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An essential truth needs to be understood in an age that predominantly computes and considers the 'book' as obsolete unless it is 'e'. The world has come to witness a receding flair for the actuality of the literary world. Countless efforts by practitioners and preachers of literature have been undertaken to affirm 'Literature adds flavour and fun to literacy'. Though creative efforts uphold the conventional which ultimately is a postmodern flaw, consistent work has been undertaken to shake off such shackles.

This Journal comes as a required flash back gesture, a redolent stroke and a sign of gratitude for that magnificent magic called 'Literature', from the Department of English, Auxilium College, Vellore that celebrates the Diamond Jubilee of the Undergraduate course (1957-2017), Vicennial of the Postgraduate course (1997-2017), and Decennial of Research in English (2007-2017).

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LEARNING AND TEACHING OF EDUCATIONAL PSYCHOLOGY

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Abstract

Educational psychology is that branch of psychology in which the findings of psychology are applied in the field of education. It is the scientific study of human behavior in educational setting. Educational psychology is a behavioral science with two main references, human behavior and education. Educational Psychologists supply all the information, principles and techniques essential for understanding the behaviour of the pupil in response to educational environment and desired modification of his behaviour to bring an all-round development of his personality. The curriculum and the instructional approaches appropriate for creating an educational psychology for teachers in tomorrow's schools need examination in light of recent research on teaching and learning. In what follows, we use these problems to frame a discussion of issues to be considered in rethinking educational psychology as a foundation in teacher education. Educational psychology is taught as a foundation course in most teacher education programs, and at least one course on the psychology of human learning is typically required for teacher certification by most states. Typically, in most colleges and universities teacher education majors take a course or courses in the psychology of learning, development, and instruction prior to taking their methods courses, practical experiences, and to doing their actual teaching in schools. The pattern, sequencing, and methods of teaching educational psychology make implicit assumptions about teachers' knowledge about learners and learning. The traditional boundaries, the text, and the materials for teaching educational psychology ought also to be questioned. The day of the self-contained, lecture and discussion, text-and-test course in educational psychology may be over. Team teaching, psychological reflection on field experiences, case analyses in learning and teaching, integration of the logic of instructional design with the real constraints and opportunities of public school life, attention to students' and teachers' learning in groups, to teachers' knowledge development across many years, and to construction of particular knowledge involved in learning different school subjects-all these should be part of the larger conversation about teacher education reform.

Keywords: Education; Curriculum; Memorizing; Objectives; Evaluation.

Meaning and Definition of Educational Psychology

Educational Psychology consists of two words, Psychology and Education. While General Psychology is a pure science, Educational Psychology is its application in the field of education with the aim of socializing man and modifying his behaviour. According to Crow and Crow Educational Psychology describes and explains the learning experiences of an individual from birth through old age. Skinner defines Educational Psychology as "that branch of Psychology which deals with teaching and learning". Stephen describes "Educational Psychology is the systematic study of the educational growth and development of a child." According to Judd "Educational Psychology is the Science which explains the changes that take place in the individuals as they pass through the various stages of development." Educational psychology is one of the branches of applied psychology concerned with the application of the principle techniques and other resource of psychology to the solution of the problems confronting the teacher attempting to direct the growth of children toward defined objectives. More specifically, we

can say educational psychology is concerned with an understanding of:

- The child, his development, his need and his potentialities.
- The learning situation including group dynamics as the affect learning.
- The learning processes its nature and the ways to make it effective. Stated differently, the Central theme of Educational Psychology is Psychology of learning.

Psychology of Learning

This area is concerned with such problems as: How do children acquire skills? When is learning more effective? What are the factors that help the learning Process? How do we measure the amount of learning? Are there any economic methods of memorizing? Why do we forget? Can memory be improved? Psychology helps the teacher to get answers to these questions. It tells us that learning becomes more effective if factors like motivation and interest are taken into consideration by

every teacher. The knowledge of psychology has helped the teacher in modifying her approach to the teaching learning process. The study of educational Psychology has brought about change in the approach and therefore we have child centered education. Psychological principles are used in formulation curriculum for different stage. Attempts are made to provide subjects and activities in the curriculum which are in conformity with the needs of the students, their developmental characteristics, learning patterns and also needs of the society.

Nature of Educational Psychology

Following are the important characteristics of the nature of educational psychology:

- It is an applied branch of fundamental Psychology.
- It combines two fields i.e. Education and Psychology.
- It is the scientific study of human behavior in educational situation.
- It is concerned with these factors, principles and techniques which relate to the various aspects of child's growth and development.
- It is concerned with learning situation and process by which learning can be more efficient and effective.
- Educational Psychology draws heavily from various branches of psychology, biology sociology and anthropology.
- Educational Psychology is not as exact as natural sciences since the human behavior cannot be predicated exactly because it is dynamic.
- Educational Psychology is a science of education dealing primarily with how, when and what of education.
- It is not a normative science as it is not concerned with the value of educational and doesn't concern itself with and
- "What ought to be." It only describes what it is, it is an applied positive science.
- While psychology deals with the behavior of all individuals in all walks of life. Educational Psychology limits its dealing with the behavior of the pupil in relation to Educational environment.

Scope of Educational Psychology

Five major areas covered by Educational Psychology are:

- The Learner
- The learning Process

- The learning Situation
- The Teaching Situation
- Evaluation of Learning Performance
- The Teacher

The Learner

Educational Psychology acquaints us with need of knowing the learners and deals with the techniques of knowing him well. Following are the topics studied included in it: the innate abilities and capabilities of the individual differences and their measurements, the overt, covert, conscious as well as unconscious behavior of the learner, the characteristics of his growth and development at each stage beginning from childhood to adulthood.

The Learning Process

After knowing the learner and deciding what learning experiences are to be provided, the emerging problem is to help learner in acquiring these learning experiences with ease and confidence. Hence, it deals with the nature of learning and how it take place and contains the topics such as laws, principles and theories of learning; remembering and forgetting, perceiving, concept formation, thinking, reasoning process, problem solving, transfer of training, ways and means of effective learning etc.

Learning Situation

It also deals with the environment factors and learning situation which come midway between the learner and the teacher. Topics like classroom climate and group dynamics techniques and aids which facilitate learning, evaluation techniques, and practices, guidance and counseling etc. which help in the smooth functioning of the teaching learning process.

Teaching Situation

It suggests the techniques of teaching. It also helps in deciding what learning situation should be provided by teacher to learner according to his mental and physical age, his previous knowledge and interest level. By describing the learner's characteristics, what teaching aids are appropriate for the particular subject?

Evaluation of Learning Performance

Main objective of education is all-round development of the learner. It includes cognitive, affective and psychomotor aspects of personality. Educational Psychology suggests various tool and techniques for assessment and evaluation such as performance test, oral test and written test. It does not stop at measurement only, after the testing results of the test are analyzed, causes for

poor performance, backwardness in any aspect of development is corrected by maladjustment are helped by guidance and counseling study habit, examination techniques and learning styles are analyzed and helped the learner so that he can overcome the difficulties.

The Teacher

Educational Psychology emphasizes the need of knowing the self for a teacher to play his role properly in the process of education. It throws light on the essential personality traits, interests, aptitudes, the characteristics of effective teaching etc., so as to inspire, help teacher handle the stress, conflict and anxiety by giving insight in their own personality.

Dilemmas in the Learning and Teaching of Educational Psychology

We found that what emerged was not a new "scope and sequence chart" for the teaching of educational psychology, but rather several interconnected questions and problems that might provoke our thinking and that of our colleagues as we begin to consider how educational psychology should be incorporated into revised teacher education programs. Each suggests inherent dilemmas for the learning and teaching of educational psychology. Some of these dilemmas may be resolved or managed by appeal to empirical research on teaching and learning. Others may yield to practical constraints or to local traditions, norms, and preferences. In any case, the time is upon us, as educational psychologists, to engage in thoughtful dialogue about what knowledge our field has to offer to future teachers and how that knowledge might be taught well. Our questions confront both educational psychologists and teacher educators with four persisting problems of practice in preparing professionals for a changing profession: the problem of transfer or application of psychological knowledge, the problem of balance between general and content specific knowledge about school learning, the need to consider the knowledge and beliefs of prospective teachers, and the challenge of applying knowledge about teachers' learning to the teaching and learning of educational psychology.

In short, the curriculum and the instructional approaches appropriate for creating an educational psychology for teachers in tomorrow's schools need examination in light of recent research on teaching and learning. In what follows, we use these problems to frame a discussion of issues to be considered in rethinking educational psychology as a foundation in teacher education. Educational psychology is taught as a

foundation course in most teacher education programs, and at least one course on the psychology of human learning is typically required for teacher certification by most states. Typically, in most colleges and universities teacher education majors take a course or courses in the psychology of learning, development, and instruction prior to taking their methods courses, practicum experiences, and to doing their actual teaching in schools. The pattern, sequencing, and methods of teaching educational psychology make implicit assumptions about teachers' knowledge about learners and learning. An underlying rationale for the timing and format of educational psychology courses is that teacher education majors need the basic factual information and conceptual knowledge of the psychology of learning, development, and instruction to be able to apply this knowledge in their clinical teaching experiences, in their methods courses, and, eventually, in their classroom teaching. Thus, the teaching of educational psychology as a foundation in teacher education has rested on certain classic but typically, unquestioned, psychological assumptions about the learning and the transfer of learning of the prospective teacher to teaching.

Teachers' Learning and Thinking as a New Domain in Educational Psychology

Both the above discussion as well as several current research endeavors suggests the emergence of a new domain of knowledge in educational psychology--the psychology of teachers' learning. Although the subject of teachers' learning was the focus of some early studies by educational psychologists learning to teach more than a decade ago, educational psychologists have tended not to focus on teachers' learning as an important area of study. Only in the past decade have educational psychologists turned their attention from the study of teachers' behavior to the study of teachers' thinking, cognitions, and knowledge. The studies by Leinhardt and Putnam (of networks of teachers' knowledge and script theory) and of Lampert (on the role of teachers' understanding of subject matter and interpretation of what students mean) are most salient.³⁸ One can begin to see that research why and how teachers come to behave as they do. This literature and that of other researchers on teacher thinking have explored the many ways in which teachers think, plan, and decide, and how teachers' work is constrained by the world in which teachers operate. Using psychology to understand the teacher in this way might make contact with teachers in powerful ways. Such psychological windows into teachers' thinking or psychological lenses for examining teaching also open up new possibilities for

metaphors that convey new ways of thinking about how to connect psychology to teacher education.

Researchers studying teachers' thinking and teachers' knowledge have typically used cross-sectional rather than longitudinal approaches and thus have not examined teachers' learning or the development of teachers' thinking over time. More recently, educational psychologists and teacher educators have begun working together to conduct a longitudinal study of how teachers' learn to teach. They are studying the development of teachers' knowledge, skills, and dispositions related to teaching writing and mathematics in different teacher education programs over a three-year period. They are also examining teachers' beliefs including their conceptions of knowledge. This research represents an ambitious new effort and the methods as well as the findings may be useful to educational psychologists who want to study the learning of students in their own teacher education program. Because both research on teachers' thinking and research on teachers' learning is relatively recent, not much of the content and findings from this work have appeared in contemporary educational psychology textbooks.

Even though findings from this research have not yet appeared in textbooks, these topics may constitute an important content domain that should be learned and taught in educational psychology in teacher preparation programs. Knowledge of the psychology of teachers' learning might contribute to the effective teaching of educational psychology in two ways. First, such knowledge would be useful as educational psychologists begin the process of conceptualizing the learning and teaching of educational psychology in the preparation of teachers for the 21st century. Second, such knowledge would be particularly informative as educational psychologists think about the possibility of adapting the content and methods of educational psychology to the individual learner.

Conclusion: Unanswered Questions and the Challenge

We have raised only a handful of issues that we hope will provoke thought and dialogue among our colleagues as they begin to consider how educational psychology should be conceptualized in the new teacher preparation programs. As we have seen, each of these issues poses dilemmas for the learning and teaching of educational psychology. Although recent research findings in cognition and instruction suggest some new conceptions and alternative framing assumptions, educational psychologists will still need to interpret and analyze and use this knowledge in their own ways in teaching educational psychology. Thus, as educational psychologists we face

the same curricular and instructional puzzles that teachers face daily in their classrooms. We have described some possibilities suggested by recent research, as well as some troubling dilemmas. As individual faculty in the teacher preparation institutions begin to create new educational psychology courses and field experiences, they will face with learning and curriculum design challenges. For example, how should educational psychology faculty think about teachers' motivation and social learning as they begin to develop the content and methods of educational psychology in the new teacher education programs? Teaching educational psychology to cohorts of students in teacher education might facilitate the development of shared knowledge and experiences related to educational psychology by students in the cohort. In addition, this cohort structure might encourage social interaction of the type that has been found to be effective in developing critical thinking strategies and problem solving in children.

Theory and research suggest that meaningful learning and application of educational psychology might be facilitated by closer collaboration between educational psychologists, teacher educators, and subject matter researchers. But the reward structure for faculty in research universities will need to change both to promote closer collaboration between these educators and researchers and also to encourage faculty to spend time and effort on working to design innovative approaches to teaching educational psychology in the context of teacher education within real classrooms and schools. If we are to advance in our knowledge of the learning of educational psychology as a discipline, then we need to apply methods similar to those used to study children's knowledge and cognition to the study of learning by students in teacher education. Researchers might determine, for example, "What knowledge of and beliefs about learning and development do learners hold when they begin their study of educational psychology?" Certainly, by the time students in teacher education reach college, they have developed their own informal notions and theories of learning as a result of having been learners themselves for a number of years.

In addition, researchers might ask, "How are teachers' general and subject-matter-embedded theories of learning related to their meaningful understanding and application of knowledge in educational psychology?" "How do teachers' knowledge and theories change through a course of study of educational psychology?" and "How is teachers' psychological knowledge--subject matter-specific and general--related to their classroom practice and

teaching?" As educators of learners as well as researchers on learners, we may face the same dilemma noted by Monk, Stimpson, and Lampert. Like the teachers in their studies, we as teachers may find it difficult to focus on understanding our teacher education students' conceptions and informal knowledge, rather than on alleviating their misconceptions and on teaching formal knowledge related to educational psychology, even though as researchers, we are able to assume the stance of diagnosing and understanding teacher education students' knowledge and conceptions. A new metaphor or metaphors are needed for the learning and teaching of educational psychology in teacher education. The metaphors need to convey the way that psychological knowledge is viewed and the way in which psychological knowledge can be connected to teaching. For example, the metaphor might convey the view that knowledge of basic facts and general principles of learning and their application to the problems of teaching are interactive and interdependent and that meaningful learning depends on relating the new knowledge from educational psychology with the teacher's already existing knowledge. Attention must be paid to the conceptualization of both the knowledge that the teacher education student brings to the learning situation and to the changes expected in the teacher's knowledge as a result of studying and learning educational psychology. A *web*, *network*, a *dialogue*, and a *lens* all are possible metaphors to consider in thinking about the learning and teaching of educational psychology.

The traditional boundaries, the text, and the materials for teaching educational psychology ought also to be questioned. The day of the self-contained, lecture and discussion, text-and-test course in educational psychology may be over. Team teaching, psychological reflection on field experiences, case analyses in learning and teaching, integration of the logic of instructional design with the real constraints and opportunities of public school life, attention to students' and teachers' learning in groups, to teachers'

knowledge development across many years, and to construction of particular knowledge involved in learning different school subjects—all these should be part of the larger conversation about teacher education reform. One thing seems certain: Teacher preparation is changing. If educational psychologists seize the moment as an opportunity to revitalize the field, the changes and the profession will be better for it.

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ROLE OF WOMEN IN NGUGI WA THIONG'O'S NOVELS

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Abstract

The African people became slaves of the imperialistic Western world. They infused patriarchal ideologies into the educational system and encouraged the boys more to join school rather than the girls. They also supported men to oppress women. Male domination made the African women powerless and disabled, socially, politically and economically. The gender conflict undermined the stability of Kenyan society. Ngugi is one of the premier Kenyan novelist in the English language began to publish in his native Gikuyu language. He raised his voice in protest even from prison by writing the novel, Devil on the Cross, on toilet paper and getting it smuggled out of prison. Wariinga is in Form Two of the local school and the Rich Old Man takes fancy to her. He is aided and assists to in his evil designs by Wariinga's uncle. The novel ends with Wariinga's killing of the Rich Old Man, leaving scope for many interpretation of the text. The very first novel of Ngugi, Weep Not, Child, begins with the resoluteness of a mother Nyokabi to educate her son, Njoroge against all odds. The River Between, both the party's one led by convert Joshua and the other by traditionalist Waiyaki are firm in their belief and thinking and consider the other in the dark. Muthoni, Joshua's daughter, gets herself circumcised to attain full womanhood irrespective of the fact that her father has become a hardcore Christian. But she dies from her wounds.

Keywords: Domination, Colonialism, Imperialism, Revolutionary, Male-domination

Introduction

Ngugi waThiongo is best known novelist. He is focused on colonial and post colonial problems in Kenya. The British plundered the world to enrich themselves through Christian evangelism as a facilitator of imperialism and colonial powers. There are historical evidences that the African women during pre-colonial period had economic independence. They had actively participated in social, cultural, religious and political activities and functions. The colonial rule was expected to improve the condition of women in African societies by raising their living and educational standards and free them from farm labour and the oppression. Women in Kikuyu community of Kenya were potential and occupied substantial positions of leadership like Wangu wa Makeri. He was a legendary Kikuyu leader and powerful matriarch.

The River Between

Ngugi's *The River Between* through Chege indicates that women were in power:

Long age women used to rule this land and its men. They were harsh and men began to resent their hard hand. So when all the women were pregnant, men came together and overthrew them. Before this, women owned everything. The animal you saw was their goat. But because the women could not manage them, the goats ran away. They knew women to be weak. So why should they fear them? (11)

The second novel, *The River Between*, Ngugi does not forget to draw the image of women as active agents in

order to preserve the traditional and customs of their society alive and free victims of patriarchy and colonization simultaneously. Women play important role during circumcision ceremony. During traditional circumcision ceremony, youngest are taught to inculcate sense of responsibility and sustain and unity of the community. Ngugi boldly portrays Muthoni, the female protagonist of the novel as an assertive character. She wants to be independent of follow the rituals of her society. She does not want to be controlled by her circumstances. She is the symbol of reconciliation because she is Christian and at the same time. She tells Nyambura, her sister:

Look please, I – I want to be a woman. I want to be a real girl, a real woman, knowing all the ways of all hills and ridges. (32)

Ngugi presents that all men Christian as well as non-Christian view woman is a similar manner. Joshua is Christian and looks down upon Miriamu, his wife. Something he says, "I wish you had not gone through this rite". (38). Joshua prays God to forgive his for marrying circumcised woman:

God, you know it was not my fault. God, I could Not do otherwise, and she did this while she was in Egypt. (39)

Ngugi shows that women can rebel but they may not find followers as women are not perceived as leaders. Waiyaki is impressed by his female counterpart, Muthoni's revolution. He realizes her bravery and revolutionary act. Waiyaki cannot find that ability in himself. He thinks that if he were in her place, he would have not been able to do as Muthoni could do. Ngugi shows the significant role of

women in their society. They desire to be independent and fight against male-domination and colonialism. Through the novel, Ngugi portrays his female characters as courageous and brave. They are ready to take high risk and die for their cause.

Weep Not, Child

The first novel of Ngugi *Weep Not, Child*, starts with the resoluteness of a mother Nyokabi to educate her son Njoroge. The book is divided into two parts. The first part deals mostly for Njoroge's education. His mother's only aim is to become educated and provide for the welfare of his family. The second part mostly described the natives fighting against the white settlers. The novel reveals that Gikuyu women had the right to take decision for their children and men did not take it on their ego if mother acted as decision makers. The mother is held responsible for it. Ngugi, women characters are seen taking decision for themselves as well as their children. Portraying women as decision maker set out their high stature that overly is a pointer to the elevated position that women enjoy in society. The need to portray women characters as strong and bold as necessary. Ngugi must help real African women refresh themselves. Ngugi reveal his women characters are bound by the patriarchal structures of society. They try to break free for those chains. They have to wear the grab of masculine attributes. They are not considered holding any position in the community. Nyokabi's education of sending Ngotho to school is not portrayed as a wise one. He is not seen gaining anything from that missionary education. He faces more difficulties of going to school. He is neither able to complete his education nor his wish of supporting his mother. His knowledge and wisdom is ruined because he committed suicide. In *Weep Not, Child* a biased view of such young males and females has been given through the following narration,

"Njoroge always longed for the day he would be a man, for then he would have the freedom to sit with big circumcised girls and touch them as he saw the young men do"(23)

In this novel, *Weep Not, Child*, Nyokabi carries out more tasks than just farming to increase the income as she has to pay for Njoroge's fees at school. To fulfill her dream of seeing her son, Njoroge, writing letters and speaking English like Howlands. Njoroge's mother would sell castor

oil seeds from their pod and sell them to generate additional income in the house. Njoroge once came home "found his mother shelling some castor oil seeds from their pods. She often did this and when she accumulated enough after a number of mouths she sold them at the market" (16)

The money she earns by selling castor oil seeds is used by her to pay for the educational expenses of Njoroge. African believes that Indians use this cunning manner of deceiving the female colonizers. Indian has fear European males pretend to fear European female and through this they succeed in charging extra price for their goods. Africans perceive European women as delicate and innocent beings negative image of Indians "abused women, using dirty words in Swahili" (7).

This perception of Africans has been narrated in the text in the following words:

But some said that this was a cunning way to deceive the white women because when the Indian trembled and was all 'Yes, please, Memsahib, anything more?' the women would be ready to pay any price they were told because they thought an Indian who feared them dared not cheat about prices.(7)

Ngugi's women succeed in creating a place for themselves in the community. They have to pay a heavy price for being unconventional. His women are mere puppets in the hand of patriarchy. If they try to become significantly emancipated and talk about their liberty in open. They are bound to replicate the stereotypical masculine qualities.

Devil on the Cross

Devil on the Cross, a female protagonist narrating Jacinta Wariinga's tale from girlhood to womanhood as well as her coming of age in post-colonial period of Kenya. Wariinga is a young woman coming from countryside. She completed her education, arrives to the capital city of Nairobi, and searches for a job. She has exploited by an unscrupulous bosses and other anti-social elements. Wariinga's story is evident from the following verses:

I accept!
I accept!
Silence the cries of the heart.
Wipe away the tears of the heart.....
..... (8)

Jacinta Wariinga is two years old, her parents are arrested for participating in the Mau Mau struggle for

Kenya. She is brought up by her aunt. Her uncle is a railway employee. He is not satisfied with the salary he gets. He is ambitious and he wants to become rich. Wariinga is in Form Two of the local primary school and the Rich Old Man takes fancy to her. He is aided and assisted to do something wrong in his evil planning by Wariinga's uncle. He seduces Wariinga, the impressionable poor girl, with rides in his Mercedes Benz car, pocket money, outings and hotel visits. She becomes pregnant; the Rich Old Man abandons her. She does not want to abort or throw away the child born to her.

Job is not easy to come by any one. Those are willing to become the "sugar girls" of their bosses get job. Wariinga face the same problems, sex in exchange of job. At last, she got a secretarial job with Boss Kihara of the Champion Construction Company. Wariinga feels in order to keep up with the city girls. She used skin lightening creams to get rid of her "blackness". She uses redhot iron combs to straighten her naturally curly hair. She does not laugh or even smile because of her pale teeth. She tries to dress up in the latest fashions but look odd. She has given up looking like her natural self with disastrous results. She is neither fish nor fowl.

Wariinga was convinced that her appearance was the root cause of all her problems. Whenever she looked at herself in the mirror she thought herself very ugly. What she hated most was her blackness, so she would disfigure her body with skin-lightening creams like *Ambi and Snowfire* Now her body was covered with light and dark spots like the guinea fowl. Her hair was splitting, and it had browned to the colour of moleskin because it had been straightened with red-hot iron combs. Wariinga also hated her teeth. They were a little stained; they were not as white as she would have liked them to be. (11)

Boss Kihara makes polite advances to Wariinga in the beginning. He demands sex in a straightforward manner. Wariinga wants him to marry her if she lusts after her so much. But he is already married. Boss Kihara wants Wariinga as his mistress. He offers her a separate house, a car and a life of luxury. She becomes his "sugar girl". She refuses, he sacks her. She decides to return to her parents at Ilmorog. Devil's Feast at Golden Heights in Ilmorog. Wariinga is amazed that such things as a competition among Modern Thieves and Robber can take place in post-independence Kenya. The venue of the competition for seven modern thieves and robbers is a plush place called the cave at the Golden Heights in Ilmorog. The competitors are the elite of the land. They have become wealthy in post-colonial Kenya. They are wildest beyond dreams by oppressing and exploiting their

own people. They rule their own people as representation for the imperialists. They had been the collaborators of their colonial masters during the British rule in Kenya.

"Every competitor and robbers come, one by one, he has-wives and/or mistresses" (97)

The competitors are all seated with their wives and mistresses in the audience. They are being served the choicest drinks and snacks by scantily dressed waitresses. The foreign delegates are led by the delegate from America. They are there to judge the competitors on the basis of their own testimonies regarding well and deceptively they have cheated and exploited their own people. Among the competitors for best thieves and robbers is Nditika wa Nguunji, he suffers from two of the seven deadly sins-gluttony and lechery,

"I suffer from two diseases: I can never get enough of that or of food. Good food makes for a fine, healthy body, and the smooth thighs of young girls make for a fine, healthy soul" (178)

Nditika wa Nguunji further adds that he goes out looking for young girls to satisfy his sexual greed. In comparison, it can be seen that women are not permitted to go in for extra-marital affairs like their husbands. His wife imagines gaining multiple sexual organs on his telling her about the imagined project in transplant surgery. She is harshly dealt with by her husband. He is openly wishing to gain multiple organs.

The novel ends with Wariinga's shooting of the Rich Old Man. She laughs at the irony of the situation. She stands face-to-face with her fiancée's father. He was a father of her child. The Rich Old Man is filled with horror and shock to see her. Wariinga was after so many years that too as his son's fiancée. She forgives him for the wrongs he did to her years back. He kneels before her and requests her to unburden him of his wrongdoings. But she stands in front of him, laughing at this ironic situation. He offers her to become his "sugar girl" again. On hearing this, her reaction does not change as she continues to laugh. She appears to be in the image of a goddess. She has full control of the situation. She is seeing the person begging for mercy. Finally she commands him to face her and look into her eyes. As soon as he does so, she takes out a pistol from her purse and before he could think of anything. She shoots him dead. This shocking act committed by Wariinga points towards the fact that now women could no longer be treated as "sugar girl". They could muster up courage to take such bold decisions.

Conclusion

It has been established that Gikuyu women depicted by Ngugi in *Weep Not, Child*, *The River Between* and *Devil on the Cross* are mother, educators, nurturers, helpers, supporters, and epitome of love and affection. The female characters in Ngugi's novel fall under the category of such women are Muthoni and Nyambura in

The River Between. Nyokabi, Njeri and Mwihaki in *Weep Not, Child*. Wariinga and Wangari are in *Devil on the Cross*. All those character are delicate beings that turn into steadfast and witty individuals according to the need of the situation. In the story they are shown as strong and decisive and they could free themselves from the clutches of patriarchy. In all the three novels, Ngugi has shown his women characters facing traumatic situations in male-dominated society. By the end of *Devil on the Cross*, Wariinga shoots the Rich Old Man. It becomes evident that woman are not ready to fit into the mould made by men. They yearn for a mind of their own that would help them in taking decisions and doing things for their own amusement and entertainment, especially during the times of distress.

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ALIENATION, ISOLATION AND SEARCH FOR IDENTITY IN EUGENE O'NEILL'S THE HAIRY APE

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Abstract

The Hairy Ape is a play of great significance. Its theme which is handled with perfect artistic mastery is quite close to the core of modern life. It dramatizes an important aspect of the human predicament in the machine age but holds out no solution or hopes of salvation for him. Man does not live by bread alone, spiritual health and well being are also necessary. In his search for identity Yank suffers terrible anguish and ultimately crushed to death by a gorilla. The tragedy of Yank is the tragedy of millions in the modern age. O'Neill depicts this human predicament but holds out no solution or hope of salvation for him.

Keywords: Alienation, Isolation, Identity, Predicament, Salvation

Introduction

The importance of Eugene O'Neill as a social critic lies in the fact that he emphasizes the psychological aspects of the modern social order. He points out the disease of our acquisitive society. He does not merely stress the fact that workers are exploited to create wealth for the few, but shows how in our modern machine-made world they are deprived of the sense of harmony and mental well-being that comes from doing something that seems important and necessary. Man's work is a necessary part of his personality, it is an extension of his ego it makes him feel that he is a necessary part of the life of the world in which he lives. Modern industry tends to destroy the psychological counterpart of work, it leaves the worker a nervous, irritable and dissatisfied misfit. Yank was such a worker and the same time, conscious of the thing he had lost. Thus in this play, O'Neill reveals himself in sympathy with this search for identity.

In *The Hairy Ape*, O'Neill presents a problem that has broader implications than the immediate success or failure of Yank. Yank becomes aware of the fact that he does not "belong". He finds out that while he has been doing his work, the world has been gradually, but quite rapidly revolutionized by machinery, a revolution that has not carried him with it. He finds that a new world which disregards human rights and aspirations has left him deserted. The one thing which made his life endurable was that he felt he "belonged", that he was a necessary, vital and human part of a social order. But now he realizes that he counts for nothing as an individual. He would have known that the progress of invention is for the benefit of those who exploit the workers and not for the good of society as a whole. And this is not Yank's problem alone,

but the problem of everyman in the contemporary social system.

Interpretation and Discussion

Man is a gregarious animal. A sense of stability, security, belongingness is necessary for his happiness and tranquility. When this sense of belongingness is lost for one reason or the other, man suffers from a feeling of insecurity and loss of confidence. He feels orphaned, defrauded and at bay. Alienated from their immediate environment, feeling lonely and isolated and unhappy, his characters constantly search for identity, for belongingness and disintegrate and decay, when they fail to achieve such identity.

The dramatist has given the play the sub-title, "A comedy of Ancient and Modern life". The ancient life is represented by the gorilla, the biological ancestor of man, and Yank represents modern life. He is the modern hairy ape. In the opening scene of the play, we find that Yank is quite confident and proud of his superior strength. He exercises great authority over his fellow stokers, who respect his superior physical capacity and obey him and are afraid of him. Yank is quite satisfied for, as he himself puts it, he 'belong'. He harbours no destructive romantic illusions. He is in perfect harmony with his work and proud of the fact that he can eat smoke and coal and make the ship run at 24 knots an hour.

Sense of Belongingness

But Yank's sense of security, his sense of belongingness is soon shattered as he is confronted with Mildred Douglas who looks at him as if he was an hairy ape and who calls him a filthy beast. It is now that Yank becomes aware of the fact that he does not 'belong'. He

finds out that while he has been doing his work, the world has been gradually but quite rapidly revolutionized by machinery, a revolution that has not carried him with it. He finds that a new world which disregards human rights and aspirations has left him stranded. The one thing which made his life endurable was that he felt that he 'belonged', that he was a necessary, vital and human part of a social order. He would have known that the progress of invention is for the benefit of those who exploit the workers and not for the good of society as a whole. And this is not Yank's problem alone, but the problem of one whole social system.

O'Neill makes this clear as Yank moves from one defeat to another, striving vainly to find some answer to his problems. In prison he heard of the I.W.W. and thought to find among them an answer. They threw him into the street, just as the communists of today would deny him a place. The communists would not accept Yank, because Yank is an individualist, not a party man. Yank's speech after he has been thrown from the I.W.W.'s headquarters is an explicit summary of the whole situation. O'Neill shows that wages, distribution, shorter hours and all the rest of it is no solution. Yank in the pose of Rodin's "The Thinker" reviews the whole situation, ending by admitting that his greatest crime was that of being born.

Yank is rejected by the society, he does not belong to the world of man. But he cannot exist in isolation. He must have his moorings somewhere, if not in the world of man, then at least in the world of brutes. Since Yank cannot move back and belong to man, he must move down and seek companionship with the brute creation. Perhaps he would belong there. Search for identity becomes an obsession with him and ultimately it takes him to the zoo. There he stands face to face with a gorilla in its cage, talks to it as to a brother because he thinks that they both belong to the same club, "the club of the hairy ape". He

shakes hand with it and sets it free. But alas! The gorilla crushes him to death. It does not think that Yank 'belongs'. Yank's quest for identity fittingly ends with his death.

Conclusion

The Hairy Ape is a play of great significance. Its theme which is handled with perfect artistic mastery is quite close to the core of modern life. It dramatizes an important aspect of the human predicament in the machine age. Man does not live by bread alone, spiritual health and well being are also necessary. Man can be lonely even in a crowd. The tragedy of Yank is the tragedy of millions in the modern age. O'Neill depicts the human predicament in the 20th century, but holds out no solution or hope of salvation for him. In his search for identity Yank suffers terrible anguish and is ultimately crushed to death by a gorilla.

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SEARCH FOR IDENTITY THROUGH MORALITY IN SELECT ESSAYS OF HENDRY DAVID THOREAU'S *WALDEN*

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Abstract

Thoreau's Walden advocates a simple life that is close to the life lived in woods. Walden is the result of Thoreau's experiment with life. It is a record of his experiences. Henry salt, one of Thoreau's early biographers writes that Walden deserves to be a sacred book in the library of every cultured and thoughtful person. Thoreau gives primary importance to individuality. He never encourages the readers to copy his habits. Through his essays he gives so many ideas to choose our morality. He feels simple life closer to nature would help us to realise our individuality. Morality helps the individual to gain focus on the purpose, through focus on the self one can realise their individuality. Morality is the path to reach individuality.

Key Terms— Nature and consciousness, Identity, Morality, realo meter, Nilometer, positivity

Introduction

Morality is a system of principles and values concerning people's behaviour which is generally accepted by the society or by a particular group of people. Morales do not associate with any government directly. However it comprises law and learning for the development of the government to be better. It supports the idea of every human being able to live a life of equal opportunity. By following moral values human beings can live a more meaningful life. Morales in literature are used to identify the values embedded in literary piece. It analyses human behaviour. It attempted to read human beings and the world to develop the technique for prudent social behaviour. It is a formula for happiness.

Thoreau explains through the words of Confucius as "To know that we know what we know and that we do not know what we do not know, that is true knowledge" (*Walden* .p.12) What a man thinks of himself that determines his fate. One generation abandons the enterprises of another. The luxurious rich are not comfortably warm, but unnaturally hot like a cooked ice-cream.

Less luggage more comfort

Most of the luxuries and many of the so-called comforts of life are not essential but positive hindrances to the elevation of mankind. With respect to the luxuries and comforts, the wisest people have never lived them. They lived a simple and meagre life than the poor. None can be a wise observer of human life from the luxuries and

comforts. Only from the ground of voluntary poverty one can observe the human life wisely.

Wisdom comes through experience

The life of luxury gives luxury in agriculture, commerce, literature and art. Nowadays there are professors of philosophy not philosophers. To be a philosopher is not merely to have subtle thoughts nor to found a school but to love wisdom and to live a life of simplicity, magnanimity, trust and independence. The philosopher has to solve some of the problems of life not only theoretically but practically.

The philosopher is in advance of his age even in the outward form of life. The nature of luxury is to make people tired, weak and destroy. The philosopher is not fed, sheltered, clothed, and warmed like his contemporaries. He maintains his vital heat by better methods than other people. His driving force of life is the love of knowledge and the truth he felt. Knowledge without usage is a garbage. We should use our knowledge to discern the truth. Morality is the path to reach the ultimate knowledge that is about knowing thyself.

Thoreau has seen in his life people are seemingly wealthy but most terribly poor. They have accumulated poor quality of life. He spent many autumns and winter days spent outside the town, trying to hear what was carried in the wind to express. People are busy in listening to other's voice whereas we forgot to listen to our inner voice. Our inner voice is the voice of God that guides us to reach our uniqueness.

Thoreau asks us to study the lives of great discoverers and navigators, great adventurers and merchants. A demand of the universal knowledge is needed to know where you stand. He thought Walden pond would be a good place for business. It is a good port and a good foundation. Every generation laughs at the old fashions but follows religiously new. Dressing cannot be raised to the dignity of art in any country. After the lapse of season the latter style becomes the most fashionable. Our factory system is not the best mode to get clothing. We cannot deny that shelter is the necessity of life.

Nature and consciousness: The best guides to set our Morality with Uniqueness

People wanted a house, place of warmth, comfort and first for the physical warmth and then for the warmth of affections. Every child loves to stay outdoors even in wet and cold. It is the natural yearning of our ancestors who still survive in us. We do not know what it is to live in the open air. The poet did not speak so much from under a roof. The saint will not be there so long. Birds do not sing in caves. Doves do not cherish their innocence in the dovecots. Thoreau reveals in each line of his essays that life closer to nature would lead us to realise our true self identity. Luxury would cloud our mind and we feel difficult to see the real identity. Our nature and conscience are the best guides to set our morality. True recreation connects to the highest and best within us. It rekindles the inner fire. Plato noted, "My belief is not that the good body by any bodily excellence, but on the contrary, that the good soul, by its own excellence, improves the body as far as this may be possible." (Dalal p.24.)

The Vedas say, "All intelligence awake with the morning." (Walden p.75.) Moral reform is the effort to throw off sleep. There are million people awake for physical labor but only one in a million is awake enough for effective intellectual exertion. Only one in hundred million is awake for a divine life. To be awake is to be alive. He says that, "I have never met a man who was quiet awake." (Walden p.82.) The highest of art is to affect the quality of the day in positive way. Every person is tasked to their life.

Today should be better than yesterday that is the sign of growth. Thoreau wanted to live deep and suck of all the marrow of life. He wants to learn the life by Experience and be able to give a true account of it. He wants to simplify life. For example, instead of three meals a day eat one. Instead of hundred dishes, eat five. The nation itself is ruined by luxury and so called internal improvements which are all external and superficial. The only cure for this is simplicity of life and elevation of purpose. Thoreau

questions that."Why should we live in such a hurry?". (Walden p.74.)

Thoreau asks to create one's own reality. He says that solitude means a communion with oneself. Everyone has the capacity to create the reality. Thoreau coins a new word called 'realometer'. Nilometer is an instrument used to measure the length and breadth of the Nile river. Likewise everyone has this realometer. With this meter one can measure one's own reality. In Walden pond Thoreau was completely free from time. Thoreau perceives the inhabitant of New England lives a mean life because our vision does not penetrate the surface of things. Thoreau goes to the woods, dreaming of an existence that is free of obligations. He proudly announces that he resides far from the post office and all the constraining social relationships. He says "I am the monarch of all I survey." (Walden p.17.) He says outright that he resides in his home as if on Mount Olympus. It is the home of Gods. He claims a divine freedom from the flow of time.

Thoreau's point in all his divine talk is not to show his own personality as Godlike. But he wants to insist on everyone's divine ability to create their own world. Our capacity to choose the reality is evident in his metaphor of the realometer. Thoreau imagines that one can choose to call one thing reality and another thing not provides the spiritual freedom. When we create and claim this reality, all the other 'news' of the world shrinks immediately to insignificance. He opines that the last important bit of news to come of England was about the revolution in 1648. It is almost two centuries earlier. The only current events that matter to the transcendent mind are itself and its place in the cosmos. "I am the monarch of all I survey. My right there is none to dispute." (Walden p.74)

Communicating with nature is also an excellent way to unlock the creativity and generate new ideas. Newton formulated the laws of gravity while relaxing under an apple tree. Natural surroundings serve to stifle the endless chatter that fills our minds so that our true brilliance can be liberated. When we spend time to enjoy nature, observe the surroundings with deep concentration. Study the complexity of the flower or the way the current moves in a sparkling stream. Give silent thanks that we have the privilege of enjoying these special gifts of nature. As Mahatma Gandhi observed, "When I admire the wonder of a sunset or the beauty of the moon, my soul expands in worship of the Creator." (Sharma p.37.)

Negative news is sold fast in our society, more people will choose to watch the criminal trial of a celebrity rather than the biography of a truly great human being. A newspaper with a headline revealing the latest tragedy, will

be sold more than one announcing the scientific breakthrough. The real problem is that it is easy to get addicted to reading and watching negative news. So many people begin their days by reading less uplifting newspaper stories. They read more on the latest crimes, accidents and scandals on the late-night news.

We have to be more selective in the news. Be very clear in the way we read the newspaper and in the way we watch the television. Before start reading the newspaper, have a purpose in mind. Use it as an information tool to serve and make the mind wiser than an excuse to pass time. It is very easy to grow weeds. But it is very difficult to grow the rose plant. We need to nurture the plant very carefully.

We should put proper fertilizers and put fence around the young plant. Likewise we should avoid negative stories. These stories may look like an entertainment but they will be stored in the subconscious mind. After sometime they influence our life. As psychologist Freud said that once the negativity goes, comes positivity. The next stage of positivity is creativity. So the negative news will destroy the creativity of the individual. This is a very dangerous habit.

Conclusion

Confucius said, "Good people strengthen themselves ceaselessly." Sun Tzu says, "To secure ourselves against defeat lies in our own hands." Peter Drucker says, "Self-development of the effective executive is central to the development of the organization whether it is business, government, hospital, military and university." The

enlightened person helps others to acquire self-reliance. Thoreau did the same. He concentrated well on his uniqueness. His life in Walden Pond is an attempt to discover the divinity in him. He preferred simple life. He read many books during the stay in Walden. Thoreau reduced his needs to reduce the worries. In Walden Pond Thoreau rarely thinks about the past. Mostly he lives in the present. He avoided unnecessary worries of the past and the fear of future. His purpose is clear. His mind transcended the limitations and his consciousness expanded in every wonderful world in Walden Pond. His talents become alive and he discovered himself in a greater sense.

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SUPPRESSION OF WOMAN'S IDENTITY IN CHITRA BANEERJEE DIVAKARANI'S *SISTER OF MY HEART*

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Meaning and Definition of Educational Psychology

Indian English fiction has had a meteoric growth during the dawn of the millennium year and the writing in all genres of literature has gained momentum, particularly the Indian novel, the doyens of Indian writing like R.K.Narayan, Mulk Raj Anand, and their ink promoted the conventional mode of writing. The crusaders of the contemporary and modern era include Salman Rushdie, Amitav Ghosh, Vikram Seth and many more. They elucidate and substantiate strength of the emerging modern voice of India, which has the vibrancy and energy of a gushing artesian along with an unmatched resolve to experiment and explore new avenues of writing novels. A host of contemporary post - colonial writers like Rushdie, Arundati Roy, Meena Alexander, Anita Nair and Jhumpa Lahiri have initiated the process of decolonizing the 'Colonial English' and using it as a medium to express Indian thoughts and sensibilities with a distinctive Indian style.

Women novelists have played a crucial and important role in enhancing the quality and quantity of Indian English Fiction. They have further added women's perspective and feministic dimensions to novels. These rich contributions have widened the spectrum of issues deliberated in novels. In the past, works by Indian female authors have always been undervalued because of some patriarchal assumptions. In those days, women wrote about women's perception and experiences within the enclosed domestic area. On the other hand, male authors dealt with heavy themes. During the eighteenth century, these factors led to the decline of Indian women's writing. In the nineteenth century, more and more women actively participated in India's reformist movement against the British rule. It again led to production of women's literature. At that time, their write - ups mainly concentrated on the country's freedom struggle. Over the years, the world of feminist ideologies began to influence English literature of India.

A women's identity cannot be dissociated from the religious national ethnic and cultural context of her existence. The complexity of her situation and diverse nature of women's role in different parts of the world

makes the claim about the universality of gender has become redundant. Both men and women are gripped with the question of identity but with time women's quest for recognition as an individual has become complicated as she has started realizing her abilities and inabilities.

Many female writers focus on Women trauma: they have women's perspective in the world. Fictions by female writers contribute to a major segment of contemporary Indian writing in English. Sense of identity is a perennial sustaining creative force in a female writer. It is significant that it is not solely a search for identity that engages female writers in general but rather an exploration to a purposeful awakening of the female protagonist.

Chitra Banerjee Divakaruni was born in 1956. She is an Indian-American author, poet, and the Betty and Gene McDavid Professor of Writing at the University of Houston Creative Writing Program. Her short story collection, *Arranged Marriage* won an American Book Award in 1995, and two of her novels *The Mistress of Spices* and *Sister of My Heart* as well as a short story "The Word Love" were adapted into films. *Mistress of Spices* was short-listed for the Orange Prize.

Divakaruni's works are largely set in India and the United States, and often focus on the experiences of South Asian immigrants. She writes for children as well as adults and has published novels in multiple genres, including realistic fiction, historical fiction, magical realism, myth and fantasy. Her fiction has been translated into 29 languages, including Dutch, Hebrew, Indonesian, Bengali, Turkish and Japanese.

Divakaruni's heroines come from all the sections of society and the setting of her novels are both India and America. Divakaruni's Indian women who are caught between two worlds and their characters are both liberated and trapped by cultural changes and they struggle to carve out an identity of their own. Divakaruni brings out the multifaceted problems of identity in her novels through her characters. In *Sister of My Heart* Anju is the daughter of an upper-caste Calcutta family of distinction. Sudha is the daughter of the black sheep of that same family. Sudha is startlingly beautiful; Anju is not. Despite these differences,

since the day the two girls were born--the same day their fathers died, mysteriously and violently--Sudha and Anju have been sisters of the heart. Bonded in ways even their mothers cannot comprehend, the two girls grow into womanhood as if their fates, as well as their hearts, are merged.

When Sudha learns a dark family secret, that connection is threatened. For the first time in their lives, the girls know what it is to feel suspicion and distrust--Sudha, because she feels a new shame that she cannot share with Anju; and Anju, because she discovers the seductive power of her sister's beauty, a power Sudha herself is incapable of controlling. When, due to a change in family fortune, the girls are urged into arranged marriages, their lives take opposite turns. One travels to America, and one remains in India; both have lives of secrets. When tragedy strikes both of them, however, they discover that, despite distance and marriage, they must turn to each other once again. Exceptionally moving, dramatic, and exquisitely rendered, *Sister of My Heart* is a passionate novel about the extraordinary bond between two women, and the jealousies, loves, and family histories that threaten to tear them apart. Only a novelist of Chitra Banerjee Divakaruni's sensitivity could create a tale as potent as it is poignant, and as true to the complexities of the human heart.

The protagonists of the novel *Sister of my Heart* are Anju and Sudha. They are cousins but they are more than sisters to each other or called "sister of the heart". Anju is practical and a rationalist but Sudha is beautiful and romantic. Anju is revolutionary but Sudha is submissive and elopes with Ashok and gets married secretly. She is always dependent on others she loves Ashok but has an 'unfocused look in her eyes' when it actually comes to standing against her mother wishes. The characters become even more silent after they are married. As girls they grow up negotiating their mothers' traditional Indian Value system and desires with Western Philosophies influencing their own generation. Afterward, they compromise with their in-laws and spouses. Sudha's mother-in-law overshadows her and she becomes more silent than ever. Before marriage, she is restrained by her mother Nalini, who finds Ramesh a suitable match for her.

Sudha does not appease her mother and makes her unhappy because she is bound by her psyche which tells her not to go against her mother's wishes. After the marriage Anju departs for America while Sudha is entangled into the typical household of India. Anju continues her studies in the US and here Sudha toils day and night and no one understands her feelings.

Divakaruni has said once in an interview with Penguin Random House, "I have given up a lot of traditional notions about the place of women in home, and what is not okay for them to do. I really do believe in women making their own choices, standing up for their own beliefs, fighting for them when they have to and this has certainly influenced my writings."

Sudha flees away from her husband's house because she is being urged to abort her unborn daughter and returns to her paternal home. After this she is served divorce papers stating the reasons 'desertion'. Gouri Ma and Pishi support Sudha for her decision and welcome her.

Ashok meets Sudha and wishes to marry her with a condition that her daughter will live with her mother rather than with them. Sudha reciprocates and now decides not to rely on any man and reflects on Anju's plan to start a boutique together, "Why not? A future built by women out of their own wits, their own hands. A future where I lean on myself alone" (SMH 294). Sudha's Journey to America is really the beginning of her journey to a new world of women

This novel describes the problems of women, female foeticide and the status of women, particularly Indian society. The characters struggle to free themselves from the tradition bound society to gain independence identity.

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MARGARET ATWOOD'S *ORYX AND CRAKE*: A FORECAST OF ANTI-UTOPIAN FUTURE

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Abstract

Margaret Atwood, a renowned female writer from Canada is famous for her assessment of wilderness and ecological issues. Through her novel "Oryx and Crake" she explores how the culture is related to nature by setting the scenario in an anti-utopian or in a dystopian future. And through various symbolisms she reinforces a sense of emergency in terms of ecology. Analyzing the environmental disaster which happens due to man's selfishness, the novel also portrays a dark prophecy of what might happen to the human race in the near future. Examining the scaring forecast of human existentialism given in the text this paper also intends to read the novel through a post-human or a post-apocalyptic vision.

Keywords: Anti-Utopian or Dystopian future, Dark prophecy, , Eco-criticism, Human existentialism, Post-apocalyptic.

"Progress is measured by the speed at which we destroy the conditions that sustain life"

- George Monbiot

Human beings undergo a great change in terms of progression, but at the same time it is unfortunately destroying the complete race slowly. Neglecting nature and things, human beings are the only responsible creature for the deteriorating condition of the atmosphere around us. If this condition sustains, human beings can dream of a dystopian future soon. As like in the movie Wall-E humans will crave to touch a green plant and will look at it as if it is something rare. Thinking of all these possibilities Margaret Atwood comes up with a dark prophecy through her novel 'Oryx and crake', which is set in the dark dystopian future. She vividly describes a post-apocalyptic and post-human situation of earthly life that might be happening in the near future.

'Oryx and Crake' is a novel written by Margaret Atwood and published in the year 2003. Through this novel author uses literature as a tool to caution the reader about the possible outcomes of the activities of the 21st century human beings. Raising questions about global warming, pollution and over population, novel also concentrates on the science and technology especially biogenetic modification. Narration of the novel shuttles through two different eras, the past and the near future. Ironically the character is named as 'Snowman' and as reading of the novel it might not be possible to have a single piece of snow left as per the time period set in the novel. Unlike the other science fiction novels, the scenario of this novel is completely different from the expectations of the readers, since it shows a dystopian future where the litters of the technology is spread over everywhere just like how the future of the planet is depicted in the movie 'Wall-E'.

Atwood paints a scary portrait of the gone wrong genetic engineering of the future. Focusing on various flashbacks of the character snowman who is at present has a dull existence and lives as a keeper of the crakers, Atwood intertwines the survival of the world and the survival of literature. The novel begins with the only human survivor called snowman who was previously known as Jimmy and his co-survivors were crakers, a genetically modified products. He was in complete isolation and was starving to death. "Now I'm alone... all alone. Alone on a wide sea." It gives a horrible smell to the reader. Since the co-survivors were totally different from him, communicating to them was not an easy task to him. Moreover his complete race has been vanished from the planet which made him think of his own existentialism.

Jimmy/Snowman recollects his childhood, where he lived in a gated community from where no one was allowed to go outside because his father was a genographer or a Genetic engineer who worked on animals and they believed that if anyone got out, they might bring in some virus which would affect the animals inside the lab. And a frequent clash could be seen between Sharon (Jimmy's mother) and his father. Sharon was against all these activities as she believed it was an abuse of knowledge. This could be seen when Jimmy nears his father and he was busy with his work, Sharon said to him that "Leave daddy alone,... Daddy is thinking. That's what they pay him for. He doesn't have time for you." Jimmy was in isolation there too, he even tried to overcome isolation by requesting his father whether he could get a cat, dog or a parrot. But his father refused it because even those may also bring in some virus.

Jimmy's father worked for OrganInc farms... he'd been one of the foremost architects of the pigoon project.

The goal of the pigoon project was to grow an assortment of fool proof human-tissue organs in a pig host – organs that would transplant smoothly and avoid rejection, but would also be able to fend off attacks by microbes and viruses, of which there were more strains every year..They were perfecting a pigoon that could grow five or six kidneys at a time..It was much cheaper than getting yourself cloned for spare parts.

Atwood through her novel questions the excess of the futuristic use of modern technology and science which the scientists say they are doing for the sake of saving the human kind. The above quoted is another horrific way of portraying the futuristic science. By creating all hybrid beings humans were trying to reduce the effects of the microbial attacks. On doing an experiment on pigs they modified a new kind of species which they called Pigoons, grown with human tissues and organs befitting in them, like a sort of assortment or substitute for the terms of emergency medical transplantation. Pigoons are born with five or six kidneys, so there is no need to run for an organ in the future. This also is a scary one as it shows the health condition of the then human being. Scientists through this project believed that they are much cheaper than of creating a cloned one. "Science is a beautiful gift to humanity, we should not distort it." Says Dr A.P.J Abdul Kalam. These are futuristic science horrors as they distort the human condition in many ways. Cautioning the readers it gives an insight that, what the human beings do, thinking it is for the sake of the race, is actually distorting. That is the reason why Jimmy's mother and Jimmy were against doing all these cruel researches on poor animals. Jimmy's mother was once a brilliant microbiologist who worked in the same organization for stopping the microbes that attacked the organs of the created species, but later she realized that it was against nature to do such things, she resigned and joined in a rebellious against these scientists. By doing so the ecological balance will be affected, still they continued to do so. Jimmy's friend, who later came to known as Crake, discovered a virus which became a huge tide within human beings killing the entire race within no time as a plague. Only survivors from the great plague were Snowman and some crakers. Crakers are genetically modified creatures created using the genes of cat, and is done by Crake. And now he is the head of these new genetically modified creatures. These creatures have the capacity to resist the ultraviolet radiation from the sun which was made possible by a modified skin. That is a required thing in the future because of global warming, over pollution and population. That may be the reason how the crakers would have survived the plague. But in the

case of Jimmy, it was too difficult for him as he was starving to death.

"Noon is the worst, with its glare and humidity... [he] retreats back to the forest... because of the evil rays bounce of the water". At the beginning after he survived, he was healthier, but as time went on he became weaker and weaker, still he never wanted to go back to the past. He says the present, where he is, is far better than that of the past. This could be seen in the beginning of the novel. "Out of habit he looks at his watch stainless steel case, burnished aluminum band, still shiny although it no longer works." A wrist watch which is not working is a symbolism that one disregards the past. He never is concerned about the past life as he was totally isolate there. The freedom he enjoys now wasn't there earlier.

"They're programmed to drop dead at age thirty suddenly, without getting sick." In contrast to giving a dark prophecy of creating a new species pigoon, to extend the life expectancy, the crakers are programmed in such way that they won't be alive after thirty years old. They do not need any assistance to heal up wounds, but they do it themselves or it is rectified automatically. Crake being the leader of all the crakers also tries to erase the name of god and religion from their mind as he thinks that it would only create war between them. Indirectly Atwood pokes at the present human condition where everyone fights in the name of religion.

"Atwood is putting across a relevant and intelligent political message, which can easily be summed up: don't trust the scientists and the big corporations to run the world" - Natasha Walter

Scientists spend years dedicated to one field study and come up with a genetically modified fruit or food and while a significant number of people believe that it is unsafe to eat it, others think that it is safe. No one might know the side effects until and unless something happens to someone. And this kind of horrified truth has been portrayed in the novel dramatically. The name snowman also points to this direction. In a lecture given at MIT, Margaret Atwood said that the name "Snowman" referred to the Abominable snowman..."a creature that may or may not exist, or creature that may or may not be a semi-human." So from reading this novel, it is the reader who should decide whether the snowman will melt or not, or if the humanity will survive or not? We could also consider that Atwood might be reinforcing a sense of emergency through using 'Snow' as a tool. Thus we can come into a conclusion that through "*The Oryx and Crake*", Atwood tries to illustrate that a change in man's attitude towards

nature is essential for the survival of the future generation and to present an ecological disaster.

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STOICISM IN FRIEDA HUGHES POETRY

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Abstract

Life is full of challenges. Some people seem to meet every challenge with confidence, while others struggle to overcome them. Frieda Hughes, the daughter of Sylvia Plath and Ted Hughes had bravely faced her life through experience, knowing that good things are coming. She moves forward in confidence to meet and greet all experiences and challenges that come her way. She has accepted both joy and pain equally. The researcher has probed into the works of Frieda Hughes and has analysed that Frieda Hughes is different to pleasure and pain hence the paper is titled Stoicism in Frieda Hughes Poetry. The Stone Picker and The Book of Mirrors tells about her difficulties and happiness and the poems portray the reality in life.

Keywords: Life, Challenges, experience, pleasure, pain

Frieda Rebecca Hughes is an English Poet and Painter. She has published seven children's books and four poetry collections and has had made many exhibitions. Hughes is the daughter of poets Sylvia Plath and Ted Hughes. Poetry is in her blood and she is confessional like her mother and shows her love of birds like her father.

Frieda being a motherless child has faced many difficulties in life. She has portrayed the challenges she has faced in her poetry. Her married life has also not been fruitful therefore her collections are autobiographical which reveals her pain and her complex life. Frieda in her collection, *The Stone Picker* and *The Book of Mirrors*, writes about her childhood, adolescence, her fears and desire. Moreover she explores joy, trauma, loss and love that keeps a human being going.

The greatest strength that exists in the world is the love of a mother. Mother is the most lovable and adorable person but Frieda did not have the opportunity to beget her mother's love as she died in her infancy. In "My Mother" Frieda chides the way her mother's biography was taken. No love can exceed the love of a mother for a child. Not all children are gifted with the love of a mother. Frieda too has been deprived of mother's love as her mother passed away when she was three. An eminent person's biography is taken as films but they are not exact historical records but meant to entertain. Feelings about parents represent the most powerful emotional attachment which cannot be destroyed by age. She feels a crippling affliction of the stories re-invented by her mother. Everytime the death of her mother is spoken off they bury her mother. Sylvia Plath is "repeated performances" (12). She is frustrated to see the death of her mother with her head in the oven. As a daughter the film makers think that Frieda might love it, but she feels that they have treated her mother like a doll.

Their Sylvia Suicide Doll,
Who will walk and talk,
And die at will,
And die, and die
And forever be dying. (44-48)

Having lost her mother at an early age, her father has been her only solace. The moment she knew her father too will go away from her, she senses pain- the pain of being alone, the pain of being parentless. "The Last Secret" tells about the pain she endured during the last few days of her father. She has to keep the secret to herself that her father is dying of cancer. She feels uneasy as if an elephant is present in her room. The cancer cells have started to deplete the condition of her father Ted. No medicine could cure him, as a daughter she tries ways and means to help her father from death,

In my sleep, I take a gun
And shoot in dead. But in the morning
Its weight is at our feet again,
Wanting to be fed. (12-15)

Every night she prays that her father should be well but when it dawns she understands reality. Day by day her father's condition turns worse, whenever she sees her father she mourns for his condition and feels that death crushes him like an elephant. Her attempts to help her father out of this condition have proved futile. She says,

Its breath is stealing your breath,
Its heavy feet rest upon,
The altar of your chest. Tonight
I am going to kill it again. (22-24)

After months of pain, the poet's father passes away peacefully. As a loving daughter she could not accept the loss of her father so she questions death. In "Conversation with Death" she personifies death. Having completed his job perfectly well, he visits the persona's father and smiles.

Frieda feels that death has taken him so soon. She protests saying her father could have lived longer, but "Death" answers that it was not easy for him to take Ted for every time he tried to take him, he slipped away. Death too has grace, taking someone who was blown off was not a grace for death, he adds,

But to take a Greatness, who fights
With all that accumulated excellence,
Derived from a full time, even
Had in a short time,
Is an art. (31-35)

Death has given him adequate chances to live his life to the fullest until his time had come. Death has let him live and ripen, but could not wait for long until age has taken away his talent. Death did not want an eminent person to roll out as a ripe fig in the lap of death, which would have ruined death himself. He says,

To take him at the peak of his
Perfection, when he was at his
Escaping most cleverest, meant
I really go to achieve something (54-57)

Finally after the loss of her beloved father, she was alone and many said "You're an orphan". These words mutilated her and her anguish is shown in "Orphan". Though she feels for his loss she believes that his soul still hovers around her and she wanted to make everyone sure that her father lives with her. She wanted to tell it loudly,

but no one was ready to heed to her words, they feared and moved away quickly. She knew,

Perhaps they were simply pointing out
The severance of death, so obvious,
So irreversible. Perhaps they were making sure
That I had no illusions. (11-14)

She is ready to accept the truth that life is full of challenges. She has drawn strength and inspiration from her own experiences. She believes she can overcome her troubles. She has the inner strength which enables her to meet stronger challenges of life. Life is interesting when one has mastered the aspect of life.

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A BROWN STUDY OF DETERIORATION OF INDIAN CULTURE BY V. S. NAIPAUL AND ARAVIND ADIGA

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Abstract

The writers V. S. Naipaul and Aravind Adiga could be seen as keen in their observations on the cultural decay of India. With the burdened heart, the disappearance of the Indian culture – the oldest as well as the richest is seen by the writers when western culture establishes its strong base and gradually wipes the unique culture of India. At present, people show curiosity to imitate the trends of western countries, which results in westernization that greatly encroaches and affects the life of the present Indian people which is unimaginable.

There is no harm in imbibing and learning good things from western countries and that does not mean that one should completely adopt it and profess to be western and avoid and misrepresent the Indian identity. It is inevitable that India grows in every field and there is necessity of knowing all the other cultures and traditions. To some extent it is mandatory but one should not pretend that they dislike the Indian values and likes only western culture. Indians have the responsibility to preserve their own culture.

The writers V. S. Naipaul and Aravind Adiga could be seen as keen in their observations on the cultural decay of India. With the burdened heart, the disappearance of the Indian culture – the oldest as well as the richest is seen by the writers when western culture establishes its strong base and gradually wipes the unique culture of India. At present, people show curiosity to imitate the trends of western countries, which results in westernization that greatly encroaches and affects the life of the present Indian people which is unimaginable.

V. S. Naipaul in *India: A Wounded Civilization* reports that "India continues [its] imitative . . . India without its own living traditions, has lost the ability . . . (126). Western culture has led to many important social changes. Today's festive-mood ceremonies, the common dress code, familial relationship, craze and the domination of the language English etcetera stand as the evidence of the vanishing Indian culture and it seems that Indian culture becomes a word and it may remain only in the dictionary.

The Westernization has pronounced the need for the English language throughout the world. English has become the important language for Global community. It is represented as the language of masters in India. More instances are chosen from the author's views to uphold the craze in the language English. The beginning of the novel *The White Tiger* suggests the superiority of the English. Balram writes to Jiabao, Chinese Prime Minister. "Neither you nor I speak English but, there are some things that can be said only in English" (3). Balram's master Ashok and his wife Pinky mock at Balram about his mispronunciation of pizza. Pinky says:

Ashok,' she said. 'Now hear this. Balram, what is it we're eating?'

I knew it was a trap, but what could I do? – I answered. The two of them burst

into giggles.

'Say it again, Balram.'

They laughed again. 'It's not p iJJA. It's pizza. Say it properly.'

'Wait – you're mispronouncing it too. There's a *Tb* in the middle. *Peet.Zah* (154)

V.S. Naipaul finds the middle class Indians who takes pride in nicknames which are westernized so that Indian names like Anand becomes Andy and Brijesh becomes Bunny. He indicates the imitations of an army officer in *An Area of Darkness*. Naipaul says that the Indian army officer "manages to look English, his gait and bearing are English, his mannerism, his tastes in drinks are English his slang is English. In Indian setting, this Indian English mimicry is like fantasy" (57).

The total hybrid life style of people creates a bogus concept that Westernization is one of the major parts of the Indian civilization. For instance, AravindAdiga verifies that everything - liquor, girls, language, and dressing is superior if it is from western and proves that the consumerist culture aims at the destruction of the native culture and identity. In *The White Tiger*, Adiga establishes through Balram, the hero of the novel who explains to the Chinese Prime Minister Jiabao:

I should explain to you, Mr. Jiabao, that in this country we have two kinds of men: Indian liquor men and English liquor men. Indian liquor was for village

boys like me - toddy, arrack, country hooch. English liquor naturally is for rich. Rum, whisky, beer, gin - anything the English left behind. (73)

The writers are the big shots in unveiling the abominable repercussions of the cultural decay. V. S. Naipaul and Adiga declare that complete imitation of the cultures of others is a drawback for India. They state emphatically that India remains incomplete due to the borrowal of foreign culture and the unawareness of the country's own potentials. It is highlighted by the writers that the blind influences of the predominant cultures should be avoided. V. S. Naipaul says in *India: A Wounded Civilization* that "India blindly swallows its past" (116) and travels in the unfit path for its own identity.

Nowadays people have disassociated themselves from their own identity, tradition and cultural heritage. Undoubtedly, the 21st century is the period of disappearance of national identity. About 95 percent of population in India is overwhelmed by the Western culture and tend to forget the native Indian values. Owing to the cultural decay, Indians face unbearable bitter experiences in particular the younger generations are most affected. Drinking and smoking have become the style of the students. They become the addicts of the internet and pornographic culture. Girls and women hurl the dressing style of India and wear the clothes like English people. Some survey reports that these drastic changes are one of the sources for the moral deprivation of youths and they involve themselves into rape and other violence on females which have been increased in the last ten years. V.S.Naipaul and Aravind Adiga, with their writing 0000236975412387455 bring out the various issues to the light to describe the negative impact of westernization and the loss of Indian identity and its culture. Aravind Adiga brings out the worst impacts of the pornographic culture in which younger generations lose their life and unscrupulously ruin the life of others also.

In Adiga's *Between the Assassinations*, D' Mello, the strict, orthodox and highly idealistic teacher at St Alfonso's Boy's High School feel deep resentment on the moral depravity of the younger generation when his dearest and sole comfort student Girish desires to see the pornographic pictures. It makes his blood boil about the immoral behaviours of the youths and feels that the cultural decay in India is the source for their degradation.

By developing the bad and immoral behaviours students and younger generations turn as hindrance to the society and its people. They develop lust and involve into the sexual violence against children and girls. Metropolitan

cities like Delhi and Bangalore are the most affected by these abominable changes. Everyone proudly talks about India's capital, Delhi which is "the capital of our glorious nation. The seat of Parliament, of the president, of all ministers and prime ministers. The pride is our civic planning. The showcase of the republic . . . And the truth is that Delhi is a crazy city" (118). Today this capital turns to be a rapist capital. Changing culture is the root cause of these evil effects. Totally India's style of attire is lost. People want to change their attire like that of the English people and try to attract others. Metropolitan cities have become slaves of this other culture. In the novel *The White Tiger* Balram's master's wife, Pinky madam is an American. She continues the American culture even after her marriage which does not fit the Indian culture. Balram says: "She wore trousers; I gaped. Who had ever seen a woman dressed in trousers before – except in the movies? I assumed at first she was an American" (75).

Adiga vividly portrays how Westernization ruins one's culture and heritage. Indians follow the dress code of English people and caste out their own dress codes. Balram explains: "I had stopped the car at a traffic signal; a girl began crossing the road in a tight T-shirt, her chest bobbing up and down like three kilograms of brinjals in a bag. I glanced at the rearview mirror – and there was Mr. Ashok, his eyes also bobbing up and down" (199). Through the recollections of Balram, Adiga reflects the fast deterioration of moral values and open exhibition of female sexuality in the fashionable society of Delhi.

The cosmopolitan cities have developed with full of vulgarity and glamour. They target only the flesh of females. Printing and supplying of obscene magazines among the amoral is a profitable trade now. Mainly drivers are affected by these illegal attitudes. They go with the pimps or see the lewd magazines, thinking that they will get peace of mind. All these behaviours of an individual and the moral degradation of the society have created an unsafe zone and an untold misery to people particularly the women.

In metropolitan cities, girls at a very early age start to sell their bodies to lead a luxurious life. This change in culture makes them to think that selling their body is a profitable business and not a sin. Balram's friend, who is a driver, explains this midnight culture:

My master's daughter works in one of those buildings too. I drop her off at eight o'clock and she comes back at two in the morning. I know she makes pots and pots of money in that building, because she spends it all day in the malls. He leaned in close – the pink lips were just centimeters from mine. Between the

two of us, I think it's rather odd – girls going into buildings late at night and coming out with so much cash in the morning. (128)

India's cultural values are at peril and the contemporary India is in need to take necessary steps to keep these values alive in every citizen. Cultural degradation causes women to become victims of sexual abuse and prostitution. Earlier there were no night parties, theatre-going culture or celebrating parties in hotels. These are the negative impacts of Westernization. Adiga pays his attention particularly on Bangalore and the capital city, Delhi as he considers that these two cities have lost their culture. People destroy their Indian identity and culture by going to hotels to celebrate and have fun. This is the repercussion of Americanization.

The Indian society is greatly being affected by the Western culture. With the upcoming trends and modernization, Indians move towards the West and ignore their own cultural values. It has produced profound changes in structures of the family, marriage and in relationship as well. After being settled in the western countries most of the Indians start thinking and comparing their own nation on the touch stone of the West and they sometimes stubbornly resist India and the country craves and cries for her ungrateful sons and daughters. In Aravind Adiga's *The White Tiger*, Pinky, wife of Balram's master Ashok, returned from America, hates the Indian traditional and social restraints and feels that Indian way of living is a deterrent for her freedom. Both the writers thus stress that people should not let their own tradition down and culture and that Indians have to be proud to be Indians.

In the name of modernization, some of the people have lost the ethical values in them. The most effective way to destroy people is to deny and obliterate their own understanding of their history and their culture. It is said that the changing culture among girls are one of the sources for increasing number of sexual harassments and molestation. V. S. Naipaul says in *India: A Millions of Mutinies Now* that "The sexual harassment of women in public places, often sly, sometimes quite open, was a problem all over India"(20) .

Adiga pinpoints the life style of people in Bangalore and IT fields are the repercussion of Westernization. This changes the life style of human beings as animals. Balram describes:

Let me explain, Your Excellency. See, men and women in Bangalore live like the animals in a forest do. Sleep in the day and then work all night, until two, three, four, five o' clock, depending, because their masters are on the other side of the world, in America, big question: how will the boys and girls – girls especially – get from home to the work place in the late evening and then get back home at three in the morning? There is no night bus system in Bangalore, no train system like in Mumbai. The girls would not be safe on buses or trains anyway. The men of this city, frankly speaking, are animals. (298)

There is a change in the moral attitudes of people. The industrialization leads to mechanization and as a consequence of mechanization man becomes automation and loses his independence and moral autonomy. The industrialization has produced a man who functioned in a manner of a component of a machine. He feels himself a victim of circumstances. As industrialization has created great demand for working hands, women get along work with men. Due to this they have achieved economic independence. The old moral values are broken down in these environments where people astray from their morality and turn as sick to their own culture and society.

There is no harm in imbibing and learning good things from western countries which does not mean that one should completely adopt it and profess to be western and avoid and misrepresent the Indian identity. It is inevitable that India grows in every field and there is necessity of knowing all the other cultures and traditions. To some extent it is mandatory but one should not pretend that they dislike the Indian values and likes only western culture. Indians have the responsibility to preserve their own culture.

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FIXING AN ORDER FROM AN ORDEAL: EXPLORING THE DIDACTIC ROLE OF POSTCOLONIAL LITERATURE IN NIGERIA

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Abstract

Historicized fiction as well as fictionalized history delineates the rejuvenation and extrication of the colonized and the sidelined. This paper analyses a few instances of how the South Africans hegemonies themselves to establish a sound literary legacy. Nigerian literary circle perceives a conscious awakening to stamp their potential in all cultural, social and political streams. Postcolonial discourses demonstrate reluctance and reticence of the "other" to establish their identity. Post colonialism deciphers not only ideologically but also intellectually the foreground and background of decolonization. Nigerian postcolonial works narrate the political and cultural resistance of the natives. Issues of identity, diaspora, relocation and displacement come into play. Nigerian postcolonial novels got wrapped in brutality, romance and war. Impeccably true, the ingenious and inevitable role of literature to mirror the age and its population, to explore reflexive interstices, to kaleidoscope globalization and its effects have turned the genre as a catalyst to maintain fraternity and brotherhood, to establish an order. Postcolonial expressions- violence and separation must voice the inevitability of fixing communal harmony. The power struggle between the colonizer and the natives forms the crux of postcolonial literature. Nigerian postcolonial fiction recaptures authentically the disgruntled effects of Biafran war of 1960s. Its ubiquitous role is evident as it imparts the vacillating political strategies and petulant responses that ultimately lead to ensure the didactic function of literature. It enhances the vision of regaining power and establishing a grand retaliation. Exploitation, corruption and oppression must give way to a settlement, the fictional arena thus tracing a path of order from an ordeal

Keywords: Nigerian postcolonial-order from an ordeal-The power struggle-decolonization-the didactic function of literature

Historicized fiction as well as fictionalized history delineates the rejuvenation and extrication of the colonized and the sidelined. This paper analyses a few instances of how the South Africans hegemonies themselves to establish a sound literary legacy. Nigerian literary circle perceives a conscious awakening to stamp their potential in all cultural, social and political streams. Postcolonial discourses demonstrate the reluctance and the reticence of the "other" to establish their identity. Post colonialism deciphers not only ideologically but also intellectually the foreground and background of decolonization. Nigerian postcolonial works narrate the political and cultural resistance of the natives. Issues of identity, diaspora, relocation and displacement come into play. Nigerian postcolonial novels got wrapped in brutality, romance and war. No doubt, the ingenious and inevitable role of literature to mirror the age and its population, to explore reflexive interstices, to kaleidoscope globalization and its effects have turned the genre as a catalyst to maintain fraternity and brotherhood, to establish an order. Postcolonial expressions- violence and separation must voice the inevitability of fixing communal harmony. The power struggle between the colonizer and the natives forms the crux of postcolonial literature. Nigerian postcolonial fiction recaptures authentically the disgruntled effects of Biafran war of 1960s. Its ubiquitous role is evident as it imparts the vacillating political strategies and

petulant responses that ultimately lead to ensure the didactic function of literature. It enhances the vision of regaining power and establishing a grand retaliation. Exploitation, corruption and oppression must give way to a settlement, the fictional arena thus tracing a path of order from an ordeal.

Postcolonial literature of Nigeria proclaims itself as an arsenal of retaliation. It chronicles the demand of the oppressed to canvass their grievances. Nigerian fiction emerges as a platform to track down the trauma of racial discrimination. J.M.Coetzee's *Disgrace* (1999) thus weighs the black African –racial experience. The novel exquisitely unleashes the perspicacity of racial separation. *Disgrace* paints assorted acuity of different cultures too. The interplay of power, poverty, seduction, love, war and reconciliation form the kernel of any postcolonial work. The novel unravels the pathetic plight of Lucy, the victim of an interracial rape as well as daughter of the disgraced professor David Lurie. *Disgrace* analyses how a black man, Petrus gains supremacy over his master Lucy, the white woman. Later Petrus becomes the landowner as he promised to marry her. Lucy announces her fate as one of "Subjection. Subjugation" (Coetzee 159). She tells her father, Lurie:

The reason is that, as far as I am concerned, what happened to me is a purely private matter. In another time, in another place, it might be held to be

a public matter. But in this place, at this time, it is not. It is my business, mine alone. This place being what? This place being South Africa. (112)

Post-apartheid nation narrates the indignant and vexed contemporary political and economic predicament. Racial discrimination is morally condemnable. Postcolonial era witnesses this power shifts: of course echoes the complex of Shakespeare's Caliban. South African literature revisits history to reconstruct the reality to establish the grand retrieval of the colonized.

Nadine Gordimer's *Burger's Daughter* (1979), **Miriam Tlali's *Amandla*** (1980), J.M. Coetzee's *Disgrace* (1999) and Chimamanda Ngozi Adichie's *Half of a Yellow Sun* (2006) celebrates the human phase as well as malleable feature of literature. *Half of a Yellow Sun* is a conflux of resilience and resurgence. It defines the pliability of human consciousness to march forward against the waves. Adichie presents poverty, gender disparity, caste, race and sexual exploitation as acrimonious catalysts for the subjugation of the natives under colonial domination. She highlights the senselessness of war as well as the urgency of a royal retaliation through the maturation of the protagonist Ugwu, Igbo boy who learns English from his master Odenigbo. Odenigbo reminds Ugwu, "Education is a priority! How can we resist exploitation if we don't have the tools to understand exploitation?" (11). Later in the novel, one could notice how Ugwu has forcefully been conscripted into the army. Though he killed many soldiers, he engaged in molesting an Igbo woman too. The novel comes to an end by his writing *The World Was Silent When We Died*, a narration of Biafran conflict. This *postcolonial work demonstrates a reversal of fortune, the empire writes back*.

Abubaker Adam Ibrahim's *Season of Crimson Blossoms* (2015) depicts the illegitimate relationship between 55 year old widow, Hajiya Binta Zubairu and 25 year old weed dealer Hassan Reza Babale. Binta accidentally meets him as he was robbing her home. This reminded them not only about the death of Binta's son but also Hassan's mother who had already left him. The impulse and craving for love, protection, care and longing—all miraculously blended. The postcolonial affairs-racial exploitation, quest for identity, gender discrimination, religious and political turmoil and sexual harassment and repression exceptionally got amalgamated in the work. The illegal bond between an orthodox Muslim widow, Binta Zubairu and a drug dealer, set in rural Nigeria despite of the cruel punishment for adultery among the Muslim sections, is definitely an epitome for postcolonial narrative. Ibrahim Abubaker Adam makes clear his voice in the BBC

interview: "it's about telling people that here's a lot more happening in the North than Boko Haram, than people killing people." He further announces: "It's about humans, who have universal concerns, people who want to love, who suffer from heartbreaks, who have desires and ambitions and hopes." Ibrahim begins each chapter with a biting and scathing epigram - "A snake can shed its skin, but it will still remain a serpent." This romantic fantasy recaptures the pressures of the community, ethnic conflicts, religious and political unrests as well as foresees an assimilation of cultures which ultimately proclaims the pervasive tendency of "returning the gaze" of colonial master. Pramod K. Nayar in his book *Frantz Fanon* observes:

Post colonialism is a theoretical approach to literary and cultural texts. It is concerned with the nature of colonial rule in Asia, Africa and South America, and native resistance to colonial domination and the postcolonial (i.e., after political independence) condition. It examines how the native was represented in colonial texts, the instruments of colonial domination (law, literature, education, religion), the forms of colonial knowledge (anthropology, census, topography), the psychological effects of colonial rule and the processes of decolonization.(2)

Elechi Amadi's *Sunset in Biafra* delineates how Igbos brutally oppressed and treated minorities like the Ikwere communities of Eastern Nigeria. Okpewho's war novel *The Last Duty too renders the results of man's detestable actions; man's inhumanity to man*. Sefi Atta's debut novel *Everything Good Will Come* pictures the psychological and moral growth of Enitan, a young Nigerian woman and the novel authentically reviewed the political conflicts in postwar Nigeria and also emerged as an undefiled record of tensions between Igbo, Yoruba, and Hausa ethnic groups after the Biafran War.

Wole Soyinka reminds us the absurdity in judging the intellectual quality of one based on one's colour. The virulent and petulant consequences of gender disparity, emotional alienation and colour consciousness unblemishingly got internalized into the Nigerian postcolonial fiction. Miriam Masoli Tlali documents the daily humiliations of racial segregation in South Africa. Hybridity, nativism, resistance by the third world and impacts of globalization are spotlessly and stainless snatches and seized by the postcolonial fiction of Nigeria. *Padmini Mongia explains the term "post" in "postcolonial" as "signifying both changes in power structures after the official end of colonialism as well as colonialism's*

continuing effects” (1-2). The tormented personality and the deformed psyche of the “other”, the racist colonial injustices against them as read by racialized discourses are more or less the inevitable theme of postcolonial writings. The European humanism, the rise of nationalism and realization of the self, the history of colonial subjugation, postcolonial reflections, cultural identity and the grand retrieval of the marginalized form the essence of Nigerian literature today. Impeccably true, the genre sprung up and rejuvenated itself to manifest its didactic

role to establish an order from the acerbic and acidulous ordeal.

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THE UPROOTED DADIBUDHA: AN OVERVIEW OF *THE ANCESTOR*

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Abstract

The life of Paraja tribe is predominated by specific beliefs, faith and practices concerning nature, tradition and culture, and oriented by the age old traditional values and indigenous knowledge system. These beliefs, traditions and practices render tribesmen with pleasure, joy and strength, reinforce unity and community of life and constitute their cultural identity. Celebration, festivities and practices concerning nature and culture, as a part of their belief system, seem to be the central aspects of the traditional paradigm of the tribal life. The novel accentuates tribal life; Gopinath Mohanty elevates the importance of traditional knowledge and eco-cultural practices practiced by Paraja tribe, striving to bring forth the unity and integrity in the tribal world of their own. The indigenous eco-ethics and tribal myths have come under the attack of unscientific and regressive during the expansionist mission of colonial modernity. Gopinath Mohanty's *The Ancestor* presents silent struggle and disintegration of Paraja tribe with the intrusion of the outsiders. The paper underscores the uprooted traditional lives of the Paraja tribe and attempts to peep into their indigenous traditions and system of tribal survival.

Keywords: outsiders, eco-cultural, disintegration, beliefs, ancestor.

Introduction

The Ancestor presents silent struggle and disintegration of Paraja tribe under the impact of modern civilization. Gopinath Mohanty presents his vision of life in the mountain against the background proposed by modernity. Life is predominated by specific beliefs, faith and practices concerning nature, tradition and culture, and oriented by the age old traditional values and indigenous knowledge system.

'Dadi Budha' is an ancient date-palm tree that stands for the cultural heritage of the tribal people manifest in their rituals and customs. It stands like a pillar steadily and witnesses silently the joys and sorrows of the tribal folk; it is a symbol for tribal culture and tradition, their innocence and faith. For the tribal people of this region, 'Dadi Budha' is their eternal ancestor in the form of a visual God: the cause of creation and destruction.

Findings and Results

The interface between tradition and modernity controls the compatibility of the cultural components of ends. For traditionalists, socio-cultural and intellectual expressions are deeply rooted in a culture and thus are tradition-bound. These are strongly linked with the notion of cultural heritage, social identity and historical continuity of a society; whereas economic activities, material cultural traits and livelihood styles are more prone to change. Therefore, tradition cannot be understood as absolute and inflexible, as it slowly evolves. Every tradition and culture is subject to reinterpretation in course of the interplay between inter-cultures.

Material and Methods

Sociological approach is applied to study the paper for which various sources are referred. Indra Munshi's *The Adivasi Question* underscores the issues concerning the adivasis in a historical context and discusses the challenges they face today. Sanjukta Das Gupta's *Adivasi and the Raj* focuses on the issues of the tribal identity and the problems faced by them in the changing environment under the canopy of political system. The relationship between literature and nature is addressed in the book *The Ecocriticism Reader* edited by Cheryll Glotfelty and Harold Fromm, a collection of articles.

Interpretation and Discussion

Gopinath Mohanty visualizes life in a tribal community against a cosmic background. He uses third person point of view to narrate the silent erosion of tribal cultural heritage; decaying and demolition of deeply rooted tribal fraternity which is disappearing with the advent of modern civilization into the lives of Paraja community.

British colonialism in the 19th century has a major impact on the prevailing religious practices, customs, traditions and politics which brought a significant change. The Paraja tribe coming under the Christian influence is subtly portrayed by Gopinath Mohanty. "An identity is established in relation to a series of differences that have become socially recognized. These differences are essential to its being; if they did not exist as differences, it would not exist in its distinctness and solidity" (William E).

The Ancestor is set in a remote village called Lulla of Koraput district in the Eastern Ghats of Orissa. The protagonist of the novel, Thenga Jani is betrothed to a

beautiful girl, Saria Daan, the only daughter of Hari Jani. Ram Muduli, father of ThengaJani, head of the village, is a respected man in the Paraja community. Domb, another tribal community lives in the other street of the same village. Parajas belittle Dombs in every aspect right from birth to death. Ram Muduli and HariJani often talk about the marriage of their children and offer prayers to 'Dadi Budha' to make them free from the parental responsibilities by the marriage of their children but, ThengaJani who comes under the spell of a Christian Domb girl, Santosh Kumari, a close friend of Saria Daan falls in love with her. Thenga Jani and Santosh Kumari run away from the village and reject the traditional discipline of the tribal society. They dream to build home in Assam, where the rules of the tribal society do not prevail, and to work on the tea estate. Ram Muduli and his wife become hapless when their dream is shattered and go into depression. They slowly return to normal life thinking "By the grace of Dadi Budha things would soon fall into place." What their son has done is an inauspicious event. Dadi Budha has to be sought to gain peace in their lives.

Gopinath Mohanty weaves a tribal family story against the backdrop of their whole community which slowly transforms and transplants itself to a new place altogether. The despair of Ram Mudali, the plight of Thenga's mother after her only son leaves the village with the Domb girl, the declaration of the 'dishari' that Thenga and Santosh were declared as evil Dumas, the terror caused by the tiger and the rise of a new village at another site—signifies the unbroken continuity of life. The novel is about the lives, customs, belief and rituals of the tribal communities and about the outer intervention that causes disintegration of tribal society disrupting and affecting tribal harmony in adverse ways. They offer their devotion to Dadi Budha for security, happiness, well-being etc. They become the part of ritualistic observations in the tribal world before the ancient deity and they pray singing devotional songs to overcome the odds and crisis. The tribal people worship the ancestral spirit with unflinching faith:

No one was ever disappointed. Everyone would hope and wait. One day or other their hopes would bear fruit. DadiBudha would not cheat them. Innumerable chickens were sacrificed in front of Dadi Budha, a lot of wine was poured on the front before him. Dry flowers remained scattered all around (12)

People praise and sing to the glory of their god, pray to him and wait for a better tomorrow. They do not complain if their prayers were not heard. They keep faith in their god; if anything turns upside down they simply blame their fate, not the God. When the tiger destroys the peace

of villagers creating terror in the Lulla village by hunting down the people, they huddle in their house out of fear and pray 'Dadi Budha' to protect them from the danger. The villagers believe that their ancestral God will take vengeance over the culprits who give pain and suffering in their course of life. They accuse their fate and silently sulk before 'DadiBudha' but still retain faith in him and believe that 'Dadi Budha' will show them better place to live, because they are human beings and he is their presiding deity.

People pay homage to 'Dadi Budha' on every occasion; they feel delighted in doing so and find peace of mind relaxed from all burdens and sufferings for a moment. 'Gurumai' assures the villagers that their deity can cure a sick child and can bring back a lost cow. He can cause fruits to grow in the garden. Sometimes infants die, cows are stolen. But they have no control over it. 'Dadi Budha' who has been a protector in the time of suffering and intricacy do not come to their rescue. The huge termite mound that rises beside Dadi Budha which grows rapidly in size seemed to exceed the height of Dadi Budha. 'Dishari' declares to the villagers that because Dadi Budha was alone, another heavenly spirit has come to stand beside them. So, since then they worship Hunka Budha also. "Both Dadi Budha and Hunka-Budha cast their benign gaze on the village" (8). Such was the belief of the Parajas on the supernatural beings.

When 'Dishari' blames Ram Muduli that all the calamities in the village are happening because of his son marrying a Domb girl against the traditions of Paraja and declares that this has caused anger to 'Dadi Budha' and cursed the village with sufferings. Undoubtedly the innocent belief of the tribal people of village Lulla gives the status of supreme spirit and the presiding deity of the community to the palm tree. They place their full confidence on their god.

Gopinath Mohanty explicates that Parajas have unflinching faith on the ancestral and natural spirits therefore they believe in rebirth. They believe that "the newborn baby was so and so in his previous birth" (55). They believe in the union of the eternal soul after death. To them body is temporary and ethereal in which the heart is circumscribed till the end of the body. As the soul is eternal and the body is subject to death, the soul expresses itself in a different body after the end of one body; thus rebirth is the inevitable reality in the world. According to Parajas, the world is a place where every being gets purified through rigor and penance; complexities and sufferings are the preconditions for purgation:

This world is like a washerman's ghat and where clothes are washed everyday; today's clothes are not

there tomorrow. Dust and dirt washed off their hearts float away. We come to this world as clothes are brought to the ghat. We come here to be beaten, cleansed, to come and go (27).

The novel comprehends the Paraja religion which is based on nature-worship, animism, ancestor-worship etc. Their occult practices in the form of festivals and rituals suggest their strong belief in the power of supernatural elements and faith in idolatry that constitute the integral part of their social life and world view. Ram Muduli resolves the issues of the village through panchayat. The villagers gather under the huge sprawling banyan tree, each one find their seat; their meeting place is called as the 'veraman'. He summons everyone to sit silent in the presence of 'Gurumai' the representative of god, whom they treat as the saviour of the village and community. The 'Gurumai' with long hair wears a saree like a woman even though he is a male. The villagers presume him as neither male nor female. Ram Muduli and the villagers revere him with respect as they believe that he is possessed with divine qualities and their ancestral spirits. 'Gurumai' works as an assistant to the 'dishari' and acts on the instructions of his master.

Every village had its own 'gurumais'. They are children offered by parents to the mercy of Gods. They were believed to be the spirits of 'gopis'. When 'dishari' chant some 'mantras', drumbeats are heard and the 'gurumai' goes into trance and starts dancing. While dancing 'gurumai' screams that "Yesterday I shouted so many times during the early hours of the night. I kept on shouting ... I said thrice – I'll eat, I'll eat, I'll eat" (5). People shiver and prostrate before her crying out "Oh and alas!". 'Gurumai' continues to shout that:

I'll eat" and warns them "I'm Dadi Budha, your creator, yet you all ignore me. In every village they worship their Dadi Budha. But you don't worship yours in your village. You've never offered me a chicken or a goat, a pigeon or even some water ... I shall wait for three more days. After that I'll eat ... (5).

The villagers obey 'gurumai' with respect. In the middle of the loud drumbeats and dancing, 'a hundred and fifty villagers installed Dadi Budha in that date-palm tree'. It becomes a place of worship for the clusters of tiny hamlets. "Dadi Budha was a benign deity. He never expressed his anger until he was provoked. He was the eternal ancestor. Everything was his creation, his play. Anyone could speak on his behalf, for he was mute" (6). This is how Dadi Budha comes into existence and 'gurumai' becomes the voice of Dadi Budha. Dadi Budha is worshipped not only by the Parajas but also the Christian

Dombs that they secretly worship him "Faith in Dadi Budha had sent its roots deep into the hearts of even these Christians" (65).

Conclusion

Tribal people play a key role in constructing the cultural heritage of India. Traditional and cultural distinctions differ from each tribal community. Their cultural and traditional heritage adds colour and variation to the Indian culture.

The present novel as a representation of a faithful record of the belief, manner, rituals and customs of the tribal community and demonstrates a moving narrative of hopes and fears of helpless tribal who are untouched by urban and modern ways of living and thinking. The Paraja are no longer isolated from the world outside. In the present scenario, they are given the status of Scheduled Tribe of the State. They are encouraged by the government to mingle and join in the main stream society by introducing welfare programmes for their development. Yet, they are shy and afraid to accept these modern changes in their life, due to the feeling of insecurity. Though, modernity has some effect in their tradition and culture effectively to some extent, still they are backward in all respects: they find pleasure in their homeland i.e. hills and forests, a world of their own. In the words of a notable scholar of tribal studies in India:

Let us teach them that their own culture, their own arts are the precious things that we respect and need. When they feel that they can make a contribution to their country, they will feel part of it. It is therefore, an important aspect of their integration (Elwin).

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THE SKILL OF SPEAKING ENHANCED BY COLLABORATIVE LEARNING

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Abstract

Language is the tool of communication and learning second language is important. Usually in any language, it's the teacher who speaks and the students remain a quiet spectator, whereas in a communicative classroom it's the other way around. The teacher will be the facilitator and the provider of relevant tasks, where the students speak out and move out of their seats to complete different tasks, in doing this they develop confidence gradually and eventually rapport with the entire class. CLT can be an important way to enhance learners' overall competence in English.

Introduction

Collaborative Language Teaching has its roots in the idea that the goal of language learning is to become good at using language for communication. Collaborative Learning is an attempt to study the impact of techniques on the oral communicative competence of the student teachers. Nevertheless, in the debates which have arisen regarding its appropriateness, there seems to exist a tendency of misinterpretation, essentialism and overgeneralization. (McGroarty, 1984; Markee, 1997), This Study therefore adopts the viewpoint that CLT can be more constructively interpreted from an anti-essentialist perspective due to its open and flexible nature. Communicative Language Teaching (CLT) emerged as the norm in second language and immersion teaching.

Collaborative Classroom

Teaching collaborative skills to enhance the development of effective citizens, proposes that collaborative group can serve as a model for transmitting democratic values and facilitating citizenship education in the classroom. Unlike the traditional classrooms, Teachers in communicative classrooms will find themselves talking less and listening more--becoming active facilitators of their students' learning (Larsen-Freeman, 1986). The teacher sets up the exercise, but because the students' performance is the goal, the teacher must step back and observe, sometimes acting as referee or monitor. A Communicative classroom during an activity is far from quiet, however, the students do most of the speaking, and frequently the scene of a classroom during a communicative exercise is active, with students leaving their seats to complete a task. Because of the increased responsibility to participate, students may find that they have gained confidence in using the target language. In general, Students are more responsible managers of their own learning (Larsen-Freeman, 1986).

Characteristics of classroom

As a broadly-based approach, there are any number of definitions and interpretations, but the following interconnected characteristics offered by Brown (2001: 43) provide a useful overview:

1. Classroom goals are focused on all the components (grammatical, discourse, functional, sociolinguistic, and strategic) of communicative competence. Goals therefore must intertwine the organizational aspects of language with the pragmatic.
2. Language techniques are designed to engage learners in the pragmatic, authentic, functional use of language for meaningful purposes. Organizational language forms are not the central focus, but rather aspects of language that enable the learner to accomplish those purposes.
3. Fluency and accuracy are complementary principles underlying communicative techniques. At times fluency may have to take on more importance than accuracy in order to keep learners meaningfully engaged in language use.
4. Students in a communicative class ultimately have to use the language, productively and receptively, in unrehearsed contexts outside the classroom. Classroom tasks must therefore equip students with the skills necessary for communication in those contexts.
5. Students are given opportunities to focus on their own learning process through an understanding of their own styles of learning and through the development of appropriate strategies for autonomous learning.
6. The role of the teacher is that of facilitator and guide, not an all-knowing bestower of

knowledge. Students are therefore encouraged to construct meaning through genuine linguistic interaction with others.

Problem statement

The Second language Teaching (EFL) Traditional Method (CTM), rooted in Confucian conservatism, is characterized by its teacher-centeredness and rote memorization of texts. It has produced large numbers of students who are skilled in the written aspect of the language, but weak in the communication aspect.

Complexity reflected in various teaching practices

Apart from the shared classroom activities and teaching practices mentioned above, the findings for the observational data demonstrate the complexity reflected in various ways of teaching. It shows that different participants tend to organize the same type of activities differently, and there are differences between groups of different institutional background. Some of the observed teaching practices also imply the identified phenomenon of 'seeming-communicative' emerging from the findings.

As indicated, the findings suggest that different informants are inclined to apply different techniques to the implementation of the same activity in terms of its design and organization. For instance, for the activity of making conversation, while participant1 and participant2 just graded learners' oral performance when they demonstrated the conversation prepared with no follow-up activities, participant3 called the peer students to describe or retell the performed conversation to see how well the content had been understood. This retelling technique was observed to be adopted by participant4 and participant5 as well. In addition, after the presentation and conversation performance, participant3 listed learners' mispronounced words on the blackboard and asked students to correct them. Also, when participant2 and participant3 asked students to make up a conversation based on the listed key sentence, phrases and vocabulary, participant4 and participant5 organized the activities of retelling and discussion differently. Although they provided students with tips by listing the useful phrases or words on the blackboard in order to narrow down the scope of preparation, however, learners were not required to strictly follow the provided clues but were allowed to organize their thoughts freely.

In addition, the observational data show that activities such as paraphrase and translation are still widely carried out in the lessons of many participants, and some of what

are named as 'communicative tasks' in the course book were found to be carried out in a non-communicative way.

For instance, in the Integrated Course given by participant1, it was discovered that very few learners were active in the discussion activity assigned to them, instead, most of them prepared the posed questions on their own by jotting down the answer, and then read it out if called by the teacher. This Q-A practice was discovered to be conducted in his Listening and Speaking Course as well. It was learnt that the questions were assigned for learners to be prepared as homework beforehand. Learners just read out the prepared answers in Suresh's class if called and Suresh commented on the given answers afterwards by displaying what he prepared in PPT and asked the whole class to read that out.

These facts add credence to the existence of what I have termed a 'seeming-communicative' approach in I year B.E. / B.Tech Students' EFL at Engineering College level. At the same time, what seem to be the non-communicative activity (such as retranslation) are actually learner-centered, and can be seen as communicative in nature as discussed.

The evidence of the tendency of teaching 'seeming-communicatively' in the observations gives rise to the importance of comparing the teachers' actual teaching practice with their teaching philosophies in relation to CLT as indicated. This would be to find out the extent to which their ways of teaching can be justified by their teacher beliefs in terms of CLT interpretation and its appropriateness in professional college. This research therefore chooses three participants, namely, participant1, participant2, participant3 for studying in this respect.

This is because apart from the activity of presentation that is widely adopted in a seeming-communicative way, the feature of 'seeming-communicative approach' can be mainly reflected in the teaching practices of these three participants as observed. In addition, these three participants' standpoints on the appropriateness of CLT in the second language learning students' EFL context represent different opinions on the issue. An in-depth look into the interrelation between their teaching philosophies and actual teaching practices can help to reveal the possible reasons for the complexity of CLT implementation in I year B.E. / B.Tech. Students at Engineering College from a holistic perspective.

Conclusion

This study explored how and in what ways CLT was actually adopted and adapted by the participants in practice, via interview and observation. In addition, this

study attempted to identify the extent to which the participants considered the experienced teachers who underwent various training programmes to have been conducive to facilitating CLT implementation in their own contexts as well as to improving their teaching proficiency in a general way.

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DIASPORIC IDENTITY: MATRIX OF GENDER, CULTURE AND NATION IN BOLLYWOOD CINEMA DILWALE DULHANIYA LE JAYENGE (DDLJ)

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Abstract

The modern postcolonial Diasporas are sites of deliberations for various issues of nation, cultural identity, disjoint memories and the like. The migrated people treated as nation's others live on the margins and attract the centre by clinging to their national cultural identity and extend the borders of the nation. The experiences of dislocated people are abundantly represented diasporic literature. So also they are found in popular culture. The experiences of Indian diasporas are found in several Bollywood Indian cinema which glorify the nation and Indian culture. These sagas of diasporic life are open for analysis under the cultural studies and diaspora studies. They through light of popular imagination of people about nation and social realism. Bollywood movies have created a niche for themselves in Indian popular cinema and are contributing to the economy of the country through their demand in the global market. They are also creating a sense of patriotism and national integration. This paper makes an attempt to analysis pictures of nation and gender in diasporic life of Indian people in the west represented in the popular Bollywood film DDLJ by using it as a celluloid text.

Keywords: Diaspora, Bollywood, Nation, Cultural identity, gender

Historically, human migrations from one place to another dated back to the time immemorial. When migrated people settle down in another land diasporas are formed. Present day studies on diaspora distinguish between modern and ancient diasporas. The word diaspora has originated from the Greek words 'dia' and 'sperien' which means dispersal and came in to usage to refer to the dispersal of Jews in ancient times from their chosen land. Most of the ancient diasporas were religions in nature where as modern diasporas have been for trade, commerce, economic and political purposes. European colonization in modern times gave rise to huge migrations of goods and people in the world. However the nature of migrations changed in the post-colonial era significantly.

Modern postcolonial diasporas are potent sites of deliberations and debates today. Diaspora migrations differ from other migrations as they have some specific features to define and distinguish them. An early Scholar William Safran has given the "model, which he illustrates by listing the six features of diasporas – dispersal, collective memory, alienation, respect and longing for the homeland, a belief in its restoration, and self-definition in terms of this homeland" (Displaced Relations, Makrand Paranjape, 4). Thus they are considered as the extensions of homeland across the border.

Another important feature of modern diasporas that distinguish them from other migrations is their "hybrid and ambivalent state" or "disjunct memory" (Bhabha 112) the same which Mishra calls as diasporic consciousness (New Lamps for Old, 70) Makrand Paranjape describes this feature thus:

Diasporic experience, to my mind, must involve a significant crossing of borders. These may be borders of a region or languages, but more of in are multiple borders such as the loss of homeland would suggest. To me, the whole importance of the diaspora and its potential for creating a new kind of culture arise out of such crossing of boundaries. The diaspora, then, must involve a cross-cultural or cross civilizational passage. It is only such a crossing that results in the unique consciousness of the diasporic....Also, the crossing must be forced, not voluntary; otherwise, the passage will only amount to an enactment or desire fulfilment or, even if voluntary, the passage must involve some significant tension between the source and the target cultures. It is through this displacement and ambivalence that what we consider the diasporic is engendered. (Displaced Relations, 5-6).

The social realism of diasporas involve the issues of cultural and political identity; generation gap resulting in cross cultural clashes between parents and children; east west encounter; hybridity, alienation; accommodation and acceptances of host culture. The diasporic literature has abundantly represented these issues. Interestingly these representations are also found in popular culture i.e. Indian popular cinema known as Bollywood Cinema. Hindi popular Cinemas have achieved global success after 1990s and have offered competitions to Hollywood movies and assumed the new nomenclature "Bollywood Movies". Commenting on the term Madhava Prasad opines:

We might be tempted to give the term some academic respectability by assigning it a definite

signifier: those films that, since the early 1990s have involved a new aesthetic that is marked by consciousness of the global presence of Indians and Indian cinema....in the end it must be admitted that there is no hope of giving it a definite meaning. For its significance lies not only in its strictly denotative function, but in the power that it has manifested in the last decade or so, of re-centering Indian film culture around a new cluster of identifications (Surviving Bollywood, 44)

As Rajinder Dudrah, Rightly points out,

Prasad argues that the rise of Bollywood can be made sense of in terms of the development of non-resident Indian (NRI) popular culture practices and socio-economic remittances to and from the homeland, which have in part, been presented in films from Hindi Cinema from the mid-late 1990s onwards (Introductions studies in Bollywood Travels, 5)

Thus many Bollywood movies with their focus on Indian diaspora in the west have portrayed the life of Indian people in America and England. As Raminder Kaur rightly puts it:

For India's various diasporas, however connections with Indian cinema replaced its incomprehension. ... Hindi films were (and still are) an important element of this diasporic South Asian public culture. Their consumption by an eager diaspora helped sustain a link with 'the old country'. However much it was predicted in fantasy and modified by contingent realities. Meanwhile their redemptive narratives offered a useful caveat to their embattled audiences, who, in everyday life, struggled under the twin yoke of workplace discrimination and old-country expectations (Bollyworld: An Introduction, 19).

This paper therefore is a modest attempt to study the matrix of gender, cultural identity in diaspora and the importance of nation represented in the Bollywood film *Dilwale Dulhania Le Jayenge* popularly known by its abbreviation DDLJ.

The film DDLJ produced and directed by Aditya Chopra recently celebrated its successful screening for 20 years in one of the Bombay theatres. The film portrays the life of diasporic Indians based in London, their cultural identity, role of nation in their lives and identity of women in diaspora. The characters Baldev Singh, Dharmvir Mohotra, Raj, Simran and Lajjo represent the nation, cultural identity and gender aspect in the film.

The film begins with Mr. Baldev Singh (Amarish Puri) standing at the Trafalgar Square to offer grains to Pigeons gathered. It is his routine everyday on his way to his shop. Baldev Singh is an immigrant from a village in Punjab and reaches London in search of job representing the free passage labour migrations of fifties and sixties. Cheated by the agent and robbed by thieves on his arrival he is reduced to miserable condition on the foreign land. But soon with his hard work and determination he establishes himself as an owner of a superstore in a petrol station. Though he becomes a successful Londoner he feels alienated from his motherland and feels an outsider and hopes to go back to India someday. This is a characteristic of diaspora which is described as "Myth of Return". The birds remind him of nation and people.

Baldev Singh takes pride in his national, cultural identity as an Indian. His love of motherland and patriotism are beautifully portrayed in the film. His love for his motherland is in the respect of soil of his homeland. The smell of soil has not disappeared from his nostrils even after twenty years in London. When he receives the letter from his childhood friend Ajit from India who writes to remind the engagement of their children Simran and Kuljeet and invites him to India to honour his promise Baldev Singh becomes elated and says the letter has brought the smell and scent of the earth of his motherland (Mitti ki Kushboo). Motherland is equal to mother with who his identity and recognition is interwoven.

The dialogue between him and Raj Malhotra (Shahrukh Khan) in India once again exhibits his love of nation. Raj asks him whether Baldev finds any difference between the birds of England and birds of India, Baldev answers it affirmatively. For him there is a difference between the birds of England and India as the birds in England are indifferent to him where as birds in India know him, recognise him and they belong to his native country, he feels at home with them which makes all the difference. In the same scene even Raj Malhotra speaks highly about his motherland and its soil as "meri ma kaha karti thi ki hamari desh ki mitti me bahut taqat hai" (My mother use to say that there is a lot of strength in the soil of our country).

Baldev's patriotism is also seen in when he is ready to help a fellow Indian Raj, who traps Baldev to open his store against his principle even after closure in the night by tapping his national identity by saying the words "Ek Hindustani hi Hindustani ki kaam ata hai" (An Indian only can help another Indian). The song Aa ja re pardesi tera desh bulayere -describes the pulse of a diasporic Indian who is alienated on the foreign land and eager to come home, so it invites him to return.

The immigrants keep alive the diasporic imaginary of nation in their lives, by preservation of their cultural and national identity and create the imaginary communities in the foreign land is very well depicted in the film in the male characters. Baldev Singh is also proud for his Indian cultural identity which he tries to preserve in his home in London. When Simran learns about her engagement with an unknown Indian boy chosen by her father she leaves the place in disappointment unhappily. But Baldev, the proud father, construes this act of her as modesty of an Indian girl which in Hindustani is said as sharam or Lajja ladkiyan ka gehna hai (Coyness and shyness of a girl is her ornament) So he proudly announces to his wife:

"Dekha Lajjo ladki baap ke samne sharama gayi, maine London ke dil me Hindustan ko jinda Rakha hai" (See Lajjo, a daughter is shy before her father when her marriage is discussed. It is a character of an Indian girl, so I have kept India alive in the heart of London).

The dialogue tells us that the cultural identity of the womenfolk is preserved by the men folk in diaspora which satisfies the sense of recognition of an immigrant that he has created an imaginary home in the foreign land, away from home.

The other two men characters in the film also show this preservation with modifications. Dharmavir Malhotra (Anupam Kher) the hero Raj's father is also an immigrant Indian living in London. He too belongs to the generation of Baldev Singh who crossed borders in search of livelihood. But Dharmavir shows an accommodationist attitude towards the host country in spite of its differential attitude towards the immigrants. Though he carries his Indian identity proudly he is liberal to his son Raj in adopting the culture of the West. On the contrary, Raj cherishes his Indian cultural identity and when he is in love with Simran the Indian British girl, he exhibits several cultural traits of a Hindustani or an Indian. In the same scene, when they are stranded on their journey and separated from the group of their friends they happen to spend a night in a single hotel room. Simran by accident per chance on the previous night gets intoxicated heavily, finds herself with Raj in the next morning in the room and mistrusts that he must have dishonoured her person by violating her virginity. But Raj assures her that he is a Hindustani who knows how chastity and virginity are important for an Indian girl and he would never debase an Indian girl. Thus her honour is protected by him. Even when he goes to India to win his lady love he refuses to elope with her on the suggestion of her mother Lajjo and promises to with his bride with the consent of her father and respect the bond of marriage.

For this he is ready to sacrifice anything. Accordingly he tries to fulfil the promise. Thus he tries to uphold the identity of being an Indian proper.

Women's cultural identity in diaspora is twofold. Like the first generation men, women who crossed the borders with their spouses, they preserve their cultural identity of their motherland. They equally suffer the alienation from their home and people. Some will even turn as accommodationists in their attitude and adopt the policy "Home is where the heart is". Lajjo, Baldev Singh's wife in the film DDLJ belong to this category. As she herself tells her daughter Simran that she has followed her husband across the sea as it is the duty of an Indian wife to share the life of her husband with all the joys and sorrows. As per his wish and instruction she rears her two daughters in the Indian ways and develops all Indian cultural traits in them. Therefore the credit of preserving one's culture in the foreign land goes to Lajjo. She has no daring to go against the wishes of her husband though she assumes a feminist stance for the sake of her daughter to defy his orders. She advises Simran to elope with Raj when she learns about their love for each other. But this is only in helpless desire to see her daughter's wish being fulfilled. Like an Indian woman who is repository of culture, Lajjo preserves her Indian cultural identity in diasporic location.

Similarly Simran the daughter of Baldev Singh is a faithful reflection of Indian girl though she is brought up in England. Her cultural identity as an Indian girl is intact throughout the film. Although she represents second generation woman of diaspora she follows the path set out to her by her parents like a docile daughter she is ready to marry an unknown Indian boy who is chosen by her father and engaged to her in her childhood. Unlike the second generation girls, which the social realism of diaspora reveals, she does not rebel and exhibit any clashes of generation gap. However the menfolk expected their women folk to continue their tradition, heritage and customs as in their motherland and the early phase of postcolonial immigrants tried to preserve this cultural identity of their homelands intact, which is mentioned earlier in the words of Baldev Singh. When her father learns about her love case he immediately shifts his family to India. Simran does not oppose this but accepts it as her lot under the guise that it is her respect to her father.

Simran's horror when she learns that she stayed with Raj alone in a hotel room for a night is also a mark of her cultural upbringing. She believes that a woman must preserve her chastity and virginity before marriage, which Raj might have violated in her state of intoxication. Thus women's cultural identity as Indians is upheld in the film as

a model, and it has made a great impact on the diasporic front, as DDLJ emerged as a highly popular and successful movie and made a mark of new beginning in Indian Bollywood cinema. Speaking about its trends in Indian diaspora in the west Asha Kasbekar makes a valid point in this regard thus:

The consumption of popular Hindi films is problematised by questions of age and gender. Asian girls enjoy watching Hindifilms, particularly the song and dance sequences, far more than Asian boys (who prefer action' scenes. The girls consider the traditional values expounded in Hindi films as educational (an opinion also expressed by Asian women participating in channel four's *On the Other Hand* screened in 1992). Many see the films as representative of traditional Indian culture rather than as Hindi cinema's own patriarchal ideology, and worth of emulation. ...The older generation ,watch these videos with nostalgia and longing for the 'home country', which the second generation, more exposed to transnational entertainmentConsequently while young people use Indian films to deconstruct "traditional culture" , many parents use them to foster cultural and religious traditions.

Thus the film gives representations of nation, gender and cultural identity of Indian diaspora in UK and glorifies these concepts through celluloid images in the popular culture.

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THEMES OF DIASPORIC IDENTITY IN CHITRA BANERJEE'S ARRANGED MARRIAGE

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Abstract

This paper presentation deals with the themes of diasporic identity such as Immigrant Experiences and Assimilation of the Immigrants. The introduction is about the explanations of diaspora and diasporic identities in Chitra Banerjee's Arranged Marriage. The theme of immigrant experiences explains about women who are facing many problems and also searching for their own individuality in an unknown land. The theme of assimilation explains about women who adopt the ways of another culture. The conclusion sums up the diasporic identity in Chitra Banerjee's Arranged Marriage.

Introduction

The term "Diaspora" was first used to describe the shared experience of the Jewish peoples, experience of exile and displacement. Etymologically, "Diaspora" derives from the Greek word 'dia' which means 'through' and 'speirein' which means to sow or scatter. The term diaspora is also used to refer to any people or ethnic population forced or induced to leave their traditional ethnic home lands; being dispersed throughout other parts of the world, and the ensuing developments in their dispersal and culture. Diaspora is best approached not as social entity that can be measured but as an idea that explains the world migration creates. As a concept, diaspora produces "powerful insights into the world, but it can also produce some powerful distortions, depending on how the term is used and for what purpose" (Kenny 1). The word is used more broadly to refer to the cultural connections maintained by a group of people who have been dispersed or who have migrated around the globe. There are different kinds of Diasporas, such as European Diaspora, African Diaspora, and Asian Diaspora. Asian Diaspora can be divided into Indian Diaspora, Chinese Diaspora and Nepalese Diaspora.

Themes of diaspora are "immigrant experience and assimilation". An immigrant is a person from one country who moves to another country permanently for a better life. There are many different reasons why people leave their country to go to another country, where they have a different experience. They have to adjust and adapt to a new culture, "Adjustments is a painful attempt to function in a life predicated on a different principles and operating with different patterns than the ones which moulded the immigrated personality" (Elovitz 25).

There are so many authors who explain diasporic identity in their works, but Chitra Banerjee Divakaruni is the one author who clearly explains about the diasporic

identity in her work. She is one of the most famous Indian women writers of the 21st century who has specialized in diasporic writing. Her major themes are "quest for identity and immigrated experience".

Her major themes are centered around her desire to investigate the identity of Indian American women and the multiplicity of experiences- geographically, culturally, psychologically, emotionally – that continue to shape and reshape it. (Huang 68).

Chitra Banerjee broke up the boundaries between people of different communities, ages, backgrounds, and even different worlds. In doing so, she ruined the old myths and methods. She pleasingly tells stories about immigrant brides in *Arranged Marriage*, immigrant brides facing so many problems and also searching their own individuality in that country. All the stories in Chitra Banerjee's *Arranged marriage* vividly portray the adjustments of immigrants to foreign land or the accommodation families match to the unsettling differences between generations. In the collections of short stories *Arranged Marriage*, the author skillfully and beautifully tells stories about immigrant Indians who are both modern as well as trapped by cultural transformation, who are struggling to shape out an identity of their own in a unknown land. Chitra Banerjee's *Arranged Marriage* focuses on women from India caught between two worlds. A majority of the stories deal with the immigrant experience along with the social cultural encounters that an Indian experiences when he moves towards the West, which is an important theme on the mosaic of American Indian culture.

Immigrant Experiences of the Women in *Arranged Marriage*

In the story *The Word Love*, a woman has emigrated from India to Africa. She is in love with a foreigner and is

living with him. She does not know how to tell her love to her mother, who lives in Calcutta because her mother is so cultured a woman that she would not bear any such outrageous behaviour. When she tells the man about her mother, she justifies her choice saying that,

She lives in a different world can't you see that? She's never travelled more than a hundred miles from the village where she was born; she's never touched cigarettes or alcohol; even though she lives in Calcutta, she's never watched movie(AM 58).

When her mother comes to know about her love, she gets angry and does not talk to her. Even though she tries to console her mother through letters, there is no response. Even, her boyfriend also does not understand her feelings and always shouts at her. So finally getting fed up of not being able to bridge the gap, she decides to live just for herself.

In the story "Silver Pavements, Golden Roofs" the character of Jayanti, moves into America from India to join a university. Instead of thinking America as a horrible place, she gets much excited about America and wants to live a fresh life in America. When she sees the air hostess in the plane, she admires her and thinks "she is so blond, so American"....(AM 35).

In America she is going to stay at her aunty Pratima's house. Her aunty has come to America after her marriage. Every year, she sends a card to her family in India, stating how much she misses her family. At the airport, she finds her aunty and her uncle Bikram and "Touch their feet like a good Indian girl should, though I am somewhat embarrassed. Everyone in the airport is watching as, I'm sure of it. Aunt is embarrassed too, and shifts her weight from leg to leg" (AM 38). Jayanti observes that their home is not like an American home. Because, she had already seen the pictures of typical American homes in books. Their home is so small, at that moment she thinks about her own house in Calcutta and she wants to cry. But later when they eat, she excitedly says to her uncle,

I can't believe I'm finally here in the US, I've heard so much about Chicago-Lake Michigan, which is surely big as an ocean, the Egyptian museum with mummies three thousand years old, and it is true that the big downtown stores have real silver mannequins in their windows? (AM 42)

By, seeing her excitement her uncle Bikram is shocked and tells her that the Americans actually hate the immigrants, "They are always putting us down because we're dark-skinned foreigners, *kala admi*. Blaming us for the damn economy, for taking away their jobs. You'll see it

for yourself soon enough"(AM 43). Another day, when she goes for a walk with her aunty, she thinks that she misses the bustle of the Calcutta streets, because it is always busy with rickshaws, buses, etc. But still she says to her aunty, "it's so neat and quiet, isn't it?" (AM 48). And then suddenly on the road four American boys try to scare her. They also call her as "Nigger", "nigger, nigger, until I want to scream or weep. Or laugh, because can't they see that I am not black at all but an Indian girl of good family?"(AM 51). Then she counter attacks them, but her aunty stops her. When her uncle comes to know about this matter, he yells that,

Haven't I told you not to walk around this trashy neighborhood? Haven't I told you it was safe? Don't you remember what happened to my shop last year, how they smashed everything? And still you had to go out, had to give them the chance to do this to you (AM 53).

The uncle breaks down and tells his niece how like a witch had snatched his self respect from him by pretending to do him good and then Jayanti is brought to her senses and faces the reality that her dream of a faraway prince, golden roof and silver pavements would not come true in America. In such a way the theme of an immigrant experience is obvious in Chitra Banerjee's *Arranged marriage*.

Assimilation in Arranged Marriage

Assimilation means to adopt the ways of another culture or to fully become part of a different society or country. When people such as immigrants assimilate into a community or when that Community assimilates them, they become an accepted part of it. "In other words cultural assimilation meant the members of a minority group were to adopt the cultural norms of the dominant group" (Balgopal 12). The theme of assimilation is an often recurring one in Chitra Banerjee's *Arranged marriage*.

In "Clothes" from *Arranged Marriage*, Sumita becomes a westernized woman after moving to America. She wears jeans, T-shirts, pants and skirts. One day, she tells for herself, "Mita, I tell myself, you're growing westernized"(AM 26). After her husband's death, she does not want to go back to India and live like other Indian widows. She wants to lead the rest of her life in America. She remembers her dead husband's wish that he wants her to have a career. She imagines herself becoming a teacher in America and thereby fulfilling her husband's dream. "I stand in front of a classroom of smiling children

who love me in my cream- and- brown American dress" (AM 31).

In the story "The Maid Servant Story", the character Manisha belongs to a traditional Bengali family. However, after her immigration to America, she undergoes transformation. In her ideas about relationship, she is entirely westernized. She thinks that " I guess transformations- the really important ones- require more than time and distance, and even desire" (AM 111). She wants a liberated relationship with no strings attached. She is more close to her aunty Deepa mashi when compared to her own mother. Deepa Mashi, is an Indian American woman , with whom Manisha lives in America. She also has a boy friend named Bijoy, who is a Bengali professor, working in California university. Her relation with Bijoy also does not make her happy. She persistently feels guilt.

In the story "Doors", Preeti is an Indian girl, who lives in America since she was twelve years old. She adopts the American ethnicity completely and forgets the Indian customs. She gets married to Deepak, who is an Indian. Before marriage, her mother warns her, "what do you really know about how Indian men think? About what they expect from their women?" (AM 184). After marriage, she always wants the door to be open, because, that is the American culture. When Deepak asks about this, she says, "I guess I'm just a private person. It's not like I'm shutting you out. I've just always done it this way" (AM 189).

When Deepak's friend Raj, comes to their house, Preeti does not understand the Bombay accent, because she has completely forgotten the culture and language of an Indian. Like Deepak, Raj also keeps the door open and enters into Preeti's room without asking permission. All these things irritate Preeti. While, she complains about this to her friend, Preeti says, "I can't Deepak would be terribly upset. It has to be with hospitality and losing face-I guess it's a cultural thing" (AM 194). In such a way the theme of assimilation is obvious in Chitra Banerjee's *Arranged Marriage*.

Conclusion

Typical of most migrant populations that retain objective components of a coherent ethnic identity, such as a shared history, language and culture, and in some cases, diasporic identity also contains a powerful link to the territorial homeland. The diaspora is very special to India. Indian diaspora is a generic term to describe the people who migrate from territories that are currently within the borders of the republic of India. It also refers to their

descendants. In this century, the Indian people have been going to various countries for various purposes.

Chitra Banerjee is an Indian, whose roots can be traced to Bengal and have by fate or god's hand been chosen to live in America. She has charmed her way into hearts of millions of readers cutting across different countries and catering to cross cultural sentiments of Indians, Americans and Indo – Americans. So, a number of stories from *Arranged Marriage* talks about how individuals deal with the fact of being physically in a foreign land while their souls and minds are entwined with their homeland.

In writing about south Asian women's struggles, defeats, and success in both India and in the United States, she proves her courage as a writer who is willing to address difficult issues through her stories and poetry. Rosie N. Karsays, "Divakaruni's narratives reflect her continuing concern for the situation of South Asian immigrants in the United States, particularly those women from the Indian subcontinent" (Zhao 347).

In such a manner while one can find the themes of diaspora- immigrant experience and assimilation in almost every story in Chitra Banerjee's *Arranged Marriage*.

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PERSPECTIVE OF CULTURAL IDENTITY IN CHIMAMANDA NGOZI ADICHIE *AMERICANAH*

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Abstract

Culture is the quality of a person or society that arises from a concern for what is regarded as excellent in arts, letters, manners, scholarly pursuits. The cultures, languages and heritages are multiple, diverse, and dynamic. Traditionally it has been used to refer to the ways of life of a specific group of people, including various ways of behaving, belief systems, values, customs, dress, personal decoration, social relationships, religion, symbols and codes. All the creation, expression, and transmission of culture and identity are possible only through the fundamental vehicle of language. A person's identity is made up of their own character combined with their family and social roots. At the same time being a person of a particular race or class also influences one's identity. The experiences of a White, heterosexual, urban, and middle-class mother will be vastly different from that of a Black, rural, and working class single woman. Identity is made up of a multitude of factors and an individual is both a subject and an agent of transformation of their cultural ethos. This article focuses on the importance of culture and identity with reference to Chimamanda Ngozi Adiche's Novel *Americanah* and attempts to provide an overview of how people struggle to seek individuality to substantiate them.

Keywords: Culture, Identity, Transmission, Race, Religion, Women, Individuality, Difference.

Culture is the quality of a person or society that arises from a concern for what is regarded as excellent in arts, letters, manners, scholarly pursuits. The cultures, languages and heritages are multiple, diverse, and dynamic. Intersectional issues of gender, ethnicity, and race further complicate the matter of identity and make it highly inadvisable. Traditionally it has been used to refer to the ways of life of a specific group of people, including various ways of behaving, belief systems, values, customs, dress, personal decoration, social relationships, religion, symbols and codes. All the creation, expression, and transmission of culture and identity are possible only through the fundamental vehicle of language. Through language we create meaning to express ourselves, and because meaning can only be understood in context, language is intrinsically connected to culture. Language is fundamental for cultural identity: it shapes our perception of reality, past and present.

A person's identity is made up of their own character combined with their family and social roots. At the same time being a person of a particular race or class also influences one's identity. The experiences of a White, heterosexual, urban, and middle-class mother will be vastly different to that of a Black, rural, and working class single woman. Identity is made up of a multitude of factors

and an individual is both subject to their circumstance and an agent able to influence which parts of themselves they present to the world.

This article focuses on the importance of culture and identity with reference to Chimamanda Ngozi Adiche's Novel *Americanah* and attempts to provide an overview of the struggles of the people to seek and substantiate their individuality.

In her novel *Americanah*, Chimamanda Ngozi Adichie engages in the convoluted world of American race relations. Not only does she offer a wide approach to the intricate relations between blacks and whites but she also expands her boundaries into portraying the rapport amongst blacks in different parts of the world in this case Africa, England and the United States of America. Female, the protagonist of *Americanah*, perceive a powerful character with a number of different prospects and objectives in life which is affected and influenced by her gender and by her race. She becomes a famous blogger and goes through a number of romantic relationships which undoubtedly affect her personality and shape her identity. These relationships and American culture affect her and help her grow into a strong, independent character, while at the same time creating a changed and somewhat distant view of Nigeria upon her return. The

relationship of a black woman and a white man reflects the real world of white privilege and racism in America.

In the novel, female struggles in the search for an identity an identity that goes through a lengthy process of adaptation as a consequence of the changes that she withstands. Her life is altogether normal when she lives in Nigeria, that is to say, she goes to school, she has a family and a boyfriend and she does not feel the burden of racism since back home everyone is like her, black. Nevertheless, as she moves to the U.S. she uncovers the many ways in which whites surrogate black people because of their skin colour.

The analysis of female's relationships offers an insight into the minds of African immigrants who have to endure the challenging process of cultural adaptation and identity construction. Toni Morrison points out the basis of what she names American Africanism, that is to say, the way in which black people identities are constructed in the U.S. through the American culture and traditions. She refers to Africanism as the blackness that African people represent in a Eurocentric learning

In order to properly analyse the social constraints that limit female in the search for her true essence propose to approach the novel through her relationships with Obinze, Curt and Blaine, in order to highlight the challenges she encounters and the different factors that contribute to the shaping of her identity. female's relationship with Obinze brings an opportunity to explore in depth the rapport within the African culture while at the same time it exposes the attitudes of different groups have towards race with a mixture of ignorance, self-consciousness and fear. Historically, many black women experienced white women as the white supremacist group who mostly exercised power over them, often in a manner more brutal than that of racist white men.

In relation to Female and Curt, one can insist on the fact that there exists a racist overview on their relationship: black women are only with white men because of their white privilege. On the other hand, white men are with black women because they have this kind of attraction towards exotic cultures. They are, in consequence, exposed to the many stereotypes and biased ideas about interracial relationships: When you are black in America and you fall in love with a white person, race doesn't matter when you're alone together because it's just you and your love. But the minute you step outside, race matters".

Identity is another important aspect in the novel, as the plot follows Female and Obinze growing up and finding their place in the world. Because of their life situations,

identity as a person is inextricably linked to racial and national identity for both these main characters. When they are teenagers female is already smart and outspoken, and Obinze is calm and thoughtful, and as they grow up these qualities are then affected by outside cultural forces. In America, female must struggle with her identity as an African-American, or someone seen as an outsider.

First she deals with this by taking on an American accent and straightening her hair seemingly giving in to a new identity as an American. She even has to use a fake identity to look for work, as she only has a student visa. Later female gains confidence and comes to embrace her Nigrianness, even as she adapts more easily to American culture and finds success there. She gives up her American accent and lets her hair grow naturally, while at the same time dating a rich white man and later winning a fellowship to Princeton. This blend of cultural identities seems healthy and natural for female, but it then means that she inhabits a kind of in-between place, where she is neither wholly American nor Nigerian: she is an Americanah."

Obinze has a more difficult experience adapting to a new cultural identity in England. His visa expires and he is forced to take on other people's identities to find work, and to buy into a green-card marriage. Everywhere there is a fear of immigrants, and Obinze feels invisible and worthless. He is finally caught and deported back to Nigeria and then sets about building a new identity for himself, having been forced to give up his old dream of America. The new Obinze makes lots of money, marries a beautiful but uninteresting woman, and becomes a Nigerian big man." He is seen as a huge success by his peers, but it all feels slightly false to Obinze until female returns. Female, having her own identity crisis in returning to Nigeria and feeling out of place, then reconnects with Obinze and the two begin to work toward reconciling the differing identities they have constructed in their separation. Most of the characters also experiences identity issues, like Emenike, who totally changes his personality to become a cultured and wealthy British citizen. The situations and characterizations of the novel show many forces working upon the creation of someone's identity: cultural, racial, and economic ones, as well as personal will and preference.

Americanah was the concept of identity, and how one's identity is constructed by views of others. Several characters undergo transitions in *Americanah*, shedding old identities and developing new ones, and each of these examples seems to be linked to power in some form or another. We change certain elements of ourselves to meet

the approval of a dominant force, be it a culture, a race, a social class, or even a loved one. At first, perhaps, this assimilation feels unnatural, but it eventually becomes harder and harder to separate our past selves with our new, adapted identities. Female talks about how race was not a big part of her identity until she came to America, which is something many of the international students in the class related to.

Females' racialized experience in the U.S. further goes on to influence other aspects of her identity. From the very beginning, when Christina Tomas talks in a slow and patronizing voice to her, under the assumption that she can't understand English, to her struggle to find a job even at fast food establishments, female's experiences cause severe harm to herself. Her inability to find a job forces her to sell herself in order to pay rent, pushing her into a bout of depression that destroys her relationship with Obinze.

Female further reflects on the disparity between African immigrants and African-Americans when she wonders what Dike would be considered, noting that he would have to choose "what he was, or rather, what he was would be chosen for him" (AME 106). In the end, she still feels that Nigeria is home, yet her experiences in America have stuck with her, and she no longer quite fits in upon her return. Nigeria, in her absence, has changed as well, yet she has not changed along with her homeland. Furthermore, her aesthetic senses have become westernized, and she finds herself relating more to other returnees than the family and friends she grew up with. In much the same way race operates on identity, the majority culture dictates how an individual should act. As female

moves between different cultures, each one bleeds into her identity.

Chimamanda Adichie clearly portrays the immense power that perceptions have in determining and manipulating identity. A stereotype or a norm, when held by a party with significant power, can have a massive, and sometimes destructive, impact on individual identities. Knowing this, it is all the more important, as discussed in class, to build an understanding, or at very least an acceptance, of people different from ourselves.

Findings

The notion of identity and individual identities are in large part constructed by views of others. This prevails not only in US even in other countries like India where power dominates the individual in all the aspects of life for their survival. Power is the ultimate thing which dominates the people in the name of culture, race and identity.

Conclusion

Cultural diversity is an integral part of everyone's life. Learning to appreciate its richness can help to overcome biases, racism and discrimination, so that one can see interdependency with others. Devaluing or seeking to destroy cultural diversity hinders and limits the understanding of the world and of the Word.

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REPORT WRITING -A CONSTRUCTIVIST APPROACH

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Abstract

A good teacher inspires hope, ignites imagination, and instills a love of learning. The role of the teacher is vital in the all-round personality development of the students. In fact, a teacher is a role model influencing every facet of the student's growth and developing their innate potentials, in addition to being a motivator, guide and friend. Nowadays, the teacher is also responsible to enable and empower the learner to emerge as a competent youth, ready to take up the challenges of the fast-pacing. This paper deals with the problems faced by the students in English to understand an important the portions like report writing. This paper aims at solving the problem by using constructivist approach, instead of using traditional methods in the classroom. One of the primary goals of using constructivist teaching is that students discover how to learn by giving them the training to take initiative in their own learning experiences.

Keywords: Report writing- constructivist teaching- fast-pacing- constructivist approach- own learning experiences

Today's teacher has a prime responsibility to enable and empower the learner to emerge as a competent youth, ready to take on the challenges of the rapidly changing world. This paper deals with the problems faced by the students in to understand the portions like Report writing this paper aims at solving the problem by using constructivist approach. Instead of using traditional methods in the classroom. One of the primary goals of using constructivist teaching is that students acquire knowledge from the training given to them by the facilitators in order to take initiative in implementing what they have learnt from their own experiences

In the constructivist classroom, the teacher plays a vital role. The teacher prompts and facilitates discussion. Thus, the teacher's main focus is on guiding students by asking questions.

This will lead them to develop their own conclusions on the subject. Parker J. Palmer (1997) suggests that "good teachers join self, subject, and students in the fabric of life because they teach from an integral and undivided self, they manifest in their own lives, and evoke in their students, a capacity for connectedness".

A major theme in the theoretical framework of Bruner (1982) is that learning is an active process in which learners construct new ideas or concepts based upon their current or past knowledge. The learner selects and transforms information, constructs hypotheses, and makes decisions, relying on a cognitive structure to do so. Cognitive structure (i.e., schema, mental models) provides meaning and organization to experiences and allows the individual to "go beyond the information given".

As far as the classroom is concerned, the teacher should try and encourage students to discover principles by themselves. The teacher and student should engage in

an active dialogue. The task of the teacher is to translate information to be learned into a format appropriate to the learner's current state of understanding. Curriculum should be organized in a spiral manner so that the student continually builds upon what they have already learnt.

Bruner states that a theory of instruction should address the following four major aspects:

1. Predisposition towards learning
2. The ways in which a body of knowledge can be structured so that it can be most readily grasped by the learner
3. The most effective sequences in which to present material
4. The nature and pacing of rewards and punishments.

Activity-based learning is a successful teaching model in the field of medicine, engineering and science, and it has recently found its way to business with schools. At its core, this approach provides a way to integrate learning within students' knowledge, and, by exposing them to a variety of activities, helps them learn by doing. Due to the high degree of interaction in Activity based learning, essential instructor skills involve facilitating, motivating, enabling and nurturing rather than simply presenting facts and figures didactically. As Hein states, activity-based learning is a cognitive-learning theory which is considered as a "constructivist" learning theory (Manichander 63). Essentially, a learner "constructs" his own microcosms of knowledge from past knowledge and/or from current experiences and interacting with data. Students/ Learners actively seek new information, and are actively engaged in the process in the ways (he) gains, assimilate, and utilize his/her knowledge. The facilitator engages learners in

outlining real-world problems in the first place instead of starting with a classification of problem-solving methods. Therefore, the theory is also referred to as problem-based learning theory. Integrating activity based elements is thus a promising way to enhance students learning experiences.

Report writing is written for a clear purpose and to a particular audience. Specific evidences are presented, analyses and they are applied to solve a problem. There are different types of reports. This paper deals constructivist approach in teaching feasibility report to the learners.

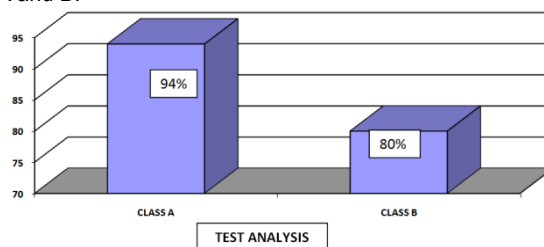
Students construct knowledge for themselves. Instead of the traditional chalk and talk method or lecture it is necessary for the teacher to make the class interactive. The research was conducted, with two classes - Class A and B. The syllabus chosen for the study were Report Writing. The students found it to be challenging in terms of understanding and writing it in exams. Therefore, a constructivist approach was adopted so that the students can comprehend and put it into words

The students in class A were asked to work in groups and they took survey among themselves. They were briefed about session. The students chose a topic for launching a new product in the market. The topics they choose to launch a mobile in the market. The students actively involved themselves in the discussion. They prepared a questionnaire and circulated it to the students and arrived at a result. Students planned to update the existing product in the market and they named their product as E Phone. They emerged with many innovative thoughts like having an LED light on the panel, smoke detector and many facilities so on. They enquired with the customers about internal memory, expanded memory, RAM etc., and they finally fixed the cost of their product. They discussed the various marketing strategies and their effectiveness in the sale of the product. They decided that the new updated E Phone will provide a lot of facilities to the customers and it will improve the standard of the company. The students actively participated in taking survey and finally they arrived with the conclusion launching of E Phone in market with all the facilities

As far as instruction is concerned, the instructor should try and encourage students to discover principles by themselves. The instructor and student should engage in an active dialogue. The task of the instructor is to translate information to be learnt in a format appropriate to the learner's current state of understanding. Through the activity performed, the students completely understood the concept of conducting a survey and finding a result

through the survey. The rest of the classmates took part in survey by answering the questionnaire.

In Class B normal chalk and talk method was used to explain the report writing. There was only one way of teaching where the facilitator taught and the students passively listened. Comparatively, these two types of strategies followed ended up in the following result. The Class A which was taught report through activity scored well in their continuous assessment test when compared to Class B. The following bar chart represents the performance of the students of A and B.



This bar chart clearly describes that in test class A had scored 94% whereas Class B had scored 80%. Class A scored better than Class B. The constructivist approach was successful. The learner is given importance and they are practically involved in the activity so their retention and the learning process are progressive.

In the same way, the second group chose their company name and planned to launch a new type of chocolate. They prepared a questionnaire and circulated it in class and got the survey data. They finally prepared a feasibility report. The activity made the students to think in a creative manner. The students enthusiastically engaged themselves in creating their own product with lot of different ingredients and they acquired the knowledge how it can be done in their own way of learning. They became familiarized with the topic and involved with complete dedication. The students correlated their past experience and the present situation. This resulted in increased retention power. The results were evident in their continuous assessment test performance.

This approach can be followed for accident report in a different way. The method the researcher has applied for writing an accident report and asked the students to bring newspaper articles consisting of fire accident / road accident report. Students were asked to identify and frame WH – questions. Eventually the students drafted the report they wrote recommendations to avoid fire/road accidents in the future. Through this exercise the students learnt the process of drafting a report, suggesting the recommendations and framing questions.

Not only in descriptive questions, the same techniques also used in objective type questions such as

idioms. Activities like dumb charades can be used for teaching idioms. The idioms were written in small pieces of paper and students were called to pick and enact it before the class. The students guessed the idiom. There was more interaction and students were able to retain what they learnt. The idioms and their meaning were written in the board by the same student. This activity was repeated for each and every idiom. So the students became an active learner rather than being a passive listener.

These types of activities encourages tendency (positivity, presence of mind, apt thinking, decision making among the students) of the students towards learning their syllabus and the grasping power of the students increases naturally. Compared to the traditional methods, the retention period when constructivist methods is followed. And the effect on them was invariably high while compared to the other class. Obviously the increased knowledge level reward will be seen in their improvement of marks.

Constructivists believe that based on prior experiences and knowledge, meaningful learning takes place when individuals construct their own meaning, rather than memorize answers and regurgitate what they have been taught. As Jonson Peck and Wilson (1999) state, constructivist learning emphasizes five different attributes of meaningful learning:

- Intentional learning
- Active learning
- Constructive learning
- Cooperative learning
- Authentic Learning

In the earlier stated examples, these basic features were evident as the student's intention in learning and enacting were developed. They vigorously participated in the activity and allocated roles, constructed or designed their own product. The team effort was observed. This resulted in real learning process and the input given to them resulted in final successful output.

Another way to describe this Constructivist philosophy has been captured in the Biological Science Curriculum Study (BSCS). In this model the approach is summarized through five "E"s: Engage, Explore, Explain, Elaborate and Evaluate. The 5 E's have also been expanded/adapted into the 7 E's which are defined as: Excite, Explore, Explain, Expand, Extend, Exchange and Examine. As per the BSCS, the students engage, explore new kind of activity, try to explain their product and elaborate it before the class and they are finally evaluated by their test performance.

Students are encouraged to connect ideas by summarizing concepts, analyzing, interpreting, and predicting information, as well as justifying and defending

their ideas. As constructivist philosophy also purports that learning is an active social process, collaboration among learners and teachers is a mainstay in a constructivist classroom. It must be made interactive, dynamic and task based with teachers promoting extensive dialogue among students. The role of the teacher is significantly altered in a constructivist classroom when compared with that of a more traditional classroom as well. In the constructivist classroom, the teacher, rather than functioning as the gatekeeper to all information and that which is correct, acts as a facilitator whose job it is to enable students to come to their own understanding. The focus is removed from the teacher and her lecture and puts it upon the students and their learning. There are some practical challenges while following these types of methods.

- Time consumption: time limit is very short and therefore cannot be completed in an hour so it leads to rushing up in completing other portions.
- At times, the students who are participating in the activity will be engaged and the listeners are not actively involved.

Constructivist theory when used in the classroom results in active engagement and participation of the students. In the classroom, the constructivist view of learning can point towards a number of different teaching practices. In the most general sense, it usually means encouraging students to use techniques, experiments, real-world problem solving methods to enhance more knowledge and then to reflect on and talk about what they do and how their level of understanding increases. The teacher's role is significant for effective outcome of the activities. The teacher has to understand the students' pre existing conceptions and guide the activity to address them and then build on them. Thus the role of the teacher and the student were redefined in the Technical English classroom by adopting constructivist approach. The guide on the side rather than the stage. (Neil Selwyn, 122).

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THE LANGUAGE OF COMMUNICATION; CRAMMING FOR SUCCESS...

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Abstract

"Education is not the learning of Facts...It's Rather 'The Training of the Mind to Think'"

—Albert Einstein

Understanding, learning or getting enlighten is possible only when the language used in the communication process is an influencing one. The process of influence of any thought can start only when the cognitive resource of the human express, through a civilized and clear language of thought that is relevant. The success of cognitive influence will depend upon the language of communication of the influence process, be it a monologue, a dialogue, a conversation or a discussion.

In Global contact today, English language acts as a resource developer, very often is confronted with the problem of deciding the methodology to pass on a piece of information or a matter of concern to others around.

The Current paper highlights on English as a Global contact and cramming for the success. Some of the current possibilities are discussed in the paper... * Language Enrichment Factor * Service Encounters on the Internet * Technology and its Impact * Lexical strategies for Speaking.

Meanwhile, English Today is playing a vital role, which offers training in identification, development, mobilization and management of human resource in personal, interpersonal management and organizational areas. The Mask Deer Searches far and wide for the source of its scent. Little realizing that it comes from within itself ...is the discovery of today.

Keywords: Global Contact, Technology, Internet, Lexical Strategies, Communication, Facilitator

As 'Vincent Nolan' once said, the word does not have to be as we experienced it; it can be very much better, more productive, more rewarding, more satisfying and more enjoyable. But to take advantage of this opportunity may mean abandoning cherished beliefs and established practices. It may mean experimenting with doing things in ways that you have not used before, when you cannot be sure that they will work any better than—or even as well as your habitual methods. This is the essence of innovation doing things with the risks that they may not work as expected.

'English' can be used as a subject of career from the childhood, either with a teacher or self-study. A day's cramming should aim to build our vocabulary by helping us to learn about new words and expressions, which helps us to learn. Many collocations (combinations that are typical of English, but which are difficult to predict) and longer expressions.

There are certain observations that can be focused when it is thrown light on the topic like... Is it the early learning English helps us to understand the more subtle features of meaning? Can we understand how the formal or informal words are? Whether they have negative or positive connotations, how they function as metaphors and so on. So, the language what we are studying here is based on what actual native speakers of British English have said and written. To make the language more natural, we have to involve ourselves towards longer texts, not just sentences, so that we can get a more detailed context for

the key words and can see how they from collocations. Reading and observing how words go together is a very important learning strategy at the advanced level. Also, at this level we have to relate the words and our own goals in learning English.

We have to inculcate with the following exercises that encourage us personalize the vocabulary we learn. As a teacher, the topics which we teach should be useful for students who want to be able to socialize and talk about a wide range of about subjects related to ourselves, Society, cultures and the world around us.

Language Enrichment Factor...

- When one language takes words from another, it may call 'Loan Words' or borrowings- though neither term is really appropriate as the receiving language does not give them back. English seems always to have welcomed the lexicons from foreign words. Over 120 languages are on record as sources of its present-day vocabulary.
- Some rules of language learning should be cultivated from the beginning by the user, viz...the verb suggests that listeners understand what the speaker is trying to convey. Amount of confidence felt by a person, Weakness and accent.

Service Encounters on the Internet...

Talking companions can be anyone who can speak English well. In today's technological outstanding, the Internet plays vital role in the depiction of English as the best communicative language. Today's generation is learning language when using Internet websites for goods, services and banking. These sites have very good FAQs where one can answer to the most important questions. It facilitates through some possible advantages and disadvantages of learning language. It's very interesting to list out the pros of the Internet use is ... e-mail, instant messaging, chat rooms, newsgroups and e-commerce. Ability to send files as attachments, fun of just browsing and surfing the web and the ability to transmit graphic images and sound files. At the same time, the disadvantages may distract you from the learning like... ISP charges can be high for heavy users, downloading and uploading times can be slow, spam can be annoying, cookies track your activities on the Web, many sites contain offensive material.

• Technology and its Impact...

Today's technology is a best facilitator in order to learn English as a communicative language. Technical advances affecting our daily life. Digital technology – uses like digital photography, video and sound recording, digital broadcasting. Satellite Communication – Mobile phones are proving us as new millennium techies.

• Lexical strategies for speaking ...

In spontaneous speech we make frequent use of rather vague words. The following certain quantifiers are common in speech. For example, As a teacher we have experienced with a range of classroom techniques in our EAP (English for Academic Purposes) speaking classes, reflecting recent research into noticing in language learning. Usually we are getting the feedback tailored to the different genres of speaking practice. Aims to reach out to the learners as ...

- Activating and extending their linguistic competence.
- Increasing their confidence in using spoken English
- Developing their ability to analyze and evaluate spoken English
- Developing their ability to analyze and evaluate spoken performance
- Sharpening their strategic competence in face-to-face interaction.

Recognizing the role of English as a language opportunities and possibilities, universities and other academic bodies are launching new courses aimed to

equip student's ability to use English accurately and appropriately in academic, professional and social contexts. For example, 'Launch Pad' and 'Learning Curve' can be the most useful digital platforms to support the speech making process.

Strategies of desirous of learning to speak English ...

- Word Building- Any facilitator in spoken English has to continually work towards increasing the store of words where each participant has at her command. Design of work and activities must take care of building up the power of every participant.
- Building Self Esteem- It is not necessary to emphasize the mistakes committed, what is necessary is to point out small success because they lead to big success. This builds the self – esteem of the participant.
- Writing as assistance- The writing exercises included in the curriculum must be viewed as a support to develop the skill of speaking English.
- Pronunciation and Accent – While training an Indian student of English, emphasizing on pronunciation and accent at the initial stage will be counterproductive. What is to be taken care of is the ability of the facilitator to model her speech in such a way that the articulation and stress of sounds are known to the students.

The Musk Deer searches far and wide for the source of its scent. Little realizing that it comes from within itself, says Sunney Tharappan, Director CLHRD, Mangalore. This is the essence of the philosophy of learning Language which supports the methodology and strategies provided in communicative English. Underlying this philosophy is the belief that any training must help the participants to discover the 'Musk' in each of them by building their self – esteem.

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IMPACT OF USING AUTHENTIC MATERIAL ON THE ACADEMIC ACHIEVEMENT OF SECONDARY SCHOOL STUDENTS---A STUDY

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Abstract

Innovations in Language teaching and learning have begun to generate their special roots and interest among teachers from 1980s onwards, Innovation can be easily defined as an attempt to introduce novice ideas for bringing educational advancements and develop effective system of education for doing this something which is perceived by implementers as new or different. Innovation in language teaching and learning include new pedagogic methods and approaches, such as task-based and project based language teaching, development of effective teaching materials; applications based on technological advancements, such as computer-assisted language learning CAL, CML CAI, and alternative assessment methods. Authentic Materials contains real language. In order to achieve the objectives of English language teaching it is important for the English language teachers to exploit other materials around them according to the needs of learners and to create interest in them. These materials are effective and easily available. Keeping in view the need and importance authentic material as an innovative technique in ESL classes the present paper conducted a research on 110 students and tried to find out how the authentic materials used innovative techniques of using newspaper as an authentic material can bring improvement in the academic achievement of the students. Authentic materials provide resources for ELT teachers and offer them the opportunity to expose learners to materials produced for real life and out of classroom contexts. The focus is on the message and means and context are often used to help to communicate it. If teachers use authentic texts sensibly, they provide learners with alternatives to learn real English usage.

Introduction

Innovations in Language teaching and learning have begun to generate their special roots and interest among teachers from 1980s onwards, Innovation can be easily defined as an attempt to introduce novice ideas for bringing educational advancements and develop effective system of education for doing this something which is perceived by implementers as new or different. Innovation in language teaching and learning include new pedagogic methods and approaches, such as task-based and project based language teaching, development of effective teaching materials; applications based on technological advancements, such as computer-assisted language learning CAL, CML CAI, and alternative assessment methods.

Innovative technologies can play a significant role in effective management of language teaching and learning, and helps to overcome all its complexities and challenges thereby making it more smoother and stronger. Innovation in language teaching and learning further has a greater

relative advantage, compatibility, trial ability, and observability

The biggest challenge that any teacher can face is capturing the students' attention throughout the lesson and putting across big ideas in a short period of time, that too in such a way that it stays with them long after the class. Teaching-learning is such an enterprise which deals with syllabus, approaches/methods, materials and evaluation along with teaching-learning materials. Materials have their own importance in teaching and learning of any subject. These materials play a significant role in teaching and learning of English language. For this purpose, it becomes necessary for classroom teaching experience to be redefined through innovative ideas that make teaching methods more effective. are also used in a language classroom? there can be several types of material that can be used for making Classroom Teaching and learning more effective Authentic Materials such as songs, web pages, radio & TV broadcasts, films, documentaries' leaflets, flyers, posters, newspapers,

pamphlets and brochures, indeed anything written in the target language and used unedited in the classroom. There are a lot of other sources for authentic materials, which are economical and easily available everywhere. They are like audio and video CDs, Brochures, Cartoons, Comics, Currency, Directories, Greeting Cards, Images, Internet, Invitation Cards, Advertisements, Journals, Magazines, Maps, Menus, Movies, News Papers, Agony Columns Notices, Post-Cards, Pictures, Product Labels, Puppets, Recipe books, Songs, Stamps, TV Programmes, Forms, Tickets, Wall Papers, Weather Reports etc.

Authentic Materials contains real language. In order to achieve the objectives of English language teaching it is important for the English language teachers to exploit other materials around them according to the needs of learners and to create interest in them. These materials are effective and easily available.

Authentic materials are good resources for ELT teachers and provide them the opportunity to expose learners to original text developed for real life and out of classroom contexts. The focus is on the message and means and context are often used to help to communicate it. An efficient teacher is one who uses texts sensibly and provide learners with alternatives to learn real English usage.

Keeping in view the need and importance authentic material as an innovative technique in ESL classes the present paper conducted a research on 110 students and tried to find out how the authentic materials used innovative techniques of using newspaper as an authentic material can bring improvement in the academic achievement of the students.

Teaching-learning enterprise deals with syllabus, approaches/methods, materials and evaluation. In this article we shall deal with teaching-learning materials. Materials play an important role in teaching any subject. In teaching a language, two types of materials are used: Materials for Classroom Teaching: These materials are exclusively prepared for teaching a language, for example textbook/s etc. and Authentic Materials such as pamphlets and brochures, which are meant for the purposes other than teaching but are also used in a language classroom. Authentic materials have real language. In order to achieve the objectives of English language teaching it is important for the English language teachers to exploit other materials around them according to the needs of learners and to create pupils' interest in them. These materials are effective and easily available.

Authentic materials provide resources for ELT teachers and offer them the opportunity to expose learners

to materials produced for real life and out of classroom contexts. The focus is on the message and means and context are often used to help to communicate it. If teachers use authentic texts sensibly, they provide learners with alternatives to learn real English usage.

Sources of Authentic Materials

There are a lot of sources for authentic materials, which are economic and easily available every time and everywhere. They are: Agony Columns, Audio Cassettes, Brochures, Cartoons, Comics, Currency, Directories, Greeting Cards, Images, Internet, Invitation Cards, Advertisements, Journals, Magazines, Maps, Menus, Movies, News Papers, Notices, Post-Cards, Pictures, Product Labels, Puppets, Recipe, Songs, Stamps, TV Programmes, Tickets, Wall Papers, Weather Reports etc. Keeping in view the need and importance of authentic material the researchers conducted a study on 110 students to find out how the use of authentic material in teaching English language can improve the academic performance of these students.

Research Question

1. How far the use of authentic material is effective in improving the academic achievement of the pupils?
2. What would be the difference in the scores of selected Boys and Girls.

Hypothesis

1. Using the authentic material in the classroom will have a positive impact on the academic achievement of the pupils.
2. There would be no difference between the academic achievement of boys and girls.

Sample of the Study

120 students were selected randomly from 10 schools, of Hyderabad district among them there were 60 boys and 60 girls.

Tools

Newspapers were used as authentic material to teach English language.

Statistical Tools

Mean, Standard Deviations, T - test was used to obtain results.

Methodology

An experimental research methodology will be applied. Where the student's academic achievement scores in English language were obtained by giving them a pre-test and another test was given to them after using the newspaper as an authentic material in English language teaching.

Findings

Table 1: Significance of difference between the academic achievement scores pre and post test

Groups	No	Mean	SDs	df	't' Value	Remarks
AA Scores of Pre-test	120	312.25	63.18	238	2.643	Significant at 0.01
AA Scores of Post test	120	334.0083	64.31			& 0.05 level

* AA: Academic Achievement

The above table shows that there exists a positive impact of using the newspaper as an authentic material on academic achievement of the students

Table 2: Significance of difference between the academic achievement scores of boys and girls

Groups	No	Mean	SDs	df	't' Value	Remarks
Boys	60	301.983	665.517	117	1.796	Insignificant at 0.01
Girls	60	322.51	59.539			& 0.05 level

This table indicates that there lies no significant difference between the academic scores of boys and girls.

Conclusion

This is based on above findings it can be concluded that newspaper is an effective authentic material and if it is used effectively can bring a significant improvement in the academic achievement of the pupils.

Although, there is a misconception or lack of knowledge among teachers about using authentic materials as a support system in language teaching as they take it as an extra labour or load while teaching and they feel more convenient in using only the textbook but they are unaware of the fact that it is a relatively easy and convenient way of improving not only students' general skills, but also their confidence of using English in a real situation. This paper has made an attempt to set small model of using newspaper in different ways and give a brief introduction to the idea for the use of authentic materials, but this idea could easily be expanded as a part

of a motivation in further researches in order to develop an effective classroom curriculum.

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A POSTMODERNIST INTERPRETATION OF MICHAEL ONDAATJE'S *THE ENGLISH PATIENT*

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Abstract

Though Post modernism literally means 'after modernism' in a wider sense it refers to the literature written after the World War II. No definite line of demarcation can be drawn between modernism and postmodernism because both have the same ideas regarding the use of language and technique in literature. Ondaatje's *The English Patient* can be read in terms of post modernism as it reveals more of postmodern techniques like fragmentation and discontinuity in narrative structure, plot, characters, theme, images and even the overall storyline. The action, which moves back and forth in time, intertwining the past and present events gives a resemblance to a film or a dream. The protagonist, the English Patient carries a book, which has cuttings interspersed with his observation thus blurring fact and fiction. Religion and belief in God, is not given importance and what is good or bad is decided by his own conscience and no traditional code of ethics or values and rules are followed. All these portrayal reveal the book to be a postmodern one.

Keywords: Postmodernism, Narrative Structure, Fragmentation, Postmodern Theme

Philip Michael Ondaatje is considered as one of the most popular and critically acclaimed Canadian writers. Born in Sri Lanka in 1943, he immigrated to Canada in 1962 and became a Canadian citizen in 1965. Ondaatje first gained reputation as a poet. His book of poetry, *The Collected Works of Billy the Kid* won the Governor General's Award for Poetry in 1970. Ondaatje's reputation as a novelist came after the publication of his novel *The English Patient* in 1992. In addition to winning the Governor General's Award for fiction in 1992, *The English Patient* helped Ondaatje become a joint-winner of the prestigious Booker Prize, the first ever awarded to a Canadian. The 1996 film version of the novel, directed by Anthony Minghella, won nine Academy (Oscar) Awards.

The English Patient is renowned for its lyrical prose and unusual blending of genres. Set in a dilapidated villa in Italy at the end of Second World War, the story revolves around the four occupants of the villa: Hana, a twenty-year-old nurse who takes care of the English patient; Caravaggio, the friend of Hana's father and the former spy-thief whose thumbs are amputated by the enemy; Kip, the young Sikh sapper from India who was trained by the British Army to defuse mines; and the English patient, a nameless man who has been charred beyond recognition and whose past is shrouded in mystery.

The action of the novel rests mainly on the unravelling of the mysterious past of the English patient, whose name (Count Ladislaus de Almásy) and nationality (Hungarian) are definitively known only in chapter IX. His experiences of the Sahara expedition and his love for Katherine, wife of Geoffrey Clifton are revealed little by little through the drifting memories of his past. In presenting the story in

fragments, interrupted by the patient's memories, Ondaatje is postmodern in outlook. This paper attempts to identify the postmodernist techniques employed by Ondaatje to portray twentieth century as a typical postmodern era.

The term 'postmodernism' literally means 'after modernism.' However, in a wider sense the term refers to the literature that is written after World War II, which also involves the experiments of modernism like fragmentation and indeterminacy. "The term post-modern is used very loosely to cover all literature written since the Second World War (the more precise use of the term limits it to works characterized by fragmentation, discontinuity, indeterminacy, dislocation and self-consciousness)" (Peck, and Coyle 72). It is often difficult to distinguish between postmodernism and modernism because, postmodernism follows most of the ideas of modernism like rejecting "boundaries between high and low forms of art, refusing rigid genre distinctions, emphasizing pastiche, parody, irony, and playfulness" (Stankevičiūtė). But an Associate Professor of the English Department of the University of Colorado draws a distinction between these two movements:

Modernism, for example, tends to present a fragmented view of human subjectivity and history (think of *The Wasteland*, for instance, or of Woolf's *To the Lighthouse*), but presents that fragmentation as something tragic, something to be lamented and mourned as a loss. Postmodernism, in contrast, doesn't lament the idea of fragmentation, or incoherence, but rather celebrates that. The world is meaningless? Let's not pretend that art can make meaning then, let's just play with nonsense. (Klages)

Postmodern sensibility does not lament the loss of narrative coherence instead it celebrates the loss because it is a realistic way of portraying a confused world. Thus, for instance, postmodernist works like *The English Patient* are not in the traditional linear sequence.

Ondaatje's *The English Patient* can be read in terms of postmodernism since it is characterised by several postmodern techniques like fragmentation and discontinuity in narrative structures, plot, characters, theme, images, and overall storyline. The narrative style of the story resembles a film or a dream. The action moves back and forth in time and at the same time intertwining the past and the present events. The mysterious, nameless protagonist of the novel narrates his past with fragmented consciousness, thereby, drifting between continents of Europe and Africa:

His eyes lock onto the young woman's face. If she moves her head, his stare will travel alongside her into the wall. She leans forward. How were you burned?

It is late afternoon. His hands play with a piece of sheet, the back of his fingers caressing it.

I fell burning into the desert.

They found my body and made me a boat of sticks and dragged me across the desert. We were in the Sand Sea, now and then crossing dry riverbeds. Nomads, you see. Bedouin. I flew down and the sand itself caught fire. They saw me stand up naked out of it. The leather helmet on my head in flames. They strapped me onto a cradle, a carcass boat, and feet thudded along as they ran with me. I had broken the sparseness of the desert. (4-5)

The above lines from the text move from third person narrative to first person (Hana's) narrative, then move back to the third person narrative and finally to the first person (English patient's) narrative. Moreover, tenses alternate between the present and the past in the narration.

Fragmentation is seen not only in narrative structure but also in buildings. Picturesque depictions of fragmented buildings are seen in the novel: "Sections of the chapel were blown up. Parts of the top storey of the villa crumbled under explosions" (14). "From outside, the place seemed devastated. An outdoor staircase disappeared in midair, its railing hanging off" (15). "There seemed little demarcation between house and landscape, between damaged building and the burned and shelled remnants of the earth" (45). Thus, the fragmented condition of the Italian villa contributes to the portrayal of the twenty-first century as a typical postmodern era.

Another important characteristic of postmodernism is indeterminacy or blurring of distinctions. In other words, it is difficult to distinguish between fact and fiction, poetry and prose. Ondaatje skilfully blends the forms of prose and poetry, evoking images and emotions with highly lyrical language. Ondaatje uses an extremely complex structure and poetic language to describe the lives of the characters. He poetically describes the winds of the desert:

Travelling along the ground like a flood. Blasting off paint, throwing down telephone poles, transporting stones and statue heads. ...Red sand fogs out of the Sahara were deposited as far north as Cornwall and Devon, producing showers of mud so great this was also mistaken for blood. (18)

The rhyming words in the above lines flood, head, mud, and blood add to the lyrical quality of prose. The war scenes in Africa are also described poetically: "Whippet tanks, Blenheim medium-range bombers. Gladiator biplane fighters" (20). Hana's conversation with Caravaggio has a lyrical description: "She speaks into the darkness of his face, a shadow of leaves washing over his mouth like a rich woman's lace" (58). Kip's description of his teacher is seen thus: "An Englishman in Woolwich. He was considered eccentric" (189). As prose is used poetically, *The English Patient* resists easy classification into any particular genre, thus blurring distinctions.

In postmodernist texts, "the collapse of conventional demarcations between fact and fiction, present and past, reality and artifice has become an increasingly common manifestation..." (Webster 123). This is true of *The English Patient* since the novel is a blend of fact and fiction. The story is based mainly on the historical characters and events of the Saharan expeditions. The English patient (Almásy) who is the central figure of the novel carries a history book wherever he goes. In that book Almásy records not only his travels and explorations, but also his thoughts about his affair with Katharine: "It is the book he brought with him through the fire—a copy of *The Histories* by Herodotus that he has added to, cutting and gluing in pages from other books or writing in his own observations—so they are cradled within the text of Herodotus" (17). Thus the history book itself has become a mixture of fact and fiction. Moreover, references to historical dates and events are found throughout the novel: "Whatever was wet escaped burning during that April of 1945" (14). "Poliziano—the great protégé of Lorenzo. I'm talking about 1483. In Florence, in Santa Trinita Church, you can see the painting of the Medicis with Poliziano in the foreground, wearing a red cloak" (60). Such constant

references to history make it difficult to distinguish it from fiction thereby creating an illusion of reality. Thus, a blurring of distinction between fact and fiction is also seen in the novel.

Postmodernists do not give importance to God or religion. They "believe in naturalism and evolution rather than God and creationism" (Houdmann). Moreover, postmodernists seek to reject Christianity. Though Hana is aware that the crucifix represents a religious symbol, she chooses to use it as a scarecrow for her garden: "She carried the six-foot crucifix from the bombed chapel and used it to build a scarecrow above her seedbed, hanging empty sardine cans from it which clattered and clanked whenever the wind lifted" (15). The destructive effect of war has made Hana lose faith in God. The rejection of God or religion as the authority of the Universe is seen when the English patient and his friend parted: "When we parted for the last time, Madox used the old farewell. 'May god make safety your companion.' And I strode away from him saying, 'There is no God.' We were utterly unlike each other" (255). Thus, the rejection of God and religious values shows the novel as a typical postmodern text.

Postmodernists believe that no one has the authority to define what is right or wrong. To them, "Morality is personal—Believing ethics to be relative, postmodernists subject morality to personal opinion. They define morality as each person's private code of ethics without the need to follow traditional values and rules" (Houdmann). Traditionally, deception and adultery are considered immoral acts. But, to the postmodernists such acts are not immoral because they feel that they can do whatever they think is right. This idea is reflected in the English patient's illicit relationship with Katherine, wife of Geoffrey Clifton.

Though both Almásy and Katherine know that their love affair is illicit, they do not ever show remorse over his deception or betrayal of Geoffrey. They simply yield to their passion. Finally, Katherine breaks off her affair with Almásy, because she wants to pretend as a loyal wife. In addition, she thinks she could escape her husband's wrath by hiding her adulterous acts from her husband. She says, "I don't know what to do. I don't know what to do! How can I be your lover? He will go mad" (163). Katherine never feels genuinely contrite for committing adultery. She never

cares about doing wrong. She simply wants to do what she feels is right. When she feels like committing adultery, she does it, and when she feels like breaking off the affair, she does it too. Geoffrey also holds a similar attitude towards life. When he comes to know of his wife's infidelity, he plans a suicide attempt involving all the three. However, he is able to kill only himself and his wife. He does this because he feels what he thinks is right. Thus, immorality is treated in a postmodernist perspective in the novel.

To, conclude, Ondaatje has dealt with some of the sensitive issues of the twentieth century such as immorality and lack of faith in religion with a postmodern outlook. Postmodernist identity crisis or enigma regarding one's identity is a pervading factor in the novel, but as critics have dealt with this extensively, it has not been touched upon here. Ondaatje's outlook is typically postmodern in keeping with the times he wrote in.

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WOMAN IS EVERYWHERE A WOMAN: REPRESENTATION OF WIDOWED MOTHERHOOD IN ANITA BROOKNER'S *A CLOSED EYE AND FAMILY AND FRIENDS*

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Abstract

*Woman is everywhere a woman. In the phase of life of women, widowhood seems to be a strange state for a woman. She feels inferior naturally at this stage, for women are supposed to lead a life where they are restricted in many ways. It seems that their routine way of life been bounded in certain situations. This differs according to country and culture. India is a country, where such women are completely evaded from participating in public rituals. This differs in Western culture, where women indulge themselves in doing business or any other work. Such women though well-educated restrict themselves under the category of "housewives". The concept of housewife has been discussed in popular magazines in 1960s. It brings out some peculiar arguments like women have different kind of understanding. According to their finding they say that there are certain terms for women and they can understand only in that term. Betty Friedan in her *Feminine Mystique* mentioned about this: "Women can't take an idea, an issue, pure". Men who edited the mass women's magazine agree: "It has to be translated in terms they can understand as women". In 1960s perspective social psychologist showed me some sad statistics which seemed to prove unmistakably the American women under thirty-five are not interested in politics. "They may have the vote, but they don't dream about running for office", he told me. "If you write a political piece, they won't read it. You have to translate it into issues they can understand-romance, pregnancy, race questions, civil rights, and you would think that women had never heard of them". (Friedan 51). It states that women are capable of thinking in limited circle. Women believe that there are different statuses for career woman and housewife. Brookner's heroines in *Family and Friends*, and in *A Closed Eye* are portrayed in this line. Sofka in *Family and Friends*, Harriet in *A Closed Eye* are the heroines where Brookner avails them to show the status of widow in a society. It also deals with how women struggle to the most to fulfil their role as mothers. Women look for identity throughout life.*

Keywords: British Literature; Anita Brookner; Women; Widowhood; Identity.

Introduction

Women, in general, are very particular about their self, which leads to search for identity as career women or housewives for that matter.

Sunaina Singh has quoted that:

A common contemporary issue facing every country is the question of woman. Whether in Western or Indian literary tradition, the women are seen as launching themselves into the quest for their identity. The overwhelming evidence considered in the historical perspective shows that women's status and rights were assigned within a patriarched setup. Even great thinkers such as Aristotle, Nietzsche, Schopenhauer and Machiavelli take woman's inferiority as axiomatic. Whereas, a psychoanalyst like Sigmund Freud finds her baffling and problematic, Manu, the law giver of Hindu *Dharmashastra* clearly assigns her a subordinate position to man. Woman is thus the direct product of the basic assumptions of male-generated – oriented and dominated social values and has remained so far centuries. She is moulded, reshaped and reoriented by man and for the man. (2)

Women are underestimated that they are to obey the words of men. Women can also be in a position where she can govern. Every housewife has the capacity to maintain all her roles, as wife, mother and as a woman. Brookner's

heroines in *Family and Friends*, and in *A Closed Eye* are portrayed in this line. Sofka in *Family and Friends*, Harriet in *A Closed Eye* are the heroines where Brookner avails them to show the status of widow in a society. It also deals with how women struggle to the most to fulfil their role as mothers.

Brookner's *Family and Friends* depicts the role of Sofka, as a mother, a widow. Sofka follows the traditional way of life. She insists her children to do the same. She believes that following the tradition would reveal their heritage to the society. A traditional woman for that matter in every society lives under certain rules and regulations:

All the definitions about women's conduct, behaviour and existence, were given by men. The traditional woman was thus the product of man's needs. The questions which one faces are: Is the new woman a part of the old setup or has she broken away from the traditional woman, with only marginal changes to suit her newly acquired dignity and equality? Where is the 'new' woman getting to? What are her aims and objectives? These are some of the questions, which need to be answered? (Singh 2)

Another question too arises while reading the novel: Does Sofka succeed in fulfilling all the roles? As a housewife she seems to be happy because all her business were maintained by her sons. Therefore, there is

no necessity for her to be a breadwinner. It gives her a satisfaction that she need not depend on outer world or she need not care for the external life. Most of the women in late centuries were in the same state as of Sofka.

In 20th century too the status of women remains unchanged. Frieden quotes that

By the time I started writing for women's magazines in the fifties, it was simply taken for granted by editors and accepted as an immutable fact of life by writers, that women were not interested in politics, life outside the United States, national issues, art, science, ideas, adventures, education, or even their own communities, expect where they could be sold through their emotions as wives and mothers. (50)

It seems to be true in Sofka's life. A career woman is different from housewife. She takes more responsibility for her family. Most of the English novels focus more on housewife because a story moves with all sentiments and emotions only if the woman is portrayed as housewife or in any other form. These kinds of heroines are either dedicated wives or sacrificing mothers. They completely live for the members in the family. Sofka as a mother has more love for her children. It gives the readers that Sofka is a complete model for a mother. The care for her children is obvious where she takes much effort to maintain the aristocracy of their family. The novel has some references that Sofka takes much care in the names of her children. As a mother she plays a perfect role:

Sofka should have named her sons after kings and emperors and her daughters as if they were character in a musical comedy ... Sofka sees her children's futures as being implicit in their names, and she has given much thought to the matter; indeed one wonders whether she thinks about anything else. (10)

Sofka has extreme love for her eldest son, Fredrick. Brookner gives much importance to mother and son relationship. However, the extreme love cannot be compared to Oedipal complex. She wishes her son to resemble her husband. Dorn, the husband of Sofka, is a typical businessman. Sofka completely believes in her elder son Fredrick, who thinks alike as she thinks. That makes her encourage her son's behaviour towards girls. Though she knows that it would bring her problem no mother would dare to do as Sofka does:

The exiled woman has been heard to remark that if Fredrick behaves in this manner, it is because his mother has encouraged him, that it was in fact Fredrick's mother who gave him license to misbehave at all ... Sofka implies that there is little that women can do about such men. A book of distaste crosses her face as she contemplates the

possibility of effort, of stratagem, of reproach. Sofka is such as lady and such a mother. (20)

She is very much, attached to person, that, she would wait for him to have dinner. Most of her days are spent in this way. Fredrick takes advantage that she would talk everything to his mother about the girls. A question will arise in the minds of the readers as to whether Sofka is really a friendly mother. Whereas a friendly natured mother will allow her son only in the right path. Sofka seems to be the other type, who gives more freedom to her son: "Sometimes Sofka will wait up for Fredrick when he has out in the evening. She will prepare a jug of iced lemonade and wait for him in the morning –room, sitting peacefully in the light of one shaded lamp. She looks charming in the repose" (21).

Sofka shares the same love to all her children. She would be proud when her children call upon their friends to home. Sofka usually shares their richness and property they possess. She reveals one by one about their status as it is displayed in showcase:

Sofka has always encouraged her children to bring their friends to the house, but only Fredrick avails himself to this offer ... when the girls get up to leave, there being no other play available, Sofka shakes their hands kindly. 'I'm so glad you enjoyed our little concert. You must come again sometimes', she says. 'I want to meet all Fredricks' friends': She implies that their number is legion and that they are all female. Both implications are correct. (25-26)

At a point of time readers could understand that Sofka, a widow, wanted her husband to be with her. This is well understood through these lines: "Fredrick has discussed so many women with his mother that he has betrayed them all. Fredrick sits where Sofka has always wanted him to sit, opposite her, in the chair her husband once and briefly occupied. Fredrick has filled out considerably" (30). Freddy takes advantage in choosing a girl. He knows completely about the likes and dislikes of Sofka and he takes Eve with him to meet Sofka. Through Fredrick readers know that it is comfortable when one knows about his/her parents' wish. Therefore he dares to show his girl to his mother. On seeing him Sofka thinks:

She is certainly not a lady and is rather too old to be a girl. Sofka is almost forced to think of her as a woman. Where did he find her? At what party in what club house, or what golf-course-or tennis-court did he manage to acquire this all-round, outdoor, noisy, cheery, healthy looking, loud voiced, incessantly laughing, large-boned, carelessly, dressed person whose name is Eva and who instantly says, "Call me Eve? (72)

When Fredrick brings this girl, Sofka doubles that now Eve would match her son. According to Sofka, Eve seems

to be peculiar in her behaviour. This pauses Sofka to give a green signal for their marriage. However, the economic status of Eve convinces her. She compares Eve with her son; still Eve seems to be mature to her son. The ultimate reason which forces her to accept the pair is that, Fredrick is immersed into Eve's love. Moreover,

Fredrick appears effective, decorative, luxurious. Fredrick reverts to be a violin player, no longer with the pander of the orchestral conductor whom he once resembled but rather like the leader of a trio in some provincial coffee-house, a little bully still radiant, good-tempered, but with some of his bloom gone forever. When she sees this, Sofka mourns inwardly as if Fredrick were already lost in her. (74)

Sofka wonders how a girl could have such a masculine quality. Yet she is sure that Evie would fit like a glove to Fredrick. She knows well that opposite poles attract each other and that makes her give permission for their marriage:

What then can be seen in Evie? Evie is no oil painting and as far as Sofka can discern, is entirely devoid of feminine mystery. But this is where Sofka ignores the clue. Evie may not be feminine, but she is abundantly female ... Evie has only to throw back her head in a peal of laughter revealing her trembling pink Uvula, than Fredrick is subjugated. (75-76)

Though Evie's quality is once commented by Sofka, she becomes a regular Sunday visitor to Sofka's house. Sofka has a fear that when Fredrick is married to a girl, he would be lost in her and Sofka will be left alone. This is a fear naturally every mother, particularly a widow, has. Though Sofka is a widow she does not undergo any restriction, which can be noted as torture in society. Sofka escapes from this so called rituals, because she is an English woman. Freddy and Evie live separately after their marriage. Evie would call Sofka over phone and the days ran till they get into their life.

There is no partial love for parents towards their children. It is a general statement and it is true in fact. The statement can have another perspective, that they unintentionally show their love towards one particular child. Sofka is in this state, but at a point she turns her attention to her other children too: "Sofka, instinctively, through love, but also through fear, has transferred her vigilance from Fredrick to Alfred, like a prudent investor transferring funds from one bank to another" (49). Alfred, younger son of Sofka, the greatest asset has so much love for Sofka. She surrenders all her business dealings to him; it shows her complete belief in Alfred. Though Sofka is well-educated she will not interfere in any of the business matter. Sofka believes Alfred as her backbone. Alfred behaves in a

matured manner, when comparing to Freddy. His responsibilities towards his family could be seen in every aspect of his behaviour. He has more love and respect for his mother. His admiration for Sofka comes like: "He knows no one as beautiful as Sofka, with a beauty that does not disturb, a beauty always smiling, never challenging, implying caresses of the kind that lull a child to sleep" (48). Sofka has the habit of standing before Alfred to send off him. Mothers usually do this when their children are in their school days. While reading these lines readers could get to know the typical motherhood of Sofia: As he departs for the factory every morning, Sofka in her Japanese silk peignoir, stands at the door to embrace him; she smooths his forehead once more, and hands him his newspaper, sending him off to the Westminster Bridge Road with his head held high, able to forget for a moment the grim day that lies ahead, in his pride at joining the community of the world's workers, in the knowledge that a loving and admiring woman will be waiting for him when he returns. (48)

As a mother Sofka wants her children to be in her hold. She may have them till their childhood days, they have their own independency as an adult. Sofka realises this in two stages, but both in different perspectives. When she feels for Fredrick she is worried a lot. She feels great to be his mother. Yet Sofka realises that she would have taken much care on Alfred:

Well thinks Sofka, he is a man now. He is not the boy who longed for my hand on his brow, when he had been reading too much, and who whispered to me at the table, safe by my side. He is a man and he is doing important work; he must have his flirtations like other men. Had it been Fredrick, the thought would have given her pleasure; as it is Alfred, she feels pain. I had hoped to keep him with me, my true son, and now my son is turning into father's son. (122-123)

Among her children, Alfred remains as single till the end. Sofka in her last days is worried more, that how Alfred could live in this world without marrying a girl. Alfred acts as a breadwinner for the family. He used to be reserved and placed himself with a few friends. Again Sofka proves her motherhood, where she loses her sleep for Alfred.

Sleepless nights are not new for parents, where they have children at their prime age:

You know that I have done my best. I have kept the faith. Please let Alfred settle for an affair rather than insist on a divorce. That is what my husband always did and everybody seemed to like him for it. I really do not understand these matters. Please let Alfred stay with me. If I am to lose anyone, let it not be Alfred. The best solution would be for Mimi to find a good man and marry him Alfred

would not then leave me alone. You know that I am getting old. I do not know how long I have left. I have not asked for much, but all in all I have been grateful. I only ask for Alfred's sake. He has always been so good and it would be a pity if he were to change. (123)

This prayer serves as a good example to show that Sofka is completely committed to her children and family. It stands as a passage of prayer, which represents the true state of a mother.

Most of the time it is rare to hear about mother and daughter relationship. Father and daughter, mother and son have same special attention. Brookner tries to gain the reader's attention towards this combination. Like towards Fredrick, Sofka shows some special attention towards Betty, the younger daughter. Betty seems to be modern and knows what she wants. She seems very particular and clear in her likes and dislikes. Unlike other relations, daughter can be independent and frank to her mother. Sofka believes that Betty would lead her life according to their status. Sofka spends money for her daughters lavishly in order to maintain their aristocracy. Daughters usually get more freedom when they are brought up by their father. It is vice versa when sons by their mother. However, in mother and daughter relation, mother will be consciously strict to their daughters. This happens in Mrs.Dorn's, Sofka, family too. When Sofka knows that Betty starts to move away from her, she feels as if everything has been taken away from her. It is more evident that when Betty cuts her hair without Sofka's knowledge: "Sofka is genuinely heart broken. She sits down in her chair and weeps, so brokenly that even Betty is uncomfortable" (38). Sofka pays more attention to Betty after this incident. She recovers from this by changing the appearance of Betty and comes back to their normal life. Sofka calls Betty to parties and all their usual meetings. It shows that Sofka is very keen in her family life pattern. She wants to give a new colour to Betty's appearance and wants to present Betty a cynosure element. Finally Sofka succeeds in bringing that

Sofka is extremely practiced in these arts, which she expects from every other woman. Sofka hardly believes in the solidarity of her sex unless it is united by bonds of mutual standing: sisterhood, matrimonial status, mother love. She is well aware that Betty is one of those women, rather like herself, in fact, who is the instructive ally of men. Gentle amusement, the lightest of touches, the merest flutter of surprise, are all that Sofka will permit herself in the course of this particularly feminine commerce. (41)

With Betty, Sofka shapes her as she thinks. It gives Betty a sense of freedom, where she can be in her own way, which turns her life with miserable twists and turns.

After getting her share she went away from home to meet Frank without Sofka's knowledge. When Mrs.Dorn's family came to know about this, they were in shock and wonders how Betty could lead her life. Sofka after all these, thought to save her daughter and not to leave her alone. This seems to be an ideal quality of a magnanimous mother: "With a stifled exclamation, Sofka gets up from the table dropping her napkin and is on the telephone, placing a call to Mme.Renaudin in Clarins" (54).

There is an interesting part in this novel where Sofka convinces Mimi to marry Launter, who is older to her, a man who works with Alfred in their office. Sofka should feel proud to have a daughter like Mimi: "Daughter! cries Sofka in a loud voice which startles them both, as does the archaic use of the word. 'I do not want to die and leave you alone. I do not want you to remain my little child, without your mother to run to'" (33). Sofka gets different kind of experience with her daughters. She struggles till the end to retain the name of their family. She takes each steps meticulously from their studies till their marriage. Sofka is satisfied to a certain extend that she has done all her duties to her children. Parents would have this kind of satisfaction at their latter age when their children settled in their life. Sofka brings up her children in such a way: Sofka's children have never been to school: they are outside every recognized norms. The boys had a tut or and the girls a governess. They wound up with numerous accomplishments but no real education; this is one of the reason why they find it so difficult to mix with other young people. (79)

Sofka is successful in maintaining friendship with Beck, her childhood friend. The meeting between Beck and Sofka happens all of a sudden. Men have no such difficulty in maintaining their friendship after marriage or lifelong. On the other hand, women do not get the conducive circumstance to continue their friendship. Brookner gives importance to this female friendship in both her novels *Family and Friends*, and *A Closed Eye*. She depicts the importance with a single example Mrs. Beck. Mrs. Beck, childhood friend of Sofka, comes to her house not knowing that it would be Sofka's house. Both stands in shock and wonders and it take seconds to recognize each other:

The woman's face is pale, expressionless, but composed; the pitiless blue eyes are direct. From a larger tapestry bag at her feet, the woman produces some pieces of exquisite lace: collars, handkerchiefs, a shawl. 'Madam', she says to Sofka. 'I have these thing for sale. I have no money. You understand'. And with great dignity, and still with the pitiless gaze, she waits for Sofka's response. 'Irma' says Sofka, after a long pause. 'Irma Beck is it you?' (99)

Sofka somehow wants to help Mrs.Beck. They meet after a longtime and that makes Sofka do something for her friend. Reading this part of the novel gives the readers the other face of Sofka. She is generous not only as a mother but also as a friend. Magnanimity is the only word, which can be used as an adjective for mother, but after this incident it could be used for a true friend too. Sofka ponders on their meeting and decides to find a permanent solution: "Rather than submit the woman to the indignity of receiving money as if he were a beggar, Sofka arranges to visit her the following day, having carefully noted her address and calculating in her mind that she will use Launter as an agent to transfer funds to this woman" (99).

Sofka shares her love to one more sort of group, servant maids. There are many servants in their house, where Sofka shows same kind of love. Lili and Ursie are the two servants in the house who take part in all happiness and worries, which Mrs.Dorn's family face. Sofka wants the servants to be attached emotionally towards their family. That makes her call them wherever Mrs. Dorn's family move. Lili and Ursie reciprocate same kind of love:

There is a well-known truth that if a person's taste of food is known, it is easy to mingle with that one. Lili and Ursie are well-versed in this technique. They enjoy their duty. Any work when it is done with interest and involvement, it would give a positive result. Sofka enjoys this quality with those girls. She wishes to hear the sound of vessels when they are in kitchen. She wishes to be with them when she is in worries. Sofka has trained them how to receive the visitors. She takes much care in teaching them, as if she is to her own daughter: "Sofka loves the sound of their irrepressible giggling so much that she never tries to discourage them" (103).

The irony in Sofka's life is that those children she adored are not with her in death-bed. Sofka would be sometimes tormented by the thought about her children. Brookner has dedicated a whole chapter to portray the last days of Sofka. Readers could find a monologue, an odd usage as far as for a novel, where Sofka tells her whole life to the readers. It continues when she thinks about Launter:

And as I remember him he was the gallant suitor he had always been. I had the children at home, the ladies outside. But I didn't mind. For when I had the children they were more important to me than anything in the world. Little Alfred trying so hard to please me. The girls in the old nursery. Mimi's lovely hair. My beautiful life. (169)

Sofka shares her life for her family, but she gets hurt in return. Children and business are her only diversion in her widowhood. She is very happy when all her children are with her. Novelists usually portray the housewife

heroines as young when comparing to career woman. They seem to enjoy their life in spite of their widowhood. Sofka too enjoys all these comforts with the support of all her family members. Betty Fridean in her *Feminine Mystique* says about this:

The new happy housewife heroines seem strangely younger than the spirited career girls of the childlike kind of dependence. They have no vision of the future, expect to have a body. The only active growing figure in their world is the child. The housewife heroines are forever young, because their own image ends in childbirth. Like Peter Pan, they must remain young while their children grow up with the world. They must keep on having babies, because the feminine mystique says there is no other way for a woman to be heroine. (44-45)

Sofka in her death-bed laments and fears about the death and the loneliness she undergoes. It is the state not only for Sofka, but also for those who undergo illness generally. People of this type will be sick both physically and mentally. They expect complete love and care and want all of their family members to be with them. At this point of time Sofka feels the emptiness in her life. Because she feels for her children who are not with her: "It seems a little hard to Sofka that it is the most interesting of her children who have disappeared" (101). This would be her usual lamentation to Lanuter, who married her younger daughter. Readers would definitely sympathise with the state of Sofka: From the beginning till the end of the novel the name often readers come across is Sofka. She occupies a special place in the minds of the readers. She spends her time equally for her family and supervising the business. Though she sits in home she could be an all rounder managing to maintain their assets. Particular character to be noted in Sofka is that her generous love to her servant maid. Sofka assumes them to be her own daughters: "All he does at the moment is take Lili off in his car to country auctions; Lili has returned from many an expedition of this kind, starry-eyed, to tell Sofka all about it, and Sofka has promised that when Lili gets married she will have a fine wedding as if she had been one of Sofka's own daughters" (174). The pinnacle of sympathy will arise to the readers when they read these lines:

Oh Joseph', whispers Mimi, suddenly not daring to raise her voice. 'Do you think we should send for Fredrick?'. 'No' says Launter. (177)

Alfred has turned to stone. Around him the room is in confusion. From the kitchen come the soles and cries of the girls, broken, relieve their history their earlier losses ... Alfred stands all night in his mother's room at the foot of her bed. I never meant to love you, he says, and now he knows it to be true. (178)

The novel ends with Sofka who has occupied a place in the minds of the readers. Though she is not completely disturbed by the thought of widowhood, sometimes there arises a sense of loneliness. Fifty percent of women are bound by the society and another fifty percent bound themselves. Brookner's second novel *A Closed Eye* also has a peculiar heroine Harriet Lytton.

Unlike Sofka, Harriet does not undergo her widowhood throughout the novel. Harriet's period of widowhood starts at her later age. She too gets the fear of loneliness. She wants to rescue her from this loneliness. She searches for persons who would be with her throughout the remaining days of her life. Hattie has so much faith on Lizzie, the daughter of Tessa her close friend. She pens her to start immediately and stay with Hattie for some days. Hattie's life becomes pathetic because of the series of death in her close circle. She has lost her friend Tessa, her husband Freddy and her daughter Imogen. This brings a darker shade in the life of Hattie. After a period of time Lizzie comes to meet Hattie. She feels much happy about the arrival of Lizzie. Death which means much for Hattie can be felt through the words of Brookner in the last pages of the novels:

Death is a meaningless word for most people: Lizzie translated. 'It is only a moment and generally one does not feel it. One suffers, one is surprised by the strange sensations that arrive, and all of a sudden, the moment passes, one is dead'. (262-63)

The true words of death, Hattie gets a thought to marry again, when she has a chance to meet Monsieur Papineau – Joseph, a neighbour. Hattie feels lonely after the death of Freddie, her husband. The typical feel of a widow could be read through the words of Brookner:

She was silent, as always, when this matter arose, not quite knowing how to convey the fact that Freddie's death was the last link in the chain that had on a bound her to her own life, that she had in more ways than one outlived him, even before he died, and that she now functioned in ghostly form, as if all the living substance had been withdrawn, and only her strong and obstinate heart, beating away imperviously, held her on this earth. (12)

Through this Hattie represents the widows. Psychologically women become weak at this stage. They fear that they have lost some moral support where they have been in secured for a long time. Women are married to men who are more matured to them. And so the natural dependency towards the one who believe to be with them forever, their sudden death causes the women to shatter.

Conclusion

These two novels *Family and Friends* and *A Closed Eye* portray the two different stages of widowhood: Sofka at her earlier days and Hattie at her later age. However, the woman who faces this strange experience at her later age is left alone without any of her relations. That makes her to seek love from some source, from Lizzie or from Joseph. At this stage her thought of remarriage could be welcome. Because she is married to a man who is older to her. This is the initial idea, which feels up her in life. Yet she enjoys the life with her child and her role as housewife. Women of this kind needs some change in their routine life. Therefore they should not pretend to be enjoying their role of housewife. They can opt to go for a job, where they can engage themselves in healthy atmosphere. But this is not the only solution for getting away from the thought of widowhood. These women are seemed to be lucky when compared to Indian widows. They stand away from all other meaningless restrictions. There is a belief that marriage plays a vital role in every woman's life and that seem to be a turning point in her life. For a woman like Sofka, is this the turning point? Of course death is unpredictable. Women should not restrict themselves in their widowhood. Brookner's both novels show different examples for how a woman should be (Sofka) and how and how a woman should not be (Harriet). Though this is not a conclusion by Brookner in her novels readers can have their own perspectives.

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LANGUAGE, STYLE AND NARRATIVE TECHNIQUE IN R.K.NARAYAN'S "THE GUIDE"

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Abstract

There is a kind of elemental pleasure in reading these stories in close succession, and watching Narayan people his world with tragic shopkeepers, ethical pickpocketers, mean beggars, storytellers, anxious college students, and of course, the Talkative Man. For Narayan, storytelling is deeply concerned with establishing a sense of community, of people completely involved in each other.

Keywords: Language- Style- Narrative technique-omniscient narrator

The Guide is characteristic of Narayan's fiction. He uses the interesting technique of a varied narrative perspective. The story shifts back and forth between first and third person narrative; at times it is Raju, the main character speaking, and at other times the story is told from the point of view of an omniscient narrator. It is the story of a middle-class hero who has not even completed his schooling.

"I should have grown up like a thousand other normal persons, without worries in life."

"I have better things to do of a morning than make a genius out of a clay-head."

Raju begins his long look back at life beginning with his childhood. He believes that his father ruined education. He hated everything about school but he hated math the most. His father gave up trying to home school him, thus beginning his downward spiral into trouble. Narayan traces his career from obscurity the ordinariness of prosperity and eminence, and then his downfall. Centered in and on Narayan's fictions South Indian town of Malgudi, The Guide is thoroughly Indian, not only in its characters but also in its theme, ideas, imagery and sensibility.

The poet moves on two phases- the past and the present. Raju recalls his past as he is firmly ensconced as a holy man in the dilapidated temple of Mempi hills. His recollections begin with his early childhood and help us to understand the mental make-up and motivations of the protagonist who, like Rosie and Marco, is an accomplished artist in his own way. They are Raju's musings which later assume the form of confession to his acolyte, Velan.

The crucial part of these recollections related to Rosie and Marco, who come to Malgudi. Marco is an archaeologist and his wife Rosie belongs to a family of

temple dancers, known as Devadasis. Both of them are totally absorbed in their own calling and are indifferent to each other. Raju is attracted to Rosie and she becomes his mistress. Marco disowns Rosie and she comes to live with Raju, who helps her to hone her talent for dancing and Rosie (now known as Nalini) starts performing on stage. She is a great success, but Raju starts gambling and drinking with the money that she earns. When Marco sends her court papers to dispose of a box of jewellery, Raju forges her signature and lands himself in prison for two years. The narrative commences after Raju's release from Jail.

Raju must now begin life anew as he cannot go back to Rosie, who has strained every nerve to defend him in court, but who has no love lost for him now; she does not want to have anything to do with him now. Raju also cannot bring himself to return to Malgudi and start living there as an ex-convict. During his wanderings, he comes to an old, disused temple to ponder over his future. He is mistaken for a holy man by the people of a nearby village, (*"The sky was clear. Having nothing else to do, he started counting the stars. He said that, 'I shall be rewarded for this profound service to humanity. People will say, 'there is the man who knows the exact number of stars in the sky. If you have any troubles on that account consult him. He will be your night guide for the skies'."*) And he is forced to don the mantle of a saint and fast unto death where there is famine and drought in the region because this is what his followers expect from him. Raju, the former railway guide, attains martyrdom as rain clouds are seen in the distant horizon on the twelfth day of his fast.

Raju is on the verge of a transformation, of becoming a saint; But Narayan threatens the whole thing very lightly.

Raju's confession made under great stress lacks the emotional intensity of such a confession: his narration is prosaic, too prosaic and leisurely, InfactRaju's tone is no different from Narayan's own. The two voices are indistinguishable. It is really Narayan's voice that we hear all the time. Refusing to exploit a situation to create Character undergoing a spiritual change, Narayan endows it with subtle humour. Here is Raju's Conversation with the American Journalist:

"Tell me, how do you like it here?"

"I am only doing what I have to do; that's all. My likes and dislikes do not count." "How long have you been "What about the caste system? Is it going?"

"Yes" "Will you tell us something about your early life?" "What do you want me to say?"

"Er-for instance, have you always been a yogi?" "Yes, more or less."

It is a cheat and a fraud, a bhogi and not a yogi, that is being interviewed. It is a devastating expose of "swami hood" and the credulity of the Indian masses. Raju feels some holiness descending on him even though he is a fake swami. His deteriorating health becomes a concern for the government and the temple where he is fasting is now a place of pilgrimage for thousands of people, who all want to see and touch the swami. Reporters gather there from all parts of the globe and there is even an American who is filming the swami's fast for people back home. Raju grows extremely weak on the eleventh day of his fast and the doctor advises him to take some glucose and saline water in view of the grave danger to his life. Raju declines. He goes to the river usual, although he is too weak without any support. He whispers to Velan that he can feel it is raining in the hills and he falls down. The ending is ambiguous as we do not know whether Raju has fallen unconscious or he is dead. But the rumbling of clouds is heard in the distant horizon. It has been commented that the end of the guide is ambiguous. Critics have offered different interpretations. Some opine that Raju dies at the end and becomes a martyr, while others are of the view that he is saved by a glucose-saline injection and lives to enjoy his reputation as a saint.

Rosie, the dancer: Raju quickly conducted a research about the king cobra with the help of Gaffur while Marco was busy deciphering episodes from the Ramayana on the walls of the Iswara Temple in North Extension. When he returned, he found Rosie

"Standing apart with every sign of boredom in her face." But she "looked delighted"

When Raju told her about the king cobra that danced to the music of a flute. It would take those two hours to go

to the place and return. Marco readily granted permission. He was absorbed in his work. It was with great difficulty that they arrived at a group of huts on the other side of the river. It was a forlorn area; Gaffur could not see anything else but a cremation ground there. A few bare-bodies children came and stood near the car as soon as it stopped, *"gaping at the occupants."* Their guide went to the far end of the village and returned with a man

"Who had a red turban around his head, his only other piece of clothing being a pair of drawers?"

Raju and Rosie went with the man to his house to see the king cobra while Gaffur minded his car. When they reached the man's hut, Rosie stood transfixed in a corner while he prodded the king cobra to come out of a basket. The man pulled out his gourd flute and played on it shrilly, and the cobra raised itself

"And darted hither and thither and swayed."

Raju was repelled but Rosie seemed fascinated by the sight. She watched it swaying in rap test attention. She stretched out her arm slightly and swayed it in imitation of the movement. She swayed her whole body to the rhythm – for just a second but that was sufficient to tell me what she was, the greatest dancer of the century.

When Raju reached home that night, he told his mother about his adventure in tracing the man with the king cobra and Rosie dancing to the music of the gourd flute, giving company to the king cobra. His mother called the dancer *"a snake –woman,"* adding that such snake women were found in Burm. The illusion in Raju's life is Rosie, who entices him away from the daily grind of normal life. When Raju sees her for the first time, he describes her,

'Complexion not white, but dusky, which made her only half visible, as if you saw her through a film of tender coconut juice.'

When told that Rosie was a dancer, his mother warned Raju:

"Oh, dancer! May be; but don't have anything to do with these dancing women. They are all a bad sort."

Raju, however, didn't protest; he ate his food in silence,

"trying to revive in my mind the girl's scent-filled presence."

The Guide divided into two parts, narrates Raju's childhood, love affair, imprisonment and growth into a swami. Though the streams move simultaneously, the first part is set in Malgudi. Raju's past and the second part is set in Mangla, Raju's present. While Raju's past in Malgudi is narrated by himself, his present in Mangla is narrated by the author. R.K.Narayan is a story –teller in the mould of

the traditional Indian story-teller. In most of his novels, the narration moves forward chronologically. There is no looking backward or forward, no probing of the sub-conscious or the unconscious, as is the case with the twentieth-century novelists like Virginia Woolf and James Joyce. According to Paul Varghese,

"Narayan's is the simplest form of prose fiction- the story which records a succession of events. There is no hiatus between character and plot; both are inseparably knit together. The end of his novel is a solution to the problem which sets the events moving; the end achieves that completeness towards which the action has been moving and beyond which the action cannot progress. This end very often consists either in a balance of forces and counter-forces or in death or both."

An Exception

The Guide, however, is an exception in this respect. The narrative technique Narayan has followed in this novel is different from that of the other novels. In all his novels, except The English Teacher, The Guide and The Man Eater of Malgudi Narayan is the omniscient author writing in the third person and thus following the conventional mode of narration. In The Guide, however, part of the story is told by the author and part in the first person by the protagonist Raju himself. The novel begins with Raju's release from prison. From the start of the novel we feel the presents, the tactful, effective presence of the idea shaping the density of the detail. Or- since this is to invert the order in which we are aware of the two things- we feel the detail, solid, convincing, natural as it is, representing and illustrating the conception – and doing so lightly, economically, directly:

Raju welcomed the intrusion- something to relieve the loneliness of the place. The man stood gazing reverentially on his face. Raju felt amused and embarrassed. "Sit down if you like," Raju said, to break the spell. The other accepted the suggestion with a grateful nod and went down the river steps to wash his feet and face... and took his seat two steps below the granite slab on which Raju was sitting cross- legged as if it were a throne, beside an ancient shrine.... Raju waited for the other to say something. But he was too polite to open a conversation.

This passage and its context put us in possession of the essential data. Raja perched in the sacred place, the peasant Velan sitting respectfully below, the ambiguity of the relationship on Raju's side, the certainty of it on the peasant's. For Raju the villager's presence is simply a wholesome break in his isolation; for the villager, Velan, Raju also fills a vacancy but one of a more significant kind. As he sees it, Raju fits into the context of the sacred

shrine, he completes it and revives it, the character that Raju presents to him is one absorbed from the stones of the temple. But it is not just the accident of the place which gives him this conviction. It is Raju's fate to be the product of other people's convictions. In his nature there is developed to the point of extremity what exists in all of us to some degree the quality of suggestibility to the desires of others. This yielding, responsive part in most of us is limited by an unyielding core of self: it operates only so far as the bias of a nature allows. But in Raju it is the centre of his nature as an influence at each phase of his odd career.

Necessitated by the Story

This is certainly at improvement in Narayan's narrative technique. Here, however, it is necessitated by the nature of the story. The novel begins with Raju's release from prison. Whatever happens to Raju after his release is told by the narrator, where as whatever had happened to Raju before he was imprisoned is told in a series of flashbacks in Raju's own words and in the form of a confession to Velan who has come to regard him as a holy man. The effect of this technique is to make the figure of the hero more sharp and real than the other characters. Also, in making the confession, Raju characterizes himself by what he reports and how he reports it. The impression that the reader gets is that Raju's character develops because of certain events and the events, in turn, change his character till he finds himself in the role of a saint, fasting to induce rain for the drought-infested village in response to the expectations of the crowd of admirers and worshippers. In other words, character and action develop simultaneously, and both influence each other. It is in this way that the complex personality of Raju is built up, and made convincing and credible.

This interesting, novel technique keeps up the curiosity of the readers alive, regarding both the present and the past of Raju. It leads the native freshness and makes it vigorous and interesting. As Raju's present and past are cleverly jumbled, there is a constant impression of suspension and anticipation. The zig-zag narration gives piquancy to the novel without in any way confusing the reader. In this way, Raju becomes his own critic, and we are enabled "to see the action as Raju sees the earlier Raju Drunk". In this way, the present and the past are juxtaposed, each illuminating the other in this complex, original and unique technique Narayan has used in this novel.

Narayan's language

Narayan undoubtedly writes English with a distinct Indian colouring, which makes its presence felt in a number of ways. One can make an extensive analysis of Narayan's use of Indianisms, which include words from Tamil, Sanskrit and Hindi, as for example, "*Dhoti*", "*Pyol*", "*Jutka*", "*Salt*" etc. Translations of Tamil expressions like "*worshipping room*", "*dinning leaf*" and "*sitting plank*" as well as certain coinages like "*led about by a nose-rope like a bullock*" and "*half-arm shirt*" can also be found in his works, apart from compound words like "*semi-interest*", "*bull-calf*", "*dung-cake*", "*betel nut-spittle*", "*nose-screw*",

"*Stitching master*", "*foreign-returned people*", slow-witted, "*red-tapists*" and collocations like "*even if I have seven births, I won't be able to repay my debt to you*" and "*what sin have I committed to observe these harsh words*".

Narayan makes use of direct translations from Indian idioms and expressions such as "*My professor will eat me up*", "*to the dust pot with your silly customs*" and "*The unbeaten brat will remain unlettered*".

Conclusion

Narayan's stories were appreciated by many readers, and writers and Critics from our country and abroad were E.M.Foster, Graham Greene, William Walsh, and M.C.Catchlion. Many Universities has taken his stories and novels and included in the syllabus for UG and PG students. This kind of privilege in literature is given by

Narayan to the readers. For the coming generations his works are great gifts which show Indian culture and tradition his literature is a great treasure for the future generations.

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MANAGING OF EMOTIONS IN URMILA PAWAR'S THE WEAVE OF MY LIFE: A BRIEF ANALYSIS

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Abstract

Emotions play a significant role in establishing human's character and behaviour. Emotionality establishes fear, anger and stimuli in the environment. Urmila Pawar, in the beginning of her autobiography, relates as to how problems posed by the society evoked in her. The feelings such as fear, anger, distress, disgust, loneliness, and negative feeling and later in her work, she writes as to how she made the emotions stepping stones to overcome anxiety for developing attitude to negate the negativity in her person. Most of the nostalgias are converting into emotions and they cause for changes in the human behaviour, to influence actions of the human being. In the process of framing the identities emotions play a significant role to make or mar the personality. However, these emotions are prevalent in every living organism and stimulate in different situations. Emotion may help to upsurge the intelligence or decrease the reasoning. Dalit women's autobiographies are pregnant with many emotions, which are practically handled by the depressed class in the society. Marginalized selves are very powerful by temperament but the external forces make them to suffer in the society. The problem of 'constructing self' is the challenging aspect for marginalized selves because more or less primary emotions have their own impact on human understanding, but as to how they managed their emotions is highlighted in the paper with the example of the Urmila Pawar's 'The Weave of My Life', a Dalit woman's Autobiography.

Keywords: Emotions, Dalit, Marginalized, Self

The etymological meaning of Emotion is derived from the Latin word 'emovere' which means to 'stir up' or 'to excite'. It is an agitated or excited state of our mind and body. As the psychologist Charles G. Morris quoted,

"Emotion is a complex affective experience that involves diffuse physiological changes and can be expressed overtly in characteristic behaviour patterns."

Emotional feelings have always been at the center of narrative selves, many emotional reactions arise from narrative, although emotions are carried out staunch instinct responses of the human actions. Psychologists have expounded theories to explain the Human responses. "The Theory of Mind" says human feelings are instinct, in the ability to understand and attribute mental states-thoughts, perceptions, desires, intentions and feelings. As the constructivists observe that, "Human emotions are constructed out of our social interactions with others" and the Theory of reductionists believe that, "Our complexity in emotions are reflect through common affective responses found across animal kingdom".

Emotions trigger through many ways to express some internal feelings with some important incidents and conditions. Among them some famous expressions are: The Self narrative (Athma Katha) and Self reporting (Athma vrritha). The self-narrating is the technique of explanation of the surviving in manmade society. It carries the experience with the circumstances and adjoining to life

in social context. And the self-reporting is an account of experience in the reporters' life.

The ability of responding to human differs from one another, Memoires are the account of happiness, fear, anxiety, loneliness, disgust, negativity, stress, and submission.

In the autobiography 'The Weave of My Life', by Urmila Pawar explores her life as an activist in the history of Dalit feminist movement in Maharashtra. Her unique reconstruction of 'female self' is the center point of the autobiography. As she says at the beginning of her memoir she uses the generic term 'Aayadan'. The term is used for all the household objects and things made by bamboo, weaving household things with bamboo is the traditional work by the old tribal community called 'Burud' and maximum number of Mahar Community do this profession in Konkan region. Urmila Pawar belongs to that community. Her mother used to weave things like: basket, utensil, and weapon. Her act of weaving the stories is metaphorically compared her mother is weaving the objects. It was the act of two people in the different generation but a traditional work has been changed according to the situation. Urmila woven the stories as mother woven the baskets.

Urmila Pawar's marginalized memoir opens with the description of her village life and working class women who travel from their village to Ratnagiri market to sell various things. She believes that, Dalit is oppressed and suppressed by the social system of India. She takes

readers back to those days, where her ancestors used to climb the mountains to sell wares in the markets of Phansawale, Ratnagiri. Phansawale was a remote area known for its wild animals with snakes and haunted noises. The Forest area was not safe for women and they were threatened by many sex pervers at that place.

She had suffered by the social norms. Those experience are reflected through emotional feelings, and are captured by Urmila Pawar. Her pain, and suppression is explained here in sequential order.

Urmila recalling her inner turbulence plummeting in the pathetic dimensions. Her social experiences are highlighted in her memoir and the set of emotions in deferent conditions. As Judith Harrias observes in his work 'signifying pain' says,

Writing can perhaps help to transform intense psychological pain into a discursive art form that has significance for others and serves to aid or abet their own emotional trials.

Pawar's experience in primary school was:

One day I soiled my pants while crossing the compound and that is when I realized the real meaning of school. I just did not go back to that school again. Later I was enrolled in the first standard of the Damle School. On the first day we were let off after prayers. I went home. My sister asked me, 'What happened in school?' I answered, 'Nothing.' She burst out laughing. For the next three years I studied only because I was afraid of my father.

By this incident she made her mind towards school. Meaning of the life had approached her when she was in first standard, her emotions took a new dimension about the school, her father was forcing her to attend the school but she refused to go. This made her to feel afraid to her father. This situation made her to focus on schooling. Throughout her childhood she failed to understand the nature of her father because her age and cognitive strategy of understanding was very low. Finally her father died. At the beginning, she felt joy but when she came to know that her father was very positive about his children's education before his death, Urmilatai felt sad.

After the death of her father, mother took the responsibility of the house. She started toiling hard whole day, she would sit and weaving baskets till late at night in that situation we may analyze the feeling of self-pity and worry after the death of her husband Urmilatai says,

Aaye changed. Earlier she was thrifty, now she became sordidly sting.

Another kind of emotion triggers here in the form of responsibility, working is healing, her isolation taught her to lead the life and be in comfort zone, and the feeling of comfortable state for her life matters now. Changing human emotions to better contend for their selves' betterment and development in future, are important aspects in their life, frightened attitudes in life teaches her to overcome from her grief.

Urmilatai relives another situation when women from the surrounding villages would come for Urmilatai's house to purchase bamboo baskets and utensils, that time her mother was busy with the customers and she used to scold her children. She intended to be serious in life, now she became combative. Many times she cursed her children. This shows her feelings of responsibility triggered through emotions. She was frightened of loneliness after the death of her husband. Scolding children she started teaching some responsibilities. Eventually her children also became serious about their newly marginalized life, they started home delivery regularly to customers. Once when Urmilatai was sent for home delivery for regular customers. She confesses:

Sometimes she promised home delivery to her customers... Some of the people she sent me to never allowed me to enter their houses. They made me stand at the threshold; I put the baskets down and they sprinkle water on them to wash away the pollution, and only then would touch them. They would drop two coins in my hands from above, avoiding contact, as if their hands would have burnt had they touched me. If the house belonged to one of the classmates, the shame of it was killing.

Urmilatai's mother propelled her children to new life, which would be filled with sorrow and shame. When Urmilatai went to give some baskets she encountered to another face of life. She had been humiliated by upper caste women, she sprinkled water and dropped two coins, unaware of these kind of social conditions, and she felt shame of being a girl of lower caste. She continued to assume that if that house would have been belonged to one of her friends than she should feel ashamed. These emotions are not common. And they made her to confront and confess her feelings of shame and irritation. In this

way she comprehends to deploy the emotions for better life.

Psychologists says, the negative mirroring is also essential for positive emotions such as: anxiety, humiliation, self-pity, shame and embarrassment are the reasons for joy, excitement and hopefulness. As Judith Harris observes in his 'Signifying pain':

Out of a sense of personal tragedy or conflict, these writers have sought a literary representation that would help them to comprehend better their histories from present perspectives.

Such a therapeutic outlet on one's emotions is helpful for the readers to understand human emotions, its causes and effects. The realistic experiences with the concrete emotions are related in the life of Dalit women. She encountered another horrific experience in her life while she was playing on the ground near the temple when the priest was busy in his puja (worship). Usually she waited for him for Prasad(offertory or A devotional offering made to a god, typically consisting of food that is later shared among devotees) but he didn't come out after a long time the door opened and Ulgawwa , a Komti girl came out, she was frightened.

Urmilatai says

Suddenly I was frightened of the priest. I wanted to ask Aaye why Ulgawwa was crying but could not do so. My secret would have been out.

Repeated painful experiences help us to redirect the new notions, about the dreadful experience by the little girl. The effect of this situation on her made her to think about Ulgawwa and the priest. This mental event associated with her emotions forced her to think about that girl unfavorably. Out of deep suffering in her life, self-triggered to accept what the society had taught them through experience.

Manytimethe suffering self-demands the speaking self, because suffering always there behind the narration andits narrator to explore his ethos and pathos systematically in writing especially in Autobiographies. Urmilatai explores and shows her cognitive development in the work. In her locality men dominated their wives. In presence of her a man uses to beat his pregnant wife. Her nostalgias of being a woman are melancholic life. Already women are discriminated twice as a marginalized by the society and politics, but nowshe found in her husband, that kind of discrimination was called gender.

Freud observes that,

An individual who cannot remember the whole of what is repressed in him or she is obliged to repeat

the ordeal as a contemporary event, rather than remembering it as something that belongs exclusively to the past, helps to explain in part why painful experiences are often dramatized in confessional art.

The storm fallen over her son's death, was the same experience which her mother had felt after the death of her elder son. That made her to think the reason about his train accident here, zal(kind of emotion) triggers after his death, which means melancholic feeling at irrecoverable loss. After her meeting with Meenakshi she returned her house while her husband was sitting in front of television, watching some programme when doorbell rang. The door was opened by her elder daughter she narrates:

A policeman was standing there. Mr. Pawar immediately got up and went to the door. One of my nephews was in the police department and sometimes his police friends used to drop in to enquire about him. "It must be one of his friends, I thought when I looked out from the kitchen to see who it was.

Mr. Pawar asked something of the policeman and then suddenly started beating his forehead with his palm, then he quickly turned inside, calling me loudly. I ran to him. Behind the police, I could glimpse some cold unknown faces. "What happened? What happened?" I asked. My heart in my mouth with fear and tension. Mr. Pawar wailed, "What a blow; it's all over", and ran out following those men. My heart skipped several beats. I also followed him running. Those strange men stopped me saying, "Your son has met with an accident. He fell down from the train. You wait here. Don't come. They will bring him here." It was an earthquake; the ground under my feet gave away and sank."

In this disgruntled situation, her feelings turned into grief and suffering. Her husband started crying and beating his forehead because he lost his lovable son. This moment had changed their lifethen, they were in morbid curiosity to know the reason of their son's death. She kept thinking about how had he fallen off the train? This kind of a situation stimulated her to think about her life once. And such an emotion forced her to know the reason. She compared her son's death with her brother's death, who committed suicide in college hostel because he had been falsely implicated in a fraud in the rationing office where he worked. Her thinking level had been totally changed in the life's situations and circumstances.

All the emotions in her life made her strong to think and act wisely. At last she found the reason from his friend that the college was against reservations. Such personal emotions were caused her to think about the betterment of her community. She activated in Ambedkarite movement. As Charles Darwin, a naturalist proposed that emotions evolved because,

They were adaptive and allowed humans and animals to survive and reproduce. Feeling of love and affection lead people to seek mates and reproduce. Feelings of fear compel people to either fight or flee the source of danger.

Evolutionary theory says, emotions help an individual to do well in society. Emotions play a noteworthy role in making a perfect human. Urmila Pawar had many consequences and problems in her life, which stimulated her to be a great activist in her community.

To conclude about emotional theory in Dalit woman Autobiography, the emotions prepare human being for the future and act as stimuli in the environment. In Dalit women Autobiographies, women shared their personal and social emotions to confess the problems and strategies used them as for overcoming critical situations. Today they are capable to evaluate particular incidents cognitively.

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A PRAGMATIC PERSPECTIVE OF TECHNOLOGY IN ELT

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Abstract

The information technology revolution has catapulted a communication-conscious human-society into information – obsessed global village in the short span of just two decades. The course of development for the developing and the under-developed countries is not linear-sequential anymore; it gets much more characterized by leap-forging wherein few stages are bypassed in order to arrive at the state-of-art stage of information technology. In the contemporary times, our traditional concepts of 'knowledge' and 'information' call for re-examination and re-structuring since the video recording lens and audio recording software extend the range of our eye as well as mind.

Keywords: Communication, conscious, development, software.

This rapidly changing world has posed a plethora of questions to the Teaching-Learning objectives in an age of information technology. For decades, Bloom's taxonomy of learning objectives directed the activity of teaching and learning in a face-to-face classroom setting. The impact of e-learning and the popularization of 'Blended Learning' gives way to new approaches to enliven language classrooms vis-à-vis the e-pedagogy. The rise and development of technology offers various options in English language teaching. The intervention of technology has placed Teaching and learning on the move since e-learning is no less than mobile learning. Various search engines and mobile phone apps can directly provide an access to learning resources and tools.

To seek a career and be successful in it, asks to a great extent, to have an ability to communicate in English language effectively. The conventional modes of language learning and teaching prove to be inadequate and need to be augmented by the innovative reinforcement of vocabulary and concepts through the utilization and integration of graphics, pictorial representation, and visual symbols. Technology has paved the way to a new trend of using the words which express the content in the most concise way in place of using the very nuances of English grammar. Technology places the teachers at far more advantageous and accessible status where they can build their personal websites and blogs so as to share the teaching all around the world. A variety of techno forms like CD-ROMS, Interactive Software, Digital Language Labs, Mobile Technology and Edusat communication come to the aid of teaching learning process. The student community benefits far better through such new and effective ways to collaborate, articulate and share their opinions.

An integration of Multimedia into the English Language Teaching has drastically changed the challenges and duties of the language teachers. They are using the leading edge of technological and scientific development to a certain extent, though the major chunk of teachers still sticks to traditional style. With the tremendous growth of science and technology, the use of multimedia technology creates a favorable context for reforming and exploring English language teaching. The trending use of audio, visual and animation effects in the language teaching not only improves activities and initiatives of students but also the teaching effects in the class rooms.

Profitable Role of Multimedia Technology

1) Motivational:

"Motivation" according to Urmila Rai and S.M. Rai, "means providing people with a motive, an incentive, an inner urge to make effort to do their best" (14). The multimedia technology, with the help of audio, visual and animation effects, motivates the students to learn English quickly. In the context, Rana says, "we also need to take into account that as human beings, we're very visual beings, that what we see tends to affect our judgement more, and technology helps in bringing that visual aspect to education". By making an easy access to abundant information regarding the culture of the target language, crossing the impediments of time and space; the multimedia technology creates a real-life or native speaking country context for English language teaching that cultivates students' interest in far greater proportions to learn the language.

2) Development of Student's Communicative Efficiency:

The passivity of traditional mode of learning is substituted by the animating possibilities of students' participation in the process. The multimedia usage breaks the monotony of conservative style of teaching and converts it into an enjoyable and stimulating exercise. For example, the use of power point template activates students' thinking and the potential to comprehend language. An audio-visual activity effects to transform English learning into capacity cultivation, by creating a positive environment for the classroom exercise such as group discussion, subject discussion and debates that in turn can offer more opportunities for communication among students and between teachers and students.

3) Broadens Students' Awareness of the Culture of English:

The use of multimedia sources offers more information to students than textbooks and helps them to be familiar with cultural backgrounds and real-life language materials that can attract the students to learning. The learners not only improve their listening ability but also learn the culture of the target language. Such fusion goes into the language learning more quickly and effectively.

4) Enhances Teaching Efficiency through more of Teacher/Taught Interaction:

By breaking the teacher-centered traditional teaching method, the technology increases teaching efficiency along with the generation of a shifted focus on the active participation of students. One of the predominant uses of multimedia in the classroom is to improve the listening and speaking ability of students to develop their communicative competence in English. It offers student engagement in authentic and meaningful interaction. Multimedia technology insures the elements of visibility and liveliness that produce special effects on the participants.

5) Multimedia as a Supplementary Tool of Teaching:

Multimedia technology helps the teacher to incorporate pictures or video into the lesson that provides students with the necessary contextual cues to understand new concepts. Visual information builds the necessary bridge between everyday language and more difficult academic language. Such technology also allows students to show what they have learned in multiple ways-offering a more accurate assessment of their growth.

6) Web Based Software:

Video is a powerful toll of technology in English Language Teaching. The commercially produced videos and the teacher created videos greatly enhance effects of classroom instruction. Moreover, it opens up an avenue for students to create their own videos that can help them express their thoughts and show what they have learned.

There are various free, user-friendly programs available as a download for windows users. There are programs that induce new life to traditional picture slide shows by allowing users to customize motion, include voice narration, and add music. Software such as 'Photo Story' can be used in a variety of ways to assist English Language Learners e.g. 'Photo Story' can be used to summarize a particular difficult concept or lesson. It allows students to showcase and re-enforce what they have learned. Students can work independently or in small groups to create a 'Photo Story' project on any assigned topic. It will require them to supplement it by using internet to find pictures and information and then create and record narration or dialogue to go along with the images. Since public speaking can be an intimidating experience for English language learners, the use of this approach by students can facilitate the task of the demonstration of any project on their part.

Thus, forms of social networking such as discussion boards are extremely beneficial for English language learners, since they "encourage students to collaborate with others and participate in experiential learning experiences" (Lacina 114). Discussion boards create a platform for students to stay engaged in academic and social English while being outside the classroom environment. There are several social networking programs available on the Internet, such as 'Dave's ESL Café', 'Classroom 2.0', 'Moodle' and 'Edmodo' is a free social networking program that brings forth, an intuitive way for teachers and students to stay connected in a safe and secure learning environment. This program allows teachers to post assignments, discussion topics, links and videos etc. that can be discussed by and commented upon by the students within the framework of Edmodo site: The teacher holds full control to edit or delete comments. Students can submit assignments, electronically, saving paper and reducing the possibility of any lost assignments. Such multimedia learning can go a long way in networked learning of academic and social English.

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POLITICAL EMERGENCY IN INDIA: A DETAILED STUDY OF NAYANTARA SAHGAL '*RICH LIKE US*'

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Abstract

Nayantara Sahgal is one of the first and highly prolific Indian women novelists in English who deals about political themes in all her novels. Nayantara Sahgal belongs to one of India's most prominent political families. Her mother Vijayalakshmi Pandit was India's first ambassador to the United Nations, her father Ranjit Ram Pandit Rai is one of the well-known Indian Freedom fighter of the Independence Movement. Politics and history inspire and underlie much of her writing. In the novel Rich Like Us Sahgal talks about the emergency period that happened during the reign of Indira Gandhi. In the novel we also find an intermingling of the individual and contemporary politics and how the suffocating political environment bears down upon the lives of a few sensitive people.

Keywords: Political Emergency- sati, poverty, dowry and vasectomy.

Nayantara Sahgal is one of the first Indian woman novelists in English. She was a prolific writer who dealt with political themes in all her novels. Sahgal always talks about the socio- political backdrop and discusses the problems that are faced by society. In some of her novels, she brings out essence of the new political creed in the context of Gandhism and the disappearance of ideological impulsions governing Nehruism. In the words of Lakshmi Sinha, "Sahgal's literary world, in a broad sense can be termed as personalized fiction" (42). The various aspects of history, politics and personalities intermingle in the novels of Sahgal.

Nayantara Sahgal belongs to one of India's most prominent political families. Her mother Vijayalakshmi Pandit was India's first ambassador to the United Nations, her father Ranjit Ram Pandit Rai is one of the well-known Indian Freedom fighters. Her uncle Jawaharlal Nehru is India's first Prime Minister, and her first cousin, Indira Gandhi is India's third Prime Minister. It is very clear that politics and history inspire and underlie much of her writing. Though, political milieu determines her novels, she says she has no ideology. She tries to explain what generally is meant by politics..... "Political awareness is thrust upon us" (82-83). It is justifiable to say, to use the words of M.L. Malhotra, that "Politics and Mrs.Sahgal are cousins or a metaphor can convey it more forcefully, Siamese twins" (214).

Nayantara Sahgal's *Rich Like Us* gives a realistic portrayal of what is meant by politics. "... politics-if by want we mean the use and misuse of power-invades our lives everyday, both at the private, domestic level and the national level ...Political awareness is thrust upon us"(83).

In the novel *Rich Like Us* Sahgal talks about the emergency period in human terms without any of its repulsiveness being lost. In it we find an intermingling of the individual and contemporary politics and how the suffocating political environment bears down upon the lives of a few sensitive people.

In this novel, the Emergency period starts in India on 26th June 1975 and ends in March 1977, during the reign of Mrs. Indira Gandhi who assumed absolute power for almost twenty months. This has been one of the political events which had far reaching impact on the post-independence history of India. T.N.Dhar says that "Sahgal throws up her cloak of disguise to make more than usual direct references to people and events and expresses her disapproval of emergency let loose on the country by Mrs Indira Gandhi in unequivocal terms"(150). The novel opens up with the emergency that

"... this emergency is just what we needed. The trouble makers are in jail. An opposition is something we never needed. The way the country is being run now, with one person giving the orders and no one being allowed to make fuss about it the cabinet or in parliament, mean things can go full steam ahead without delay and weighing pros and cons forever. Strikes are banned. It's going to be very good for business" (*Rich Like Us* 10). All quotations from the text will be cited hereafter as *RLU* followed by page number)

Emergency had different meanings for different people: to some it was opportunity, plenty and power; to others it was hero-worship; while for the common man it

was simply exploitation and deprivation of even the most basic freedoms. In this novel Sahgal points out the emergency for the abolition of poverty, sati, dowry and the vasectomies that happened in India.

At first the poverty were eradicated during the period of emergency. When Sonali was appointed as Joint Secretary in Delhi, she saw that the roads were empty due to the reason that the government ordered that rebellious people and wanderers would be shot down to death.

Second about the abolition of sati, Sonali's father Keshav who was a lawyer talks to his friend thus,

"Of course abolition of Sati was a landmark and my father made a study of the historical practice and the effects of the law. He had in his files the editorial of the *Calcutta Gazette* on 7 December 1829, expressing "supreme pleasure" on the passage of the Regulation abolishing the "horrid rite of suttee" and saying it was the glory of Lord William Bentick's administration to have carried into effect" (RLU 150)

He said to his friend that "Even if Sati were not illegal, murder is illegal, but the government will not lift a finger against those murders" (RLU 151). After the death of Keshav, his wife was forced to follow the rituals; the bangles were broken and the persons nearby pushed her into the pyre and she accepted it with the silence.

In the novel, Sahgal pointed about the dowry system and vasectomy program of the central government.

"Excuse me, I don't see we are ever going to abolish dowry unless- forgive me for making such a very unorthodox suggestion-unless we stop arranging marriages. It is arrangements that become money matters, contracts, you give me this, I'll give you that. But if two people marry because they are fond of each other, then what need would be there for dowry" (RLU 235).

Vasectomy was sterilizing the male servants to prevent further birth of children. Nishi's husband Dev arranged for a "new entrepreneur's wives" meeting. (RLU 93) In the meeting, Nishi planned for a twenty point programme. One of the points was that vasectomy should be compulsory and the group members accepted that they will perform vasectomy for their servants.

Rich Like Us takes its title from a brief meeting at the beginning of the novel that Dev and his wife Nishi have with a businessman named Mr. Neuman, who reflects that all he has been told teaches him that if the poor of India would "do like we do, they'd be rich like us," (RLU10). Yet seeing the poverty in the streets in person, he finds this hard to believe. The book's title brings up this question of why the fat of society refuses to "trickledown"(RLU 11) to

the masses. This issue affects both protagonists, as Rose continues to question the tactics of her stepson Dev but Sonali sees first-hand the extravagances of the ruling party. Wealth is certainly not portrayed as the way to happiness in the novel, as the elite main characters seem trapped in a web of corruption, power and money from which they both stem. However, the plight of the helpless beggar who hangs around Rose's home certainly does not glamorize the lives of the Indian poor. *Rich Like Us* is a phrase introduced as a question, and continuing as such throughout the novel.

This historical fiction entwines the fate of two upper-class females, Rose, a British immigrant and wife to powerful native business man Ram and So nali, a highly educated young civil servant. The former struggles to find a sense of home in this foreign society, filled with ancient customs, including the sati, and exotic social standards. She is entangled in a three-pronged marriage, as she is the second wife of Ram. Rose suffers to understand the Indian culture, and its ramifications on the female spirit. As Ram's health deteriorates, she realizes her rights as wife are in question. Dev, Ram's son from his other wife, Mona, schemes to take all Ram's assets by disposing of Rose. In fear, Rose turns to Sonali, her friend and niece. Sonali is an anomaly to the average Indian, aristocratic woman. She deals with the living and working in New Delhi during the political upheaval of the Emergency and is divided between two worlds, one representing her ideals and longing for progression and the other that embodies her upper-crust, conservative culture. From these two characters branch off numerous other tales, which provide a deep and thorough overview of life for all people during this critical historical period. At the root of these stories lie the duplicitous role of women in the dynamic, chaotic, new India of the mid 20th century.

The story centres around Sonali, a young lady who is the Joint Secretary in the Ministry of Industry. Unaware of the secret deal between the minister and a foreign businessman and his Indian collaborator Dev, about the setting up of a fizzy drink factory, Sonali refuses to give her sanction for such a project. Sonali doesn't know that the fizzy drink "Happyola"(RLU 14) factory was only a cover-up for the import and storage of car-parts required for the manufacture of an indigenous car by the Prime Minister's younger son. Sonali is demoted and transferred to her home town and Ravi Kachru, her former lover takes over as Joint Secretary. The factory is established and the Indian entrepreneur involved in this shady business is Devkins, the son of Ram, an old prosperous businessman who is totally paralysed. Dev forges his paralysed father's

signature and draws a huge sum from his father's account. The real loser is Dev's step-mother Rose, who has been close to Sonali since her childhood. Rose who is anxious about her future, voices her suspicions to Sonali and Sonali tries to help her but before she can do anything Rose meets with an accidental death which is a planned murder by Dev.

Sonali seeks the help of Ravi Kachru who tries to intercede in the matter, goes out of favour and is about to be shunted out of Delhi. The dejected Sonali is picked up by a British couple who have come to see their paralyzed friend Ram and she accepts the work assigned to her whole heartedly, the study of the decorative arts of Medieval India, one of the most glorious periods of Indian History.

The sub-plots and main characters are portrayed with a telling effect. Sonali's flashback after reading her grandfather's diary tries to establish the fact that Sati in the past was as frightful as the present emergency and in all ages there would be people to fight out such cruelties. The heroism of Kishori Lal, the father-in-law of Dev, which in the prison is great for he refuses to accept the release arranged by his daughter Nishi. Instead he says, he would prefer to be in prison with the young student who was arrested for his Marxist language. The limbless beggars

attachment to Rose and Rose's kindness in asking Sonali to arrange for artificial limbs for the beggar, reveal that the spirit of India is too powerful to be overwhelmed by such emergencies and heroic souls would reveal their protest in the world of power politics.

Rich Like Us talks about the political emergency in India during the reign of Mrs. Indira Gandhi. Sahgal portrays emergency in different forms such as poverty, sati and dowry with the hinges of history and its emergency.

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PORTRAYAL OF MORALS IN THE SONGS OF AVAIYAR

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Abstract

Avaiyar states that – morals, ethics and conflicts between upper class lower class – she advises the practical life – she says the impact of human suffering – life is mixture of joys and sorrows – their quotes is associated with Pope's message - little learning is the dangerous thing – she deals with fate, death, codes, greed, sins and other things – she refers to many things in her poems – she explains illusions, maya, inner poise, creations, cultivations and spirituality.

This article examines and illustrates some of the poems of Avaiyar edited by R. Lakshmanan and the meaning is written by Durai. Dhandapani. A collection of forty songs are printed in under the title called "Needhi Noolgal". 'Aathichoodi', 'Konrai Vendhan', 'Ulaga Needhi', 'Vetrivekai', 'Moothurai or Vaakundam', 'Nalvazi' and 'Nanneri' are the seven broad titles found in this collection running to two hundred and fourteen pages in Tamil. The first four titles have one lined proverbial expressions which are self – explanatory. The next three titles contain four lined beautiful poems. Some of them are very simple to understand. Some of them are difficult to read.

The relevance of Avaiyar is very much needed to-day. People should largely read and remember Avaiyar. To live a decent life, Avaiyar's poems are to be read and practised. In this essay five poems from 'Nalvazhi' are chosen and critically examined. Direct meaning alone is taken into the study. The language is very simple and relevant.

In each poem two messages are given. In the first poem she says, if you give, you belong to the noble community otherwise you belong to noble caste. In the second, she states the dead won't return, as long as you live help others. In the third she says that the stomach could not be filled, so she leaves it to fate. In the fourth, the life of a huge tree or a famous king would be swept away but the farmer's farming is the best and immortal life. In the fifth she writes about the worship of 'Shiva' with 'Shivayanama'. Avaiyar's 'Nalvazhi' (the God Path) is the need of the hour in social life today. Especially politicians should follow them in their public life.

Avaiyar stresses the idea that there are only two castes: one, those who give; two, those who don't give even if they have. She states firmly to share the estates and grains with one another. The high caste people (giogrs) always give their things to other people. The low caste (non-givens), belong to the category that never

oblige anything for others. During the Vedic period, the caste system became four only to help one another. But today many divisions of the same caste is prevailing. The different practices make people to follow different paths to reach eternity. Today no compromise, no adjustment, no give and take policy, thousands of divisions of castes are followed. Let there be peace and mutual agreement. But people often disagree, quarrel, fight and kill each other in the name of caste. Actually caste is for convenient way of living. These days, it is misused in multiples of ways to bring out the evil qualities of the people. Again as Avaiyar said "let there be only one caste, those who give, even the other group should not exist there after".

The next song refers to death. As Shakespeare says that the travellers who go to the world of death never come back. Thiruvalluvar also states that death is like sleep. Everyday people witness the death of near and dear. They also know that weeping is of no use to bring back the dead to life. Even if people shed tears and roll on the road in great distress, it won't bring back the dead. In a way, it is the path to go to the other world. In Tamil also it is said, put a handful of mud in the pit where the dead body is buried and don't turn back, go'. It means that often anyone should not recollect the memories of life associated with that dead person. Next, one should do the worldly dharma and go on. The message of the poem is that the persons who lived during his time, should remember the good deeds and happy moments of his life and live accordingly. As one is born, death will come; there is no need to worry about the leveller called death.

In the four lined third verse, Avaiyar talks to the stomach. She requests the stomach to keep quiet without eating, but it does not obey even for a day. If she does not agree, how it is possible for it to starve for two days. She is trying to state her difficult way of a living. Most of the days, she starves for there is no one to help her or feed her. Living itself is a very great task for her. She feels that it is

very difficult for her to live with the stomach. She wants to divorce her stomach for it is not listening to what she says. Stomach is a pit which could not be filled and levelled by food terms on all days. Only when the stomach is fed any person could attend to normal duties of life. As long as one is living, he or she should feed the stomach, otherwise stomach will give a lot of problems to the owner.

In the fourth poem on the bank of the river, the huge tree will fall down one day. The very famous life of the king, who asserted his ideas to his people, will also come to nothing in course of time. So she establishes the prepositions stating that there is no equal to the life of living by ploughing the land. Of all the lives on earth the farmer's life who cultivates the land is the best. The other modes of living on earth are unequal to the life of farmers. The methods of living other than ploughing are considered to be below the life style of a farmer. She firmly states that these days the white collar jobs are attractive but they are not as good as farming. Every nation should give importance to agriculture, and cultivation. Innovations discovered to get richer results are different in agriculture. But actually getting into the fields and doing the works one after another till the harvest are associated with the best farm life on earth. So when compared to the millions of jobs on earth in all the countries, the life of the farmer who is devoted to cultivation all through his life is simply the greatest. Hence she claims the rights and full justice to the life of forming and farmers. The authorities of each nation should pay attention to agriculture. Such nations would definitely prosper, she adds.

In the next poem, Avaiyar refers to the highest form of mental worship. A person who has achieved the firm

knowledge and wisdom in the goodness and the badness of the world after experiencing several factors of life either through physical or mental states, might be the right personality. As Pattinathandigalar states, only when the body is baked fully and reaches the stage of ghee it won't turn to milk. Such a person is chosen as the worshipper of Shiva by chanting 'Shivayanama'. All the illusions and maya connected with the body, life and the five elements of the world are shed. The inner life or soul never receives any kind of experiences through the five senses. Such a calm personality becomes calm with inner poise. If he chants the vibrating word 'Shivayanama', he is out of danger. There won't be any problem for him in this life. The course of the word is said to be the fate of the Universe. This fate becomes his mind. He, by simply chanting the word 'Shivayanama', becomes one with the activities of the world. He is the witness. His contribution is the task of the creator. He rather becomes one with credo's actions. His mind is the fate of the entire universe. He pervades spiritually in all.

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SOCIAL EVILS IN LITERATURE

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Abstract

Social evils is one in which "Social evils are issues which in one way or another affects members of a society and is often considered controversial or problematic in terms of moral values. Some of the most common social evils would be alcoholism, racism, abuse, organized crime and inequality." So basically, social evil is anything that could be considered harmful or dangerous to a society or community. Let's take a few examples and determine why they can be called 'social evils'. There are many things to be discussed that could be harmful for a society would be considered as a crime. First of all, crimes go hand in hand with violence, which can be a direct threat or danger to society. Other forms of organized crime can take a non-violent approach but can still cause harm to individuals and groups of people. For instance, a bank fraudulence which is deliberately kept secret by the perpetrators can cause harm for people who deposited money on that bank. In a worst case, the bank could go bankrupt and thousands of people would lose their hard earned savings.

Keywords: alcoholism, racism, controversial, perpetrators, bankrupt

Introduction

The social novel, also known as the social problem novel, is a "work of fiction in which a prevailing social problem, such as gender, race, or class prejudice, is dramatized through its effect on the characters of a novel". More specific examples of social problems that are addressed in such works, include poverty, conditions in factories and mines, the plight of child labor, violence against women, rising criminality, and epidemics because of over-crowding, and poor sanitation in cities.

Terms like thesis novel, propaganda novel, industrial novel, working-class novel and problem novel are also used to describe this type of novel. A recent development in this genre is the young adult problem novel. It is also referred to as the sociological novel. The social protest novel is a form of social novel which places an emphasis on the idea of social change, while the proletarian novel is a political form of the social protest novel which may emphasize revolution. While early examples are found in 18th century England, social novels have been written throughout Europe and the United States.

Social Evils in Literature

In the novels of Charles Dickens, Social problems play a significant role including poverty and the unhealthy living conditions associated with it, the exploitation of ordinary people by money lenders, the corruption and incompetence of the legal system, as well as the administration of the Poor Law. Dickens was a fierce critic of the poverty and social stratification of Victorian society. In New York, he expressed his belief as, "Virtue shows quite as well in rags and patches as she does in purple and fine linen." Dickens's second novel, *Oliver Twist* (1839), shocked readers with its images of poverty and crime. It destroys the middle class polemics about

criminals, making any pretence to ignorance about what poverty entailed impossible. Charles Dickens's *Hard Times* (1854) is set in a small Midlands industrial town. It particularly criticizes the effect of Utilitarianism on the lives of the working classes in cities.

John Ruskin declares *Hard Times* to be the favourite work of Dickens. Walter Allen characterizes *Hard Times* as being an unsurpassed "critique of industrial society", though later superseded by works of D. H. Lawrence. Karl Marx asserts that Dickens "issued to the world more political and social truths than have been uttered by all the professional politicians, publicists and moralists put together". On the other hand, George Orwell, in his essay remarks about Dickens, and wrote, "There is no clear sign that he wants the existing order to be overthrown, or that he believes it would make very much difference if it were overthrown. For in reality his target is not so much society as 'human nature'."

Emile Zola's realist fiction contains many social protest works, including *L'Assommoir* (1877) which deals with life in an urban slum and *Germinal* (1885), which is about a coal miners' strike. In his work-notes for the latter novel, Zola describes it as posing what was to be the next century's, "the twentieth century's most important question", namely the conflict between the forces of modern Capitalism and the interests of the human beings necessary to its advance." Both Hugo and Zola were politically engaged, and suffered exile due to their political positions.

Russian author Leo Tolstoy championed reform for his own country, particularly in education. Tolstoy did not consider his most famous work, *War and Peace* to be a novel (nor did he consider many of the great Russian fictions written at that time to be novels). This view becomes less surprising if one considers that Tolstoy was

a novelist of the realist school who considered the novel to be a framework for the examination of social and political issues in nineteenth-century life. *War and Peace* (which is to Tolstoy really an epic in prose) therefore did not qualify. Tolstoy thought that *Anna Karenina* was his first true novel.

A more recent social novel is Richard Wright's 1940 novel *Native Son*. Wright's protest novel was an immediate best-seller, selling 2,50,000 hardcover copies within three weeks of its publication by the Book-of-the-Month Club on March 1, 1940. It is one of the earliest successful attempts to explain the racial divide in America in terms of the social conditions imposed on African-Americans by the dominant white society. It also made Wright the wealthiest black writer of his time and established him as a spokesperson for African-American issues, and the "father of Black American literature." As Irving Howe said in his 1963 essay "Black Boys and Native Sons," "The day *Native Son* appeared, American culture was changed forever. No matter how much qualifying the book might later need, it made impossible a repetition of the old lies brought out into the open, as no one ever had before, the hatred, fear, and violence that have crippled and may yet destroy our culture." However, the book is criticized by some of Wright's fellow African-American writers. James Baldwin's 1948 essay *Everybody's Protest Novel* dismissed *Native Son* as protest fiction, and therefore limited in its understanding of human character.

The British tradition of working class writing is not solely inspired by the Communist party, as it also involves socialists and anarchists. Furthermore, writing about the British working class writers, H Gustav Klaus, in *The Socialist Novel: Towards the Recovery of a Tradition*, as long ago as 1982, suggests that "the once current [term] 'proletarian' is, internationally, on the retreat, while the competing concepts of 'working class' and 'socialist' continue to command about equal adherence". The word proletarian is sometimes, however, used to describe works about the working class by actual working class authors, to distinguish them from works by middle class authors, like Charles Dickens's *Hard Times* and Henry Green's *Living*. Walter Greenwood's *Love on the Dole* (1933) has been described as an "excellent example" of an English proletarian novel. It was written during the early 1930s as a response to the crisis of unemployment, which was being felt locally, nationally, and internationally. It is set in Hanky Park, an industrial slum in Salford, where Greenwood was born and brought up. The novel begins around the time of the General Strike of 1926, but its main action takes place in 1931.

The adult problem novel deals with an adolescent's first confrontation with a social, or personal problem. The term was first used this way in the late 1960s with reference to contemporary works like *The Outsiders*, a

coming-of-age novel by S. E. Hinton, first published in 1967. The adolescent problem novel is rather loosely defined. Rose Mary Honnold in *The Teen Reader's Advisor* defines them as dealing more with characters from lower-class families and their problems and as using "grittier", more realistic language, including dialects, profanity, and poor grammar, when it fits the character and setting.

S. E. Hinton's *The Outsiders* (1967) and Paul Zindel's *The Pigman* (1968) are problem novels written specifically for teenagers. However, Sheila Egoff notes in *Thursday's Child: Trends and Patterns in Contemporary Children's Literature* that the Newbery Award winning novel *It's Like This, Cat* (1964) by Emily Cheney Neville may have established "the problem novel formula." *Go Ask Alice* (1971) is an early example of the subgenre and is often considered as an example of the negative aspects of the form. A more recent example is Adam Rapp's *The Buffalo Tree*, 1997.

Conclusion

To conclude, "Literature is the Mirror of Life "as we know already the Social Evils in Literature depicts the present problems existing in the life of an individual all over India and also in Britain, Europe, Russia. The life of the younger generation has been discussed generally.

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