marital status they share. His wives acting out "his fears" obligingly stage his anxieties, they become actors on the drama he has constructed, and playing the roles into which he has forced them.

The play is a critique of deceptive crippled lives of modern man and failing moral standards. Lyman, the man who resolves to abandon compromise, is representative of modern man who is fastidiously entrenched in his self and whose insatiable appetites destroy his life and the lives of those whom he loves. Miller herein condemns the society which has

elevated self-interest over social concern. Lyman's fate at the end is an indictment of culture that promotes "have it all attitude". The man who perpetually indulges in self appeasement is wracked with guilt in the end and suffers for his selfishness. As Bessie voices, "There are other people" (129), it is this social responsibility towards other people that'll posit balance in life.

Lyman's life bedaubed with betrayal and duplicity has no room for "pointless guilt". Complete freedom severs all connections. Alienation gapes large at Lyman Felt's face towards the end as both his wives desert him; Bessie disowns her father proclaiming "you ought to be killed" (126) and Benjamin is taken away from him for Leah doesn't want the son to destroy his life by taking after his father. Tormented with loss of fatherhood, fractured relationships and facing public humiliation, Lyman at the end signals that self-interest and self-concern cannot ever triumph over social responsibility. "The work is an example of the way in which Miller likes to play with the motions of both reality and time in his writing, both structurally and thematically" (Abbotson 304).

### References

1. Abbotson, Susan. *Student Companion to Arthur Miller*. London: Greenwood Press, 2000. Print.
2. Bigsby, Christopher. *Arthur Miller: A Critical Study*. Cambridge: Cambridge University Press, 2005. Print.
3. ---,ed *The Cambridge Companion to Arthur Miller*. Cambridge: Cambridge University Press, 1997. Print.
4. Miller, Arthur. *The Plays: Five*. Great Britain Methuen Drama. 199. Print.

## **DECONSTRUCT: TEXTBOOKS, TRADITIONAL CLASSROOM AND LANGUAGE TEACHING**

**K.M.Vargeesh**

*Assistant Professor, Department of English, St. Joseph's College, Trichy*

### **Abstract**

*In the realm of modern era, communication has provided a space for creating multi-dimensional society in various forms. The era has given way to different modes for expressing oneself in a meaningful manner. It is directly or indirectly interconnected with the English language. As, the language has become a tool for survival, everyone wants to learn it by all means. Therefore the teaching learning scenario has specifically focused on enriching linguistic performance of the learners. Unfortunately, traditional classrooms do not offer many opportunities to develop communicative competence of the learners. It is the need of the hour to reinvent the teaching learning scenario because at present the teaching learning environment heavily depends on textbook. It could not tap the innate potential of the learners as for the expectation. It is essential to utilize the textbooks effectively by blending various innovative methods of language teaching. The use of the textbooks should be deconstructed inclusively as well as exclusively that can bring out a paradigm shift not only in the standard of language teaching, but also it enables the learners to be a potential performer. This study is undertaken to investigate numerous methods through which the textbooks can be deconstructed. Hence, the paper focuses on deconstructing the myth of textbooks in the language classroom.*

**Keywords:** *Textbook, Deconstruct, competence and performance.*

### **Introduction**

Innovative ideas and ideologies of education have brought out numerous twists and turns in second language teaching and learning. The English Language Teaching (ELT) scenario and English Language Learners (ELLs) are filled with ocean of ideas and learning materials that are essential for making the learning process a meaningful activity. The wide range of materials facilitates the process of Second Language (SL) acquisition and learning. However, the ELLs lack Communicative Competence (CC).

### **Communicative Competence**

Dell Hymes has given the term CC that refers to an individual's ability to encode and decode the lexical pattern in a communication process. It means individual's ability to convey a message to a receiver by exploiting lexical nuances of a language. In a nutshell, it is nothing but the understanding and application of linguistic knowledge and skill that is needed for communication.

### **Need of CC**

The socio-cultural, political and economical polices has brought out immense changes in the

lives of common man. It either directly or indirectly forces them to speak in English. David Crystal points out that English is the international language of communication (2003). It has been the language of all walks of life. Having understood the importance of the language in the today's context the educational polices are framed carefully to shape communicative competence of the SL learners. As Richards stresses that the ever-growing need for good communication skills in English has created a huge demand for English teaching around the world. Millions of people today want to improve their command of English or to ensure that their children achieve a good command over English (2006: 5). It is visible that there is an ever growing demand for the speaker who has a language proficiency and It also underlines the fact that anybody can speak in English but for using appropriate words in appropriate place one should posses CC.

### **Do we Deconstruct?**

Gardner proposed the theory of Multiple Intelligences (MI) in his book 'Frames of Mind' (1983) that highlights that everyone is unique and more essentially they do possess different

forms of intelligence. Thus, it underlines clearly that every classroom is filled with a mixed ability group of learners who possess different forms of intelligences. The textbooks that are prescribed in the language classrooms do not match with MI of the learners. Therefore, the concept textbook is a myth. The concept of textbook must be deconstructed to address issues related to the MI of the learners.

Textbooks should be connected with the socio-cultural aspects of the learners. Textbooks must be interlinked with "A pedagogy of Particularity" (Kumaravadivelu, 2001: 538). Kumaravadivelu points out that the language pedagogy must be sensitive and should be relevant to particular group of teachers and learners for pursuing a particular set of goals within a particular institutional context embedded in a particular socio-cultural environment. It starts from primary level of learners. For instance many of the children's poems and literary works are culturally insignificant or interconnected to eastern language learners.

Textbook is an autonomic entity in the classroom scenario. Thus, it can provide a liberty to practice teacher and learner autonomy in the classroom. Teacher autonomy enables the teachers to exploit the concept of textbook and enable them to move from textbook to text based approach. The text refers to any standardized piece of written or oral material that is systematically connected to teaching-learning scenario. By inculcating texts that are interconnected with objectives of language teaching. It facilitates one to deconstruct the textbooks. Deconstructing a textbook facilitates to use of a wide range the teaching learning materials that are not prescribed in the textbook but it paves the way for enhancing CC of the learners.

Traditional language classroom has oriented only on textbook based approach. The environment creates the learners as bookolic which make them to memorize and reproduce

but they fail to tap innate ability of the learners. Memory based language testing methods does not provide space for development of CC. As Littlewood, (2007, 245) argues that the long-standing traditional approach in many classrooms has been teacher-centered and transmission-oriented, with the assumption that students receive knowledge. The learning scenario has to change view towards learner and purpose of language learning. Since many of the traditional classroom treats English language as content subject than skill subject. Thus, it brings out to a dichotomy between language teaching and the purpose of language learning.

In the twenty-first century, the teaching-learning environment shifts its focus from teacher to learner. Thus, it affirms that the learner is 'centrality of learning' (Tickoo 2007:15) and much emphasis is given to the concept of learner autonomy and 'autonomous learner' (Kumaravadivelu 2001: 545). Learners' autonomy is carved by input, interaction and out process which is also a key to facilitate teaching and learning process.

A traditional classroom can be deconstructed by practicing teacher learner autonomy that will facilitate teaching learning process as for the expectation of the society. By moving 'Beyond Methods' (Kumaravadivelu 2003) the teaching-learning environment can easily overcome current complexities and diversity in the teaching learning environment. It helps the language teacher to become a facilitator who acts as guide by side and can come up innovative practices and those practices which lead to the emergence of various theories.

### Conclusion

The Post-method era of English Language teaching has offered a wider scope for teacher and learner and teaching materials. Deconstructing a textbook, traditional classroom and language teaching gives freedom

to exercise autonomy in the process of learning as well as to go beyond constraints of methods and methodologies of teaching and learning. This can pull down the chain of traditional book oriented educational pattern. Learning can move beyond of level of chalk and talk and the system of learning within the four walls. Teacher evolves as a smart facilitator who facilitates learning as a joyful activity. The teachers steer by shaping learners' effective communicative skills that enriches their CC.

### References

1. Crystal, D. 2003. *English as global language*. (2nd edn.). Cambridge: Cambridge University Press.
2. Hymes, D.H. 1972. 'On Communicative Competence' in J.B. Pride and J. Holmes (eds.). Harmondsworth: Penguin, pp. 269-293
3. Kumaravadivelu, B. 2001. 'Toward a Postmethod Pedagogy'. *TESOL Quarterly*, 35:537-560.
4. Kumaravadivelu, B. 2003. *Beyond Methods: Macro-Strategies For Language Teaching*. New Haven and London: Yale University Press.
5. Littlewood, W. 2007. 'Communicative and Task-Based Language Teaching in East Asian classrooms'. *Language Teaching*, 40: 243-249.
6. Tickoo M.L. 2007. *Teaching and Learning English: a Sourcebook for Teachers and Teacher-Trainer*. New Delhi. Orient Longman

## C.S. LEWIS' *THE LION, WITCH AND THE WARDROBE* - A TREASURE TROVE OF FAIRY TALE METAPHORS EXPLORING CHRISTIAN THEMES

**Elizabeth Biju**

Assistant Professor, Ethiraj College for Women, Chennai

**Dr.K.Meenakshi**

Professor (SSL), VIT University, Vellore

### Abstract

Just as other forms of literature, children's literature grew from stories passed down orally from generation to generation. Irish folk tales can be traced back as early as 400 BC, while the earliest written folk tales are arguably the Panchatantra, from India, which were written around 200 AD. The earliest version of Aesop's Fables appeared on papyrus scrolls around 400 AD. In Imperial China, storytelling reached its peak during the Song Dynasty (960-1279 AD). Many stories from this epoch are still used to instruct students in China today. During the middle Ages, very little literature was written for the sole purpose of entertaining children. Hornbooks, textbooks containing basic texts like the Lord's Prayer and the alphabet would not appear until the 1400's. Chapbooks, pocket-sized books often folded rather than stitched together, were the first books to be illustrated for children. It was in the 1920's that books could be mass produced in color and literacy became sufficiently widespread to make children's picture books a true industry unto its own. Today, the variety and quality of illustrated children's books has made them an interesting and desirable focus for rare book collectors. **Keywords:** Children's literature, Fables, illustrated.

### Introduction

*It is indeed probable that many people who would consider themselves extremely sophisticated and 'advanced' are actually carrying through life an imaginative background which they acquired in childhood." - George Orwell*

Children's literature is a remarkable area of writing. It is enjoyed passionately by adults as well as by children, and it has exercised huge talents over hundreds of years. It involves integrated words and pictures, it overlaps into other modes--video, oral story-telling--and other art forms. For both adults and children, it serves the purpose that 'literature' is frequently claimed to serve: it absorbs, it possesses, and is possessed; its demands are very immediate, involving, and powerful.

Its characters—Cinderella, Pooh bear, the Wizard of Oz, Mowgli, Biggles, the Famous Five, Peter Rabbit—are part of most people's psyche, and they link us not simply to childhood and storying, but to basic myths and archetypes. Children's books are important educationally, socially, and commercially. And yet, talking about them—even defining their

borders—is a much more complex business than might be supposed.

Early children's literature consisted of spoken stories, songs, and poems that were used to educate, instruct, and entertain children. It was only in the 18th century, with the development of the concept of childhood, that a separate genre of children's literature began to emerge, with its own divisions, expectations, and canon.

Every culture has its own mythology, unique fables, and other traditional stories that are told for instruction and entertainment. Early folk-type tales included the Panchatantra from India, which was composed about 200 AD and may be "the world's oldest collection of stories for children". Oral stories that would have been enjoyed by children include the tale of *The Asurik Tree*, which dates back at least 3,000 years in Persia.

In the 1950s, the book market in Europe began recovering from the effects of two world wars. In Britain, C. S. Lewis published the first installment of *The Chronicles of Narnia* series in 1950. Children's fantasy literature remained

strong in Great Britain throughout the 20th century

C. S. Lewis, or "Jack", as he was known to friends and family, was born Clive Staples Lewis on November 29, 1898, in Belfast, Ireland.

Throughout the 1940s, Lewis's popularity as a literary critic and theologian grew, and as his stature increased he surprised many by embarking on the fictional fantasy series *The Chronicles of Narnia*. He explicitly intended the books to be read by children, but hoped to maintain their adult appeal by filling them with sophisticated philosophical, religious, and intellectual ideas.

C.S. Lewis had a lifelong appreciation of the Bible, which is a collection of various kinds of literature such as history, poetry (both religious and secular), proverb, myth, prophecy and letters

The chronicles are filled with biblical allusions. In contrast to direct or explicit scriptural references, which are extremely rare, the numerous allusions are indirect hints of actual biblical phraseology or suggestions of biblical themes or scenes.

Another device Lewis uses in the Narnia Chronicles is the personification of animals. Narnia is a land of talking animals, and as children usually find the concept of animals and magical creatures more interesting than that of a historical reality of long ago. One of the main characters, the Lion Aslan, also is one of the Christian symbols and he resembles Jesus Christ from the Bible.

His chief activities are the bringing spring to Narnia after the Hundred Years of Winter, dying in Edmund's stead to fulfill the demands of the Deep Magic, restoring to life the creatures turned to stone in the CASTLE OF THE WHITE WITCH, killing the White Witch, and installing the four KINGS AND QUEENS at Cair Paravel.

Using the battle imagery that has been a chief ingredient in the background of Lewis's writing since his first Christian book, Mr. Beaver says that the lion is "on the move" that

indeed he may have "already landed." Once in Narnia, he is expected to "put all to rights," that is, to bring justice. Similar expectations are made if Messiah in the Old Testament in which the prophet picture Israel's redeemer as one who will suffer on behalf of the whole nation in order to bring the long-awaited Kingdom of God on earth. Lewis is not writing a Christology in the Chronicles; if he were then he would have to indicate somewhere that Aslan is the preexistent son of the Emperor and became a lion through a miraculous and at the same time natural birth. But there is no precise analogue of the incarnation of Jesus Christ, as Christian theology understands it, in the figure of Aslan: He comes on the Narnian scene already and always a lion; he did not become lion to save Narnia.

Lewis is aligning Aslan with what some Christian theologians believes of Christ in his earthly life: that he did not, as man, know the future, that he did not see the resurrection on the other side of his death, and that, therefore, he had to suffer and die like all of his fellow humans, trusting that his father had a plan even for dying. Lewis goes on to accentuate the parallels between the passion of Christ and the passion of Aslan: Both seek the comfort of a few close friends, both suffer ridicule and torture at the hands of their enemies. The empty table suggest the empty tomb. Both must reassure their loved ones that they are indeed alive, and alive in a new way.

Another important symbol is ASLAN'S BREATH. In the Judeo-Christian tradition, the Spirit of God is the creative, strengthening, renewing power of God, symbolized by the breath of life, the wind, fragrant oil, water, and fire. In the Christian doctrine of the Trinity, the Holy Spirit is the third Person, the principle of sanctification; in the tradition of Western Christianity, he comes forth from the Father and the Son, as in the gospel scene where Jesus, after His resurrection breathes on his apostles and says, "Receive the Holy Spirit." In the

Chronicles Lewis reflects his profound assimilation of this Judeo-Christian tradition in the rich symbolism with which he surrounds Aslan

Another allusion to the activity of the Spirit is found in Father Christmas's outfitting of Peter, Susan, and Lucy with their gifts from Aslan. They are given instruments of combat, surely an allusion to a book from the Bible in the New Testament Ephesians 6: 11-18, in which the virtues of truth, righteousness, peace, Faith, salvation and the word of God are the belt, Breastplate, shoes, shield, helmet, and sword of the soldier.

Beyond these two allusions, Aslan's breath (with its sometimes-emphasized fragrance) is the chief symbol of the Spirit's activity in the Chronicles. After his resurrection Aslan breathes on Susan to reassure her that he is NOT a GHOST; he breathes on the creatures turned to stone in the white witch's castle and they return to life.

Critics have proposed that each of the seven novels in *The Chronicles of Narnia* addresses one of the seven deadly sins. Edmund's descent into the Witch's service begins during his frantic consumption of the magic Turkish Delight. Since this is enchanted Turkish Delight, Edmund cannot be held accountable for his gluttony as if he were overindulging in ordinary candy. The real sin occurs when Edmund allows himself to fixate on the Turkish Delight long after he leaves the Witch. Edmund's consumption of the Turkish Delight may also be a reference to the sin of Adam and Eve, when they ate from the Tree of Knowledge. Adam and Eve also committed a sin of consumption, and God punishes them as well. Edmund's gluttony for the Turkish Delight alludes to Adam and Eve's desire to eat the apple.

Edmund is a traitor and his life is forfeit to the White Witch, just as any sinner's life is forfeit to Satan after death without the intervention of God. The White Witch may not be an exact representation of Satan—the

imagery that surrounds her does not quite fit that of the devil himself. Perhaps she is a servant of Satan and an overlord of Narnia—Narnia's special patron demon. The Witch claims the lives of all Narnians who sin irrevocably, an allusion to Satan's claim of the souls of such sinners.

Not everything in Narnia directly parallels the story of Jesus, but the similarities are too striking to ignore. Aslan sacrifices his life to save Edmund, just as Christ gave his life to save mankind. Through Aslan's death, Edmund's sin is expunged, and Edmund is permitted to live. Similarly, mankind is permitted to live in heaven now that Christ's death has expunged Adam's original sin when he disobeyed God in the Garden of Eden. Lewis's goal is to present us with a variation on the Christian legend. Narnia presents us with a different perspective on faith, and helps the story of Jesus come to life.

Lewis masterfully intertwines these Biblical themes of temptation into the character of Edmund. But Edmund's character is, in fact, most closely allegorized to the Biblical character of Judas; the betrayer (Matt 26). Edmund betrays his siblings and the Beavers by going to seek the White Witch in Chapter 8 (Lewis, 1986). All he could think about were his earthly desires and wants: "Turkish Delight and to be a prince". Comparing a mere child to Judas, however, is a very serious allegory for a children's novel. To deal with this, Lewis creates the idea of the Witch giving Edmund enchanted Turkish Delight. By making Edmund's cravings for Turkish Delight the fault of the Witch and not his own, Lewis alleviates some of the gravity of Edmund's offense; once again taking Biblical imagery and softening it to appeal to a young audience. And in the end, of course, Edmund is forgiven for his betrayal; an event which involves the most important allegorical theme in the Narnia Chronicles: Aslan's synonymy with Jesus Christ.

The Stone Table refers to the stone tablets that Moses brought down from Mt. Sinai,

according to the Bible. These tablets contain the Ten Commandments and they represent an older, stricter form of religion. When Aslan rises from the dead, the Stone Table is shattered, signifying the end of an older, crueller time and the advent of a newer, kinder era. Aslan has defeated death by rising from the dead, signaling the end of harsh customs and death as an acceptable punishment. Instead, human beings enforce justice and mete out punishments.

*The lion, the Witch and the Wardrobe* fills the reader's mind with youthful imagination, for in it, C.S. Lewis had made sense of religion and imagination

There is no denying that Narnia is an Anglo- Anglican's fantasy. *The Lion, the Witch and the Wardrobe* confronts the challenge of belief and introduces the concepts of sacrificial death and resurrected life. At the superficial level, the social structures of Narnia is aristocratic and favors British imperialism exhibits Medieval society, but when applying Jurgen Habermas's social theories such as 'social formation' and 'forms of mutual understanding' one understands that Lewis is projecting a tribal society that is egalitarian and hierarchical at the same time exhibiting medieval cultural ethos, apart from this, *The Chronicles of Narnia* also exhibit a sharp juxtaposition between Medievalism and Modernism, between the classics and the moderns.

The Narnian stories are classics and a big success in the reading circles, because like the biblical narratives, the Narnian stories are emotively potent appealing to the modern mind of the 20<sup>th</sup> century with its repugnance for dogmas yet yearning for deeper grasp of the meaning of human existence, because they provide a step-by-step account of affective change in the process of self-transcendence and thus can open its readers to the experience of the same process. Thus, these Narnian stories act as a revelation of the self of the reader and in

this way, new meanings are produced as the text opens up a new world of possibilities which can be termed as 'reflective hermeneutics' because "all self-knowledge is mediated through signs and works".

*The Lion, the Witch, and the Wardrobe* also presents a biblical portrait of Christ in the character of Aslan. Some have complained that as a Christ-figure Aslan should not have taken part in the killing of the White Witch. But the book of Revelation says that Christ will indeed destroy evil at His return—and it will not be pretty. The politically correct/humanistic/liberal community is simply not used to thinking of evil as something to be fought, and that such fighting is not only right, it is valorous. *The Lion, the Witch, and the Wardrobe* reminds us of this truth.

*"And that is the very end of the adventure of the wardrobe. But if the professor was right, it was only the beginning of the adventures of Narnia."*

## References

1. Avery, Gilliam. 1965. *Nineteenth Century Children: Heroes and Heroines in English Children's stories 1780- 1900*. London: Hodder and Stoughton.
2. Avery, Gillian. 1994. *Behold the Child: American Children and Their Books*. Baltimore: Johns Hopkins University Press.
3. Bader, Barbara. 1976. *American Picture books from Noah's to the Beast Within*. New York: Macmillan.
4. Carpenter, Humphery, and Mari Prichard, eds. 1984. *The Oxford Companion to Children's Literature*. Oxford, UK: Oxford University Press.
5. Ford, Paul.F. 'Companion to Narnia'. HarperSanfrancisco publishers branch of HarperCollins Publishers, 2005.
6. Hunt, Peter. 'An Introduction to Children's Literature'. Oxford University Press, 1994.
7. Macswain, Robert. 'The Cambridge Companion to C.S. Lewis', Cambridge University Press, 2010.

## POWER POLITICS AND POLITICAL TURMOIL IN ROHINTON MISTRY'S SUCH A LONG JOURNEY

Y.Sakthi Devi

Assistant Professor of English, Don Bosco college of Arts and Science, keela Eral, Thoothukudi

### Abstract

*Such a Long Journey* is set against the backdrop of both national politics, cultural politics, religious and emotional ambience. Public events have direct repercussions on the life of the ordinary citizen. Mistry foregrounds the aspect of national politics and integrates them into the main plot of his narrative. Since the wars are a narrative excuse for the exploration of both political ethics and the problems of individual ethical-moral responsibility. In the post-independent India, the lives of the common people are highly disturbed by the power politics. This paper focuses on the facts that power politics affect the smooth functioning of an ordinary man's routine life. The novel runs in between the hopes and despairs of the protagonist, Gustad Noble.

**Keywords:** Power Politics, Post-independent India, cultural politics, Religion.

### Introduction

Power politics is essentially a way of understanding the world of international relation; nations compete for the world's resources and it is to a nation's advantage to be manifestly able to harm others. There are two ways to read politics; first, in the sense of state and national politics and the second, in terms of cultural politics, which focus on the role of the individual within the family, the community and the nation.

The plot of *Such a Long Journey* deals with the life of story of Gustad noble and his family is interwoven with events in the national scene from the beginning of the novel, one sees Gustad suffering because of the consequences of India's support for the Bangladeshi wars. The war has direct consequence in the life of middle-class people. Once Dilnavaz, wife of Gustad remembered the past days.

She (Dilnavaz) purchased milk and remembered the days when ration cards were only for the poor of the servants, the days when she and Gustad could afford to buy the fine creamy products of parsi dairy farm...before the prices started to go up, up, up, and never came down. (Mistry 3)

Beyond seriously affecting the national pride of the honest citizen, the Indo-china wars also provide the perfect occasion to show how

political greed and opportunism come in and it is reflected in this novel as,

No Chinese soldiers approached Khodaded Building. Instead, teams of fund raising politicians toured the neighborhood. Depending on which party they belonged to, they made speeches praising the congress government's heroic stance or denouncing its incompetency for sending brave Indian Jawans, with outdated weapons and summer clothing, to die the Himalayas at Chinese hands. (10)

Gustad's memory sweeps over the consequences that the Indo-china war had for leadership of the nation, Nehru's breakdown and the turmoil in the congress over issues of policy, succession and corruption. Mistry deliberately and critically portrait the state politics of the congress in this novel. He describes how the individual affected by the power of politics. The blackout paper is the symbol of the recurrent state of emergency that the average home is forced to live with.

Mistry introduces the life of major Bilomoria, through him he discussed about the international military issues. Mistry neatly ties up international and intra-national politics when he shows Bilimoria at the interface of both. Mistry's politics can perhaps best be glimpsed through the Bilimoria's tragic fate also reveals the corruption behind patriotic rhetoric.

Mistry denounces the corrupt politics of Indira Gandhi's Government but Mistry seems to have great admiration for Nehru. This admiration for Jawaharlal Nehru, who, as an idealist, genuinely believed in the secular dream of India, is reflected in the opinions of the protagonist of the novel. When Gustad thinks of Nehru as, "The country's beloved Panditji, everyone's chacha Nehru, the unflinching humanist, the great visionary" (11). Mistry's sharp criticism of the abuses of the congress government in this novel is occasionally basing himself on real events comes daringly close to direct political accusation.

Both Gustad and Dinshawji believe that they are showing their patriotism and their approval of the state decision to help the victims. But, the irony is that the state that depends upon the nurturing of such patriotic feelings has abusing and destroying individual zeal for its own ends. The story of Jimmy Bilimoria, brilliantly tied to the main action through his friendship with Gustad serves to throw light on some of the inconsistencies and unformulated abuses of state power. Through the enactment of Nagarwala case, he makes an important political statement. Mistry has appropriated for this novel relate to one of the most bizarre Scandals in Indian politics - the Nagarwala case. In May 1971, the chief cashier of the parliament street branch of the State Bank of India in New Delhi received telephone call ostensibly from Prime Minister Mrs. Gandhi, instructing him to hand over sixty lakhs, which were urgently needed to fund a secret operation in Bangladesh, to a courier, Sohrab Nagarwala. The chief cashier complied but then in a chain of events which still defies any satisfactory explanation Nagarwala was arrested, tried in a highly dubious fashion, and sentenced to four years in prison, where he died the following year.

Bilimoria function at the interface of national and international politics. The story of Jimmy Bilimoria is based upon a real life story. In 1971, a serious case of money laundering

involving a sum of sixty lakhs rocked Indira Gandhi's government. Sohrab Nagarwala, a state bank of India cashier, was the prime accused. In the novel, the readers initially, hear of money when Gustad receives a mysterious letter from Bilimoria instructing him to "help him in a matter of national security" (54). The assignment is in two phases. In the first phase, Gustad has to receive a parcel at Chor Bazaar from Ghulam Mohammed, a onetime taxi driver, market vender, brother keeper or RAW agent. The parcel, it turns out, is a huge amount of money, "government money I am charge of " (120), says Bilimoria in his third letter. Bilimoria wants the money to be deposited into a new bank account. The account opened under an anagram of his surname Mira obili.

Gustad's immediate reaction is to refuse. But his letter never reaches Bilimoria. He finds out that Ghulam Mohammed is out of town and he has this huge sum of money to deal with alone. Matters get worse when he starts receiving disguised threats. It is not the power that corrupts but the fear made the person to do it. Gustad simultaneously get the threats-the mutilation of the vinca shrub he is so fond of, the killing of a bandicoot and a cat, and the child like nursery rhymes through the threat. Much against his will, Gustad starts the fearful journey of conveying the money to the newly opened account. In order to manage the matters, he takes his good friend Dinshawji into his at confidence.

The entire sum of money is finally returned to Ghulam Mohammed. He then entreats Gustad to go to Delhi and see Bilimoria, who is now being victimized by the authorities. In the meantime, Dinshawji's death affects Gustad. News from Ghulam Mohammed once again indicates that Bilimoria has been sentenced and is very anxious to see Gustad. So Gustad makes the trip to Delhi. The fight over train seats, the food packets, the stinking toilets. The journey was not so comfortable for Gustad. But Gustad thought of his friend Billimoria and his imprisonment.

The conversation with Dinshawji about the war and politics becomes the occasion for further evident on the political situation. Dinshaji discussed about the CIA involvement in the war echoes a long-term strategy of the US to gain control over Asia and it is pictured in novel as,

If there is more terror, than more refugees will come to India. Right? And bigger problems for us-feeling and clothing them. Which means we will have to go to war with Pakistan, to solve the refugee problem... Then, the CIA plan is for America to support Pakistan. So India will lose the war and Indira will lose next election.... and that is exactly what America wants, They don't like her being friends with Russia, you see. (145)

Jimmy Bilimoria is imprisoned on charges of laundering money but what really happened is never explained. Bilimoria has come to such a state through the ministrations of the hospital and the prison. In a state of utter weakness, pulled between reality and fantasy, Bilimoria speak about the way of the research and RAW was hijacked for the personal use of the prime Minister and it is explained as, "She was using RAW like her own private agency spying on opposition parties, ministers... anyone. for black mail. Made me sick. Even spying on her own cabinet... RAW kept dossiers. On her friends and enemies" (270).

Bilimoria dies, his passing mourned only by Gustad in the lower of silence and Ghulam Mohammed standing for away from the place. The political power affects not only the individual but also in the life of common people like Gustad noble. Ghulam Mohammed says he will stay in RAW to avenge the injustice done to Jimmy Bilimoria.

The story of Major Bilimoria who is manipulated as a pawn by the Prime Minister Mrs. Indira Gandhi, in her money Scandals, depicts the corruption existing in the highest political circles. She miss uses her power and

position to divert money from training Bangladesh freedom fighters to the Car business of her son. Her use of Jimmy Bilimoria as a Scapegoat exposes the hollowness of the government system and the callous disregard for the country's citizens who are fed on the empty rhetoric of national fervor and patriotism. The common people see the pettiness of their leaders and their corrupt politics in which the citizens are dispensable pawns. Indira Gandhi becomes Mother India. The Irony is that Mrs. Gandhi as mother of India's masses had grown oppressively authoritarian and lost right of the principle of welfare state meant for the citizens.

On the one hand, the state wants all Indians to unite under the Umbrella of single national Identity. On the other hand, the state uses the same citizens as dispensable pawns its corrupt game of self - serving interests. Mistry has not hidden names behind facades but clearly named the culprits behind a selfish government. The mass of common people who are poor, disabled, middle class and ordinary are marginalized in the political process their homes are in danger of the cold rationality of self-interest and Ugly politics.

Politics interferes and intrudes into the life of common people. It plays havoc and even kills them like Major Bilimoria. The quality of life has suffered since achieving independence. When the common people organize a morcha to protest against bad civic amenities, the march turns violent and Tehmul is killed. He is a citizen yet not an accepted member of society. Like Major Bilimoria, he is an unfortunate victim of political manipulations. Mistry mixes historical facts with common perceptions of the days of Prime Minister Indira Gandhi, giving the reader knowledge of the political corruption and its effect on the common citizen.

## Conclusion

Mistry explores the intimate connection between war state politics, between the corruption of political leaders and the life of the

ordinary citizen. The power politics affects both the public and private life of citizen. Mistry deliberately connects the war events and the story of Jimmy Bilimoria to show the arrogant nature of power politics. It is money, economic power that determines political power. The government corrupts huge sum of money by using the life of the innocent citizen. In *Such a Long Journey* Mistry clearly portrays the

domination of power politics with the background of real incidents of war and ends it with tragic elements.

### References

#### Primary Sources

1. Mistry, Rohinton. *Such a Long Journey*. New Delhi: Penguin, 1998. Print

## FEMALE CONDITIONS IN TONIMORRISON'S *BLUEST EYE*

N.Thamodaran

Assistant Professor of English, Don Bosco College of Arts and Science, Keela Eral, Thoothukudi

### Abstract

Feminist critics like Seldon (1993) state that "black feminists have long been concerned with problems of identity, in which race and sexuality are interlocking systems of oppression". Another important feature is the fact that they use motifs of interlocking racism, where sex and the social class are shown as ways of oppression. Black feminists portray black women as complex selves, showing their journeys from the condition of victims to the realization of personal autonomy or even creativity, besides family and community personal relationships. Toni Morrison as a black woman writer, shows how the standards of the mainstream culture cause suffering and fracture in the lives of her black female characters, especially in *The Bluest Eye* (1970), where those standards cannot be reached, once they are alien to black people. The racism inherent in both ideals destroys those who struggle to reach them, causing the inner destruction; sometimes this suffering leads to madness.

### Introduction

In *The Bluest Eye*, black women are portrayed in relation to the influence they suffer from the white ones and from society in their search for their own selves. These black women are excluded from a universe of love and tenderness where the figure of man is a key element for their imprisonment in madness, silence, sexual oppression and lack of hope. Silent, desperate, and isolated, these women cannot escape a life of unfulfilled desires. The novel has some of the recurring points that would become decisive in all Morrison's following works. According to Davis, her characters exist in a world defined by its blackness and by the surrounding white society that both violates and denies it. The destructive effect of the white society can take the form of outright physical violence, but oppression in Morrison's world is more often psychic violence. She rarely depicts white characters, for the brutality here is a single act than the systematic denial of the reality of black lives (7).

*The Bluest Eye* being focused on black women and their family, the white women have a strong and surprising role in the novel, since their condition in society influences the behavior of the black ones once they are representative of the ruling class and surprisingly are taken as models. The first recurring role of white women is that of the

movie star, and linked to it that of the child movie star. Although these women are not characters in the novel, they affect the black ones due to the mass circulation of their condition and role in society. In the novel, children are always in disadvantage in relation to adults. When Mr. Henry comes to live in the narrator's house he breaks this paradigm and greets Claudia and her sister Frieda in a friendly way: "Hello, there. You must be Greta Garbo, and you must be Ginger Rogers" (*The Bluest Eye*, 17). To win the girls he does some magic tricks with some coins and gives them to the girls who at this point are happy and embarrassed by the apparent kindness. His attitude will echo some time later when he wants the girls out of the house so that he can spend time with two prostitutes.

The action of giving money reduces the children to the condition of objects that can be bought converge to align their interaction with the prostitutes under the condition of prostitution. Money buys them somehow for a certain period of time, besides, this incident suggests a way of mass circulation of female condition and role which in a negative way affects the attitudes of people with whom they interact.

The role of the movie star woman represents an unattainable ideal of beauty since it is fabricated and not totally real if compared

to the daily life of the black women. It is this ideal the black women in the novel seek, like Mrs. Breedlove did for a while. In order to escape from reality she develops an obsession for the movies and begins to reject her appearance as a black woman by wearing make up for white women, and straightening her hair. Her standards of female beauty, condition and role become the ones broadcasted by the cinema. The novel also documents the effects of images of femininity, for even Mrs. Breedlove's sexual pleasure depends entirely on the ability to feel a power that comes from a sense of herself as desirable. In the early days of her marriage when she had pleasant moments of intimacy with her husband, the words she uses to describe those moments are deeply connected to the ideas spread by the wide screen: "When he does [has an orgasm], I feel a power. I be strong, I be pretty, I be young" (*The Bluest Eye*, 101). Thus, she feels powerful only when submerged in flesh mainly because that was the kind of physical love she learned from the movies, where sex and power elevate women to a pedestal Mrs. Breedlove could never reach but in sex. She also defines strength, beauty and youth solely in the terms she has learned from films, and somehow so does Pecola, her daughter and main character. Their standards become the ones created by mass white society. This interaction of black women with mass culture creates a kind of colonization. Their beauty standards - if any after such a legacy of oppression was left - would not do anymore when compared to the ones of the ruling class which colonizes them especially concerning the loss of identity which represents submission and lack of power. The black women then, start to identify themselves and wish to be like those women who have "got the power," who are beautiful.

They want to be accepted and loved like those movie stars. Ironically, the white movie star women are also exploited and reduced to the condition of objects, however, the black

women in the novel do not perceive this reduction. When Mrs. Breedlove was pregnant, she still used to go to the movies, and along with "the idea of romantic love, she was introduced to another - physical beauty. Probably the most destructive idea in the history of human thought. Both originated in envy, thrived in insecurity, and ended in disillusion" (97). Romantic love and physical beauty are defined by what they exclude and both are destructive. However, Mrs. Breedlove after two pregnancies "was never able, after her education in the movies, to look at a face and not assign it some category in the scale of absolute beauty, and the scale was one she absorbed in full from the silver screen" (97).

Pecola, who is a child, is the ultimate symbol of the black appearance, so rejected by white society. In the novel, the reader is constantly reminded of how ugly she is, and that reinforces her desire to be beautiful, loved and accepted. Even her mother, right after her birthday puts her into a frame from which she will never recover: "I used to like to watch her. You know they [babies] makes them greedy sounds. Eyes all soft and wet...But I knowed she was ugly. Head full of pretty hair, but Lord she was ugly" (100). Because of being black, poor and considered ugly by everyone she knows, Pecola grows up in humiliation, her only way out is to pursue beauty. She is scorned by the children from the school, by the owner of a market where she buys candies, by everyone, even by her mother whom she calls Mrs. Breedlove. She develops then a kind of obsession for the most loved child in her country, the child actress Shirley Temple.

Pecola begins to drink milk several times a day, as a ritual, in a cup decorated with the picture of the young actress, besides, she also begins to eat some candies called Mary Jane, also pictured with the image of a beautiful white girl. This "cannibal" ritual is done everyday as a kind of transference of substance. When Pecola drinks the white milk in the cup

containing the picture of the white actress Shirley Temple, she is drinking the white color; she is denying her own self that besides being rejected by society it is also by herself, so she drinks the features of what is culturally admired. Her real identity of a black girl is denied by herself who is, like her mother, contaminated by the hegemonic white standard of beauty as a result of years of alienation and oppression that wipe out the black culture and its features. As Ruchee Agaarwal observes:

Pecola in *The Bluest Eye* internalizes the western standards of beauty under the racial pressure of the dominant culture. The colonization of mind fosters Pecola fatal fascination for a pair of blue eyes—a symbol of Anglo Saxon beauty represents a domed attempt on her part to live up to an aesthetic code that is essentially different from the concept of traditional black beauty. Within the black community itself she is violated by her father, rejected by her mother, taunted by the black boys, mistreated by Geraldine and betrayed by junior. Pecola's destruction is caused by her alienation from the folk knowledge and values that have not been transmitted to her by her mother and makes her vulnerable to the pernicious effects of internalized colonialism. (110)

Pecola knows only a life of traumas and rejection which reaches its peak being raped by her father who ironically interprets his attitude as an act of love for his daughter, which contributes to her emotional disintegration. Her rape occurs in her own house which increases its horror, and the writer does not use any metaphor to mask it. Pecola looks for help and tells what happened to her mother who does not believe her or at least tries not to. Silent, isolated and pregnant of her own father, she eventually miscarries and remains childless, and starts to give signs of insanity, especially when she decides to change the color of her own eyes from black to blue. She loses the sense of reality completely after visiting a kind of

male urban wizzard, for she believes he was able to make her dream come true. Pecola now can identify herself with Shirley Temple and her blue eyes. Shirley Temple also affects another little black girl but in different way.

The only character who expresses her dislike for the young actress is the narrator, Claudia. She, as a child does not understand the reason for hating that beloved girl, but believes that it is because the actress dances with an actor she, Claudia, considers in her fantasy, her uncle, friend, and father. She recognizes the diversity of feelings of herself and of her world only based on white values which are emphasized by repetitive references to white dolls, children and movie stars. As a child, the narrator was fascinated by those images simply because they were appealing to anyone except for herself. She gets the habit of dismembering white dolls, but at the same time feels embarrassed for her lack of feelings in relation to this attitude. Claudia seemed to know that those alien white images denied her reality by forcing her to judge herself based on those strange forms of appearance, experience, condition and role. It is only as an adult that she understands that Shirley Temple cannot be neither loved nor truly imitated because she is only a doll, an image who lacks a real self. Jill Matus aptly says: "*The Bluest Eye* also shows black people who are aware of the danger of adopting Western standards of beauty. Claudia, the young girl narrator, at the very beginning of the novel, describes herself as indifferent to both white dolls and Shirley Temple. She also realises that she does not really hate light-skinned Maureen but hates the thing that makes Maureen beautiful" (42). Towards the end of the novel, Claudia realises that "fantasy it was, for we were not strong, only aggressive; we were not free, merely licensed; we were not compassionate, we were polite; not good but well behaved. We courted death in order to call ourselves brave, and hid like thieves from life. We substituted good grammar for intellect; we

switched habits to simulate maturity" (163). Claudia's consciousness can also be read as decolonizing her mind from colonial oppression as she frees herself from white standards imposed on black people. As Ruchee Agarwal says, "Claudia is the only character in the novel that consciously makes an attempt at deconstructing the ideology of the dominant society, seen in her dismembering of the dolls" (110).

However, Morrison shows that Pecola does not notice the fact that she does not want that condition of black little girl that society has imposed upon herself, but at the same time, has taught herself to hate it. She is a symbol of the victim in a society which reduces black people to the condition of objects at the same time that makes them feel as inferior as objects and where "light-skinned women can feel superior to dark ones, married women to whores, and on and on" (Davis, 1999, 14).

The racism inherent in both ideals destroys those who strive to achieve them, and the inner destruction expresses itself in the form of striving for the ideal. The standard of beauty that exalts the blond woman is everywhere in American society. The black woman is thus, by definition, excluded from the beautiful (97). Both Pecola and her mother have similar understanding related to the female condition and role they believe in, since their understanding comes from the movies, so that despite somehow recognizing themselves as victims of the white society, they face whiteness as good and desired, and the latter one feels more at home as a servant in the house of a white family than in the rundown house she shares with her violent husband, and children. At the house of the white family, Mrs. Breedlove has the false feeling of being loved, for it is only those white people who gave her a nickname, Polly - her first name is Pauline - something she desired all her life.

The movie star women sell illusion of a glamorous life, but there is another important

group of women in the novel: that of those who sell the illusion of company and affection, the prostitutes. Reducing women to the condition of an object is common in patriarchal societies, and the fact that Morrison portrays the prostitutes as sensitive, funny, somehow naïve and kind is decisive to their relation to Pecola, since they are the only people who do not reject the girl, but treat her in a tender way. This is also an alternative to the standard of victims that haunts this kind of character. They are portrayed as women who do their job without illusions, anger or guilt. They respect only the innocents, like Pecola, and truly religious women, for they understand that those kind of women have the same honesty and integrity they do have. Morrison introduces these women confined in their home in opposition to the movie stars who somehow are confined and exist only in the silver screen. In fact, there is a relation of visibility versus invisibility between the female condition and role of the movie star, the prostitutes and Pecola. In *The Bluest Eye*, as Jill Matus says, "Morrison challenges Western standards of beauty and demonstrates that the concept of beauty is socially constructed. Morrison also recognises that if whiteness is used as a standard of beauty or anything else, then the value of blackness is diminished and this novel works to subvert that tendency. In demonstrating pride in being black, this writer does not simply portray positive images of blackness. Instead, she focuses on the damage that the black women characters suffer through the construction of femininity in a racialised society" (39).

Pauline Breedlove, Geraldine, Maureen Peal, and Pecola are black characters who try to conform to an imposed ideal of femininity. As Donald B. Gibson says, they are absorbed and marginalised by the "cultural icons portraying physical beauty: movies, billboards, magazines, books, newspapers, window signs, dolls, and drinking cups" (24). They become visible only when they want to hide their own negative

aspect, so that they project themselves on the excluded. They doubly represent "the other," for they are black, immigrants and female. Morrison portrays them as the antithesis of the American ideal of women widely spread in the movies: they are black in a society where the ideal of female beauty for a child is a blond, blue-eyed white "doll" called Shirley Temple, and for the women, Greta Garbo or Ginger Rogers are the symbols of successful and beloved women, opposite from Mrs. Breedlove and the prostitutes. Morrison shows that the movie star woman and child have a female condition and role that is unattainable to the common women; they are also a false myth that reduces, misinterprets and distorts reality causing everlasting disappointment for those who do not reach that level, once they are inappropriate or impossible models. The black female characters in *The Bluest Eye* are constantly bombarded by female condition and roles which exclude them and which do not provide them with any sense that they really exist, so that they are injured in their deepest selves. Claudia tries to escape from her suffering by dismembering Shirley Temple dolls. Mrs. Breedlove swallowed the cultural definitions and rejects her own self and family for they do not fit into the hegemonic condition and role. Pecola turns to prayers and communion, pushing herself to an imaginary world where her wish comes true. But this

world is the world of schizophrenia that Morrison ironically shows as an extension of the tradition that portrays women as schizophrenic and mad. The American patriarchal society represses the gifts and potential of its black women and black citizens in general, so that, women are driven mad by adoption of the ideals of the dominant culture, once they are inappropriate for black women.

## References

### Primary Sources

1. Morrison, Toni. *The Bluest Eye*. Random House.
2. Morrison, Toni. Interview by Elissa Schappell. *The Paris Review*. Web. 12.03.2015 <<http://www.theparisreview.org/interviews/1888/the-art-of-fiction-no-134-toni-morrison>>

### Secondary Sources

1. Aagarwal, Ruchee. "Feminist perspective of Toni Morrison in *The Bluest Eye*." *Indian Journal of Applied Research*. 2. 1. (Oct. 2012). 110-111.
2. Bartky, Sandra Lee, "Foucault, Femininity, and the Modernisation of Patriarchal Power" in Irene Diamond and Lee Quinby (Eds), *Feminism and Foucault: Reflections on Resistance*, Boston, Northeastern University Press, pp. 61-85.

## ASSESSMENT PROCESSES OF LANGUAGE AND LITERATURE LEARNING

G.Sreeja

Language Instructor, Jazan University, Kingdom of Saudi Arabia

### Abstract

Every teacher is obliged to meet the objectives and goals of the prescribed syllabus. A teacher aims at making the students learn the subject and gain knowledge through various ways. The objective of the course is finally analyzed through a series of assessment process. Assessment is a process that helps to identify the right way of teaching, learning and knowledge acquisition. This paper suggests some methods of assessing the learning process and teaching process. These assessments help the learners in gaining knowledge in a student-friendly, stress-free learning environment. It also helps them in achieving the goals of the course. The same way the teachers also can assess their teaching methodologies from the students to find out the effective methodology. Assessment can also help teachers to improve and update their teaching methodologies according to the level of the students.

**Keywords:** Assessment in student learning, perception, integrated thinking, competence.

### Introduction

Every course has its defined goal, objective and learning outcomes. A course is designed in a way to benefit the student according to the ages. Learning language and literature have different levels of objectives. Language learning ensures the learning of literature to some extent. Learning process finally ends up in the assessment of tests or exams. This is the usual analysis of learning process. A few recommendations are suggested here to make an effective assessment among students to identify their levels of learning.

### Objectives of Assessments

The objective of an assessment should be to measure the depth of perceptive, creative and analytical outcomes of learning experience. It also should cope with the objective of the course. It should be a process of improving educational performance.

### Methods of Assessment

A proper design of the syllabus and division of units helps in organizing an effective, regular assessment. The Formative and Summative are the two usual methods of assessments. **Formative assessment** determines the progress of the learner. **Summative assessment** determines the student's mastery of the subject learned.

Formative assessment is done based on the students' performance in a test or simple project. Usually it is the **Continuous Internal Assessment** in colleges. It is done by making the students write exams (2 per semester) and marks are awarded based on their performances (40 marks). The following are some suggested methods to make the learners active in their learning. The assessment can be done after the completion of every unit. The following suggestions are easily possible in a classroom with 25-30 students.

### Discussing the Topic of the Unit

Discussing the topic before the start of the unit make the participants give a general view about it. But, after the completion of the unit, portrays their views and ideas after learning the concept. This shows a great difference of their learning. It helps them to develop their communicative, perceptive and analytical skills.

Applicable for both Language and Literature Learners

### Conducting Online Quizzes

This helps the students in identifying their perception and performance level in a very easy way. This method also helps them learn the keyword matching in the sentences. The repetition of the online quizzes makes them

learn the concept quickly. Online marks give them an overview of their levels.

Applicable for both Language and Literature learners

### **Division of Groups in the Class to Prepare Questionnaire**

Usually for the easy access of the students, this is done by the faculty. Giving this as an assignment or a small project, helps them to have a deep reading and understanding of the lessons. They also learn the answers while preparing the questions. The questions may be MCQs or some easy points to be listed. Every participant contributes his/her efforts.

Applicable for both Language and Literature learners

### **Division of Various Topics to Each Group and Every Participant of the Group Holds a Subtopic**

This method is a replica of the teachers teaching in short. Here the class can be divided into 5 or 6 groups. A topic of the lesson is given to every group and each participant with a subtitle. The group or the participant can list out the important points (**very precisely**). This makes the other participants understand it much easier because it is prepared by one of his/her fellowmen. Hence, every participant strives for self improvement as well as the groups'.

For example, in literature learning, learning about a poet/ playwright/ novelist is very intense. This can be done by asking a group to describe a poet/dramatist/ novelist. Every participant of the group can take a subtitle like the life of the author, career, works, area of interests and the historical period.

In language learning, every group can be assigned to read a paragraph and the participants can be assigned to explain the meaning of new words, pronunciation, phrases used and so on.(can also be done for writing and grammar classes)

### **Projects and Assignments**

Project work is very common among students. Every student gets a topic for their project to be submitted at a specific time. Assigning projects should make them think analytical and innovative. At the same time, a deep understanding of the topic too. This ensures the students their perception in learning it.

Any of the above assessment process can be done after the completion of every unit. This helps the teachers to identify the levels and interests of her students. Every assessment may take just an hour of the allotted total hours. (except the project and assignment)

Followed by this, comes the Summative Assessment, where the students are tested by tests and exams. The Formative assessment would have given them enough depth and experience of their learning, preparing them to face the Summative Assessment.

### **Notes to the Teachers**

It is necessary to inform the students beforehand about the assessment process and the grading/marking system. This helps them to have a healthy competition and an interest in self development. Also inform the criteria to be assessed, so that they get prepared by all means.

The Formative and Summative Assessments help in monitoring the learning levels of the students. It is also necessary for a teacher to assess his/ her teaching very often in different classes. This ensures the teachers to identify a successful teaching method or approach. This also helps the teacher to recognize the interest of the students and plan the lessons accordingly.

### **Assessment of Teaching**

The assessment of the students, bring out the teaching skills of the teachers too. It is a common fact, that even a very good teacher sometimes produces a bad result. It not only depends on the skill of the teacher, but also the level of the students. The following assessment may help a teacher to move closer to the

students learning process. **Feedback forms** are an effective way to get the minds of the students in the learning process. Preparing a feedback form may help a teacher to support her teaching effectively. The form may have some questions *relevant to the subject, teaching methodology, motivational areas, perception level, huddles in learning and the improvements ahead.*

The forms may be unnamed and submitted to the teacher. Here, the teacher will come to know whether she *motivated them enough, followed an apt teaching methodology or need to change it, the easier ways of their perception, area of difficulty and problems in learning.* This helps the teacher to create a better learning experience and a better teaching process. Hence, the teacher

can find the best way to keep her students in track for a better learning environment.

### **Conclusion**

Teaching is a profession that creates many professions. Only if there is innovation in it, it becomes successful. Teaching also needs a parallel support from the students and the management to reach the goals of the course. All the above methods are suggestions that worth a try. Students are waiting for a learning environment that motivates, understands, educates, and promotes knowledge, abilities, competencies and opportunities. Let us strive to bring a student friendly learning system that at the same time meets the goals of education.

## IMPACT OF PICTURES IN DEVELOPING THE VOCABULARY OF VII-STANDARD STUDENTS OF KANCHIPURAM DISTRICT

**Dr.T.Pushpanathan**

*Assistant Professor, Department of English, Sri Chandrasekharendra Saraswathi Viswa Mahavidyalaya  
Kanchipuram, Tamilnadu*

**Dr.Roweena Belinda D'Couto**

*Assistant Professor, Department of English, Dr.NGP Institute of Technology, Coimbatore, Tamilnadu*

### Abstract

*Vocabulary teaching for the young learners is important as Cameron (72) proposed that vocabulary is central to the learning of a foreign language at primary level. Children's language competence will develop if their vocabularies are also increasing. For that reason, that teachers have an important role to build the students' vocabularies. Wilkins rightly says 'without grammar very little can be conveyed, without vocabulary nothing can be conveyed' (111). Pictures can be used to explain the meaning of vocabulary items because 'one picture worth ten thousand words' (Chinese proverb). School students usually have many problems in mastering English words. Those problems cause them difficult to communicate receptively or productively in English.*

*Hence there is a felt need to find out what hinders the school students to learn vocabulary and identify the impact of using pictures in teaching vocabulary during school days.*

*Keywords: vocabulary, pictures, control, experiment, pretest, posttest.*

### Introduction

English language has been serving as a medium of communication which can help people to interact, converse, and share to their counterparts. It is made possible by the fact that English has been universally accepted as a global language and become a lingua franca of the world. The ability to use English is found very crucial to everybody in the world. This is one of the ways to improve human resources. The developing of human resources by mastering English language will be better if it starts early.

Vocabulary is one of the basic elements in achieving mastery in language skills. Students usually have many problems in mastering English words and structures. They have limited vocabulary to comprehend the meaning of a text; they do not know the context of the word used in text; they cannot recognize the meaning of the each word; they are not able to hear English words from speakers; they cannot compose their writing task successfully, and they get difficulties to state some sentences in English. Because of that they must improve their vocabulary.

Vocabulary is the words or total words that will develop be a component language which contains all information about meaning by using words in language. We can say that vocabulary is the total number of words which make up a language, which is possessed by a speaker, a writer or a language user. Vocabulary is very important. Good English means having a big vocabulary. If you make a grammar mistake, it may be "wrong" but very often people will understand you anyway. But if you do not know the exact word that you need, it is very frustrating for you and the person you are talking to.

Learning and teaching a foreign language needs a lot of patience, energy, time, creativity and competence. The success of the teaching and learning of foreign language skills including English is determined by a number of factors both linguistic and non linguistic such as the students, the teacher, the methods, material and media or aids used.

In this research, the researcher chooses pictures as facilitator in teaching. Pictures are any means of communication which carry the information between the source and the

receiver. A picture can be painting, drawing, sketch, or any work art. It is good to motivate students in learning foreign language. So the students find easier to memorize something by using pictures, because students do not imagine shape of the things.

Pictures help the students to memorize the vocabularies. It is central to make certain that the pictures are not vague; they should hold only what the word means. Using picture is an effort to help students to understand and comprehend something clearly and easily. However, teaching using pictures have an important role in the understanding of meaning. It means that using picture has an impact on the memorization of the vocabulary learning.

According to Thornbury (2005), pictures can be tools or media to stimulate students in describing an object or a person in the pictures. Students can acquire the meaning by seeing the things in the pictures without teacher's explanation. Pictures also help the students to communicate or explain the events in the pictures.

Sholihah (2009) explains the influences of using pictures in teaching English vocabulary pictures to the fifth grade students of SDN Tugu Jebres No.120 Surakarta. The class activities consist of four steps based on the lesson plan that was made before. They are: Warming up that was done to make students interested in learning and to introduce the materials. Presentation in which the writer presented the materials by using pictures as visual media in order to explain the material clearly and easily to understand. There are many activities in this part, such as Listening, Writing, Speaking and Reading. Skill practice is used to know the students' progress in the material that has been explained before, and the assessment to evaluate the students' understanding about the lesson and the writer's way of teaching. The researcher has found out the positive effects of using pictures in teaching English vocabulary,

these are: the pictures could improve the students' motivation, the pictures could attract the students' attention, the pictures help the students to memorize the vocabulary and the pictures make the teaching and learning activities interesting. To improve the quality of English teaching and learning in SDN Tugu Jebres no.120 Surakarta, it is suggested that the English teacher had to create the suitable technique in improving the students' motivation in learning English vocabulary.

Koeswito (2013) has conducted a study in order to know the effectiveness of coloured pictures and storytelling techniques in teaching vocabulary to the third graders of elementary schools students of Java Island. This researcher conducted a quasi-experimental research with pretest and posttest. Multiple choice questions have been used to test the vocabulary of the students. Coloured pictures have been used with experimental group while storytelling in control group. It is shown in the results that there is no significant difference on students' vocabulary achievement between students who are taught by using coloured pictures technique and those who are taught using storytelling technique. It is concluded that the coloured pictures is an effective as the storytelling technique in terms of improving vocabulary achievement to the target audience of the study.

Philips (2016) has examined the effects of picture word pairing and semantic mapping strategies on the vocabulary understanding of second grade students. Fourteen second grade students were given a teacher created pretest on vocabulary words found in their story for the week. Then, the teacher enhanced the usual vocabulary instruction with two visual strategies, picture word pairing and semantic mapping strategies. Finally, they were given a posttest to show how much they improved. Results indicated that the intervention improved all participants' scores by 15%. Eight out of fourteen had a score of over 80% on the

posttest, suggesting that the visual strategies helped the students to learn vocabulary.

After reviewing the literature, a study is attempted to identify the impact of using pictures that are deployed in the language classrooms of Kanchipuram District in particular. This experimental research intends to identify the development of new words of the target population. Pretest and posttest have been conducted to find out the effectiveness of using pictures in the language classroom. The findings of the study may bring an impact of developing language skills through the usage of pictures in the classrooms. This study can be a ground-breaking in the field of using pictures in the classroom for the development of listening skills of secondary school students in the context of Tamilnadu.

### Objectives of the Study

- To find out vocabulary score of the students through explanation only at the VII-Standard students of Kanchipuram District
- To find out vocabulary score of the students through using Picture at the VII-Standard students of Kanchipuram District

### Setting of the Study

The usage of pictures in teaching the new words has become a trend now. After the advent of ICT in the field of education, it has been made viable for the language teachers and trainers to use these tools effectively in their classroom respectively. The impact of these audio-visual aids in teaching listening skill is highly indispensable.

The participants have been selected from the high schools of Kanchipuram Block, Tamilnadu using random-sampling method. The number of the participants is 100 students and they are divided into control and experimental groups. It experiments with the word power of the students.

A pretest consists of selected vocabulary from the English textbook prescribed for the

VII-standard was conducted. After this test, experiment group was introduced new vocabularies with the help of pictures in the classroom. Control group learnt new words through meanings, oral list words, and so on. A posttest was conducted after this experiment.

### Results of the Study

The scores of the pretest and posttest of the control group and experiment group were tabulated and interpreted as follows:

#### Pretest and Posttest Scores of the Control Group

Vocabulary Test	N	Mean	SD
Pre test	50	21.34	5.913
Posttest	50	32.66	7.179

It is understood from Table 1 that the mean score of the control group has improved in the posttest. The pretest average score of the control group is 21.34 and the posttest average score is 32.66. A difference of 11.32 percentage growth has been seen from the findings of the study between pretest and post scores. The ability of the students has been developed as shown in the results.

#### Pretest and Posttests Scores of the Experimental Group

Vocabulary Test	N	Mean	SD
Pre test	50	24.12	6.632
Posttest	50	45.70	3.981

The mean score of the experimental group has progressed in the posttest. The pretest average score of the experimental group is 24.12 and the posttest average score is 45.70. There is a massive difference of 21.58 percentage growth observed from the findings in between pretest and post scores. The ability of the experimental groups has been improved as shown in the results.

#### Pretest Scores of the Control and Experiment Group

Group	N	Mean	SD
Control	50	21.34	5.913
Experiment	50	24.12	6.632

It has shown clearly that the ability of both control and experimental group in the pretest are at the same level. It is a very good sign of similarity before the experiment come into vogue. Experiment group is a little bit higher by scoring the 24.12 than the control group 21.34. But it doesn't make any difference in their performance in reading comprehension skills.

#### Posttest Scores of the Control and Experiment Group

Group	N	Mean	SD
Control	50	32.66	7.179
Experiment	50	45.70	3.981

The above table shows that the average means score of the posttest of both control and experimental groups are together improved. The average score of control group in pretest is 32.66 out of 50 and the score of experiment group is 45.70. It has shown clearly that the ability of the experimental group in the posttest is at the higher end with a massive difference of 13.04. The students in the experiment group have shown greater improvement in terms of vocabulary enrichment which is shown in the score of experiment students.

#### Analysis of Pretest and Posttest Scores of Control Group - Paired T-test

Category	N	Mean	SD
Pre Control & Post Control	50	7.093	.002
Pre Experiment & Post Experiment	50	7.132	.238
Pre Control & Pre Experiment	50	7.651	.068
Post Control & Post Experiment	50	7.382	.115

From the above table, the average pretest scores of the control group are 34.04 and 36.11 in the posttest out of 50 scores. The below average group in the pretest scores 24.60 whereas the above average scores 43.00 indicates a major difference in the achievement of reading comprehension skill. Even the difference between the average and above average is nearing 10.00 and the same is in between the below average and average. The highest average pretest score of the control

group is 90% and the lowest average score is 49.20%. It shows the difference in the performance level of reading comprehension among the control group is massive. The highest average posttest score of the control group is 88.4% and the lowest average posttest score is 54.94%. It is observed from the results that there is a significant difference even in between the categories in the control group in terms of reading comprehension skills.

#### Findings of the Study

It is evident from the findings of the study that there is significant improvement in the vocabulary scores of the VII-Standard students of Kanchipuram District in the post test conducted for control and experiment group students.

The first objective of the study is to find out the vocabulary score of the students through oral explanation only at the VII-Standard students of Kanchipuram District. The students from control and experiment groups have shown greater improvement in the posttest. The control group students have been the vocabulary through oral explanation. The vocabulary score of the control group students in the pretest is 21.34 and post test is 32.66. It has been found that the students from the control group have shown improvement in the post test scores. There is 11.32% of improvement is found in the performance of the students when it is compared with the performances of the experiment group students.

The second objective of the study is to find out vocabulary score of the students through using Picture at the VII-Standard students of Kanchipuram District. The performance of the experiment group in the pre test is 24.12 which is similar to their counterparts. The post test scores of the same group of students is 45.70 which clearly indicates that these students have shown greater improvement in learning the vocabulary when they are taught using pictures in the language classroom by their teachers. The

difference of performance is 23.58 which indicate that the students have positive attitude towards the usage of pictures when it comes to vocabulary learning.

### Recommendations of the Study

The study has found the usage of pictures in developing the new words of VII-Standard students of Kanchipuram District highly resourceful and motivating. There are certain recommendations that the researcher has brought out at the end of this research work. Though the provision of computers and projectors have been made possible in almost all the schools in the Kanchipuram District, it has to be monitored how frequently they are used in the language classroom. It is found that there are teachers and students still remain illiterates in the usage of pictures in the language classrooms in the Kanchipuram District. Hence, a training programme can be conducted on the usage of pictures effectively in the classroom as the government has invested more funds in the installation of these aids in schools. It is also found that in many schools, the projectors remain unused / repaired. So an attempt has to be made to correct these issues.

### References

1. Cameron, L. Teaching languages to young learners. Cambridge: Cambridge University Press. 2001.
2. Hill, David A. Visual Impact: Creative language learning through pictures. Essex: Longman Group UK Limited, 1990.
3. Hornby. Oxford Advances Learner's Dictionary. Hong Kong: Oxford University Press. 1980.
4. Koeswito, Edy. *The Effectiveness of Colored Pictures and Storytelling Techniques in Teaching Vocabulary To The Third Graders of Elementary School Students*. Undergraduate thesis, Widya Mandala Catholic University Surabaya. 2013.
5. Linse, C. T. & Nunan, D. (Ed). Practical English language teaching: Young learners. New York: McGraw-Hill ESL/ELT. 2005.
6. Pinter, A. Teaching young language learners. Oxford: Oxford University Press. 2006.
7. Sholihah, Himayatus. Teaching English Vocabulary Using Pictures to the Fifth grade students of SDN TUGU Jebres No.120 Surakarta. Diploma Thesis. Sebelas Maret University, 2009.
8. Thornbury, S. How to teach vocabulary. England: Pearson Education. 2002.
9. Wilkins, D.A. Linguistics in Language Teaching. Australia: Edward Arnold, 1972.
10. Yuliana, Erni. The use of picture word inductive model in teaching vocabulary (an experimental research at the seventh grade of MTs Sunan Kalijaga Bawanag Batang in the academic year of 2010 / 2011). Undergraduate (S1) thesis, IAIN Walisongo. 2011.

## EDITH WHARTON'S THE HOUSE OF MIRTH: A STRICT MODEL OF ETIQUETTE FOR HIGH SOCIETY WOMEN

**Dr.K.Dhanalakshmi**

*Associate Professor & Head, Department of English, Siddharth Institute of Engineering & Technology, Puttur*

### Abstract

*Etiquette is a code of behaviour that is expected within a society, social class in order to continue conventional norms. This etiquette is imposed on people especially on women to take control over them. The women of New York high society are expected to obey social codes of speech, body language, status, dress sense, behaviour as these codes are identified as elite societal certainties. It prevails everywhere in the world. It is proved in most of the contexts that violating these codes will lead to obliteration or social abolition of the person concerned. In the American 'gilded' society there are some standards of civility for both the genders. The present paper is a focus on etiquette of women in the high American society with a reference to Edith Wharton's 'The House of Mirth'. It is an attempt to study women status in the novel which appears as a testimony of etiquette for high society women.*

**Keywords:** *etiquette, violate, civility, societal, destruction, abolition, testimony, conventional, certainties, behaviour*

### Introduction

**The House of Mirth** is first published in 1905 and fourth of Edith Wharton's novels. 1890's New York upper class society forms the back drop for the novel. Although it is written in the beginning of 20<sup>th</sup> century still it showers joy to the readers. It is often viewed as a satire on New York's high society of twentieth century. The title is taken from the 'Book of Ecclesiastes' in the Bible chapter 7:4 which read as: "The heart of the wise is in the house of mourning; but the heart of fools is in the house of mirth". Though the novel was originally titled *A Moments Ornament*, later changed into *The House of Mirth*.

Wharton shows the dominance of materialism and society's conventions over human emotions like love. She presents New York of the 1870s and inclined narrowness of the New Yorkers' mentality, especially for the upper class. The New York upper crust uses materialistic values and patriarchy as weapons to control women's role. Ultimately this social setting destroys a woman's freedom and makes her disable to free herself man's patriarchal authority.

The novel is a testimony of the social power of a materialistic society and its role in shaping a woman's existence in New York society. Two categories of women are seen in the novel: unconventional woman like Lily Bart and

conventional women such as Grace Stepney, and Nettie Struther. Lily shows strength and ability to resist the conventional power of the American society. In certain situations she demonstrates female power and challenges her gender roles. However in other situations, her feminine power is inadequate and she returns to the fold of her own sex.

Except Nettie, Grace and Lily are attached to the society's conventions and they are unwilling to be separated from it as they want to maintain social identities. Nettie Struther stands halfway between these two categories of women. Unlike upper-class protagonist Lily, she enjoys satisfied loving relationship. Lily does not feel comfortable in getting married since upper-class marriages are strongly put up on the social position and material worth of the people. American upper class women are described as: "It is here that the economic dependence of women is carried to its extreme. The daughters and wives of the rich fail to perform even the domestic service.....their male relatives. (Gilman Charlotte Perkins 1898:170)

The protagonist in this novel explores the limitations of women's place in the society and the sad inadequacy of marriage. It reveals Wharton's contradictory views of a woman's position in the American society. Just like in Wharton's own life her protagonist also bares hurdles in her life because of imposed choices of

her society. Katherine Josl in comments the social group in **The House of Mirth** "stresses the bonds put upon the individual." She also describes Wharton's heroines condition as "struggle to find an acceptable, secure place within their social order." (1991:36)

Lily is born in an aristocratic family of Old New York. Her parents are ruined though they are wealthy in the beginning. They die without leaving any riches to Lily. So it is a story of Lily who wants to marry a rich person along with social power. She craves to maintain her aristocratic rootedness and at the same time is in search of a husband who can provide comfortable life to her. This desire of Lily is acknowledged in the novel: "Lily's preference would have been for an English nobleman with political ambitions and vast estates.... a hereditary office in the Vatican."(26) She needs marriage "to arrange her life as she pleased, to soar into that empyrean of security" (26) In short, Lily wants "the house not built with the hands but made up of inherited passions and loyalties." (196)

Lily spends much of her time staying at Bellmont. There Judy Trenor throws extravagant parties especially for the New York upper crust. They gamble for money, for which Lily addicts and is ruined financially. Lily invests in the stock market at Bellmont to maintain wealth. Gus Trenor agrees to invest her money as he expects the return in the form of 'sex coin'. Later, when Trenor tries to proposition her, she learns that he has not invested her money. He proposes to Lily that she can pay him back by spending time with him but Lily rejects his proposal and decides to repay him. Shari Benstock remarks that American's pleasure and entertainment is full of "gambling, drinking, stock market speculation, and extra-marital affairs." (1994:311) This American attitude is reflected even in the character of Lily.

Being deep-rooted to the American way of living, Lily prefers to act upon gender role prescribed for women. She craves for a husband who can consider her act of spend-thrift as a

token of high society. Lily tries to use the power of her beauty to marry and to find a refuge in society as New York society considers marriage as a girl's vocation. In this search twenty-nine-year-old Lily is left with neither husband nor money. She realizes that if she prefers wealthy husband and social position she will get only "dull and ugly people" like Percy Gryce, George Dorset and Simon Rosedale. Lily wants something besides money from marriage; she wants love. Gloria C. Erlich, suggests that "Lily loves a man who mirrors her ideal self (Selden). Nevertheless, she looks to other men whom she does not love "to provide" the material foundation of her life"(1992:51). Lily is with a notion that a rich family descendent with beauty must marry a rich husband. This idea is inclined in her mind from her childhood by her mother. Despite the fact that Lily likes Selden, she hides her feelings from him only for the reason that he is not wealthy. On the other hand Lily feels that love without money is an unfruitful thing. She is unwilling to give up one for the other. She is unable to separate her desire for love from her financial needs.

The roles of men and women in New York society are described in the novel. Men are always busy in running behind the riches to secure their status in the society. Women's duty is consuming the high quality products to exhibit their husband's prosperity rather than providing pleasant atmosphere for their husbands. Affectionate relationships among the women community is entirely absent in American society. New York patriarchal system is designed to "keep women in divisive and relentless competition" (Elaine Showalter 1992:140) for a few prestigious positions controlled by men. Lily is not pleased with this American mannerism where there is no scope for true relationships. Thomas Loebel provides an exact place of women in the society that clearly mirrors the life of Lily Bart. "Women are engendered for marriage and the whole construction of gendered identity is about... consciousness necessary for believing that they

are powerfully acting out self-directed" behaviour (2001:111)

Sometimes Lily feels like remaining as a spinster at the same time thinks about the disadvantages of spinster's life as she knows it through her friend Gerty Farish. Lily is scared of dinginess that Gerty has in her life: "She has a horrid little place, and no maid, and such queer things to eat. Her cook does the washing and the food tastes of soap." (8) Lily thinks that though Gerty is economically independent she is unable to secure her place in the high class American society.

Simon Rosedale's admiration of her womanhood attracts Lily much. She knows how much he sympathizes with her when she faces financial problems. He even expands his help in financial matters by providing money to her; hence, "there were even moments when a marriage with Rosedale seemed the only honourable solution of her difficulties." (153) In spite of this, Lily withdraws her idea of marrying him. Lily rethinks of marrying Rosedale, after missing the chance of getting good suitor. She tries to renew her proposal to Rosedale in order to regain her place among the New York elites. Initially Rosedale wants to marry Lily since he views the marriage with Lily as vehicle to get entry into her society. But later, he turns down her offer because of the rumours that she has been the mistress of a married man. Jennie A. Kassanoff writes that Rosedale's presence in the novel reveals the status of Jews in New York society. Lily's marriage to a Jewish millionaire like Rosedale "might only bring degenerating years of the Rosedale. To prevent this, Wharton transforms Lily to a piece of art" (2004:68). She and Rosedale recoil from each other in order to occupy respectable place in the New York society.

One of the important scenes in the novel is the scene in the Mediterranean. Bertha invites Lily to the cruise only to divert her husband while she has an affair with Ned Silverton. Lily knows Bertha's intention; still she joins the Cruise to get rid of her isolation. She is scared to

being alone because her narcissistic sense demands the presence of others. Finally Bertha accuses Lily of adultery with her husband George Dorset and makes Lily to get social disgrace.

Lily's aunt disinherits her when she hears the rumours of Lily's flirtations with married men Gus Trenor and George Dorset. She considers Lily's immoral behaviour as unforgivable. Mrs Peniston's ironic 'God-like judgment' pictures her as representation of high society. In her opinion, Lily is responsible for what she has done. Even if Lily is innocent and has not involved in illegal affairs, still it is her fault to let herself be talked about. According to Mrs Peniston, conventions come first, even before blood relationship. Lily Bart fails to attain a good social position through marriage and even she loses her reputation as a spinster. She decides to join the working classes to earn her own living. Eventually, with the help of her friends Mrs Fisher and Gerty Farish, Lily gets a job at Regina's millinery. Many people around her expect that Lily cannot be successful as a labourer because of her background as a leisure-class woman. Lily suffers from ignorance about life outside the upper class. She underestimates the requirements of the job and thus becomes a victim to it.

Lily's noble act of withstanding the temptation to blackmail Bertha's love letters to Selden is an act of admiration. The decision of happiness is within Lily's hands. She can change her social position from a woman refused by her society to a respectable woman. But Lily decides not to take advantage of Selden's love letters to rescue her own reputation. She refuses to marry either Rosedale or Dorset because it can be done only by using Bertha's letters. Lily does not want a life at the cost of Bertha's life though she knows that Bertha is responsible for her destruction. Mary Nyquist, praises Lily "by refusing to enter into negotiations, protects the bourgeois ideal of marriage for love rather than for money. Lily protects Selden and defends her chastity out of her belief in the ideal of romantic

love.”(2001:84) She sacrifices luxury to live ethically in an unethical society.

The pivotal moment of Selden’s abandonment of Lily is when she visits him for the last time. What Selden offers her is a cup of tea and a few theoretical words about self-confidence to help her overcome “what people think of her.” (189) Selden ignores Lily’s miserable tone. She wishes to make Selden understand her wholly, she confesses to Selden in a weeping voice, “I have tried hard, but life is difficult, and I am a very useless person. I can hardly be said to have.....know what it’s like in the rubbish heap! (270)

In their muffled, conservative society, Lily is not brave enough to ask Selden to marry her. Selden, on the other hand, is not a passionate man. His actions resembles as a New York gentleman’s actions. Selden cannot love Lily anyway because she has ‘gilded’ in social level. Despite his high education Selden cannot judge Lily beyond the limits of New York’s mentality. Hence Lily has no other option except death.

### Conclusion

Lily Bart’s search for a financially secure husband is a good exemplification of the materialism of New York’s upper-class. Lily’s failure in getting a rich husband or to become an independent working woman displays the social restrictions of her gender role in her upper class society. Later Lily’s thoughts and actions are beyond her class and gender role. So she becomes a stranger in her own society. In the midst of struggles and exhaustion, she tries to keep up her energy by drinking tea during the day and consuming chloral during the night. The narcotic properties of the chloral bring her into a state of lifelessness. Finally, Lily’s journey ends with her capitulation and death. Lily’s death can be seen as the other face of life and an escape from the cruel upper class society. Death is not the end but a symbol of transformation. It provides freedom to the soul in all aspects as for the ages people consider death as freedom.

### References

1. Wharton, Edith. **The House of Mirth**. Wordpress.com September 2013.Web.18 November 2013.
2. <http://www.edithwhartonsociety.files.wordpress.com/2013/09/ewr26-1s10.pdf>
3. Benstock, Shari. *No Gifts from Chance: A Biography of Edith Wharton*. New York: C.Scribner’s Sons, 1994.Print.
4. Charlotte Perkins, Gilman. *Women & Economics: The economic factor between men and women as a factor in social evolution*. New York: Boston P, 1898.Print.
5. Erlich, Gloria C. *The Sexual Education of Edith Wharton*. Berkeley: University of California P, 1992.Print.
6. Joslin, Katherine. *Edith Wharton*. New York: St. Martin’s P, 1991.Print.
7. Kassanoff, Jennie A. “Edith Wharton and the politics of race.” New York: Cambridge university P, 2004.Print.
8. Killoran, Helen. “The House of Mirth: Structural and Thematic Allusions” *Edith Wharton : Art and Allusion*. Tuscaloosa : University of Alabama P. 1996.New York: Cambridge university P, 2004.Print.
9. Loebel, Thomas. “Beyond Her Self.” *New Essays on The House of Mirth*. (Ed) Deborah Esch. New York: Cambridge University P, 2001.Print.
10. Nyquist, Mary. "Determining Influences: Resistance and Mentorship in The House of Mirth and
11. The Anglo-American Realist Tradition." *New Essays on The House of Mirth*. Ed. Deborah Esch.
12. Cambridge: Cambridge UP, 2001. 43-105.
13. Showalter, Elaine. “The Death of the Lady (Novelist): Wharton’s The House of Mirth.” *Edith Wharton: New Critical Essays*. (Eds) Alfred Benixen and Annette Zilversmit. New York: Garland P, 1992. Print.
14. Veblen, Thorstein. *The Theory of the Leisure Class*. New York: The Modern Library, 1934

## POSTMODERNISM IN *THE ALCHEMIST*

P.Arul Jothi

Assistant Professor of English, Madonna Arts and Science College for Women, Madurai

Dr.B.Beneson Thilagar Chritadoss

Associate Professor of English, St.John's Arts and Science College, Palayamkottai

### Abstract

*The main purpose of this study is to demonstrate the various literary stylistic techniques employed by postmodern writers, especially, novelists. The same techniques have been used by Paulo Coelho in his novel 'The Alchemist'. 'The Alchemist, one of the world's Best-seller, translated into 80 languages, was written by Paulo Coelho, in 1988. He is the most prolific novelist and lyricist of Brazil in our days. The novel consists of the journey of wandering boy Santiago who travels from Andalusia (Spain) to Pyramid of Egypt, the dream which he encounters repeatedly over a long period. The researchers have scrutinized in the light of postmodern literary stylistic and techniques.*

**Keywords:** Postmodernism, Alchemy, Metanarrative, The Alchemist, Individuation.

### Introduction

Postmodernism is the contemporary trending thought which reacted against the tendencies of modernism in the field of culture, literature, art, philosophy, history, economics, architecture, fiction and literary criticism from the end of 20<sup>th</sup> century. While encompassing a broad range of ideas, postmodernism is typically defined by an attitude of skepticism, irony, or rejection toward grand narratives, ideologies, and various tenets of universalism, including objective notions of reason, human nature, social progress, moral universalism, absolute truth, and objective reality. The term postmodernism is mainly used for the period that takes place after the Second World War or Post-Colonial period. The term was used by Arnold J.Toynbee in 1939 as he says: "Our own Post-Modern Age has been inaugurated by the general war of 1914-1919".

Postmodernism was a drive against modernism in all aspects of art. To avoid monotony of the style, postmodern writers introduced new literary techniques which changed the existing literary techniques. Instead of lamenting the fragmentation of existence and the collapse of selfhood, it embraces these characteristics as a pattern of life. The fundamental difference between modernism and postmodernism is thus basically a difference in mood or attitude rather than a

chronological difference. As a philosophy and a way of life, postmodernism accepts the notion of selfhood and that people possess agency and can use their capacities to alter, shape, and change the world in which they live.

### Brief Life Sketch of the Author

Paulo Coelho is one of the living postmodern lyricists and novelists. He was born on August 24, 1947, in Rio de Janeiro, Brazil. He is known for his best-selling novel *The Alchemist*, which he wrote in Portuguese in 1988. Later, it was translated into many more languages. The novel is written in the postmodern era and is embedded with postmodern literary stylistic techniques. The plot of novel consists of the story of a wandering boy Santiago who decides on a journey from Spain to Pyramids of Egypt in search of a treasure that he dreams about. He remains firm throughout his journey and endures torturing pains. He becomes victorious due to his decision making and dispelling the fear of loss one of the obstacles in the development of human beings.

### Selfhood Possible and Desirable

The work of literature is said to be fragmented when its plot, characterization, themes, events, actions, language, grammar, situations, and facts are distorted deliberately. Paulo Coelho demonstrates through Santiago

that selfhood is not only desirable but it is also possible. Coelho provides an idea to achieve the hidden treasure through alchemy. By roping in alchemy in its psychological implications, the author has narrated how having a dream renders life interesting and the realization of it makes life meaningful. Subtitled as 'A Fable Following Your Dream,' *The Alchemist* explains how omens, which stem from the Soul of the World, can guide us in the pursuit of our dream. Although Coelho's work contains a fantastic scene where the hero transforms himself into the wind, it is also based on alchemy, which believes in the transmutation of matter and transformation of the soul. The use of the metanarrative of alchemy is thus in all sense cancels out the fundamental assumptions of postmodernism.

### Skepticism

It is said that postmodernist fiction shows skepticism toward meta narratives and therefore they pivot on an anti-foundationalist social structure and mode of behavior. In other words, postmodernist fiction 'celebrates' the fragmentation of the self (Woods 8) and "refuses to conceive of humanity as a unitary subject striving towards the goal of perfect coherence (in its common stock of beliefs) or of perfect cohesion and stability (in its political practice)" (Lovibond 6). On the other hand, alchemy is a meta narrative that asserts that evolution is teleological and coherence is its hallmark in which the individual has a personal and social role to play. Alchemy thus comes as a contrast to postmodernism, which is "suspicious of the notion of humans possessing an undivided and coherent self which acts as the standard of rationalist, and guarantees all knowledge claims irrespective of time and place". (Woods 10)

### Integration and Individuation

Paulo Coelho uses the alchemical concept of self-realization as propounded by Carl Gustav Jung, who introduced alchemy into modern

psychology in the 20th century and whose concept of alchemy Coelho has used in *The Alchemist*. Jung held that the human psyche needs integration which is almost a compulsion, for this is the function of the Self, which drives the individual to achieve selfhood or totality. Unification of sensibility by integrating the divided selves in the psyche makes an integrated person. This process was named by Jung as 'individuation' and this concept was identified to be anticipated by alchemy. Much like Jung, Coelho believes that life can be meaningful and *The Alchemist*, which is written in the form of a biographical inquiry, is a demonstration of this notion of self-realization.

### Character is Destiny

Coelho agrees with the hypothesis of alchemy that the greatest goal of life is self-realization. He does not promise to the postmodernist theory that individuals are powerless to alter, shape, and improve their life. On the other hand, he believes that character is destiny and our unconscious is as powerful as our conscious in shaping our personality. In other words, the affirmation that life is what we make of it is clearly evident in his works, especially in *The Alchemist*. When postmodernism impels reason out of the bounds and sees life as untidy, Coelho believes that all things and beings in the universe are connected. An extract from *The Alchemist* reads:

The boy was beginning to understand that intuition is really a sudden immersion of the soul into the universal current of life, where the histories of all people are connected, and we are able to know everything, because it's all written there. The celebration of this connection is manifested in love, again a metanarrative that Coelho champions the cause of in an otherwise disconsolate, postmodern world. Love is the magic that impels one to be successful. (48)

### Magical Realism

This is one of the most common techniques used by postmodern literary writers. Magic Realism has evolved as a form of literary expression and artistic style or of fiction in which magical elements blend with the real world. According to Roh, it “employs ... techniques that endow all things with a deeper meaning and reveal mysteries that always threaten the secure tranquility of simple and indigenous things” (1995: 17-18). So far as Magic Realism is concerned, Paulo Coelho has frequently made use of this genre and *The Alchemist* testifies to it. The alchemist’s power of transforming lead into gold is nothing but magic in the fiction. When the alchemist tells Santiago that contemplation even on a grain of sand could unveil the mysteries of the universe, it is magical realism in which the ordinary is defamiliarized. This aspect is highlighted first in the alchemist’s influence of Santiago about the interconnectedness of the things and beings in the universe and how the understanding of one thing helps the understanding of another:

The desert will give you an understanding of the world; in fact, anything on the face of the earth will do that. You don’t even have to understand the desert: all you have to do is contemplate a simple grain of sand, and you will see in it all the marvels of creation. (83)

### Multiculturalism

The postmodern literary writers frequently choose characters, historical references, religious events and diversity of language signs from not only their own country but also from various countries to make their work international. It also includes behaviour, pattern, belief, style of people of different races throughout the world.

Coelho has portrayed names of characters, places, languages, forts and countries of different regions. The journey of the boy starts from Andalusia Spain and

walks through North Africa and reaches Egypt. He stays at Andalusia and Tarifa (Spain), Tangier (a port), Sahara desert, Al-Fayoum Oasis (Africa) and Pyramids of Egypt. Soni (2014) also says that Coelho has made tremendous use of abstract and concrete symbols which represent various disciplines like History, Geography, Theology, Philosophy, Psychology and Mythology. The characters’ names suggest different religious and cultural identity such as Santiago, The Englishman, The Merchant, The Alchemist, Fatima and so on. The name of the historical fort is mentioned as “At the highest point in Tarifa is an old fort, built by the Moors” (34).

Religions like Islam, Christianity and Judaism, their culture, way of worships, places of worships and languages are described. Languages like Arabic, English, Spanish and Coptic are mentioned. Historical places like pyramids of Egypt, the fort built by the moors in North Africa and Makkah in Saudi Arabia are mentioned. These all are intermingled in the novel.

### Unity in Diversity through Alchemy

Paulo Coelho speaks of unity in diversity through alchemy, the metamodel of reality. Paulo Coelho has roped in alchemy to speak a different voice, strike a dissimilar note which runs counter to postmodernist ideas and techniques. His is a positive affirmation of the immense possibilities and latent potentialities in an individual; and he has an unconquerable faith in it. He is aware that the human race has survived modernism and postmodernism. The human beings are basically good and they achieve totality of being, and save Man and Nature. Coelho forwards a philosophy of life that transcends the modernist and postmodernist attitudes to life and the world: he preaches that in spite of the ‘postmodern condition,’ one can not only undertake a modernist quest for meaning but, unlike the

modernists, one can realize the Self. Santiago's basic identity of a shepherd metamorphosed into a 'realized self' at the end testifies to this point. He knows that one should listen to one's heart, "Remember that wherever your heart is, there you will find your treasure" (111). At the end, Santiago becomes a self-actualized person and thus, alchemy determines the theme and the structure of the narrative of *The Alchemist*.

### Conclusion

Paulo Coelho's novel, *The Alchemist* is an embodiment of postmodern literary stylistic techniques. Like other postmodern literary writers, he also has narrated the story by using various narrative techniques. The author has pasted various ingredients from the previous works of writers and religious books including the Bible and the Quran. The novel is dominated by the magical events in the form of dreams, myths and legends. The historical and fictional events are amalgamated, representing the technique of faction. Multiculturalism is depicted by selecting different characters, languages and places from different regions of the continent. Most importantly, the writer has not avoided the influence of science in his novel showing the transformation of energy from one form to another.

### References

1. Coelho, Paulo. *The Alchemist*. 40<sup>th</sup> Impression. London: HarperCollins, 2007. Print.
2. Connor, Steven. *Postmodern Culture*. Oxford: Blackwell, 1989. Print.
3. Dash, Rajendra Kumar. "Is Postmodernism Dead?". *Language in India*, 13(4) (April 2013), 235-246.
4. Earnshaw, Steven. *Beginning Realism*. Viva Books Private Lt.: New Delhi, 2010. Print.
5. Lewis, Barry. "The Death of the Postmodernist Novel and Other Stories." *English* (1995) 44 (179): 97-109.
6. Lovibund, Sabina. 'Feminism and Postmodernism', *New Left Review*, 178 (1989): 6.
7. Lyotard, Jean-François (1979). *La Condition Postmoderne: Rapport sur le Savoir*. Les Editions de Minuit. pp. 7.
8. Malaps, Simon. *The Postmodern*. London: Routledge, 2005. Print.
9. Nicol, Bran (ed). *Postmodernism and the Contemporary Novel: A Reader*. Edinburgh: Edinburgh University Press, 2002. Print.
10. Woods, Tim. *Beginning Postmodernism*. New Delhi: Viva Books, 2nd ed., 2010. Print.
11. Soni, Sonia. "Life realized through Riddles: A study of Paulo Coelho's *The Alchemist*". *MIT, IJLL*, 1 (2) (August 2014), 85-91

## CRAFTING HISTORY THROUGH LITERATURE: A TEMPORAL READING OF SELECT AFRO-AMERICAN POETRY

Dr.S.Sujaritha

Assistant Professor of English, Pondicherry University Community College, Lawspet, Puducherry

### Abstract

Literature facilitates to record history. Sometimes literary works are used as an evidence to know some cultures and traditions and by which those are registered. Emergence of New historicism, a critical theory, and its concepts reveal the importance of literature in the construction of history. Thus reading literature in chronological order enables one to understand the changes a society/race faces in the period of time. On the other hand, migrant people were/are exposed to tremendous changes in their course of life. Once such race, who found drastic spatial and temporal shift is Africans. They landed in the U.S. as slaves and it took/takes time to establish them in the new soil. The hypothesis of the paper is to look at the select poems of three women writers from the 19<sup>th</sup>, the 20<sup>th</sup> and the 21<sup>st</sup> centuries to present the shift of theme and position of Afro-Americans in the soil. The paper has selected three women writers Frances Ellen Watkins Harper, Maya Angelou and Evie Shockley to present the sufferings of women.

**Keywords:** Afro-Americans, slavery, discrimination, history, literature.

### Introduction

When the Europeans started to invade the so-called new lands, their motives were 1. to occupy free lands or land with less population like America, Australia and New Zealand in order to turn it as their country 2. to utilise the richness of the country as well as people. The second idea was well carried out in Africa and Asia. The superiority complex of the Europeans enabled them to look at the Africans as inferior and thus they believed that they have rights to use Africans as their slaves. Moreover slavery in Africa existed for many centuries that is, even before the European invasion. "Slavery came in different guises in different societies: there were court slaves, slaves incorporated into princely armies, domestic and household slaves, slaves even as trades" (Braudel: 1984- 435). Another reason for the preference of African slave was the Africans were physically strong to work for more hours and to survive in the harsh weather. Hence the Africans were exploited by the Europeans and without their concern; they were taken forcefully away from Africa to Europe and its colonies. They were exploited in order to develop the European colonies with the work of railroad construction, work in mines and plantation and as domestic helper. Most of the African slaves were shipped to the U.S and

during the voyage the slaves faced the utmost hardship in their life.

During the 17<sup>th</sup> and the 18<sup>th</sup> century, African slaves were brought to the U.S. for the economical development of the nation. Due to their struggle several laws were passed for banning slavery and in some parts of America slaves were freed where as in most of the parts slavery was practiced. The slaves were treated like their property and they were tortured physically and mentally by not allowed to live with families. "Twenty Negro Law" depicts the way how the blacks were treated as an object. During war time in 1862, when all the whites in America were expected to protect their country, the government has passed a law. If a plantation owner has more than twenty slaves, he is exempted from the military service which increased a demand for the blacks. Though many acts were passes in the name of protecting the slaves, they were in the disguise of helping the white or to discriminate the black. Emancipation Proclamation Law was passed by Abraham Lincoln in 1863. It promised freedom from slavery but " I Have a Dream Speech" by Martin Luther King Junior which was delivered 100 years after the passing of law that is in 1963, shows the discrimination and segregation experienced by the blacks in America. Another

law named Jim Crow Laws passed by the Democratic Redeemer government promised freedom for the blacks by insisting no to segregation but equality. This law too in disguise discriminated the black severely. Many movements fought for the equality of Afro-Americans and the condition of them has changed slowly.

The present paper tries to register the transformation undergone by the Afro-Americans and their life condition in one of the settled land that is in America. To do so the paper looks at the poetry of women writers from the past three centuries. The paper has selected women writers as they were/are doubly discriminated. The first poet Frances Ellen Watkins Harper talks about the pain of slavery which she and her ancestors faced. During 18<sup>th</sup> and 19<sup>th</sup> century most of the Afro-Americans were illiterate, it became a need for the literate to register their struggle and suppression at the same time they took it as a medium to protest against the power. The first published Afro-American woman poet is Phillis Wheatley. Though her poems may seem to praise the white for freeing them from Africa, she condemns them for disgracing the Africans. This phase writers took initiative to spread the discrimination they underwent under the cruel treatment of whites. One important writer from this phase is Frances Ellen Watkins Harper. Harper (1825-1911) was an abolitionist and a social activist. Her education enabled her to gain courage to raise her voice against the social injustice through her writings. Her poems focused on two painful conditions: Slavery and after slavery. Two of her poems are selected to present the 19<sup>th</sup> century Afro-American life.

Harper's writing registers the horror and torture of slavery. The select poems for this paper focus on the pain of slavery and gender discrimination. The first poem "The Slave Auction" shows how the slaves were sold like goods. The slaves were from all aged group and both sex. The opening line of the poem 'The sale

began' shows like cattle, humans were sold and also it represents the act of ill treatment experienced by the black community. The young girls who were sold in the auction were defenceless which indicates their anguish and despair. Young women, children and men were auctioned. Harper gives a reason for being sold in the auction as, "...whose sole crime was their hue". As they happened to be black in color, the white people took for granted to treat them as animals. The whole place was surrounded with cry, distress and anguish. Harper states that one cannot feel "...how a dull and a heavy weight/will press the life-drops from the heart".

As gender roles have become the norm of the society, men took gender ideologies as their rights to apply their power upon the women community. Though blacks on the whole were experiencing discrimination under the white, the male used their women to get out of their stress. The poem "A Double Standard" illustrates the cruelty of gender disparity among the black community which is universal. All the stanzas in the poem start in interrogative way asking the readers that who has to be blamed? When the whole world deserted the speaker, she found love and affection from someone who promised his love for her. Later, when he left for another, the whole world turned to blame her. "Crime has no sex and yet to-day/I wear the brand of shame; whilst he amid the gay and proud/still bears an honored name". She raises a question that who has to be blamed: is it she for trusting him or he for cheating her or the world for showing partiality towards the genders. The world "...so coldly crushed me down/And then excused the man?" She concludes the poem positively by stating though the words and its people are partial towards the genders, God treats all equally. |The select two poems depicted the reality, discriminations experiences by the blacks under the white, cruel treatment that women undergone in the name of gender differences

and a desire of a black to have a free land. These poems present the life struggle of black and women community.

The next phase deals with the poetry of the 20<sup>th</sup> century. Under this phase the paper has selected Maya Angelou's poems. Marguerite Annie Johnson Maya Angelou (1928-2014) was a civil right activists and poetess. She was seen as a spokesperson for black and her works defended black culture. Her fame reached its peak when she recited her poem at the inauguration of Bill Clinton's Presidential function. Most of the 20<sup>th</sup> century women writers wrote conventional poetry but less on racial themes unlike their ancestors. They showed their revolution towards white by rejecting the traditional white poetic forms by using blues, jazz and black vernacular languages. The poem "Still I Rise" presents the positive attitude of the writer who believes that she can rise from all sorts of discrimination and cruelty of the white and male community. The word 'still' in the title indicates that even after experiencing segregation for more than a century, the Afro-Americans have not left their confidence. As a representative of her community she tries to rise in front of her oppressors. "out of the huts of history's shame/I rise/up from a past that is rooted in pain/I rise/I am a black ocean, leaping and wide". She begins the poem by stating that the oppressors projected the Afro-Americans in ill manner in history with "bitter, twisted lies". But from such constructed lies she, who represented her community, will rise. Her description of the dominants interest to see her broken, with guilt and shaken with problems, indicate the ugly reality of a society. Considering herself as a representative of a community she desires to break the ill treatment her community experiences by rising in front of the atrocities. Her poem ends with a positive note, "Bringing the gifts that my ancestors gave, I am the dream and the hope of the slave./I rise"

The next poem 'Alone' talks about the pain of isolation in the world, which symbolically means the isolated condition of Africans in America. The narrator is thinking about finding a home for her soul. The world where she lives is not suitable for living, where even water is thirsty and bread is stone, that is everything has lost its nature as humans lost their humanity. It indicates that the place where she stays is not suitable for living, not only for her but for everyone. Furthermore she adds that she could hear the sufferings of a race through their moaning. "the wind is gonna blow/the race of man is suffering". By repeating her statement that it is not suitable to live alone, she does not mean for the individuals alone but for the whole community. She alerts that in such a dreadful situation the blacks should gather to fight against the domination. Both these poems project the same old condition of the blacks that is in the chained condition where they could not breathe the free air. Though slavery was abolished discrimination did not stop.

The third phase is the 21<sup>st</sup> century and the writer selected for this phase is Evie Shockley, a highly educated writer. Her poems like her ancestors, project the transformation undergone by the black people in America. The distinctive feature of her poetry is presenting both traditional and experimental styles and avoiding the capital letters to use small letters throughout her poems. The first poem, "Waiting on the Mayflower" gives a chronological account of Africans into America. This poem presents the socio-political conditions of the Africans in the course of time. The first part 'august 1619' starts with the shipment of Africans as slaves to America in 1619. Africans were brought to America in boats like cattle. They soon started to show their talents in the American soil which ended up in the transformation and development of America and the Americans. Though the Africans also underwent transformation, they were only for namesake as, "after indenture, christians/

colonists, not English', they changed their names, religion yet they were seen as outcaste. The second part 'December 1638' portrays the sufferings they experienced in the new land. Third part 'march 1770' shows there was no development in the condition of the Africans in America. It narrates about a slave's escape from the cruel master, his hiding in a forest and his experience of free life for a short while. The fourth part 'july 4<sup>th</sup>: last but not least' moves from 1776 to 1976 to indicate that still there is no drastic change in the condition of the Africans. The poem presents that even after living for more than four centuries the afro-Americans are still considered as migrants.

The second poem "where is it clean" presents where one could find a land which treat everyone equally without prejudices on racial, economical, religious aspects. The poem goes like an answer to the title of the poem to explain where it is clean. The poem presents the attitude of the people in the present day and their preferences. In a prayer hall people sit with an expectation to finish the prayer soon as they wish to watch football match in TV. During such time when a mother walks among the waiting villagers, with a prayer to read, written by her daughter, everyone waits patiently. They all listen to the mother's reading and finishes with amen. The poem concludes that when a black is received without much criticism, the place is safe to live. The poem indicates that when no one shows disparity that place is safe to live. It may indicate that the place where the writer is staying is changing. Though

discrimination still exists to some extent the condition of the afro- Americans has changed.

The three select poets through their poems registered the political and economical changes experienced by the Afro-Americans. The changes in their livelihood from the clusters of slavery to a sort of better position are understood from the select poems. Though their conditions have changed, it does not mean they are treated equally. Thus the paper concludes by stating that the above discussed literary works of three poets present the chronological changes the Afro-American society has undergone and in the literary forms they have registered the history.

### References

1. Angelou, Maya.  
<https://www.poets.org/poetsorg/poem/st-ill-i-rise>
2. ...  
<https://www.poets.org/poetsorg/poem/al-one>
3. Braudel, Fernand. 1984. *Civilisation and Capitalism 15<sup>th</sup>- 18<sup>th</sup> century. Vol.3. The Perspective of the World.* New York: Harper& Row.
4. Harper, Watkins.  
<https://www.poets.org/poetsorg/poem/the-slave-auction..>
5. ...  
<https://www.poets.org/poetsorg/poem/a-double-standard..>
6. Shockley, Evie.  
<http://www.poemhunter.com/>

## **A STUDY OF SOCIAL EVILS: GENDER AND CASTE DISCRIMINATION IN INDIA WITH THE REFERENCE OF BAMA'S *SANGATI* AND *KARUKKU***

**M.Nithya**

*Assistant Professor in English, St.Joseph's College for Women, Tirupur*

Dalit Literature is a form of an important and distinct part of Indian Literature which is written by Dalit Writers about their lives. Dalit study focuses on the problems of marginalized groups, Dalit, Tribal, Religious minority, Women from eluded groups, physically challenged and similar group in economic, social and political spheres. It mainly focuses on the social discrimination faced by the marginalized people. Bama is a successful Dalit Writer of Tamil from Tamilnadu. Her writings focus on the problems of Caste and gender instability. Instability of the caste leads the people to feel insecure and lower in front of the higher or the upper caste people. These kinds of caste problem have been encounter in various parts of India from the ancient time to till now. Both of her novels *Sangati* and *Karukku* described the caste and gender instability and their outcome.

In 1958 Bama was born in Puthupatti as Faustina Mary Fatima Rani in a Roman Catholic family. Bama's ancestors were from the Dalit community and worked as agricultural labor, but her grandfather has converted from Hinduism to Christianity. Before she started her writings, she has served as a nun for seven years. She published her first novel *Karukku* in 1992 as an Autobiography of her childhood experience with the encouragement of her friends. Even though *Karukku* could critically acclaimed and won Crossword book award in 2000, after the publication she was not allowed to enter inside her village for seven months, because of the portrayal of their community in such a way. Followed by *Karukku* she has published her *Sangati* and *Kusumbukarran*.

Her novels focus on caste and gender Discrimination and portray caste discrimination

practiced in Christianity and Hinduism. As a feminist writer she boldly focuses on the gender and social evils have been practicing in the society. *Karukku* is her first novel and also her autobiography. Through this novel she has portrayed whatever she has experienced in her village as a child of the Dalit community. And she has explained the Upper caste as a dominant and the Dalit as a slave for the dominant. Here the dominant has shown no merci towards the Dalit and treated them almost like a slave.

In her *Sangati* also she has portrayed the sufferings of the Dalit. In *Sangati* she talked about both the social and gender discrimination. She mainly focused on the gender discrimination under the society and own houses. The society which is portrayed in both the novels is the rich or upper caste. The society is the important element to protect and support the womanhood, but while talking about the gender society is the main force that is discriminating the female and giving all sorts of troubles against them. This is the main theme in *Sangati*. Here in this novel the women are suffering from both the society and family. The details about the Families given in *Sangati*, also not giving any respect and recognition to the female and female child.

The Education for the female child also totally neglected. In this novel Bama described the Critical situation of their community girls and women. The female children are undergoing loads of problems, even their marriage also happening as per their parents' wish. Through this kind of description the reader can understand the problems or the pain of the marginalized people. Marginalization is kind of practice which is oppressed the

scheduled caste, scheduled tribe, and the women. Through the writings of Bama, the people can realize what is actually happening in the society especially for the oppressed people. The justice for the Dalit also being neglected or partially given even among themselves. In *Sangati* the Panjayath of the village giving injustice sentence to the girl Mariamma against the upper caste mudhalali Kumarasami. It gives the great pain to the girl as well as to the entire village women. Even though the women hate the injustice of the men of the village they tend to shut their mouth, because of their lives depend upon the wages from the higher caste landowners.

“That’s a good one! Suppose these fellows go and question upper-caste men. What if those rich men start a fight, saying, how dare these paraiyar be so insolent? Who do you think is going to win? Even if the mudhalali was really at fault, it is better to keep quiet about it and find these two eighty or a hundred. Instead you want to start a riot in the village. Once before, there was a fight in the cremation ground and these upper-caste men set the police on us. We were beaten to a pulp. Don’t you remember” (p 25, *Sangati Events*)

Her autobiography *Karruku* is highly commendable and respectful work. This paper aims to scrutinize the problems of Dalit people with the reference of Bama’s *Sangati* and *Karukku*. Through *Karukku* she has given all her experience as a Dalit child, student, Nun, and woman. Her open statements show her boldness and courage and every details about her community, explain the pain of the Dalit people. They are totally neglected and used them as employees by the upper caste people in the society. The community of higher caste is always using and abuse the lower caste people. But the narrator or the author is the one girl who came up all the troubles against the gender instability and achieved her goal or her dream. Finally she became the teacher as well as the

nun for seven years. The only positive thing of the novel is about the growth of the narrator. But all the other women in the village had been facing all kinds of problems against the society of upper caste and their family.

Indian people have been facing a large number of social evils; such as ‘caste system, child labor, illiteracy, gender inequality, superstitions religious conflicts, poverty, child marriage, low state of women, gender inequality in work and work places, dowry system, sati practice, alcoholism, sanitization, cleanliness, beggary, and juvenile delinquency.’ In *Sangati* she has almost discussed all kinds of social evils practiced in India. These kinds of social evils differentiate the human being from his own human race. Through reading of *Karukku* the reader can understand how the caste system injures the people and their mind in her village. She is also has been personally experienced this kind of social discrimination like caste system and inequality. In both her novels the caste named **Paraiyar** plays a vital role while talking about the caste inequality. The justice of this caste being humiliated by the upper caste and giving those negative names and injustice. As they are being Paraiyar they are always humiliated and degradation until their death.

“In this society, if you are born into a low caste, you are forced to live a life of humiliation and degradation until your death. Even after death, caste-difference does not appear. Whatever you look, however much you study, whatever you are take up, caste discrimination stalks us in every nook and corner and drives us into a frenzy.” (p 26, *Karukku*)

Caste system is a kind of practice which is mainly based on the profession based on the human capability of doing job and it results the caste system. Caste system classified into four classes: The Brahmins, they are mainly engaged in religion and priestly activities. Kshatriy as: are the rulers and warrior class engaged in the

warfare activities. Vaishyas: the trade class. Sudras: are engaged as domestic servant and laborers and they are being considered the lowest of all the classes. But this caste system encourages the disadvantages; such as untouchability, inequality, inferiority, increase the gap between upper and lower class people. This classification of the caste not only increases the gap between the different kinds of class but also it hurts the people of Sudras.

Poverty is another major evil is happening in India. Illiteracy or the jobless is the major reason behind the poverty. Bama points out about this evil also in her novels. In *Sangati* she has described the problems or the helpless state of poverty in detailed. The people those who are not having adequate amount of food, proper clothing, and having no shelter to stay are considered to be poverty. The food is the major problem while comparing with other two basic needs. Because an inadequate food leads to the beggary and it makes them to depend upon the upper caste people. This problem also discussed in the novel *Sangati*. In this novel the grandmother of the narrator is getting left over food of the previous day. It shows their state of great poverty. To fight against this problem the people are tend to work for daily wages. The wages are classified according to their gender and the men always getting much wages than the women, though the women work much more than the men. This poverty leads the family members to send their children to work even in their childhood. So the child labors are being encouraged here in the world to get rid of their problems.

Inequality of gender has been practicing in India from the ancient time to till the date. The main reason behind this kind of inequality is illiteracy. While reading African and African-American literature we can understand this kind of gender discrimination. Toni Morrison's *The Bluest Eye* and *The Color Purple* by Alice Walker are the best example for this social evil gender discrimination. *The Bluest Eye* encounter

with the problems like gender inequality and race problem. Here in the novel *Pacula* is underwent all sorts of problems and started to longing for the bluest eye like a white people. Toni Morrison described all the social evils of the black people under the white government. Race is the main delinquent of the entire black community. Under the white government the entire black race was humiliated. The post-colonial period is more painful for the entire colonies in all the ways of following culture and language of their own.

Alice Walker described the problems inside the home in *The Color Purple*. The heroine of this novel experience lot of problems in her family. The entire description and the portrayal of the heroine are under the gender discrimination and quest for her own identity. As a woman protagonist she underwent all sorts of problems, it makes her to write a letter to the God and even the novel opens with the letter writing to the God about her grievances underneath her step-father, because he was impregnating her for two times and left the new born to somewhere and her mother also not ready to understand her actual problem. At the same time Celie also helpless to make her mother to understand about her child's birth and the father of her children. Only hope she has that is 'God', that's why she started to write letter to the God about her life.

"She ask me bout the first one whose it is? I say God's. I don't know no other man or what else to say. When I start to hurt and then my stomach start moving and then that little baby come out my pussy chewing on it fist you could have knock me over with a feather" (p4 *The Color Purple*)

The portrayal of her mother is totally against Celie, but Netty her younger sister is the only person who is understanding and supports her. After Celie's marriage also she is undergoing the same problem against her husband. The consummation of the couple is always wished of one side hand that is her

husband. Every time she was almost raped by her husband without her wish. The life of Celie seems to be she is there to take care of her house, fulfill their needs, and accept her husband's activities towards her. All these kinds of humiliation lead her to find her love with her husband's girlfriend and an unnatural relationship with her. But the love and care of her give her a hope for her new life and courage to fight against her husband.

The gender problems are almost experienced by all the women in India and Africa. Abusive words and physical torture are happening very often in African Literature. While reading African and African-American novels these kinds of things unavoidable. Most often the writers talked about these kinds of problems. The central themes of black literature

always about the social evils like gender discrimination, poverty, and robbery problems, against women and so on.

### Findings and Recommendations

Both the novels can be seen in much other way; the feministic view, deconstruction, colonial and post-colonial perspectives, Modernism, Post- Modernism, and so on.

### References

1. Bama." *Karukku.*" 2011. Oxford, University press. New Delhi, India
2. ---" *Sangati Events*" 2005. Oxford, University press. New Delhi, India
3. Walker, Alice. " *The Color Purple.*" 2004. Phoenix, Orion Books Ltd. London.

## REFUGE FOR A REFUGEE: AN ANALYSIS OF CHINUA ACHEBE'S "REFUGEE MOTHER AND CHILD"

**Dr.S.Florence**

*Assistant Professor, Department of English, Annamalai University*

### Abstract

*This paper attempts to analyse a poem entitled "Refugee Mother and Child", authored by a Nigerian poet, Chinua Achebe. As the poet had a first-hand knowledge of colonialism, he has penned-down, those bitter experiences in the form of a poem. As a consequence of colonialism, many innocent poor people became victims. They were put in a refugee camp, where their sufferings are endless. The poet concentrates on a particular mother, though there are many mothers and children staying in the dirty, unhealthy, polluted camp. Though other mothers became mentally tired of looking after their children, who are under nourished, the mothers are of the view that spending the energy time on them is vain, the mother on whom the poet's concentration falls is entirely different. Though she is sure that her son will die soon, she with affection and compassion, holds the boy in her arms and combs his hair gently with care and concern, for she gets a little comfort in seeing the son alive. By analyzing the select poem, it is concluded that the poem is filled with horror and any reader who reads the poem will definitely feel pity for both the mother and the dying child in her arms. The poet vehemently expresses the brutal aftermath of war which compelled the people to leave their own land and land in a refugee camp.*

**Keywords:** Colonialism, post-colonialism, refuge, refugee.

### Introduction

Chinua Achebe is one of the prominent Nigerian writers. He is the father of African Literature. He is one of the founders of Nigerian Movement. His works mainly deal with the problems of post-colonial Nigeria. He recorded what he saw in the world around him. His early childhood days in the South-eastern part of Nigeria provided him with a first-hand experience of the horror of colonialism. An unfortunate consequence of colonialism is the Nigerian Civil War. Colonialism, war, and poverty, affect the day to day lives of the people. They were suffering endlessly. Achebe wrote many poems during this period. One such poem is "Refugee Mother and Child", which serves as a written document of the period. When Achebe was walking his hometown, he had a chance of breathing a foul air coming from the refugee camp. Also, he watched the mothers with terrible hands and horrible faces, who watch their children suffering, with heavy hearts.

In this context, this paper attempts to analyse how a refugee mother longs for the refuge of her son, who is nearing death in Chinua Achebe's, "Refugee Mother and Child". The poet explores the painful mental condition

of a mother in a refugee camp, where many children and their parents are taking refuge. Though there are many mothers and small children, the poet's eyes fall on a particular mother, whose male child is in a situation to die soon. The poor mother laments much. As they spend the days in the refugee camp, they never get proper food necessary for their mental and physical growth and development, many children suffer from Kwashiorkor, a protein deficiency disease. There is no evidence or proof for the reason behind their stay in the refugee camp. These people are forced to leave their home. Chinua Achebe has vividly described how the lives of these people are crushed and smashed for they suffer a lot in the camp.

The poet begins the poem comparing the mother with her son in a dying condition to The Holy Mother Mary carrying died Jesus Christ in her hands. Here the poet contrasts a beautiful image with a terrible and tragic one. The poem also describes the unconditionable love of the mothers in general. The very first line of the poem runs like this: "No Madonna and child could touch/ that picture of a mother's tenderness/for a son she soon would have to forget"(1-3).But the poet says that the

love shown by the poor mother in the refugee camp is much more than the love shown by Mother Mary towards her son. Though the mother knows that her son will die soon and she must forget him, she showers her love on the dying child. The pitiable condition of the mother holding the dying son in her hands explicitly depicts the compassion shown by the mother on the child. Though she deliberately recognizes the fact that she cannot save the child for many hours, she doesn't lose hope.

Now the poet switches over to the description of the place where the poor refugees live in. The place where they stay is not at all neat. The poet says: "The air was heavy with odours/ of diarrhoea of unwashed children/ with washed out ribs and dried-up/ bottoms struggling in labored/steps behind blown empty bellies" (4-8). The air itself gets contaminated by the unpleasant smell coming from the camp. The children never get any balanced diet from the camp, so that they suffer from diarrhoea and even the atmosphere gets polluted by the unhealthy smell. The feelings of the poet got intensified when he directly saw the pathetic situation of the children. As the children are undernourished, their ribs are protruding.

In the following lines the poet explains the tragic condition of the mothers in the camp. The harsh reality hardens the heart of the mothers. Though mothers are the epitome of love and affection, the mothers in the camp feel so much worried about the situation of their children, that they didn't care about their own children, for they think that it is a waste of time and energy for nothing can save their children. Viewing this, the mother feels very tragic. This

mother is not like them, for she showers love and affection on the child. "Most/mothers there had long ceased/ to care but not this one"(8-10). The poet feels proud of this particular mother, for she never loses hope. Her love for the dying son is divine and infinite. She tries to avoid feeling sad about his son's approaching death by remembering the days when he was not ill before coming to the camp. She also imagines how happy she would have been, if there was no war and they didn't come to the refugee camp. With maternal affection, she combs the hair of the child in its skull, not on the head, as the child is dying. She carefully combs the hair as if she prepares him for school in the morning. She kisses the child on his forehead as an act of putting flowers on the small coffin, as the child is going to die soon.

The poem is full of shocking images and strong words. The poem portrays the inevitability of death and also the pain endured by the loved ones, especially, the mothers. It is very pity to imagine the mental condition of the mother, who has to live alone after keeping the child under the earth. The poem is a heart breaking one. It is full of pathos and agony of a mother, who witnesses the death of her own son before her eyes. The poem brings out a sense of desolation. The theme of the poem is universal.

### References

1. Innes, Catherine Lynette. *Chinua Achebe*. England: Cambridge UP,1990. Print.
2. Innes, C.L., and Bernth Lindfors. *Critical Perspectives on Chinua Achebe*. Washington: Three Continent Press, 1978. Print.
3. July, Robert W. *An African Voice*. Durham: Duke UP, 1987. Print.

## THE ETHNO-SOCIAL FEATURES OF AMISH COMMUNITY

**Miraculous Kharrngi**

*II MA. English, Karunya Institute of Technology and Sciences, Coimbatore*

**Dr.Jeyachandra**

*Associate Professor, Karunya Institute of Technology and Sciences, Coimbatore*

### Abstract

*The Amish culture is one of the unique cultures found in the entire world. From the beginning till today they continue to live a plain and simple life. They are part of the Christian believers but they still follow the old rules and regulations, unlike the other Christian groups. The paper brings out the characteristics that make the Amish different from the others. Starting from the origin and coming up with the extremely strict rules which remained uncorrupt till date, will help in substantiating the socio-cultural aspects of the Amish Community. The Amish is being depicted in many popular cultures like fiction and particularly Christian fiction. The paper illustrates the significance of the Amish Culture and their qualities that make them worth exploring.*

**Keywords:** *Amish, Unique, Christianity, Culture, Plain, Uncorrupt, Modern, Old.*

Christianity dated back to the 1<sup>st</sup> century C.E in the Roman Empire basically under the guidance of the apostles. It was originated based on the principles of Jesus Christ, his death and resurrection. The followers of Christianity are called as Christians. Primarily, the Jews were the first to be converted to Christians and so they follow the central Jewish order. Slowly, in the next 250 years, Christianity spread throughout western Asia and in the Middle East and Ethiopia. In 380 A.D., the Roman Emperor named Theodosius I proclaimed Catholicism as the state religion. It was then headed by the Pope or the bishop of Rome. Later, in 476 A.D., the Roman Empire collapsed and this leads to divergence among the Eastern Christians and the Western Christians. So, in 1054 A.D., the Eastern Orthodox Church was formed as a separate group of the Catholic Church.

Martin Luther, a German monk started a new reformation in 1517 and protested against some of the principles and priorities of the Catholic Church. As a result, a new group was formed and it was called as Protestantism. Eventually, Christianity was divided into three branches namely, Catholic, Protestant and Eastern Orthodox. With the passing of time even among these three branches, several sects were established. Within Protestant alone a

number of groups flourished, each differs in their interpretation depending on their understanding of the Bible. Some of these groups are the Baptist, Methodist, Presbyterians, Pentecostal, Non-Denominational and the Mennonites. These groups grew accordingly in different parts of the world.

The Mennonites are the group that was part of the Anabaptist denominations. The Mennonites are found in parts of Africa, North America, Asia, Latin America, Caribbean and Europe. The Amish community arose in 1963 in Switzerland, as a separate group from the Mennonites. The Amish are a group of followers of Christ who follow their own strict culture. The Amish Church was first started by the people who are followers of Jakob Amman. Its name is also derived from him. At present, the total population of the Amish is around 318,000. They occupy the regions of Pennsylvania, Ohio and Indiana in the United States and Ontario in Canada.

The Amish believe that the true followers of Christ should fully conform themselves to the principles of Christ and his disciples and to abandon all the worldly things in their daily lives. The Amish follow a set of implicit rules that are based on the Bible which instructs them

to separate from earthly pleasures so that they can receive salvation. The Amish are also known as the "Plain People" because of their plain lifestyle. For them to stand out from the rest of the world is a sign of pride and a sign of being a true Christian. The Amish believe that faith should correspond with lifestyle, so even their dresses are very plain and simple. Usually, both men and women wear black and white or to some extent they are allowed to wear dim coloured dress. Amish children attend local schools, till eighth grade. Most of the children end school at the age of fourteen. Basically, Amish are not allowed to use any means of modern technology like vehicles, computers, television and others. They use horses and buggy for transportation within their local areas and they are permitted to rent an outsider to drive for them if they have to move outside the Amish boundaries. The main reason for not allowing vehicles in the community is because they fear that the community would be split apart and other cultures may creep in. As for their livelihood, their main source is agriculture though some of them engage in carpentry and trade of farm products. Farming is done in primitive ways and usage of tractors is not allowed.

The most notable practice that can be seen in the Amish community is the barn-raising. The barn-raising is held very important by the Amish as this work calls for a brotherly love while extending hands in helping one another. They gather together particularly at daybreak to raise the barn. Men are allotted with various tasks depending upon their skills; a skilled Amish carpenter will lead the entire group. While the Amish men are busy constructing the barn, women prepare meals and they have it together. Amish life as mentioned earlier is governed by a set of rules that are based on the Bible. These rules are known as "Ordnung". When any member of the community fails to follow the rules, they will be shunned from the community and thereafter they will not be

allowed to have a direct communication with their people and not even with their own families. Shunning is indeed one of the awful punishments any Amish can get.

Time passed by, but the Amish maintain their identity which is totally distinct from the others. Living in the part of the world where the surrounding communities are highly modernized, the Amish are facing a lot of challenges and adversity. Despite these challenges, they continue to be strong in their faith and their old customs. Looking into Christianity today it is observed that many Christians have minimized the old practices and have incorporated the modern technological world with their religion. But for the Amish, they still practice the extreme faith where even the use of telephones, computers and televisions are not allowed. It is not an easy life even just to think of; nevertheless, they are living it with endurance. Many a time they are being mocked and looked down by their modernized neighbours who ride in their fancy cars and seeing them in their old buggy. Some of the Amish do reveal their struggles and they even try to escape from the old custom community. There is always a conflict with regards to culture for those who try to fit in the Amish community as even among themselves they are facing great difficulties in accepting their exceedingly strict orders.

It will be a surprise for many to know that a group like the Amish still exist. The Amish have attracted the whole world for the very reason that their culture still remains untouched by the modern customs and ways. Amish culture is being represented in many areas of popular culture for the fact that they are the only community that still continues their old beliefs and practices. Authors such as Beverly Lewis, Wanda E. Brunstetter, Kathleen Fuller, Amy Clipston and Cindy Woodsmall have written about the simple life and the distinct culture set in the Amish Community. The Amish fiction has earned a great level of popularity in the

modern world and it is also one of the most well-known genres of Christian Literature. Cindy Woodsmall is one of the New York Times best-selling authors on Amish fiction. Her connection with the Amish community can be seen through her books which include *When the Soul Mends*, *When the Heart Cries* and *When the Morning Comes*. The characters depicted in these books comes from her real-life associations with the Amish Mennonite and Old Order Amish families. Another popular Amish fiction writer is Beverly Lewis. Her writing mainly focuses on the plain life and the sweet romance set in the Anabaptist heritage and the Old Order Amish. Some of her books are *The Sunroom*, *October Song* and *The Redemption of Sarah Cain*.

Wanda E. Brunstetter is an award-winning novelist in the Amish romance genre. She has more than ten million books sold till date. Among them are *The Restoration*, *The Gift* and *The Hawaiian Quilt*. Wanda takes every chance she gets to visit the Amish settlements. Kathleen Fuller is yet another American writer who is specialised in Christian and Amish romantic fiction. Some of her books include *What the Heart Sees*, *A Daring Return* and *A Brilliant Deception*.

All these authors centered on the simple and plain life of the Amish community. Some portray the socio-cultural life of the Amish and their unique Christian faith. The fact to be noticed is that the Amish are still continuing to live their life like their ancestors. Some of the Amish fiction also portrays the cultural conflict which happens mainly among the outsiders who try to fit themselves in the Amish community. The Amish life is really a

fascinating one. Sometimes it is hard for the readers to believe that such community still exists in the present generation. The strength that the Amish derived from the bondage that the community as a whole shared and their brotherly love among their people keeps the Amish culture going. The distinctive features that are mentioned throughout the paper speak volume as to why the Amish culture is worth exploring. The strict law of shunning, barn-raising, horse-buggy, infrastructure, the plain dress, unstained and uncorrupted, makes Amish the unique and most plain culture in the whole world.

### References

1. Christianity- Facts and Summary, 2018. [www.history.com](http://www.history.com) web
2. The Amish: 10 things you might not know, Matthew Diebel, USA TODAY. Aug. 2014 [www.usatoday.com](http://www.usatoday.com) web
3. Amish and the Plain People, Lancaster PA. 1995-2018. <https://lancasterpa.com/amish/> web
4. Understanding the Amish Culture. [www.exploring-amish-country.com/amish-culture.html](http://www.exploring-amish-country.com/amish-culture.html) web
5. Amish Fiction. Christianbook.com, 2018. <https://www.christianbook.com/page/fiction/amish> web
6. Lewis, Beverly. *The Redemption of Sarah Cain*, United States of America, Bethany House Publishers .2000. print
7. Lewis, Beverly. *October Song*. United States of America, Bethany House Publishers.2001. print

## CELEBRATION OF NATURE AS A VISIBLE GARMENT OF GOD THROUGH GERARD MANLEY HOPKINS'S POEM *SPRING*

E.Niranjan

II MA. English, Karunya Institute of Technology and Sciences

Dr.Helen Unius Backiavathy

Assistant Professor, Department of English, Karunya Institute of Technology and Sciences

### Abstract

The article focuses on bringing out the presence of God and his greatness in nature as reflected in the poem *Spring*. Gerard Manley Hopkins shows the greatness of God through nature and His workmanship. The beauty and greatness of God is explicitly revealed through the weeds, the eggs of thrush, the song of the bird, the pear tree and the lamb. The magnificence of God is distinguishable through the fresh and lovely greenery of the spring season and the eggs of thrush confer the image of heaven. The nature as the visible garment of God is portrayed through this exposition.

**Keywords:** nature, God, thrush, magnificence, spring

Gerard Manley Hopkins is the best known poet of the Victorian Age. He has spent all his life glorifying Nature and God. He was a keen and good observer of nature. He was a pioneer to introduce the terms *Inscap* and *Instress* and this in turn has helped him to express beauty of the nature. Throughout all his poems he has used aesthetics to appreciate the beauty of nature and art. The poem *Spring* is a vivid description of nature and its surroundings on earth.

The world was created by God and His grandiose beauty has been depicted in all creations. Gerard Manley Hopkins relates the presence of God in Nature through the poem *Spring*. The spring season is the most beautiful time of the year that exhibits renewal and rebirth. The season reveals the glory of God in the growth of weeds in wheels, which symbolizes the cyclic change of season on the year. The weeds grow long, looks fresh and lovely and the fresh weeds emanate the presence of God on its green scenery. The poet expresses that he loves the spring season more than anything else in the world and further augments that no other thing can be compared with the spring season. In the same manner, the Creator too stands unique and nothing can be compared with him.

Nothing is so beautiful as Spring -

When weeds, in wheels, shoot long and lovely and lush; (Hopkins 1-2)

The Eggs of the Thrush and its song expose the vision of God. The Eggs of Thrush, which are in the blue hue shows the image of heaven, where God dwells and every mankind is longing to go after their death. The song of the bird echoes in the timber forest, a creation of the Lord. The bird not just sings because it has been bestowed on with the ability to sing but also praises and glorifies the Lord Almighty for creating the world so beautifully. In this occasion, the bard depicts that the joy of the spring fills the place and that the timber woods also join with the bird in praising God. This melodious song of praise by the bird and the timber woods reaches the ears of the poet like a lightning and as a song from heaven.

Thrush's eggs look little low heavens, and thrush

Through the echoing timber does so rinse and wring

The ear, it strikes like lightnings to hear him sing; (3-5)

The glassy pear tree stands as a medium to connect the earth and heaven. The leaves and flowers reach up to the sky. The poetic line "they brush" signifies and exalts God to be the painter of the world and through the leaves and flowers of the pear tree, he paints the sky. He

has also alluringly created the clouds to spread the richness of joy from the heaven on the earth. Thus the joy of the spring spreads all over the world. The "Racing lamb" also points out towards God who treats everything fairly and connects human and nature through his divine love.

The glassy pear tree leaves and blooms,  
they brush

The descending blue; that blue is all in a  
rush

With richness; the racing lambs too have  
fair their fling. (6-8)

In the last stanza of the poem, the poet Gerard Manley Hopkins shows the presence of God in nature with reference to the Garden of Eden in the Bible. The joy of the spring fills all over the world and the divine love of God is visible through the natural vegetation. In the beginning, God created the Garden of Eden with his love and enjoyed the beauty and He

enjoys the beauty of the nature on earth similarly and thus the bard portrays that the presence of God is visible through every living and non-living thing on the earth.

A strain of the earth's sweet being in the beginning In Eden garden. (10-11)

### References

1. Gardener, W.H. and MacKenzie, N.H. *The Poems of Gerard Manley Hopkins*. London: Oxford University Press. 1967. Print.
2. Swarnkar, Kumar, Sanjay. *Gerard Manley Hopkins A Critical Study*. New Delhi: Atlantic Publishers and Distributors. 2005. Print.
3. <https://www.shmoop.com/spring-hopkins/summary.html>
4. <https://interestingliterature.com/.../a-short-analysis-of-gerard-manley-hopkinss-spring/>

## **A STUDY OF SOCIAL PROBLEMS IN EDUCATION AND SECOND LANGUAGE NEEDS OF THE TRIBAL STUDENTS IN KERALA AND THE REMEDIAL TEACHING**

**Neha Elizabeth Saji**

*MA. English, Department of Science and Humanities  
English Division, Karunya Institute of Technology and Sciences, Coimbatore*

**Dr.S.Jeyachandra**

*Associate Professor, Department of Science and Humanities  
English Division, Karunya Institute of Technology and Sciences, Coimbatore*

### **Abstract**

*English being the second language has developed over years in India. In the present scenario, it has been one of the most important component for a good career. Whether it be a private or government institution, English is one of the compulsory subject taught to students by them. But there are students who face difficulties in acquiring English as second language and one common group among these students are Tribal students. This study is to find the reason behind the difficulties faced by the Tribal students in Kerala and also to adapt a method to enhance their second language acquisition..*

**Keywords:** *Sociolinguistics, Ethno linguistics, L2 acquisition, Tribal students, Task based language teaching, Paniyar, Kurichiyar, Karimpala*

Sociolinguistics is the study of the impact or effect of any social and cultural norms, context etc. on the way language is used by an individual. It also studies the language difference between certain groups detached by some societal variables and how these factors are used to differentiate individuals. The language is different from place to place based on the respective social classes. Sociolinguistics is different from sociology of language, sociolinguistics is the effect of the society in language and the latter is the study of the language's effect on the society.

Ethno linguistics is a branch of linguistics that deals with the relation between the language and culture. It studies the way conceptualization and different perceptions changes language and how it is linked with different culture. "It is a part of anthropological linguistics, which is the study of the relation between a language and the cultural behaviour of the people who speak it."

This study focuses on the problems faced by some people especially students and one common group is the tribal children. To analyze their social problems in education and the needs in second language acquisition the following

method is adopted. To proceed this study a tribal school is selected (Aralam Farm High School, Kannur, Kerala). This school has students of Paniyar, Karimpala and Kurichayar tribes which are the three main tribes of the locality. These people are extracted from their natives and given places at Aralam and most of them work at the Aralam farm. The government started a school for these tribal children, Aralam Farm High School. The government has been providing all the necessities and is still undergoing developments. There are around 240 students in the school and 25 faculties. They have an IT lab and a smart class that is used for language teaching and learning. This study was focused on class IX which consists of 35 students including boys and girls.

### **Three tribes in Cannonore**

#### **Paniyar**

The Paniyar has worked as agriculture labourers for many years. They are believed to have been brought to Wayannad by the king of Malabar. The Paniyar resettled in different areas established by the government. After the government of Kerala abolished slavery system,

they had been renewed in different colonies set up by the government

### **Kurichiyar**

It is a matrilineal tribe of Kerala distributed mainly in Wayannad and Kannur districts of Kerala, India. Kurichiyans are one of the scheduled Tribes of Kerala practicing agriculture. They worshipped deities like Kuttichathan and Vettakkaran. They are skilled bow-men who had an important role in the rebellion of Pazhassi Raja. They are considered as the highest tribes among Adivasis and follows untouchability.

### **Karimpala**

They are inhabitants of the Kannur and Calicut districts. They are seen at Poonoor, Thamarasseri, Thaliparamba, and Alakode. They speak a shady dialect of Malayalam with some Tulu words and phrase. Some of their folk songs reveal that they meet the challenge of wild animals and to protect themselves and their cultivation they followed a system called 'kaval'.

The initial step is the surveying method by the distribution of background questionnaire to know about their caste, family, status, and lifestyle and also to know the feedback about education system. The group is a heterogeneous mixture of Paniyar, Karimpala and Kurichiyar of IX standard. The next step is conducting a survey on their language skills by administering a questionnaire. This will help to find their L2 needs and problems on the basis of which need analysis can be made. The initial test is conducted to know their L2 needs. The test has comprehension passage and grammar questions based on Articles, Conjunctions, Prepositions and tenses. This helps to find what the students know and what their needs are. A teaching module is prepared based on this analysis and their needs. The next 2 weeks the students are taught according to this module using TBLT method. The students are given activities both pair and group and also some language games.

Finally end test is conducted. The final test results are compared to that of initial test. With the help of this methodology the second language problems and issues of students particularly is found. The study was further done with the help of a teaching module and task based language teaching method. This study substantiates that modern techniques of teaching and learning English will help the students to acquire the language easily and effectively. The normal lecturing system should be changed and these children should be exposed to language related games. It is proven that through this study the students acquired some of the basics of English through this method. This way, Learning can be fun like a game than tiring and boring like studies.

### **Social problems leading to second language problems**

From the background survey it is found that most of the students are of PANIYAR tribe. It is also found that the students are weak in second language i.e. English. Therefore this study also analyses the reason behind this situation and suggests remedial measures. The survey also helps to find their second language problems and needs. The analysed questionnaires make clear that the priority of the students and their parents is not education. The teachers and staff conduct many awareness camps to convey the importance of education and the possibilities their children have outside the forest and farm. This is because they do not know much about the world outside and they consider it as a risk, therefore they settle inside the Farm. Education is secondary for them as they think that they don't deserve better and they do not understand anything more than attaining their day to day needs.

Another problem is a common mistake every government schools made and still make. They use the regional language (here, Malayalam) to teach English, which is the main cause of the struggle in students to acquire the

second language, English. The students are taught this way since primary classes so a sudden change in the method of teaching surely will confuse them and new teachers are also helpless in this case, hence they continue with this method so that the students pass their exams. This might also be the reason for the students' incomprehensibility in English.

The school provides breakfast, lunch and scholarship grant (some amount of money) and this is one major reason for the students to attend school. The parents reach the school without fail to collect the grant. This attitude of the students and family is due to their ignorance towards education. One of the main reasons behind the ineffective language learning is the irregular attendance of the students in the school. The students learn all other subjects in their regional language (Malayalam) i.e. the texts and notes are printed and written in Malayalam. The students find it difficult to link the words of English with that of their regional language and hence they learn English by-heart or in Malayalam. The students and teachers are like a big family, the teachers and staffs support the students and at the same time scolds and corrects them, and their bond is quite deep. The students are very active in the class while group activities and language games are conducted. They all participate in any activity that they are given whether they are good or not. This urge

and enthusiasm will help them to acquire any language but if executed with proper guidance.

### Conclusion

According to the study the major social problems that lead to second language acquisition are found. The government and local authorities should ensure that the students attend classes regularly at any cost, without that all these efforts of teaching would be in vain. If this is taken care the students will have a chance of progress in second language acquisition. The students and the parents should be made aware about the educational system so that they can make use of it appropriately. But those who attend the classes would have improvement in second language when it is taught using the tasks and thus following the task based methodology. This study provides evidences to show that their second language learning enhances when special care is given using TBLT method.

### References

1. Sacringi, Carlo Papini. Sociolinguistics. New Delhi: Anmol publications, 2017. Print
2. [kirtads.kerala.gov.in/tribals.web.2016/11](http://kirtads.kerala.gov.in/tribals.web.2016/11) Feb 2018.
3. [www.focusonpeople.org/major\\_tribals\\_in\\_kerala.htm](http://www.focusonpeople.org/major_tribals_in_kerala.htm) in-kerala.web.2006/10Feb 2018
4. [www.pbs.org.speak.speech.sociolinguistics.sociolinguistics.web.2005/10Feb 2018](http://www.pbs.org/speak/speech.sociolinguistics.sociolinguistics.web.2005/10Feb 2018)