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

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

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

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

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

I wish the conference all success!

MDC 26.07.2017

Dr. M. DAVAMANI CHRISTOBER

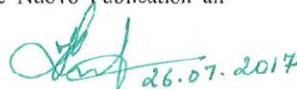
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It gives me immense pleasure to learn that the Research Department of English, the American College in collaboration with L Ordine Nuovo Publication is bringing out the journal containing some fifty papers out of two hundred papers that are being presented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

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

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



26.07.2017

Dr. J. HELEN RATNA MONICA
Bursar & Chair Person

EDITORIAL NOTE

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

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

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

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

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ABOUT THE EDITORS



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

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



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



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



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

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Aim & Objectives

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

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St. DON BOSCO AND SWAMI VIVEKANANDA AS RHETORICIANS: A STUDY OF SELECT WORKS

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Abstract

Rhetoric is an art of using language in speech or writing in a special way that influences or entertains people. St. Don Bosco and Swami Vivekananda were versatile in all types of discourse which influence international community in the modern era. The Christian and the Hindu monks used the four forms of discourse – Argumentation, Exposition, Description, and Narration – in their philosophy. They succeeded in attracting people by utilizing their faculty as Aristotle said rhetoric as “the faculty of discovering all the available means of persuasion in any given situation.” Religions and literatures are the reliable means to educate the people who are ignorant of “harmony.” This paper demonstrates how Don Bosco and Vivekananda were scholars in their speeches, and writings style which bring peace and humanity. Their message and discourse are forceful, charming and thought provoking.

Keywords: Literatures and Religions as resources, Discourse Skills, Rhetoricians.

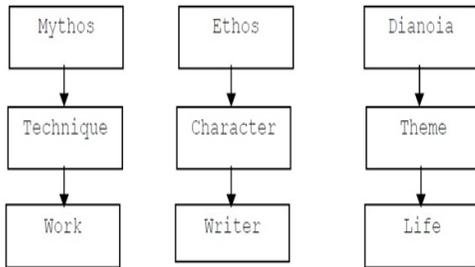
Introduction

Religions and literatures are the reliable means to educate the people who are ignorant of “harmony.” This paper demonstrates how Don Bosco’s “A Letter Written by St. John Bosco on Education,” Rome, May 10, 1884, and Vivekananda’s “The Education that India Needs,” forceful, charming and thought provoking. Don Bosco (1815-1888) was a talented educator. He was particularly concerned with the needs of young people. His educational system is often described as the ‘preventive system’. Don Bosco also founded the Salesian Society - now the third largest Catholic religious order in the world - in 1859. The Society was named after St. Francis de Sales who was known for his kindness and gentleness, a trait which Don Bosco wanted his Salesians to acquire. Swami Vivekananda was born as child Narendranath in the famous Dutta family of Simila in the northern part of Calcutta on Monday, January 12th 1863 to Vishwanath and Bhuvanewari Devi.

On 5th May 1897, Ramakrishna Mission was established with the express mission of serving humanity through the service of followers of various religions.

Material and Method: The Ethical Appeal

Rhetoric is an art of using language in speech or writing in a special way that influences or entertains people (OALD 1313). St. Don Bosco and Swami used the four forms of discourse – Argumentation, Exposition, Description, and Narration – in their philosophy. There are *three Modes of Persuasion*; **The Appeal to Reason, The Ethical Appeal and The Emotional Appeal. These are widely used in rhetoric discourses.** Edward P.J. Corbett echoed, “Aristotle said that we persuade other by three means: (1) by the appeal to their reason (*logos*); and (2) by the appeal to their emotions (*pathos*); (3) by the appeal of our personality or character (*ethos*)” (50).



The Ethical Appeal

Ideally, men should be able to conduct a discussion or argument exclusively on the level of reason. But the rhetoricians were realistic enough to recognize that men are creatures of passion and of will as well as of intellect. We have to deal with men as they are, not as they should be. If we conceive of rhetoric as the art of discovering all the available means of persuasion, we will be disposed to make use of whatever effective (and, one would hope, legitimate) means lie open to us. As we pointed out earlier, Aristotle recognized a second means in the ethical appeal, the persuasive value of the speaker's or writer's character.

The ethical appeal can be the most effective kind of appeal; even the cleverest and soundest appeal to the reason could fall on deaf ears if the audience reacted unfavourably to the speaker's character. The ethical appeal is especially important in rhetorical discourse, because here we deal with matters about which absolute certainty is impossible and opinions are divided. Quintilian felt that of the three kinds of rhetorical discourse, deliberative oratory had the most need for the ethical appeal (he called it *auctoritas*). As Quintilian said, "For he who would have all men trust his judgment as to what is expedient and honourable, should possess and be regarded as possessing genuine wisdom and excellence of character." – *Institutio Oratoria*, III, viii, 13.

Man of sound sense (*phronesis*), high moral character (*arête*), and benevolence (*eunoia*). Man's sound knowledge of human psychology

The ethical appeal is exerted, according to Aristotle, when the speech itself impresses the audience that the speaker is man of sound sense (*phronesis*), high moral character (*arête*), and benevolence (*eunoia*). Notice that it is *the speech itself* which must create this impression. Thus a man wholly unknown to his audience (and this is often the case when we listen to speech or read an article in a magazine) could by his words alone inspire this kind of confidence. Some men, of course, already have a reputation familiar to an audience, and this reputation, if it is a good one, will favourably dispose an audience towards a man, even before he utters a word.

If a discourse is to reflect a man's moral character, it must display a man's abhorrence of unscrupulous tactics and specious reasoning, his respect for the commonly acknowledged virtues, and his adamant integrity. If the discourse is to manifest a man's good will, it must display a man's sincere interest in the welfare of his audience and his readiness to sacrifice any self-aggrandizement that conflicts with the benefit of others.

Maintain the "image" as Social Workers

Don Bosco started his letter with the appealing words "Dear sons in Jesus Christ," to his followers and students. In fact he felt weariness, humiliations, opposition, persecutions, to find them bread and board, and teachers, but above all to help them to save their souls. I have done all I could for their sakes, for they are the object of all my affections."

"If someone is only seen preaching from the pulpit, it will be said that he does his duty, neither more nor less, whereas if he whispers a little word in recreation, this is seen as the word of a friend." He had doe

what is needed for Youth. He had sound sense of moral value and his own moral character.

Don Bosco Writings are with Direct Speech or Quotations

I then put this question to him: "What is the best way of bringing about this friendly relationship and this love and this confidence?"

"The exact observance of the rules of the house."

"Is that all?"

"The best dish at dinner is a cheerful face."

Lines and Sentences like those direct Speeches gave emotional and faithful subjects on his writing.

The Education that India Needs

Vivekananda was influenced by Vedanta and Hindu Mythology. He used those resources to preach and write. We have been slaves for ever, i.e. it has never been given to the masses of India to express the inner light which is their inheritance. The faith in one's own Self, which is the basis of Vedānta, has not yet been even slightly carried into practice. Bosco and Vivekananda wanted to spread the reformed education to the entire world. If we are to rise again, we shall have to do it in the same way, i.e. by spreading education among the masses. A great fuss has been made for half a century about social reform. Travelling through various places of India these last ten years, I observed the country full of social reform associations. Education, education, education alone! Travelling through many cities of Europe and observing in them the comforts and education of even the poor people, there was brought to my mind the state of our own poor people, and I used to shed tears. What made the difference? Education was the answer I got. Through education comes faith in one's own Self, and through faith in one's own Self the inherent Brahman is waking up in them,

while the Brahman in us is gradually becoming dormant.

Findings and Results

A letter written by St John Bosco on Education this writing is a treasure which forms the Pedagogical trilogy left by Don Bosco as a heritage for his sons. It is a pedagogy at once simple and sublime, which, when well understood and well carried out, can make of institutes of education places of joy, havens of innocence, hearths of virtue, centers of study, nurseries of excellent Christians, of good citizens and of worthy ecclesiastics. Good will and sacrifice, however, are very necessary. Swami Vivekananda found through faith in one's own Self the inherent Brahman is waking up in them. Bosco found the spirit in Dreams.

Interpretation and Discussion

Don Bosco and Vivekananda were versatile personalities –that touched all shores of human life, not only by their prophetic appearance and gesture but equally by their conversational powers. In this connection, what Christopher Isherwood wrote is quite remarkable: "Thus we experience the freshness of Swamiji unedited live speech. Vivekananda's living presence often becomes powerful evident behind his words." Through his powerful words and its manifestation, even at the age of thirty, he had acquired sufficient mastery of the English language to make his speeches rhetorical without making them artificial, and that is the reason why they appear to be so powerfully moving.

Conclusion

Not only this, the melody of Vivekananda's speeches is preeminently rich and stately. He takes rank with the great rhetors of the world in this respect. His melody is sweet and varied and possesses magnificent effects. In some of Vivekananda

grandest discourse, the language can be compared only to the swell and crash of an orchestra. It hardly be added that the harmony between his rhythm and his subject matter is most striking in the sublime flights. As far as the kinds of his discourses are concerned, they are of mixed types: exposition; argumentative, descriptive and narrative – all find their place as the situation demanded. Vivekananda as an orator deserves praise and respect from all corners of world. His language was forceful, charming and thought provoking.

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LIBERATING “MAD WOMAN IN THE ATTIC” FROM THE TEXTUAL OPPRESSION TO A FAIRY LAND: AN ALTERNATIVE READING OF JEAN RHY'S *WIDE SARGASSO SEA*

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The literary history of the West Indies is the result of amalgamation and pluralism of different races and ethnicities. Before the Emancipation Act, Caribbean was populated by mainly slaves from different areas, regions and countries. But, after the fading away of colonial discourses, the former slaves find it impossible to trace their roots or origin. Writers from the Caribbean try to find out the cultural self Kenneth Ramchand in *The Background to the West Indian Novel* rightly observe some facts which are responsible for that “the social and economic deprivation of the majority; the pervasive consciousness of race and color; the cynicism and uncertainty of the native bourgeoisie in power after independence; the lack of a history to be proud of; and the absence of traditional or settled values”(1970:4) contribute to form the West Indian literary tradition.

Jean Rhys's *Wide Sargasso Sea* a prequel to Bronte's *Jane Eyre* explores the history of the other and gives voices to the people who were silenced and kept under the darkness of negation and denial for such a long time. To give a fitting reply to Bronte's imperialist way of narration in which multiple voices are ignored and mutilated Rhys in her *Wide*

Sargasso Sea gives voice to a marginalized character (both by text and race) and transforms her original tragic death into a kind of victorious bravery by narrating the story in a different racial context. Bertha Mason in Charlotte Bronte's *Jane Eyre* has been confined in the attic as a madwoman resurrected as Antoinette in the *Wide*

Sargasso Sea to narrate her struggle in developing her identity as Creole woman living in Jamaica. Her identity is continuously fractured in a world of denial, negation and racial oppression. It's not difficult for Antoinette to learn that she neither belongs to English nor Caribbean culture rather she is always an outsider. Since Britain's emancipation act freed the colonial slaves, Antoinette and her family start facing the hatred and disrespect from the black people of Jamaica. She is the daughter of former slave owner but after her father's death, she lives with her mother and younger brother. The Cosways used to be a prosperous family, but since the liberation of the slaves in the Caribbean Island, the family has lost its reputation, status and wealth. They are now hated by their former slaves and avoided by the other Europeans on the island. The racial and social conflict between the ethnic groups and their shared history of oppression and slavery alienates the Cosways from the society and social group.

It was a song about a white cockroach. That's me. That's what they call all of us who were here before their own people in Africa sold them to the slave traders. And I have heard English woman call us white niggers. So between you and I often wonder who I am and why I was ever born at all.(102)

Antoinette and her mother live on a lonely deserted plantation where they are the subjects of resentments and hatred not only from the black but also from the white communities. Such a sense of displacement,

fragmentation and dispersion gets intensified when Antoinette becomes the wife of Rochester. She suffers from the guilt of being a child of a colonial family which has a history of exploiting and torturing the black people. She tries to be one of the black and to assert her belongingness in the Caribbean island. She tries to identify with black Tia or Christophine. But after the emancipation act, her family is rejected by both the Negro community and the white colonists. The rejection from her black friend Tia as well as her husband affects her in such a way that she takes a big step to uncover the injustice and exploitations against those who were stamped with otherness for being coloured. To black natives she is white, but to the white European she stands in between black and white which jeopardizes her identity and existence of being a Creole woman. Rochester also sees his wife as a white European's point of view. "Long, sad, dark alien eyes. Creole of pure English descent she may be, but they are not English or European either. And when did I begin to notice all this about my wife Antoinette?" (WSS 29). Caught between two binaries, she desperately tries to enter into the black culture to find a place for her in the history. But more she tries, more she becomes deserted. "so between you I often wonder who I am and where is my country and where do I belong and why was I ever born at all." (WSS 49)

Antoinette is condemned as mad by Rochester as her behavior poses threat to the superiority of white masculinity. By terming her as mad and alien, Rochester tries to define himself as sane and racially pure. Thus Antoinette becomes the looking glass through which Rochester derives his superiority and power. Her madness is resulting from the hegemonic oppression from her beloved husband and the continuous questioning by the white European for not being the pure white and the subjugation from the freed slaves who worked in their plantations. Her madness here in this novel does not play any

negative role for Antoinette/Bertha like what we find in Jane Eyre rather in this novel Rhys makes her the centre from where she makes herself free from all the narratives. As Swietlik in his essay states that:

In *Wide Sargasso Sea* Jean Rhys confronts the possibility of another side to Jane Eyre. The character of the mad Creole is given voice, dignity, identity and right to tell the reader "her side of the story". The protagonist knows that the fate of her mother and the tragic history of her whole family can be misjudged and misunderstood by others. That is why the heroine assures her husband: There is always the other side, always. (2005:4)

Rochester, a true orientalist in attitude and imperialist in character does not seem to assimilate himself in the Caribbean culture. He shows his disgust when he is served coffee by Christophine. "I like the drink, but I hate the language" (45). The very obeah culture, language, traditions irritate him. He takes them as inferior to his superior European culture and this hatred forbids him to understand the beauty of the different cultures of the West Indies. Rochester marries Antoinette to revive his financial problems and initially he tries to love Antoinette but after knowing that Antoinette has a bad blood, his attitude towards his wife becomes bitter. He starts thinking that he is really married to the wrong kind which poses a question mark to his pure Englishness. Rochester does not like the typical Creole female name Antoinette as it does not suit the Englishness. So he prefers to call his wife as Bertha which showcases his orientalist attitude to impose an identity and culture on not only his wife but also the entire Creole community. Rochester following a white's man burden, sets forward to recreate an alternate history and identity within a hegemonic network for Antoinette and as a result becomes responsible for Antoinette's madness and displacements. Although the native land gives him financial solidarity, yet

he does not like the place because of its exotic, mysterious attributes. As Prospero drives away Caliban from his own land, likewise Rochester drives her away from her own homeland.

Do you know what you have done to me? I loved this place and you have made it into a place I hate. I used to think that if everything else went out of my life I would still have this, and now you have spoiled it. It's just another place where I have been unhappy. (WSS 94-95)

Rochester and Antoinette are different in regard of their attitude towards exotic landscape of the island, and also in their behavior towards the native black. Rochester does not like at all the affectionate display of Antoinette for Christophine. This shows the typical Eurocentric and imperialistic mentality of Rochester who sees the black natives though freed from slavery, mere objects rather than human beings. In contrary to that, Antoinette sees Christophine as her family member with whom she naturally could "hug and kiss" regardless of her race and colour. Antoinette's love for the wild natural world instills a strong sexual desire in her which proves too much for Rochester in contrast to his European "civilized" world. This is another instance when Rochester thinks Antoinette as not European. He shows this in a conversation with Christophine:

Do you think that I don't know? She thirsts for anyone-not for me. She'll loosen her black hair, and laugh and coax and flatter (a mad girl-she'll not care who she's loving). She'll moan and cry and give herself as no sane woman would-or could. Or could. (WSS 135-36)

As Antoinette behaves like a free flowing river without a tinge of hesitation, Rochester reduces Antoinette's character to a madwoman. Rochester always doubts Antoinette's fidelity since she is passionately expresses her sexuality openly. To Rochester, Antoinette acts outside the normative framework of the Victorian morality that

considers sexuality "one of the chief symptoms of moral insanity in women" (33). Laura Ciolkowski writes that "Antoinette is deemed mad, unsuited for English domestic bliss not because of the psychological disorder from which she might be suffering but because of the appetites and excesses she so liberally exhibits"(34).

Antoinette becomes the victim of the imperialist mentality not only of Rochester who termed her as "intemperate and unchaste"(35). Rochester fails to understand that the sexual desire of Antoinette is the last resort to define her identity, her existence and her belongingness. But on the contrary Antoinette's excessive sexuality confirms her "Otherness" in the eyes of Rochester. He thus struggles to love his wife or, the place to which she belongs. He confesses: "I did not love her. I was thirsty for her, but that is not love. I felt very little tenderness for her, she was a stranger to me, a stranger who did not think or feel as I did (WSS 69)." To hurt Antoinette more, Rochester engages a sexual encounter with Amelie, a black servant: "For a moment [Antoinette] looked very much like Amelie. Perhaps they are related, I thought. It's possible; it's even probable in this damned place" (WSS, 105). Rochester does not like the sexual domination of Antoinette rather he likes people like Amelie who easily can be subdued. Colonial mentality of Rochester does not allow him to be dominated by Antoinette whom he never ever considers to be white European. Antoinette uses her sexuality only to assimilate herself with the Whites not to dominate Rochester. She wants to freeze the moment with perfect joy and happiness. She wants to die in pleasure. She literally begs to her husband that: "If I could die. Now, when I am happy. Would you do that? You wouldn't have to kill me. Say die and I will die. You don't believe me? Then try, try, say die and watch me die (WSS 68)." She even tries to use obeah to win the most required love from Rochester. But she fails to get the desired effect as she does not belong to *beke*, as

Christophine says, "... [obeah] is not for béké. Bad, bad trouble come when béké meddle with that" (WSS, 93). Antoinette is, once again, felt the same cultural conflict which wants to shed away badly. She is totally torn between her nonwhiteness as well as her non-blackness. Rochester's attempt to take Antoinette away from the Caribbean is seen as a process of uprooting Antoinette from the only place she belongs: "She said she loved this place. This is the last she'll see of it...No sun...No sun. The weather's changed" (WSS, 136). Antoinette feels alienated in the cold England which is far away from her warm tropical Sargasso sea. By separating Antoinette from her homeland, Rochester literally makes her mad as she fails to establish her identity in England. In England, Antoinette is seen as mad and is, therefore, imprisoned in the attic of Thornfield Hall where no one will talk to her and where her voice will never be heard. She first refuses to believe that she is in England: "They tell me I am in England but I don't believe them" (WSS, 148). Her fantasy over England shatters. Now she describes England as a "cardboard world where everything is colored brown or dark red or yellow that has no light in it" (WSS, 148). As Thomas Staley points out:

Antoinette's image of England is gradually dominated by cold and snow, all of its features set in careful contrast to the warmth of her native land. England holds no hope for her; it is cold, menacing, isolated, dead...There is no unifying element where the two of them can meet...There is no context to join them (1979:112).

To conclude we may say that Antoinette suffers double subjugation as being othered

black and to her husband who others her. Antoinette's final act in setting fire to the house where she is locked up in England is an act that signifies her revolt against oppression and marginalization. Committing suicide, she achieves self-realization and freedom. Rhys unlike Bronte does not make Antoinette as a central figure by marginalizing Rochester in the Novel. She just rewrites the context only to find a space for Antoinette. Bertha Mason dies as a madwoman in Jane Eyre where her death is just an act of a madwoman but here in Rhys's narrative, Antoinette's death is a serious act of protest against all sorts of textual narratives.

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PORTRAYAL OF 'THE NEW WOMAN': A FEMINIST READING OF MANJU KAPUR'S NOVELS

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Abstract

Women writers in India are moving forward with their strong and sure strides. The present analysis will focus on the demystification of the network of relationships held by the patriarchal discourse and the forms of resistances employed by women. The present study proposes to explore 'The New Woman' presented in the selected novels of Manju Kapur. All domains of her growth-social, political and psychological shall remain the focus of investigation. The New image of Woman under study is ambitious, revolting, rational, powerful, and mixture of tradition and modernity. This evolving image of woman has created a crisis in family and society and has shaken the foundations of age-old institutions. This paper attempts to study the ways of subversion by Indian women who are culturally dislocated, portrayed by select women novelist.

Key words: patriarchal discourse, resistances, double exploitation, revolting.

Indian writing in English is a relatively-recent phenomena, as far as literature goes. Though one can trace such writers in India to a century back, Indian writing in English has come into force only in the last couple of decades or so. Some of these writers have achieved worldwide fame, some national, and others perhaps have to be content with a more constricted circle. The very definition of the adjective Indian here is hazy. Many of these writers neither live in India, nor are Indian citizens. To get around this haziness, I will cast my net as wide as possible and include all those writers who are related to India be it by origin, or the subject of their writings—whether they admit it or not, whether they like it or not! Indian women novelists have been portraying women in various manifestations. But recently, the remarkable range of India's most accomplished women writers of post colonial strand has brought a tremendous change in the trend of depicting women characters. Women writers as Kamala Markendaya, NayantaraSahgal, Anita Desai, SashiDeshpande, Bharathi Mukherjee,

Manjukapur, Gita Hariharan and the others have intuitively perceived the gender issues upsetting women and presented women as an individual who fights against suppression and oppression of the patriarchy. The present paper analyses the patriarchal norms confronted by the women characters in ManjuKapur's novels. Kapur has presented the women of the 1940s, when women had no voice to assert their rights, most importantly the voice of the protagonist.

Historical Perspective In India, the situation was entirely different from the West. Indian woman was subjugated since ages. She was under the authority of man. Medieval India was not women's age and it was supposed to be the 'dark age' for them. The Hindu moral code known as "The Laws of Manu" denies woman an existence apart from that of her husband. Since the publication of Bankim Chander Chatterjees Rajmohans Wife in 1864, a significant number of authors have portrayed Indian women as long-suffering wives and mothers silenced by patriarchy: When looking at these narratives,

one can say that silence and tolerance were the main tools with women to live under patriarchal hegemony. In Indian patriarchal society, a husband was considered God, however, cruel and indifferent he may be. She had been taught since her childhood that she has to obey her husband and family. Her parents offered her no chance to think about her identity. Different factors were responsible for woman subjugation. They can be categorized as social, cultural, traditional, and so on. Culture and society had imposed many kinds of norms on her and she was supposed to follow them religiously, she did not have the right to cross the "Laxaman Rekha".

Many foreign conquests resulted in the decline in women's status. The Muslim invaders brought with them their own culture. For them, woman was the sole property of her father, brother or husband and she did not have any will of her own. This type of thinking also crept into the minds of Indian people and they also began to treat their own women like this. The Indians wanted to shield their women folk from the barbarous Muslim invaders. Polygamy was a norm for these invaders and they picked up any women they wanted and kept her in their "harems". So, in order to protect themselves, Indian women started using 'Purdah', (a veil), which covers body. Due to this reason their freedom was lost. They were not allowed to move freely and this led to the further deterioration of their status. These problems related with women resulted in changed mindset of people. Now they began to consider a girl as misery and a burden, which has to be protected from the eyes of intruders and needs extra care. Sexism is the major factor responsible for female subjugation in the society. In Indian society the birth of a girl child is not welcomed.

A major preoccupation in recent Indian Women's writings has been a delineation of inner life and subtle interpersonal relationship. In Indian culture and heritage,

individualism, quest for identity, protests and concepts of rebelliousness have often remained alien ideas, as far as women were concerned. Women were not supposed to raise voices for their rights, protest against injustice or question the already existing beliefs, customs, rituals and superstitions. They have to merely exist subjected to the patriarchal system. Women have to be obedient, quiet, submissive, and passive not claiming any of their rights neither as women nor as human beings. Even the earlier Indian women novelists have been portraying woman as the silent sufferers, the upholder of traditional values and ethics, a strict observer of social taboos, an essence of tolerance and patience, an exemplar to their successors, a being with no space for herself, a woman without an identity (rather identified as subordinates to men), a worshipper of their counterparts, unfortunate and ignorant about their rights as human and so on.

Recently there is a tremendous change in this trend, with the advent of feminism. Indian women writers have brought incredible transformation to conform a specific genre to explore the unexplored array of maladies; to reveal the explicit reality of the society and the plights of Indian women in the society. Women are no longer characterized to surrender, submit and suffer to martyrdom. Women novelists unveil the hidden secrets and enfold the deliberate denials that are refutable in today's context. A whole band of women novelists beginning with Ruth Pravar Jhabvala, Nayantara Sahgal, Anita Desai, Sashi Deshpande, Kamala Markandaya and many others have highlighted significance of portraying woman as an individual rebelling against the traditional role, breaking the shackles of exploitation and oppression, awakening with a sense of identity, to assert their individuality. Their novels speak about women's frustrations, refusals, retaliations, and their breach of conventional expectations. In the post-colonial era, the portrayal of

women in Indian novel in English underwent a radical change. The conventional ideal woman who meekly tolerated traditional, domestic and sexual oppression and whose mouth was muzzled, voice arrested and movements fettered by patriarchal norms and control, was replaced by the "new woman" who started resisting traditions, orthodox concepts and values. Western feminism sought to change human consciousness about male dominance. Raja Rao in his novel *Kanthapura* (1938) presented an old woman as the chief protagonist who gives vivid details about casteism, religion, British rule, illiteracy, landlords, moneylenders, child marriages. There is a Brahmin quarter, a weaver quarter, a Sudra quarter, a pariah quarter for the untouchables.

The birth of "new woman" in India is a reality as the concept and position of womanhood has changed in the modern context. Attitudinal shift can be seen in the woman who longer shies away from taking the initiatives. Though this new change in thought has its variables, the results are relative depending upon the individual. This new woman is an assimilation of western influences as well as her native culture. She is a hybrid who despite of all kinds of upheavals, is able to strike a balance among diverse spheres of her life. The post-colonial modern novelists depict a "new woman" in their fiction, the woman who is the product of modern mercantile society, one who revolts against the traditional social set up. There is a consistent growth in her behavior and attitude. Thus, the journey of such woman becomes a case study of feminism. The researcher here has explored the new women presented in the select novels of Manju Kapur

All domains of her growth, social, political and psychological remain the focus of our investigation. The new image of women presented by novelists under study is ambitious, lustful, power hungry and bold. This evolving new image of women has created a crisis in family and society and has

shaken the foundations of age-old institutions like marriage and motherhood. Pre-marital sex, fornication, extra-marital relations or divorce are no longer considered to be a taboo. The concept of ideal Indian woman has become out-dated. A modern woman is career-oriented because she knows that it is her economic dependence which empowers a male to dominate his wife and subject her to physical and mental torture.

Manju Kapur's Novels: in a Bird's Eye View

Manju Kapur takes into account the complexity of life, different histories, cultures and different structures of values in her plots. Her women under the patriarchal pressure and control are subjected to physical torture and social ostracism. They are more discriminated and are biased in lieu of their sex. But her heroines do not want to be rubber dolls in society rather they continuously strive to assert their identity. The key issues investigated by Kapur in her novels are education, marriage, and polygamy. In *Difficult Daughters*, there are two kinds of women-traditional women like Kasturi, Ganga and Kishori Devi, the "New women" like Viramati, Shankutla, Swaranlata and Ida. The traditional women described in the book are covered by the clouds of ignorance, but the "New Women" are enlightened, they are constantly engaged in a battle against ideological imposition and power oppressions of patriarchal system but finally come out with what they claim to achieve. The novel centers on the complex mother-daughter relationship. *A Married Woman and Home* deal with new women protagonists. They give us revolutionary themes, the plot centers on a woman's obsession with love and lesbianism. Here, „new woman" is bold and modern in perspectives. She is job oriented, rebellious, educated and thoughtful. Kapur's heroines are mostly educated, aspiring individuals caged within the confines of a conservative society. Their education leads them to independent thinking for which their family

and society become intolerant of them. They struggle between tradition and modernity.

The portrayal of woman in Indian English fiction as the silent victim and up holder of the tradition and traditional values of family and society has undergone a tremendous change and is no longer presented as a passive character. However, Mrs. Kapur seems aware of the fact that the women of India have indeed achieved their success in sixty years of independence, but if there is to be a true female independence, too much remains to be done. We see the emergence of new women in Manju Kapur's heroines, who do not want to be rubber dolls for others to move as they will. Defying patriarchal notions that enforce women towards domesticity, they assert their individuality and aspire self reliance through education. They nurture the desire of being independent and leading lives of their own. They want to shoulder responsibilities that go beyond a husband and children. They are not silent rebels but are bold, outspoken, determined and action oriented. All protagonists know they cannot depend on others to sort out the domestic situation and proceed to tackle it on their own. In spite of getting education and freedom the women protagonists of Manju Kapur's novels does not blossom into new woman in the real sense. Though they dare to cross one patriarchal threshold, they are caught into another, where their free spirits are curbed and all they do is adjust compromise and adapt.

Manju Kapur, being a novelist primarily concerned with the problems of the newly emerging urban middle class —The female protagonists of her novels protest against male domination and the marginalization of woman. Man has subjugated woman to his will, used to promote his sexual gratification but never has he desired to elevate her to her genuine rank. He has done all he could do to database and enslave her mind.

The woman is either silent about her sexuality as in Home 'or defiant as in Difficult Daughters 'or rebel as in A Married Woman'. For a woman, sexuality is a domain of restriction, danger and repression. It can also be argued that sexuality becomes of a site

woman's oppression. Grounded in cultural, religious and social traditions a woman's body is pure as long as it is untouched by man. Elements of feminism occur when one has experienced sex. But loss of virginity has multiple implications in women's life. This may happen in marriage or outside marriage. This inflicts a shame in their lives. What is pleasure for a man is a sin for a woman, what is desire for one is a disgrace for the other, what is fun for one is a scandal for other. Various female characters of Manju Kapur, Virmati, Astha and Nisha too move into this forbidden territory. It is ironical that Virmati has to face rejection first at the hand of her mother and later from her own daughter. Astha is disillusioned with her rich family setup and find solace in the company of another woman while Nisha has to wait for a very long time in spite of all her physical and mental attainments due to astrological reasons.

All female protagonist that we went through, Virmati, Astha, Nisha and Nina are all caught up between the concept of tradition and modernity in their middle class status. In their own social background, they appear educated, modern, intelligent, sophisticated, bold and assertive. They all moves out of the patriarchy created traditional boundaries of the family and even society. They crave for their own space in the society. It leads them to transcend the widely accepted social norms. All these plunges make their life into misery and shoot up their tragic plight. The work of Manju Kapur does not seem to profess or propagate a feminist outlook but can sense an undercurrent feminine point of view, that gives a serious touch to the story. Vandita Mishra rightly argues, "Kapur never permits the female protagonists any assertion of power of freedom. Because even they breaks free from old prisons, she is locked into newer ones."Virmati's flight from one mode of life and thrusting into another of premarital sex, abortion and marriage with a married man is certainly tragic. Similarly, Asthas's efforts to seek fulfillment through lesbian relations,

Nisha's dreams of romantic love and marriage and consequent frustrations and Nina's fate to search for her own existence in an immigrant country leaving behind her husband are all tragic flights of the Kapur's female protagonists. Most of the protagonists except Nina finally willingly or unwillingly returns to the concept of traditional mode of life seeking their role where they are assigned to.

Manju Kapur, being a novelist primarily concerned with the problems of the newly emerging urban middle class –The female protagonists of her novels protest against male domination and the marginalization of woman. Man has subjugated woman to his will, used to promote his sexual gratification but never has he desired to elevate her to her genuine rank. He has done all he could do to database and enslave her mind. A woman is a woman, and a woman she must remain but not a 'man's shadow self' an appendage, an auxiliary' and the 'unwanted and neglected other'. A woman is held to represent the 'other nesses of man, his negative. Vandita Mishra comments in *The Pioneer*: –Kapur never permits Virmati any assertion of power of freedom. Because even as she breaks free from old prisons, she is locked into newer ones. Her relationship with the professor, for instance.Even years of studying and working alone do not give her the confidence to strike independent roots and grow.... Eventually, marriage to the man of her choice in no triumph either..."

Conclusion

Kapur presents the psychic distress of women through the rebellious character of Virmati. The novel not only refers to the difficult daughter Virmati but also alludes to the several other difficult daughters leaving the confines of their household and engaged themselves in the national struggle for independence. The women characters in Manju Kapur's *Difficult Daughters* are divided into three generations, with their values, mindsets and relationships. Virmati's

history is reconstructed in retrospect by her daughter Ida. Virmati is depicted as a New Woman of colonial India and her urge to acquire education and freedom resemble the nation's quest for identity and selfhood but she fails to completely live up to her wishes. Although she dares to cross one patriarchal threshold, she gets caught into another, where her free spirit is curbed and controlled. In *Shakuntala*, *Swarnalatha* and *Ida* we see the images Modern Woman, conscious, introspective, educated, emancipated, driven by the zeal to assert their autonomy and separate identity and find a place for themselves in society. Manju Kapur's novel brings out glimpses of women of the forties in India trying to assert to establish their own identity.

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MULTIPLE INTELLIGENCES THEORY AS AN ALTERNATIVE TEACHING PEDAGOGY

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Abstract

This article attempts to provide solution to the present difficulties the learners face while learning English as a second language. There are many methodologies available in the field of English Language Teaching, however, the application of these conventional methodologies have not produced effective learners who can achieve a holistic development. This may be due to the fact that each learner has a unique way of learning, and that a common teaching strategy may not yield a better result in learning language. Hence, there is a need for a teaching pedagogy that can accommodate the different learning styles of the learners. Howard Gardner's Multiple Intelligences theory seems to provide answers to such queries. This article is an attempt to give a brief overview of Howard Gardner's Multiple Intelligences theory and to suggest precise ways for the teachers to incorporate this theory in their day-to-day teaching plans in order to provide a holistic growth to the students.

Key Words: *Multiple Intelligences, holistic growth, pedagogy.*

Introduction

Language teaching has become an important phenomenon in the present globalized world. According to Cook (2011) one of the goals of language teaching is to serve the needs of the society especially to interact with each other. Experts from different parts of the world have contributed various Theories, Approaches and Methods towards the teaching and learning of language. All the methods and approaches help the language learners in one way or the other, however, one cannot say firmly that one particular Method or Approach would suit all the language learners. Moreover, in special cases, none of the approaches and methods or theories may suit a few group of learners. In such a context, Howard Gardner's Multiple Intelligences theory (MI theory) will be of much help in forming the learners and make them attain a holistic growth. MI theory attempts to activate the learners' knowledge, which is already inherent in them and produce results. It focuses on the product and

content of learning rather than any learning process or style. It stands as a convincing factor that knowledge can be brought out from a person. That is, a person learns a language naturally through different and multiple ways instead of a uniform way which most of the theories focus.

In today's context regarding education, students need a difference in learning strategies. Traditional methods have been outdated because of their conventional practices. Different methodologies in language teaching do help students learn language, however, only a few benefit out of it. Since each student is unique and has different learning styles, different thinking pattern and different ways of understanding concepts, MI theory can serve as an alternative teaching pedagogy. It reinforces the idea that individuals have many talents and that a single measure is inappropriate for determining the strength of any student. Therefore, implementing MI theory in today's

education will enhance the strengths of the students and form them holistically.

Multiple Intelligences Theory

The theory of Multiple Intelligences (MI) was introduced by Howard Gardner in the year 1983. The basic idea of this theory is that there are at least seven intelligences in every human. This theory has been implemented by many educators in many parts of the world, where most of the colleges and schools still depend on the age-old traditional method that force the students to focus only on two intelligences, such as Linguistic Intelligence and Logical- mathematical Intelligence. In addition, the students are also assessed only by the advancement and growth of these two intelligences.

Gardner's theory of Multiple Intelligences is critical of the traditional ways of evaluating intelligences as well as the strategies and techniques used in teaching at schools and colleges. Most of the schools and colleges dump information and provide less space for the involvement and expression of the students. Students should be given more freedom to think and express their views because all the students are intelligent basically. They should be given due respect and should be treated as individuals who have intelligences and should also be valued high. They should be given opportunities to learning experiences and activate the growth of Multiple Intelligences (Bowell, 2004; Chen, 2007).

Mindy (2005) supports Gardner in stating that every person has all seven intelligences and that the majority of the population can develop intelligences to the optimum level. He also further states that people who have more intelligence can operate things in a complicated way and that each intelligence can be expressed through different ways. MI theory teaching involves comprehension, application and stimulation, where comprehension makes the teacher to recognize dominant intelligences in both

himself/herself and the students; application is nothing but the utilization of the intelligences both of the teacher as well as students in the learning and the encouragement of the strengths of the students; stimulation is to stimulate the dominant intelligence found in the students. Some of the components of Multiple Intelligences are critical thinking, passion and enthusiasm for the surrounding, courage to try new things, creativity and skills, generosity and tolerance, keen observations (Rockwood, 2003). "By identifying a person's preferred learning style and mirroring it, it then becomes possible to influence that person without his or her being aware of the process" (Berman 2002, p. 1). Therefore, in order to influence the students with their own intelligence, it is necessary to know more about all the eight kinds of intelligence as proclaimed by Gardner in 1983. The eight kinds of Intelligences propounded by Howard Gardner are: 1. Linguistic Intelligence, 2. Logical - Mathematical Intelligence, 3. Musical Intelligence, 4. Spatial Intelligence, 5. Bodily - Kinesthetic Intelligence, 6. Interpersonal Intelligence, 7. Intrapersonal Intelligence, 8. Naturalist Intelligence,

Linguistic Intelligence

Students with Linguistic Intelligence show sensitivity to spoken and written language. They have the capacity to play with the words and use words to accomplish their goals. These students enjoy writing, reading, story-telling, and also write poetries. They normally do have a high memory power, and concentrate well in classes by taking notes. Some of the MI tools that can be used in classroom as suggested by Armstrong (2000) are: lectures, large and small group discussion, books, worksheets, manuals, brainstorming, writing activities, word games, sharing times, student speeches, storytelling, talking books and cassettes, extemporaneous speaking, debates, journal keeping, choral reading, individualized reading, reading to

class, memorizing linguistic facts, tape recording one's words, using word processors, publishing (e.g., creating class newspapers). These tools can be used in a language classroom and students be given opportunities to enhance their linguistic intelligence. Those who lack linguistic Intelligence will also develop it to an extent when these tools are exposed to them.

Logical-Mathematical Intelligence

Students with Logical-Mathematical Intelligence have the capacity to think in numbers. They analyze and interpret the text logically and investigate the problems in the given text scientifically. They categorize the text into segments and apply critical thinking, and will be precise and to the point in their approach. When we deal in classroom, we see some people like discussions and some do not. Students who enjoy discussions, who raise questions have a high profile of logical-mathematical intelligence. MI tools as suggested by Armstrong (2000) are mathematical problems on the board, Socratic questioning, scientific demonstrations, logical problem-solving exercises, classifications and categorizations, creating codes, logic puzzles and games, quantifications and calculations, computer programming languages, science thinking, logical-sequential presentation of subject matter, Piagetian cognitive stretching exercises, and heuristics, etc.

Musical Intelligence

Students with high Musical Intelligence have sensitivity to rhythm, pitch, and melody. They appreciate musical patterns and entail the skill in composition of music. These students will get attuned to accent and pitch in language study. MI tools for Musical Intelligence as suggested by Armstrong (2000), that can be applied in language classrooms are: Musical concepts, singing, humming, whistling, playing recorded music, playing live music on piano, guitar, or other instruments, group singing, mood music,

music appreciation, playing percussion instruments, rhythms, songs, raps, chants, using background music, linking old tunes with concepts, discographies, creating new melodies for concepts, listening to inner musical imagery, music software, and 'supermemory' music.

Spatial Intelligence

Students with high Spatial Intelligence exhibit the potential to recognize and manipulate wide space. They have sensitivity to form, colour, line and space. They have the capability to recognize and perceive things that are in space. That is, they can imagine the form well in space than in printed books. They tend to be creative and have the capacity to be artists.

Forgaty(2008) says that classroom environment plays a vital role in activating spatial intelligence, where students should be provided with opportunity to use paints, colours, crayons etc., in the language classroom from primary level to tertiary level. MI tools for implementing spatial intelligence in language classroom, as suggested by Armstrong are: Charts, graphs, diagrams, maps, visualization, photography, videos, slides, and movies, visual puzzles, mazes, 3-D construction kits, art appreciation, imaginative storytelling, picture metaphors, creative day dreaming, painting, collage, visual arts, idea sketching, visual thinking exercises, graphic symbols, mind-maps, computer graphic software, visual pattern seeking, optical illusion, colour cues, visual awareness activities, draw-and-paint/computer-assisted-design software, and picture literacy experiences.

Bodily-Kinesthetic Intelligence

Students with dominant Bodily-Kinesthetic Intelligence have the potential to use their whole body or parts of the body to solve problems. Movement is the key phenomenon for these students to learn language. They cannot sit in a confined place

and learn language. They learn much better when they use their whole body in movement. MI tools as given by Armstrong for bodily-kinesthetic intelligence are: : Creative movement, hands-on thinking, field trips, mime, the classroom theatre, competitive and cooperative games, physical awareness exercises, hands-on activities of all kinds, crafts, body maps, use of kinesthetic imagery, cooking, gardening, and other “messy” activities, manipulatives, virtual reality software, kinesthetic concepts, physical education activities, using body language/hand signals to communicate, tactile materials and experiences, physical relaxation exercises, and body answers. When these tools are used in a language classroom, students with dormant bodily-kinesthetic intelligence also develop their intelligence to a high level and learn language well together with the learners with dominant bodily-kinesthetic Intelligence.

Interpersonal Intelligence

Students with dominant Interpersonal Intelligence have the potential to understand the intention and motifs of others. They are basically friendly and easily move along with everybody. Gardner says that the important capacity of this intelligence is the ability to observe and make distinctions from other people. Mostly speakers, politicians, debaters, leaders have this intelligence in a high ratio. Armstrong’s MI tools to implement this intelligence are: Cooperative groups, interpersonal interaction, conflict mediation, peer teaching, board games, cross-age tutoring, group brainstorming sessions, peer sharing, community involvement, apprenticeships, simulations, academic clubs, interactive software, parties or social gatherings as context for learning, and people sculpting, etc.

Intrapersonal Intelligences

Students with high Intrapersonal Intelligence have the capacity to understand

themselves fully, which include their own fears, desires, motifs, and use them effectively to get better results. They usually reflect well and act well. Awareness is one of the characteristics of Intrapersonal Intelligence. Students must be able to apply the good values that they find in the text to their lives. This also helps them to be critical while reading a text. A teacher must be there to guide the students, yet students must be given freedom to learn by themselves.

Together with self-instruction, project works also give an opportunity for the students to be more autonomous in their learning says Berman (2002). MI tools to be used in language classroom as suggested by Armstrong (2000) are: Independent study, feeling-toned moments, self-paced instruction, individualized projects and games, private spaces for study, one-minute reflection periods, interest centres, personal connections, options for homework, choice time, self-teaching programmed instruction, exposure to inspirational/ motivational curricula, self-esteem activities, journal keeping, and goal-setting sessions.

Naturalist Intelligence

Students with Naturalist Intelligence have the sensitivity towards the natural world. A Naturalist demonstrates expertise in the recognition and classification of the numerous species- the flora and fauna- of his or her environment (Gardner 1999). This intelligence helps a person to observe and differentiate various elements from this world. When language is taught in an open environment at least once a week, students who have high naturalist intelligence will contribute more in language learning. This will also activate the naturalist intelligence of others whose naturalist intelligence is dormant. It connects the learner with nature and makes him/her feel one with it. MI tools for naturalist intelligence are: Categorizing natural elements from the text, reading nature and environment stories, writing tips for

caring the nature, writing how to rear pets, Writing how to maintain garden, collecting seeds, shells, leaves and demonstrating in class on its importance etc., Visiting zoos and writing reports, arguments for preserving nature, and reflectionson environmental issues, etc.

The Research Methodology

In order to prove the objective of the study that there is an immense need for an alternative teaching strategy like MI theory in the contemporary English

Language Teaching scenario, an empirical study with a questionnaire on the need for MI theory from the students, was administered. The class consisted of 60 students from a second year General English Class, Loyola College, and the questions were related to the need for each intelligence in the present teaching pedagogy. Two questions on each intelligence comprising of the MI tools were asked, which was followed by data analysis, interpretations, and findings

Students' Response on the Need for Mi Theory

Sl. No.	Questions based on	Total No. of Students	Strongly Agree		Agree		Disagree		Strongly Disagree	
			4		3		2		1	
			No. of Students	In Percentage	No. of Students	In Percentage	No. of stents	In percentage	No. of Students	In Percentage
Q-1	Need for Discussions, storytelling, writing, speeches, debates (Linguistic Intelligence)	60	36	60	23	38	1	2	0	0
Q-2	Need for Extemporaneous Speeches, individualized reading, memorizing Linguistic facts (Linguistic Intelligence)	60	26	43	28	47	5	8	1	2
Q-3	Need for Socratic questioning, logical thinking activities, critical thinking (Logical-Mathematical Intelligences)	60	36	60	17	28	6	10	1	2
Q-4	Need for Logical puzzles, science thinking (Logical-Mathematical Intelligence)	60	22	37	19	32	15	25	4	6
Q-5	Need for Drawing pictures, photography, videos, art work (Spatial Intelligence)	60	24	40	20	33	12	20	4	7
Q-6	Need for Idea Sketching, visual thinking and presentation, colours (Spatial Intelligence)	60	24	40	26	43	9	15	1	2
Q-7	Need for Singing, humming, music in classroom (Musical Intelligence)	60	29	48	20	33	5	9	6	10
Q-8	Need for Music appreciation, composing tunes (Musical Intelligence)	60	28	47	28	47	3	4	1	2
Q-9	Need for Acting, dancing (Bodily-Kinesthetic Intelligence)	60	30	50	21	35	6	10	3	5
Q-10	Need for Facial expression and use of body language and expressions in classrooms(Bodily-Kinesthetic Intelligence)	60	36	60	13	22	9	15	2	3
Q-11	Need for Interpersonal interaction, Peer teaching, peer learning in classrooms (Interpersonal Intelligence)	60	29	48	26	43	4	7	1	2

Q-12	Need for Giving and receiving feedbacks from the peers after presentations (Interpersonal Intelligence)	60	32	53	23	38	2	4	3	5
Q-13	Need for Independent study in classrooms and self-esteem activities (Intrapersonal Intelligence)	60	30	50	21	35	7	12	2	3
Q-14	Need for Self-reflections, private space for self-study (Intrapersonal Intelligence)	60	28	47	27	45	3	5	2	3
Q-15	Need for categorizing natural elements from the text, reading nature and environment stories (Naturalist Intelligence)	60	27	45	30	50	2	3	1	2
Q-16	Need for Writing tips for caring the nature, Writing how to maintain garden (Naturalist Intelligence)	60	29	48	30	50	1	2	0	0

Analysis and Results

From the analysis of the data mentioned in the table given above, it was found that the majority of the students favoured the need for MI theory to be implemented in the present teaching curriculum. Questions 1 and 2 were based on the need for Linguistic Intelligence in the present language teaching, and the result shows that 98% and 90% of the students expressed agreement for questions 1 and 2, while 2% and 10% of the students expressed their disagreement towards the need for Linguistic Intelligence in the present teaching curriculum.

The table also points out that 88% and 69% of the class responded their agreement for questions 3 and 4 respectively, whereas only 12% and 31% of the students showed their disagreement for the need for Logical-Mathematical Intelligence. Regarding the need for Spatial Intelligence as seen in questions 5 and 6, 73% and 83% opined agreement respectively and 27% and 17% expressed their disagreement. It is also found that 81% and 94% of the students showed agreement for the questions on the need for Musical Intelligence, while 19% and 6% responded disagreement for the same.

The table also suggests that 85% and 82% of the students expressed their agreement for the questions on the need for Bodily-Kinesthetic Intelligence, while 15% and 18% opted for disagreement. From the analysis of the above table, it is clearly stated that 91%

and 91% responded agreement for questions 11 and 12 that indicate the need for Interpersonal Intelligence while 9% and 9% showed their disagreement for the same. For the need for Intrapersonal Intelligence, 85% and 92% expressed agreement and 15% and 8% showed disagreement. It is also evident that 95% and 98% of the students in the class opined strong agreement for the need for Naturalist Intelligence and 5% and 2% expressed their disagreement for the same.

Findings, and Discussion

From the analysis of the table, it is vivid that the majority of the students expressed their strong agreement towards the need for MI theory in the teaching of English as a second language. The teachers can use the suggested MI tools in their language class and make the students achieve a holistic growth. It is also evident from the table that the students are interested in learning language through MI theory. This empirical study that presents the students' response regarding the need for MI theory depicts the fact that MI theory might be an alternative pedagogy in teaching language to the students.

Language learning depends on the learner and not on any specific design because each learner is unique in his/her learning style. MI theory gives a variety of methodologies to the learners in learning language. Nobuyoshi (1993) belonging to second language acquisition school says that methodology is

considered the key to any language learning than designs. MI theory gives much importance to methodology than designs. There is also no single method to teach language through MI theory. Teaching methodology according to the needs of the learners will help the learners learn better.

As the role of teacher is considered important, so is creating learning opportunities. Learning does not take place without giving room for learning. A learner is new and may not know how to learn a language. It is the responsibility of the teacher to teach language, and MI theory stresses on it. Teaching must take place automatically and naturally. It should consist of different kinds of activities that will help learners to learn language better. Richards (1990) states that teaching consists of activities, tasks and learning experiences. All the activities, tasks and learning experiences should lead a learner to use them to the maximum and bring out the hidden potentialities that are within him or her. Thus creativity is born when the teachers make a learner use the opportunities to the maximum in the classroom.

Kumaravadivelu (1993) opines that language develops in its own way and that a teacher has to provide space for it instead of teaching language. MI theory creates space for the learners to learn language by themselves. It does not adhere to any specific instruction of teaching. Fontana (1981) states clearly that the golden rule of a class teacher is to provide opportunities for success however low they are with the students. Therefore learning opportunity creates conducive atmosphere for the students to learn language.

Bas (2008) puts clearly that the ideology behind the MI theory is not competition but cooperation. Cooperation gives experience that is shared with everybody in the group. By sharing personal experience, one comes into contact with the experiences of others and as a result, one learns new things. When

intelligences are shared among the members of the group, each one is benefited. Scott (1990) says that teachers who apply MI theory must create room for shared experiences. The primary benefit in using MI theory reaches the teacher first and then the students, because MI theory must be applied first to the teachers who teach and then to the students for greater effect says Armstrong (2000), because when the teacher applies MI theory to himself or herself, he or she gets an experiential understanding and that experiential understanding of MI theory should be personalized and then it should be applied to the students.

Application of MI theory mainly depends on tasks, activities and experiences associated with each intelligence. This will help learners get a wider understanding of each thing that they learn. It goes a bit further benefiting students to solve problems and lead a meaningful life. Haley (2001) also writes that MI theory is a learner-centred approach and the role of a teacher is not like that of an instructor but rather that of a reflective partner who facilitates learning and educates the whole person.

Soleimani (2012) points out that Multiple Intelligence-based teaching is more effective than the traditional-based teaching. Echoing a similar view, Gahala (1997) also highlights that application of MI theory makes the students to take responsibility for their own learning and maximizes their learning as well as their understanding. Thus, it is vivid that MI theory helps the students to learn better and receive a holistic development.

Conclusion

MI theory is based on individual differences and learner preferences. It makes learners explore the intelligences at first and then it helps them develop the intelligences that they have explored, and finally benefiting in using the intelligences that are developed naturally. For all these things to happen, learners should be given enough

opportunities and learning environment. The role of the teacher in a language classroom is to activate these intelligences so that the students with dominant intelligences enhance their learning and students with dormant intelligences benefit much when they are given opportunities to learn language through the MI tools in a complete free atmosphere. Such an approach to language teaching through MI theory makes an individual develop his/her entire personality and provide scope for a holistic development.

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ROLE OF MEMORY IN DIASPORIC LITERATURE: A REVIEW OF DIVAKAREUNI'S NOVEL 'QUEEN OF DREAMS'

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Abstract

Diasporic literature is also known as the 'literature of exile'. The term diaspora is a very vast concept which includes the works of writers who are away from their homeland but their works focuses on their native culture and background. This literature depicts the inner conflicts of the writers in the new land. Chithra Banerjee Divakaruni is one of the famous stars in diaspora sky. The works of Divakaruni maintains affection for cultural background in India and tries to preserve the tradition for the patriarchal society. She injects radical ideas into the story and the reality which interweaves the story is appreciable. Chithra Banerjee Divakaruni's Queen of Dreams explores the unusual relationship between a mother and daughter. In Divakaruni's novels the characters never give up their culture but they integrate with their new culture. In Queen of Dreams the dream journals of Mrs Gupta become a symbolic through process to project the bitter truth before her daughter. The dream journal is nothing but the memories of Mrs.Gupta about her native land and this plays an important role in this novel. This paper aims at examining how memory plays an important role in the diasporic literature through Chithra Banerjee Divakaruni's novel Queen of Dreams.

Key words: *Diaspora, homeland, collective memory.*

Introduction

Diasporic literature or the literature of exile is a very wide concept. Diasporic literature deals with the works of writers who are away from their homeland but their works focuses on their native culture and background. This literature depicts the inner conflicts of the writers in the new land .The very act of creation in diasporic literature is a purposeful effort to form a cultural identity. This writing is characterized by pluralistic vision and there will be a constant shift between the author's or the characters past and present. So memory plays an important role in diasporic literature. The love of once culture will be in their soul or in the memory of their soul. The memories evoked are of by past times, people and places. These memories are later on colored by imagination and nostalgia.

The study in banyan tree, you not only must know its main stem in its own soil, but also must trace the growth of its greatness in the further soil, for like the banyan tree, has shed its beneficent shade away from its own birth place ...India can live and grown by spreading abroad- not the potential India, but the ideal India.

-Rabindranath Tagore.

Migration proliferate the very notion of identity –signifying the metaphorical journeys of people from their initial home to other places in search of living and working. It's not individual's expatriate identity but also the probability of identity in general. The human migration results in encapsulating distinct features. Migrants transmits their socio cultural ,carries their religious beliefs, conventions and customs and tries to explore the interconnectedness of exile, nationalism, ideal manner, attitudes and approaches

among diasporic groups. The diaspora also refers to any community that is transnational, or whose political, social and economic networks are multi-national. In other words diasporic writing is influenced by major historical and political changes, carries with it the collective cultural memory and the capital of the past overseas or across-border, the acknowledgement of the old country as a concept deeply embedded in an individual language, religion, customs and folklore.

Indian diasporic literature plays an important role in literature and Chithra Banerjee Divakaruni is one of the famous stars in Diaspora sky. Divakaruni born in 1956 in Kolkata in to a traditional middle class family and migrated to America in 1976 after her marriage. That's when she started writing, mostly of her experiences in America and stories of India that were in her memories. Among the contemporary South Asian diasporic women writers, Divakaruni's works are more interesting and captive to the readers because of their alluring themes. The works of Divakaruni maintains affection for cultural background in India and tries to preserve the tradition for the patriarchal society. She injects radical ideas into the story and the reality which interweaves the story is appreciable. In Divakaruni's novel the characters never give up their culture but they integrate with their new culture. Divakaruni's works mostly centers around the lives of immigrant women. Divakaruni is an award winning author and a poet. Divakaruni has explored many stories of women coming here and also wanted to explore the life of next generation as well. This has an important role in this century because the Indian community outside India is getting older and the experience of the second generation is becoming more important. The dilemma of first and second generation immigrants is picturised through the Mrs. Gupta became a symbolic through process to project the bitter truth before her daughter. It is only through a tragic turn of

character of Mrs. Gupta, a first generation immigrant and her daughter Rakhi, a second generation respectively.

Rakhi, a newly divorced young mother, artist, and co-proprietor of a floundering teashop in Berkeley struggles to find her place in life amid a sea of upheaval and a profound sense of disconnection from her Indian heritage. She is troubled by the emotional distance of her parents and their enigmatic early life in India prior to migrating to California. Rakhi tries unsuccessfully to bridge the gap in her family. Rakhi remains anchored in the mysterious past; unable to gain a footing in the present. Rakhi has imagined India only through the materials she got from the globalised networks of communication. Rakhi so has these magical and romantic ideas about India which she heard from her parents. The thoughts that run through Rakhi's mind are in a hybrid sense of her identity and she desired to experience, that her father's generation has carried out from their land of origin. Even though at this point of time, these experiences seem exotic and fantastic predictions of a land that is "once upon a time, in a land far, far away," (196) she has a sense of relationship with them.

Rakhi's mother's dream journal plays an important role because it has given detailed picturisation about her past and also about her native land. The dream journal is nothing but the memories of Mrs. Gupta and she is a dream teller born with the ability to share and interpret the dream of others. "A dream is a telegram from the hidden world" Rakhi's mother writes in her journals in lush and elegant prose. Dreams are nothing but the unconscious memories of a person and these collective memories are significant in the novel, Queen of dreams. Mrs. Gupta, the 'queen of dreams retains much of her Indianess. The dream journals or memories of events that Rakhi is able to unlock the secrets of past and open herself up to the possibilities of the future. Deftly weaving the magical with

the realistic, and the modern with the ancient, the novel leads us on a bewitching voyage of discovery.

Conclusion

This paper focuses on how memory plays an important role in the diasporic literature through Chithra Banerjee Divakaruni's novel *Queen of Dreams*.

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AMBIVALENT STATE OF POSTMODERN PARANOIA: A STUDY OF THOMAS PYNCHON'S THE CRYING LOT OF 49

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Abstract

Published in 1965, The Crying of Lot 49 is very much a transitional postmodernist novel, Pynchon presents this transition as a shift in how characters understand agency and identity in relation to paranoia, but makes no definitive claim as to how a paranoid character can accept multiple narratives instead of a master narrative. The novel was written at a time when master narratives were just beginning to crumble and global systems of capital emerging as a threat to the established social structures, but before any definitive theory of how to live in postmodernism was formulated. The fate of Oedipa, a character exemplifying modernist paranoid traits in a postmodern novel, is left in limbo at the end of The Crying of Lot 49, leaving open the possibility of what will come next.

Key Words: Modernism/ postmodernism/ paranoia/ fragmentation/ grand narratives/ mass media

Postmodern literature, emphasis on multiple realities and distrust of totalizing discourses; fragmentation, irony, pastiche, and collage; “a shift from the kind of perspectivism that allowed the modernist to get a better bearing on the meaning of a complex but nevertheless singular reality, to the foregrounding of questions as to how radically different realities may coexist, collide, and interpenetrate” (Harvey 41).

The Crying of Lot 49 is a transitional postmodernist text that plots the shift from modernism to postmodernism through its protagonist Oedipa Maas. The text itself is postmodernist, with multiple plots; a collage of songs, jingles, and a play used to tell the story; and unreliable narration. The fictional world in which Oedipa resides is postmodernist, categorized by a late capitalist overload of information, media saturation, fragmentation and multiplicity. The text does not question that the world itself has changed since ‘modernity’ and that a corresponding change in interpreting and situating oneself in the world might be useful in adapting;

what is being put into question is whether this new way of interpreting the world must be so dramatically different from the old way. The novel proposes that the divide between modernism and postmodernism might be more of advancement in sensibility than a radical break, and explores how necessary it is to acknowledge postmodernism’s debt to modernism through Oedipa’s inability to let go of her modernist sensibility as she transitions into postmodernism.

At the beginning of the novel Oedipa believes that her world is modern and interprets it through a modernist sensibility, and sees only one overarching narrative to the world. Even as she is progressively awakened to the fact that her world is postmodern and thus her modernist interpretation of agency and identity might not work as well to face this new experience, she is reluctant to abandon her modernist sensibility. Alienation and paranoia are both modernist responses to the condition of modernity, and at the beginning of the novel and before Oedipa becomes paranoid as a way of interpreting a

world from which she is isolated. Oedipa identifies with the trapped women in the tower of Remedios Varo's painting "Bordando el Manto Terrestre (Embroidering Earth's Mantle)," spinning a tapestry of the world but unable to ever see her creation or know that what she has created is the world (11). One could argue that this solipsistic state is the postmodern condition of a character overwhelmed by the multiple narratives and choices of the postmodern world, but at this point Oedipa does not see the multiple narratives because she believes the world is modernist and she can only see a singular narrative, feels more oppressed and alone than overwhelmed. Seeing her fate in the imprisoned women "seeking hopelessly to fill the void" and realizing that she is trapped in this world, Oedipa cries, and then masochistically imagines carrying around the tears which no one else can see as a constant reminder of her inescapable fate: "she could carry the sadness of the moment with her that way forever, see the world refracted through those tears" (11). Being named co-executor of the will of Pierce Inverarity forces a hole in this tower wall through which she must confront the fact that there is a world beyond her own projection. No longer alienated by solipsism, she becomes paranoid because she realizes not only that she does not have control over the world but that there may be other people or structures which have control over her subjectivity. This realization that her subjectivity is at stake is part of what leads her to latch on to paranoia's conceptions of agency and identity when she "discovers" the second narrative, since asserting the second narrative's validity over the first will reinforce her modernist conception of the world and reclaim her subjectivity as her own.

Oedipa is awakened to postmodernity's multiple narratives when she is named coexecutor of the will of her former lover Pierce and realizes through this responsibility that there is more to the world than the one

narrative she previously experienced. As the novel advances, the words "will" and "executor" will take on multiple meanings beyond this legal context, for Oedipa begins to question whose will she is executing her own, Pierce's, or that of some unseen and unknowable structures of postmodernism which have eliminated her power to execute agency altogether. But the immediate effect of the responsibility is a jolt out of her mundane modernist life, and so Oedipa heads down to San Narciso to deal with the situation.

Upon arriving she "is soon assailed with various tenuous intimations that there might be more to America and thus to her life than the sterile modes of existence she has hitherto experienced" (Davidson 40). These "tenuous intimations" are the coincidences and associations of muted postal horns, corrupted postage stamps, stealth figures dressed in black, and subversive factions of government systems which she gathers and connects into "what she was to label the Tristero System or often only The Tristero" (31). It is significant both that Oedipa feels she must logically fit together all of the clues she finds about a subversive mail delivery service, and that it is a subversive mail delivery service which is her first introduction to the multiple narratives of postmodernism (31). Her compulsion to connect and the subsequent paranoia when the clues don't connect is a modernist sensibility; she is trying to interpret the postmodernist world using modernist tactics, and consequently fails. A subversive mail delivery service tampers with the dissemination of information, and implies that there is something sinister about the government-owned mail delivery service (a conspiracy perhaps) which has necessitated the secret development of an alternative. This is frightening because not only does it imply that there is a larger structure withholding information from above (a modern condition), but that there are many structures sharing and withholding information, and all of this information is so vast that it can never all be

known (a postmodern condition). Once Oedipa begins making connections about the Tristero, evidence to support her theory appears to her everywhere:

These follow-ups were no more disquieting than other revelations which now seemed to come crowding in exponentially, as if the more she collected the more would come to her, until everything she saw, smelled, dreamed, remembered, would somehow come to be woven into The Tristero. (64)

As much as the Tristero comes to haunt her later in the novel, in these early pages of making connections Oedipa is actually attempting to gain agency and identity by writing herself into the Tristero plot. She sees herself as the stealth agent who is receptive enough to certain clues to be able to put together the pieces of a puzzle and get to the ultimate truth of a subversive plot. But she becomes paranoid when she realizes that the plot might be writing her: that instead of agency and identity gained by uncovering a secret, her agency and identity have been threatened by forces beyond her control.

Paranoia has a complicated relationship with agency. It is both a fantasy of the loss of agency and a way to gain agency in the face of an uncaring structure. A nuanced definition of paranoia is taken from Timothy Melley's *Empire of Conspiracy*, in which he categorizes paranoia as an interpretive disorder:

Paranoia is an interpretive disorder that revolves around questions of control and manipulation. It is often defined as a condition in which one has delusions of grandeur or an unfounded feeling of persecution, or both. Understood less judgmentally, it is a condition in which one's interpretations seem unfounded or abnormal to an interpretive community. (16-17)

While defining paranoid characters as having either "delusions of grandeur" or "an unfounded feeling of persecution" appears to be contradictory, both are "fantasies of agency." The first is a heightened sense of one's agency and the second is the sense of

one's agency under siege. But one can have a heightened sense of one's agency and believe that it is under siege: the feeling of one's self being so important that an all-powerful, conspiratorial structure has targeted you for a plot. It is in this amalgamated sense of the two terms that we can best understand Oedipa. Paranoia gives her agency (she is the one who has found plots) and removes her agency (the plots may have been set up by someone else for her to find). As Melley writes: "Conspiracy theory, paranoia, and anxiety about human agency, in other words, are all part of the paradox in which a supposedly individualist culture conserves its individualism by continually imagining it to be in imminent peril" (6). The other key term in Melley's definition is "interpretation": paranoids interpret their own world. They are also being interpreted by others, who in turn see the paranoid's interpretations of the world as false. Whether the paranoid is correct or the interpretive community is correct (or both are right or wrong, or neither is right nor wrong, as becomes possible in postmodernism), at the center of paranoia stands the individual's interpretive power: his or her agency in understanding the world. Oedipa, as a modernist character, has hinged her sense of agency and identity upon her paranoid interpretation of the world. A postmodern world in which paranoia is not the main interpretive experience puts into question what other way agency and identity can be interpreted.

As a modernist paranoid character, Oedipa believes that the Tristero is evidence that there is more going on than what is visible on the surface, but that only one of these narratives—the surface or the obscured is really how the world works. In his essay Pynchon, Paranoia, and Literature, Leo Bersani writes: "Paranoid thinking hesitates between the suspicion that the truth is wholly obscured by the visible and the equally disturbing sense that the truth may be a sinister, invisible design in the visible" (102).

Note there are only two options, and while the paranoid character “hesitates” between the options, ultimately he/she only sees one of the options as “the Truth.” This type of paranoid thinking is exemplified in Oedipa’s insistence on explaining the world in “either/or,” even when she begins to tack on infinitely more “or’s”: “Either Trystero did exist, in its own right, or it was being presumed, perhaps fantasied by Oedipa, so hung up on and interpreted with the dead man’s estate” (88). Oedipa believes that if she gathers enough clues and makes enough connections, she will understand which of the propositions is true, and therefore uncover the singular Truth of the Tristero plot and thus the narrative of the world. At several points she phrases it in a much more religious manner, as a search for the “Word”: “she wondered if the gemlike ‘clues’ were only some kind of compensation. To make up for her having lost the direct, epileptic Word, the cry that might abolish the night” (95). The last page of the novel leaves her waiting for the Word of the cryer-preacher, for what she hopes will be the final reveal of the Tristero plot. Scott Sanders explains this religious terminology in Pynchon’s books by reading his paranoia as “a secular form of the Puritan consciousness,” quoting a line in *Gravity’s Rainbow* in which Tyrone Slothrop equates paranoia to “a Puritan reflex of seeking other orders behind the visible” (Sanders 181). It is a reflex which Oedipa also possesses in *The Crying of Lot 49*. In a postmodern world in which God’s plot has been discredited, there must be a god-substitute at the center of control. “No matter how many connections he suspects or perceives, however, the paranoiac must still posit some governing agency at the Center, to replace the numinous God,” Sanders writes (181). The paranoid believes in only one ultimate Truth, and his/her agency and of the novel vacillating between the two identities, in limbo as a sort of postmodernist in denial.

identity depend upon discovering which of the paranoid plots is the plot, and the Truth.

Whether or not the Tristero is real, and if real, the only reality is not answered in *The Crying of Lot 49*. Pynchon’s postmodernist text does not provide Oedipa with the ultimate Truth because there is no ultimate Truth in postmodernism or else what may be called Lytodian ‘incredulity towards meta narratives’ (Harvey 45). The loss of the Word, or a grand narrative to explain the world in a totalizing way, is a major aspect of the postmodern condition. She is distrustful of the metanarrative, but cannot take the interpretive leap to accepting multiple small narratives, and so tries to assert a different metanarrative in place of the original metanarrative.

Oedipa has compiled enough evidence to convince herself that Tristero is a real narrative, but she cannot assert that it is the only real narrative. If she accepts Tristero as a real narrative but cannot supplant it for the master narrative, Oedipa has no agency in the modernist sense, which is the only sense in which she can conceptualize her agency and identity. This fear that accepting a postmodernist sensibility means accepting a loss of agency and identity is what pulls Oedipa back from the brink of accepting a postmodernist sensibility to instead cling to modernist conceptualizations of identity and agency. If she is hallucinating Tristero, and these multiple narratives are all fantasy, then Oedipa can be cured. She can go back to the dull, regulated world of the meta narrative where she didn’t have to face the overwhelming uncertainty of post modernity’s information overload. At this point Oedipa is too fully aware of post modernity to be called a modernist character, but neither is she purely postmodernist; she will spend the rest

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TECTONIC TRENDS IN THE ECO-TRONICS OF *THE TEMPEST*

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Abstract

The lovely and lively association of Literature with environment consummated in a constructive and creative study called eco-criticism. In the process, Literature showed that along with human life there is also the Nature that is reflected in all genres, and at all times. It is in this context that my paper re-reads one of the interesting plays of Shakespeare, "The Tempest", in contemporary perspective. Just as earth has several major and minor plates and the movements of these plates cause a tectonic shift, there are major and minor characters of the Play with wide-ranging mentalities, whose thought-movements caused varied tremor-shifts in the ecology of the setting and the lives of the characters.

The pristine beauty of the 'uninhabited island' whose locale is a matter of debate, has its natural scenes acting upon man and, man in turn, scarring the former. When the protagonist, Prospero stepped on the island, it was unblemished. But once he took over, his conjuring skills diffused the whole environment. Prospero's magical powers made it possible to create havoc and also to restore happiness on the island and in the lives of those involved. This restoration at the end could be considered a hope in the present day situation where man, the culprit of ecological problems, can also be a source of undoing his 'mis(eco)deed', and restore an immaculate nature once again. My argument is that when there are tectonic and ecological trends in the Play, it can as well be placed under the Eco-critical works too, besides many other thematic categorizations under which the Play was studied.

All of them focus on the one and only world's most celebrated poet and playwright – the one who owned the Gaelic-Celtic word-the Bard- to himself, William Shakespeare. Hardly can one notice a person out of the portals of a school, passing by, without knowing this name; this is no exaggeration. Adjudged a unique writer, he has to his credit perennial themes in his plays making his name a byword to every learner – from school-goer through the university scholar.

Majority of his plays are adopted, metamorphosed and transformed. His work is constantly studied, performed, and reinterpreted in diverse cultural and political contexts throughout. They are so relevant to every age that not a single university leaves its study on him unattended. The Chronicle plays show the greed for power and the arrogant barbarity that ultimately bring the

rulers down from the noble state. It may not be the kings of the yore today, but the same greed to retain political power and position at the cost of victimizing the innocent, by those in authority, is not new.

The tragedies show the common flaws inherent in a person, considered prominent and genius, bring about catastrophe and the ultimate devastation in life. Today he may not be a Prince Hamlet or a King Lear, but qualities in them like the procrastination which ought to have acted upon (like Hamlet) or hanging on to the title 'king' without shouldering the responsibility (like Lear) are prevalent. Coming to the comedies, the love plots that Shakespeare has invested are eternal. Feigning identities, a common *modus operandi* of the Bard, is adapted in the movies even now and have attained box-office hits. The alteration of the environment as human

adaptation process is a matter of global concern even now, and it was no new thing to Shakespeare's protagonist in *The Tempest* some four hundred years ago!

This paper is an observation into the setting of *The Tempest*, and the tectonic shift it has caused within the play, both in the ecology of the island and in the lives of the sojourners on the island. It concentrates upon reading the play in the metamorphosed ecological matrix, which integrally comprises a relationship between the human, sub-human and the environment. Though this uninhabited island is devoid of human haunt, it is replete in nature's (ecological) mystery, with art and nature colliding to create an environment of mystique with enchanted and restorative pastoral setting.

For millions of Shakespeare's enthusiasts world-wide, Stratford-upon-Avon and Henley Street, housing the birthplace of the world's most famous playwright, are not new, but the island where the protagonist of *The Tempest* is landed, or rather force-marooned, is, beyond doubt, a new one. The identity of this unnamed island is an open debate till date. Never-the-less, *The Tempest*, as the title reveals, is very close to Nature, and the play has the confrontation and experience of man and Nature, man with Nature and man in Nature.

The main plot revolves around the exiled duke, Prospero, usurped by his brother Antonio, of his dukedom, and who was banished to a deserted island. The setting of the island is extremely important in providing much more than a mere location for action; action is driven by the location itself; through this, Shakespeare made subtle points about the society he lived in. As the locale is indefinite, and as an island is described with adjectives like 'uninhabitable', 'inaccessible', 'desolate', 'lush and green', etc, combining these qualities, the island which Shakespeare has in the play is an island of shifting time, space and vegetation. In the words of Vaughn,

the island lends itself to *uncommon transportability* (Vaughn, 73).

At the opening of the play there is a huge storm battering a ship, almost leading to a shipwreck, and the voyagers getting drowned. Later it is made clear that the storm is not nature's vagaries and that it was orchestrated by Prospero, the banished duke of Milan. He conjures up a storm, the eponymous tempest, to lure his usurping brother Antonio and the complicit King Alonso of Naples to the island. After striking them with fright for a time, Prospero silences the storm and leaves the inmates of the ship – Alonso, Sebastian, Ferdinand, Antonio, Gonzalo and others, dreaded on the isle.

This is much of what is mimicked in the present days, with man creating imbalance in the atmosphere, giving rise to storms, tornados and tsunamis, with the only difference being that Prospero did everything including the steering of the storm to a standstill under his control, while man only disturbs the ecology and has no control over the after-effect of chaos and devastation, for which he is the sole cause. When the storm is halted, the ship-wrecked team is introduced to the island by Ariel who tells them poetically that the island is full of music.

Much of the noise of the play is musical and this music is Ariel's. It is this music that has led Ferdinand to Miranda; it woke up Gonzalo just as Antonio and Sebastian are about to kill Alonso (Act II, Sc.i); his *solemn and strange music* (Act III, Sc.iii. 18) gets the magical banquet, and in Act IV, Sc.i has the music of Juno and Ceres in the wedding masque. Caliban says that the isle is *full of noises* (Act III, Sc.ii.130). In fact, the play begins with a *tempestuous noise of thunder and lightning* (Act I, Sc.i.1, stage direction), and the splitting of the ship is signaled in part by a *confused noise within* (Act I, Sc.i.54, stage direction).

But this music fades away after the required effect is served, like the modern music that produces noise pollution for the

pleasure of a section of people and dies away later. It is not a soothing natural one but a superficial music, to provide a temporary satiety. The island would have been otherwise silent or raucous, or, if at all it was noisy, it would have been the natural chirping of the birds or the boisterous sea sound, either of them with a cadence and calming consequence.

The climate of the isle is a medium of conveying the traits of the characters that inhabited it for a period of time. Sherwood says that the mysterious and supernatural nature of the island is reinforced by the *subtleties o' the isle* (Sherwood 67). It goes without saying that these subtleties are the magic of Prospero, the nature and environmental conditions of the island, given by the characters. Ariel says that *this is the most desolate isle* (Act III, Sc.ii. 80), Prospero, *this bare island* (Epilogue,8), Gonzalo, *this fearful country* (Act V, Sc.i. 106), where *everything is advantageous to life* (Act II, Sc.i.1129). Adrian tells to Gonzalo, *Though this island seems to be desert – Uninhabitable, and almost inaccessible... The air breathes upon us here most sweetly* (Act II, Sc.i. 1129)

L.T. Fitz opines in his essay, *The Vocabulary of the Environment in 'The Tempest'*, that *one's view of the island really depends on whether one is disposed towards optimism or pessimism* (44). But all of them accept that there is a gentle side to the place at least once, in one way or the other. This is made possible by the fact that it appears to change depending on who is regarding it. When they arrived on it, at the first stance, Gonzalo says it is temperate and full of possibility, and dreams of a commonwealth. Antonio feels it is barren and unforgiving. Antonio and Sebastian observe their clothes are undamaged and cleaner than before. This is an interesting metaphor for the function of the island setting.

In the masque song, the masque goddesses refer to this island as *this grass plot, this short-grass'd green, and this green*

land (44). But as they sing, this is not a short land but a large one with the presence of many ecological aspects of the island which indicate that there are many features of the land than being just grass or barren ground. There are seasonal changes and time measured in winters (Act I, Scene ii p.296), yellow sands (376), rocks and caves, one of which Caliban lives in, streams and ponds (39), a lake that is polluted by horse urine (Act IV, Scene I), and this is the place where the drunk Stephano and Trinculo dance up to their chins in.

The flora and fauna of the island makes it a place with life. The way Caliban catches fish and gathers firewood in Act II, Scene ii (184), is *closeness to real earth* (Clemen, 189). The imagery of these concrete details indicates that there is an interaction between man and nature on the island in which supernatural events occur, and due to which the wrecked ship inmates are astounded in shock.

The natural setting of the play brought back solace to these characters who were dazed by the simulated tempest earlier. They were refreshed by the island, rather than hurt by the shipwreck. The original goodness of the Nature offered them a new life. That is the succor they felt from this new island. But, like modern man, they reject this notion and show themselves to be concerned with politics and the power associated with it, and show the pervasiveness of political and social realities in a world ruled by art.

The island with its environment was so powerful that it changed the fate of man who stepped on it; Nature itself is a part of this action. The imagery of the playwright and the natural scenes of action are not just as they appear on the surface, but have a deeper meaning. The island is charged with awe and wonder: *the enchanted island becomes vivid through such a wealth of single features and of concrete touches is more than merely a well-chosen locality* (Clemen, 182). The natural scenes here represent an environment that act upon men as they act upon it. Even the

majority of plants and animals mentioned are brought into relation with threats, physical pain, trouble and distress. Prospero's curse upon Caliban *For this, be sure, to-night thou shalt have cramps, /side-stitches that shall pen thy breath up;*(Act I, Sc.ii. 324) indicated that the island is 'witch-haunted'.

The life of Prospero, and the lives of his dotting daughter Miranda, Ariel, Caliban and the other members who (are made to) join them, get a shift from their normal equilibrium state of their lives due to the techniques the ecology presents on this supernatural island. Prospero, in a despondent state, with no one else except the little daughter to share his feelings of being betrayed by his brother, started to give vent to his magical powers on this island freely, and could thus change the course of their life to the way of restoration. He restored his Dukedom, got his daughter engaged to the heir of Naples, Ferdinand (king Alonso's son); Ariel got delivered from her eternal imprisonment and Caliban got acquainted with the art of language and civilized living, to some extent, though Prospero regrets at it later. King Alonso was brought to undo his wrong doing.

The human interference with nature and meddling with its serenity in its negative means was depicted, through the magic of Prospero. The tectonic plates of the hearts (which were otherwise, undisturbed and unshaken) of his enemies trembled with the eco-tronics- the ecological tremors- schemed by Prospero. Be it an act of revenge or a sadistic pleasure of perpetrator to witness those who wronged him unjustly, or a pass-time experimentation; whatever the reason is, nature is victimized by man, and the ecological balance is hit as a result, both in 'magic wand of eco-harming weaponry', but doesn't do so.

The repeated plots of assassination and usurpation foreground this notion. Prospero usurped the island's sovereignty, for which Caliban thinks, he is the rightful heir; his

the physical realm of atmosphere and within the hearts of Alonso's team .

Prospero takes a complete control over the *airy spirit*, Ariel (from the imprisonment of Sycorax) and Caliban, the only native of the island, Caliban, born to the witch-hog, Sycorax. This grotesque figure showed the in and outs of the island when Prospero first landed on it. He knows the topology of the land precisely and where to find springs and berries on the island.

Caliban's swarthy appearance, his forced servitude, and his native status on the island leads the audience and the readers to interpret him as a symbol of the native cultures, the aboriginals, whose nativity is at stake and whose chaste environs are spoilt by the occupied and suppressed human societies, which are represented by the power of Prospero. This is not a surprising concept in the present era of the Fourth World Literatures. But in this play the readers get no pity or favour for him, for the wicked acts he continues to commit.

Prospero is reminded of Caliban's plot and refers to him as a *devil, a born devil, on whose nature / Nurture can never stick* (IV.i.188-189). By the excesses of man on Nature, perhaps Nature too thinks of man in the same way. What Prospero did four centuries ago by manipulating a terrible storm (and creating imbalances in Nature) for his pleasure and purpose, today, man is doing the same. He is creating trepidations in nature to meet his pleasures and luxuries. Like Prospero who said that he relinquished his magic, yet controls people and creates situations to suit his aims and arranges outcome totally as per his idea of goodness or justice or aesthetics, the modern man too promises himself aloud to protect the environment by abandoning his mother Sycorax usurped the control of the local spirit population (Ariel's imprisonment is a part of this) when she was alive. There are at least, three plots to usurp power during the course of the play, and the effect in which these are presented in a mimetic style has the

effect of giving *The Tempest* its characteristic density. These would be made possible only on an island that has a setting with its own history and possesses its own ability to tempt or prompt the characters to regicide and fratricide.

By designing a mysterious setting of the island, Shakespeare takes the opportunity to present man as a power-monger, a political animal with zeal to snatch political power and authority. He is unable to free himself from the pretense of everyday hypocrisy in the real world. The setting of the island made Prospero's magic possible and is given full scope. The externalization of his magic through the tricky spirit Ariel synchronizes perfectly with the island setting.

With a naturally complicated staging and a wide, extensive use of costumes and stage property, the play is technically ambitious, excelling the techniques of the era of its creation. These "eco-tronics" are important techniques to construct the island as a place different from the real world, with spirits and magic and music, to shudder the nature and

man alike, to give a jolt to the safe and sound tectonic plates of the earthly-heart of the man.

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RIVER OF SMOKE AS REALISTIC FICTION BY AMITAV GHOSH

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Abstract

The 1st book of Ibis Trilogy, Sea of Poppies by Amitav Ghosh helps us to understand the theme of River of Smoke. Though many claim the book as the fictional with characters out of nowhere but the characters and story line of the book has lot of inspiration from then conditions of India during end of 19th century and early part of 20th century. River of Smoke fortunately or unfortunately has connection from its previous book though the author tries to make it look fresh in concept. The book though it brings out the real conditions between India and China, the reality lies in the presentation of the characters than the story line. The success of a book lies on the remarkable characters in it and their depth of understanding.

The characters in this fiction have very much resemblance to the conditions prevailing in that era representing the times of troubles and complications. They are seen as mere reflections of the age of the society. The story has been very impactful in the concept and narration by the author. It will make you travel back to the lane and feel the empathy with the characters and conditions. It is undeniable fact that we connect to characters in novel better than anything else. It is only through characters we try to feel the journey they had been through in life to attain their goals. Though Ghosh's book has been called as Fiction but every fiction has its origin from Reality. There can be drawn a parallel line with characters in Mulk Raj Anand's "Coolie" (character of Munoo- a victim of discretion in society), Anita Nair's "Ladies Coupe" (All women characters subjected to suppression in one form or the other are realistically fictional characters in accordance with the action disguised then on women). In the same way few characters and story line in River of Smoke also represent the existing system during 19th Century India.

Key words: *Characterization, reality, fiction, subjugation, suppression.*

Introduction

Author of The Circle of Reason, The Shadow Lines, In An Antique Land, Dancing in Cambodia, The Calcutta Chromosome, The Glass Palace, The Hungry Tide, and the first two volumes of The Ibis Trilogy; Sea of Poppies, River of Smoke and Flood of Fire, Amitav Ghosh born in Calcutta and grew up in Delhi, studied in Oxford made him academically grew more stronger where he got exposed to different cultures and their history.

The Ibis trilogy is a work of historical fiction Amitav Ghosh. It comprises *Sea of Poppies* (2008), *River of Smoke* (2011), and *Flood of Fire* (2015). The story is set in the

first half of the 19th century. It deals with the trade of opium between India and China run by the East India Company and the trafficking of coolies to Mauritius. *River of Smoke* made it to the long list of the Man Asian Literary Prize in 2011

The novel has received positive reviews from critics based on its creative thinking around the existing prevailing then. David Davidar writing in *Outlook* notes,

"Conventional wisdom has it that in the age of Twitter long striders in the world of fiction are doomed to extinction. Attention spans have dwindled, the pundits say, brevity is all, and the grand narrative is to be consigned to the trash heap. Well, thank God,

Amitav Ghosh hasn't been paying attention to the so-called experts but has decided to go where his inclinations have led him. Generous helpings of humour, adventure (the hunt for the golden camellia was a favourite), history, romance, villainy and suspense are expertly blended into the narrative to make for a rich and entertaining read".

Ghosh, a native of India, spent his childhood all over Asia. An Oxford-trained anthropologist, he's intimately familiar with the study of cultures and personally acquainted with the exchanges among disparate peoples. He has long divided his time between the U.S. and India, and now in his mid 50s, he's pronounced the Ibis trilogy his life's project. It seems, at first glance, that he's taken quite the departure from previous work. (Missing is the fiercely postmodern style that characterized earlier novels.) But his concerns—an engagement with history and colonialism, the shifting of borders (and memory), and the gathering of knowledge—as well the politics, remain much the same

The Ibis trilogy in a fictional larger than life description tried to bring out the reality of the age. The historical, political, and economical conditions were the back ground set up for the trilogy. The books take us back to the then situations. Amitav Ghosh needs to be appreciated for his outstanding narration and knowledge on the concept.

The voyage of 3 ships started from India for a business trade to China, Canton is where the trilogy sets it foot forth. The domination of British and American trading is clearly visible in the novel. The no-native feeling among foreigners, even thought you is a great business man is wisely depicted.

In the first book of Ibis trilogy, *Sea of Poppies* the voyage begins and background information on trading, relations between the countries on economical bases is presented well. The book has abundant of characters. The intelligence of the author lies in the narrative point of view through his

characters. He never sticks the narration from only one person perspective; it keeps on changing from one character to another which makes the reader get connected to the on-going storyline. It is equally spread to almost all characters. It is the way where the reader is exposed to mind set of each and every character.

The second book of Ibis trilogy, *River of Smoke* carries the continuation of the previous story ahead but the author was careful in not letting both the books clash and get similarities. He tried to make the second book more fresh and realistic. His attempts laid fruit when he introduced only few characters for his rest of the narration. The characters are the special attraction to the book with their perception of life of Ghosh through their eyes. Ghosh brought only 3 characters into lime light and made sure that the narration was impactful in their words and experiences. Each and every character has been victim of the society. This is where the reality of life emerges in this fictional book.

In the first book, *Sea of Poppies*, what comes through Ghosh's story most clearly is cosmopolitanism(modern life-style), best illustrated by an unparalleled richness of language. Striving for accuracy and reveling in the wordplay, he mingles several Indian tongues with the Anglo-Indian diction of the ruling class. To make the language more effective he simulates Laskari, the lingua franca of oceangoing sailors known as *lascars*.

The novels depict a range of characters from different cultures, including British traders and officials, Bengali Zamindars, Parsi businessmen, Bihari peasants, Cantonese boat people, a Cornish botanist, and a mulatto sailor. In addition to their native tongues, the novels also introduce the readers to various pidgins, including the original Chinese Pidgin English and variants spoken by the lascars.

In the year 1838, three ships are caught in a raging storm off the coast of Canton. The

Anahita, owned by Bahram Modi, a Parsi opium trader from Bombay, the Redruth, owned by Fitcher Penrose, on an expedition to collect rare species of plants from China and the Ibis (from Sea of Poppies) carrying convicts and indentured laborers. The convicts Neel Rattan, a Bengali Zamindar and Ah Fatt a criminal from Canton, escape from the ship along with a couple of lascars.

The story revolves around these characters and their experiences they had in Canton. *The Ibis trilogy*—named after the ship that sets the entire story into motion—is not relevant simply because of India and China's reemergence as economic powerhouses. In fact, the themes the trilogy situates (and holds to scrutiny) in this chapter of history make the works fascinating and truly notable.

While Ghosh punctuates the constant unfolding of events in *Sea of Poppies* with many signs of under the weather indication, *River of Smoke* proceeds at a slow pace. Unlike the first book Ghosh chooses not to directly continue the plot from the first book, which ends on quite the cliffhanger, but charts a more circuitous route. Doubts surrounding the characters' futures resolve only to some extent, and over time. Moreover, the Ibis' most familiar faces move away into the background for much of the novel.

The intention behind drawing a parallel line between characters in *Rive of Smoke* and Munoo from *Coolie* by Mulk Raj Anand; Characters in *Ladies Coupe* by Anita Nair are reflections of the treatment enforced on them or a way to display the domination of higher class, Male chauvinism or racial differences. The obstacles each character faced is life changing and shows their struggle for right of existence. Each and every character played and pulled makes the reader realize how they have resisted to "living".

Munoo suffered to have an identity and life to live, all women characters Akhila, Janaki, Sheela, Margaret Shanthi, and Prabha Devi, are victims of subjugation. So as

the characters in *Rive of Smoke*: Bahram Modi, Parsi opium trader, Fitcher Penrose, Neel Rattan, Ah Fatt and escapers lascars are bearing torch over the state of affairs at that period of time.

All the three selected highlighted works are taken as reflections of societal working system. It's that society which gives least importance to people existing and waving a red carpet for the power displayed or used by people in higher categories. When it may not be wrong to say it that it is society that has made those characters worth reliving and reviving to know our history. History is not about war, battles, monuments, architecture, kings & queens, it's about people; their journey, their achievements, their victimization, their loyalty, their success.

River of Smoke, the midway point in Ghosh's *Ibis trilogy*—his chronicle of the Opium Wars, the nineteenth-century dispute between the British Empire and the Qing Dynasty over the fate of trade in China—is densely packed with happenings and intrigue without ever managing to come together as a novel in its own right. Instead, it reads as a very long prelude to what one can only presume will be the outbreak of war in the third book.

The story of the opium trade is a hideous one, but the spirit of the novel is enthusiastic tragicomedy, not didactic post-hoc darkness. And for the entire writer's sympathy with the Chinese authorities, there's no bewail in here for the loss of past purity. The writing can't help coming down on the side of the rich intercourse of ports and traders, the hybridist born of cultural contact, language in pidgin and port slang, and sexual encounters across the barriers of race and caucus.

The novel brings out the historical information and outcomes of the unfolding aspects of the centuries functioning of the society. Though Ghosh wanted to make it as historical fiction it turned out to be the realistic approach to the life in that age of trading. The novel starts as a trading sector

trying to define the economical conditions but in turn gets twirling into the story. The reality comes into forefront through the characters of Dethi, Bankrupt Raja, Bahram, who are viewing the life through their own perceptual point.

The changing of narration from one person to another keeps the reader caught up attentive to the story line. And the important aspect of Opium trade between India and China and business relations were depicted flawless. But the discrimination shown to a native and non-native ideology was interesting. Bahram being a business tycoon has been subjected to discrimination, this shows what are the realistic approaches to the fictional narrative by the author.

Another social evil 'sati' was brought when the main female character was forced to die along with her husband. The fiction which claims to be fiction turned out to be reality throwing focus on the main characters lives and their past. On the whole, though, the novel's strength lies in how thoroughly Ghosh fills out his research with his novelistic fantasy, seduced by each new situation that presents itself and each new character, so that at their best the scenes read with a sensual freshness as if they were happening now. The judgments of history are generously deferred.

All the original contents are realistic, it is either shown through characters or through narration or through story line. It's not only Ghosh. Anand or Nair but also many Indian writers who have succeeded in bringing out facts of the day and paved way for new life and new generation of knowing our culture,

our history our worst conditions, bravery of our heroes, and hope for living life in a better way through their characters in the long way to run for freedom. The novel has witnessed capitalism, slavery, social evils, economic disruption, rise of opium, India-China political conditions. All these resulted in making *River of Smoke* a realistic fiction which stands as a combination of Realistic situations with Fictional characters.

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JOHN BARTH'S *THE FLOATING OPERA*: A PORTRAYAL OF NIHILISM

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Abstract

The present paper explores John Barth's The Floating Opera: A Portrayal of Nihilism as a postmodern work that deals with the possibility of suicide as a final solution for being, thereby highlighting the philosophical backdrop of this evasive condition—nihilism and skepticism that seem to have beset humanity. Simultaneously, other related issues like loss of values, irrationality, and fragmentation of personality have been elaborated upon to help the reader's approach closer to the silhouette of postmodern men and women. This paper by analyzing the novel in depth shows how Todd Andrews' father's suicide and his own killing of the German soldier serve as the motive for his reasoned detachment and coolness as he contemplates his suicide. There are two levels involved in the novel: the level of "content"—to which nihilism and skepticism correspond, and the level of "form"—where one can notice the occurrence of various literary techniques, only parodied. As far as the level of "content" is concerned, one may speak about an illustration of what Ihab Hassan has called in The Right Promethean Fire, as a feature of postmodernism, "the unmaking of man" (75). To this concept, such terms are associated, as: deconstruction, decentring and deformation. The Floating Opera offers an increasing example for this feature. Todd Andrews, the main character, may be called hero, but he is an anti-hero in many ways.

Key Words: John Barth, Nihilism, Postmodernism, Suicide, Skepticism, Nietzsche.

John Barth is recognized as one of America's most significant novelists and short story writers. His work scrutinizes the interaction between reader and text, while emphasizing the philosophical, historical, and literary context of mankind's urge to tell stories. Barth has frequently utilized dark humor and extravagant wordplay to address such themes as the nature of personal identity and absurdity of existence. By establishing the premise that the possibilities of traditional narrative have become exhausted, Barth has challenged himself and his readers to examine the conventions of storytelling in a new light.

"There is but one truly serious philosophical problem and that is suicide judging whether life is or is not worth living amounts to answering the fundamental question of philosophy" (11). Albert Camus

begins his philosophical work, *The Myth of Sisyphus*, with this declaration, directly relating the absurd and suicide. It is similarly appropriate that a discussion of John Barth's *The Floating Opera* which was published in 1956 as a postmodern composition is able to illuminate the concept of suicide/life as logical fallout of the cultural condition—postmodernism. "The narrator—writer of the text himself provides a tentative working title for his journal: An inquiry into the circumstances surrounding the self-destruction of Thomas T Andrews of Cambridge, Maryland, on Ground—Hog Day, 1930" (*The Floating Opera* 217-18) and so this is a novel that deals with the attempted suicide of its narrator Todd Andrews. What is more relevant here concerns the causes/reasons that propel this individual into considering such a course of action. Once this

is understood, one can have a fine argument to support the contention of Camus indicated above. To phrase it differently, a possible interpretation of the postmodern condition could lead one to the availability of self-annihilation as a course of action. Hence, it is the objective of this paper to study *The Floating Opera* as a postmodern work that deals with the possibility of suicide as a final solution for being, thereby highlighting the philosophical backdrop of this evasive condition that seems to have beset humanity. Incidentally, this paper presents the nihilistic and cynical attitude of contemporary culture as a postmodern trait or tendency in the novel. In addition, it also reveals some aspects of postmodernism general process.

Having identified the novel as a postmodern possibility, it is proper to examine the work as manifestation of postmodern theory. Postmodernism is more than an ideology; it is a condition which several thinkers and writers have struggled with. Sometimes, it is considered a mood. One aspect of postmodernism is the emphasis on irrationality, nihilism and cynicism of the culture that we are placed in. The reason for this sentiment is perhaps the loss of certainty of meta-narratives including that of Christianity and the acceptance of the basic absurd condition of existence. Jean Francois Lyotard in *Answering the Question: What is Postmodernism?* *Postmodernism: A Reader* believes that there has been a “kind of flight of reality out of the metaphysical, religious, and political certainties that the mind believed it held” (42). Further, “Modernity, in whatever age it appears, cannot exist without a shattering of belief and without discovering of the ‘lack of reality’ of reality, together with the invention of other realities” and the phrase “lack of reality” is akin to “what Nietzsche calls nihilism” (43). Nihilism could be seen as a watershed in the modern-postmodern interface.

Nihilism may be an ideology that appears to describe the beginnings of the postmodern

condition. Whereas thus far the philosophical undercurrent of postmodernism has been touched upon, postmodern texts, it must be noted, are easily identified by certain formalist techniques like self-referentiality and text/ inter-text interplay. One instance of this technique may be examined with reference to this novel in order to qualify it as a postmodern source on this front also. The protagonist, Todd Andrews, is the narrator who is simultaneously the writer of the book that would explain the reasons for choosing suicide some sixteen years ago on June 21, 1937 (2, 5). He constantly addresses the readers and points to the process of writing in a self-referential mode and thus the reader has a text, within a text. The narrator-writer invites his reader-friend to:

... Come along with me, reader, and don't fear for your weak heart; I've one myself, and know the value of inserting first a toe, then a foot, next a leg, very slowly your hips and stomach, and finally your whole self into my story, and taking a good long time to do it. This is, after all, a pleasure-dip I'm inviting you to, not a baptism. (2)

The irony and humour of Todd Andrews has been enough for many critics to overlook the rancor apparent in his plan to silence the voices of 700 souls (including his own) by exploding Capt. Adam's showboat. Todd's artistry is for them proven by the appearance of the novel before the readers and not the smoking corpses of his homicidal imagination-though polyphony, as it is seen, might be a better description of his pathology than his artistic achievement.

Todd Andrews calls himself a “cosmic cynic” (23) and though a lawyer by profession, he does not engage himself in any kind of activity with enthusiasm, but rather drifts through life. He believes that “everything is ridiculous” including love (42). Indeed even lovemaking is a source of amusement: “Nothing to me is so consistently, profoundly, earth- shakingly funny as we animals in the act of mating” (124). Moreover, although he

was drafted for the war and kills a German Sergeant in peculiar circumstances, Todd remarks, "Certainly I wasn't patriotic. I had no feelings at all about the issues involved, if there were any (I've never been curious enough really to find out)" (61).

The Floating Opera, despite its comedy and the reasoned detachment of Todd Andrews, is also a very moving story. In considering Andrews's coolness as he contemplates his suicide, we can too easily forget that it is a coolness chilled by desperation— a desperation that he has lived with for so long that he has learned to view it with a kind of clinical impersonality. He has lived with death; it must be remembered, since childhood. His father's suicide motivates the compilation of his inquiry, he is fully aware that the German soldier he killed could have just as easily killed him, and his daily routine is based on the knowledge that his heart condition could kill him at any moment.

It may be mistaken that Todd is an alienated subject. Certainly there are traces of the angst of alienation in him. But as Jameson points out, anxiety and alienation are experiences of modernism and that the "alienation of the subject" is taken over by the "fragmentation of the subject" (71).

It is difficult to avoid quarrelling with a narrator that challenges readers to justify in argument the values of living, and this philosophical or nihilist pursuit is cited by Todd Andrews as the occasion for his narrative. More precisely, Todd retells the events prior to a day in 1937 when he decides (then decides not) to kill himself and hundreds of others of his community, and furnishes his narrative with logical justifications for so doing, most of which are included in his "Inquiry," a kind of treatise into the causes of his own father's suicide. Narrative activity and the search for meaning are thus fused.

Todd establishes the relative objectivity of his account through various discursive conventions. His "Damocletian heart" (132)

and intentions to commit suicide are swiftly confessed, and imply the artlessness of the deathbed confession: "Didn't I tell you I'd pull no punches? That my answers were yours?"(16). He sees a symbolism in his name— "Todd" in German means "death" as he clumsily points out— that he is convinced affords him some special and absurdity of the human condition through a theory of the human animal that at once establishes and undercuts psychoanalytic accounts of the novel. Indeed, his narrative invites and performs regular feats of self-analysis with unusual candor and composure, such that one suspects the details of his medical and sexual life are bared in anticipation of stepping into the garments of psychoanalysis, perhaps to conceal his impotence, sexual humiliation especially in a "ménage a trios" with wealthy friends, Harrison and Jane Mack and rancor.

Todd's self-destructive display of indifference to the powerful and wealthy Morton is another example of the general or potlatch economy; both men compete for honors gained in display of contempt for wealth. But the sovereignty embodied in Todd's gift is in fact a calculated speculation designed to appear gratuitous and excessive, and this calculation betrays a servile consciousness that aggrandizes itself with every loss, masking self-advancement in renunciation, rather than a sovereign will. Presenting the appearance of mastery, Todd conceals the fact that he is counting losses he intends to recuperate, and calculating a secret profit from his pains.

This is especially clear in Todd's rationalizations of suicide: "I am in truth embarrassed, reader," he says, after confessing a sense of futility on recognizing in death a will greater than his own; a brief moment, he assures us, with "nothing of the ostrich in it," where he in any case averts "laying my integrity on the altar of the word God" (226-27), and one that passes before "my new premises reasserted themselves with force" (213). He is drawn to the heroic appeal

of confessing “the great agony within me,” but not if it means conceding, in uncertainty or weakness, a divided will: “There was no mastering the fact with which I lived; but I could master the fact of my living with it by destroying myself, and the result was the same—I was the master” (226-27). Still uncertain of convincing the reader a page later, he passes off hysteria as craftsmanship in a remark overrating his powers of detached self-assessment: “As a Boatwright might examine his craft for leaks, with considerable interest if little real anxiety, so I examined myself” (229).

Postmodern readings of *The Floating Opera* flirt with Todd’s Nietzschean conclusions on the supposed mastery of suicidal nihilism. And indeed, for Nietzsche, the sovereignty of the will is revealed in the fact that it would rather will nothingness than not will at all. Nietzsche’s notion of the eternal return, emended to a principle of subjectivity, is an existential description of artistry as self-mastery that bears upon Todd Andrew’s heroic self-understanding. For Todd to claim mastery over the “conditions of life,” he must turn the passivity of experience into an expression of the will’s active self-fashioning. To do this, he must accept (and affirm) every fragment of the present and, therefore, every fragmentary moment of the past that has brought him to the present. In this way, he can pretend that everything that has happened to him did so by virtue of his own choice. For if suffering is the struggle against necessity, then failing to accept “the slings and arrows of outrageous fortune” is a denial of life, or a failure to register one’s affirmation of life, a failure that constitutes Nietzsche’s reactive or slave will; but if to welcome the same misfortune is to be liberated from it because one has chosen it, then to affirm one’s suffering is to have mastered one’s destiny. Todd’s struggle to accept his father’s suicide, for example, is an aspect of this self-authorship.

Everything Todd does is structured by this need for recognition from others. His intended suicide, and its accompanying explanations in his Inquiry and his narrative generally, intended as univocal expressions of a sovereign self, as in Mikhail Bakhtin in *Problems of Dostoevsky’s Poetics* states that Ippolit’s speech in Dostoevsky’s *The Idiot*; but his entire narrative is, like Ippolit’s, “a suicide with a loophole” (241), as its first sentence suggests: “An explanation of a day in 1937 when I changed my mind.” He then represents his design against suicide as the final word— that life has no inherent value speaks for and against suicide— but then refuses to rule out nihilism he seems to reject: “Possibly I would on some future occasion endeavour once again to blow up *The Floating Opera*, my good neighbours and associates, and/or my mere self; most probably I would not” (250-51).

A natural extension of a sense of nihilism is the corresponding loss of values. That is, moral values and ethics become not absolutes but relative stances that the individual may adopt according to convenience or even fancy. Todd is firmly convinced that “absolutely nothing has intrinsic value” (170).

In this scheme of things annihilation of the postmodern self is beyond good and evil. There are other implications as well. Todd Andrews has a relationship with Jane Mack who is his mistress and wife of his good friend Harrison Mack. Also Jane’s affair with Todd has the complete approval of her husband; indeed he has the one who perhaps has initiated this triangular situation: “Harrison was quite aware of the fact that between 1932 and 1937 his wife spent many, many hours in my room and in my bed” (19). The trio even work out the timings in such a way that Jane spends every Tuesday and Friday night in the narrator’s room and Harrison meets him at his office at least twice a day. As for Todd, as a cynic, he has little scruples about adultery. Indeed he calls it “jubilant adultery” (28). However, before he is judged too harshly, it

must be noted that this affair is not begun by him; rather the couple's ideas about extramarital needs are the cause of this predicament.

Fortunately, or unfortunately, according to one's postmodern sympathies, this affair comes to an end after the birth of Jane's daughter Jeannie Paulsen Mack. Evidently the issue of paternal parentage is ambiguous. The child herself innocently takes after her mother in her looks and spares both the men a few blushes.

Nihilism leads to neutral value systems which in turn posit actions and decisions that have no intrinsic value or merit in themselves. To make this point clear, John Barth provides the final twist to the novel in the form of the suicide of his narrator. A showboat arrives at Cambridge promising a wonderful floating opera, Adam's original and Unparalleled Floating Opera in six acts. Todd takes Jeannie along with him in the afternoon of that eventful day and is given a detailed tour of the boat by the captain. During the inspection, Todd notices that the ship has footlights which would be lighted during the show using acetylene. An idea forms in his mind and later that evening, when a large number of the townsfolk gather for the show, he slips away unnoticed and opens the valve to release acetylene on the stage before the lights are supposed to dramatically flood the stage. Todd enters the gallery and lights the burner (243). He is back and soon a stunning explosion fills the stage with thick white smoke, as per the original plan of the director, without any tragic consequences (244). The audience goes back to their homes not knowing how close to death they came to that night.

Reacting to the failed attempt contrary to his intentions, Todd remarks casually:

I rather suspected that either some hidden source of ventilation (Capt. Adam had with understanding of the uncertainty of spiritual centers and metanarratives. There is an implosion of the self due to these cultural, social, and philosophical influence on the

claimed the Opera was safe) or wandering member of the crew had failed my plan. Need I tell you that I felt no sense either of relief or of disappointment? I merely took note of the fact that despite my intentions six hundred ninety-nine of my townspeople and myself were still alive. (246)

And so some sixteen years after this eventful day, Todd Andrews decides to explain the change of mind in 1937. He concludes:

... faced with an infinitude of possible directions and having no ultimate reason to choose one over the other, I would in all probability, though not at all necessarily, go on behaving much as I had hitherto, as a rabbit shot on the run keeps running in the same direction until death overtakes him. Possibly I would on same future occasion endeavor once again to blow up the Floating Opera, my good neighbors and associates, and/or my mere self; most probably I would not I considered too whether, in the real absence of absolutes, values less than absolute mightn't be regarded as in no way inferior and even be lived by. (251-52)

Todd Andrew's "Inquiry" is now complete. Tod's findings are recorded as follows:

- Nothing has intrinsic value.
- The reasons for which people attribute value to things are always ultimately irrational.
- There is, therefore, no ultimate "reason" for valuing anything.
- Living is action. There's no final reason for action.
- There's no final reason for living. (223).

Thus to conclude it seems that The Floating Opera, a text that suggests that actions goes beyond good and evil, in keeping with the knowledge of being and nothingness, with the gnosis of absence of presences, and

subject and the totality of being is splintered into multitudes of fragments. This representation of reality is a simulacrum that stands instead of a basic reality.

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THE PARADOXICAL NATURE OF POSTMODERNISM

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Abstract

Postmodernism is a recent development in the field of philosophy. Postmodernism emerged between 1960 and 1990 as a cultural phenomenon, spurred in many respects by the advent of information age. Just as the factory is the symbol of the industrial age, which produced modernism, the computer is the symbol of the information age, which produced postmodernism. Postmodernism is complex and its tenets are sometimes contradictory. Postmodernism rejects most of the fundamental intellectual pillars of modern Western civilization. Specially, it regards as illegitimate and obsolete certain important principles, ideas and methods characteristic of Western culture. In short, postmodernism represents a rejection of the philosophy that has characterized Western thought since its inception.

The aim of this paper is to answer several of the main philosophical objections to the knowability of truth as presented by exponents of postmodernism. Because the philosophy of postmodernism has permeated contemporary culture, the paper aims at confronting the enemies on their own ground, with a view to helping our uneducated Christian brethren who, under God, have no defense against the intellectual attacks of the heathen, but depend on us (Christian intellectuals) to help defend the faith. Lewis is quoted as saying that "Good philosophy must exist, if for no other reason, because bad philosophy needs to be answered" (McDowell, 613). Contrary to postmodernist argument that objective truth is unknowable, the paper argues persuasively that we can and do have objective knowledge of truth. It is the contention of this paper that though human knowledge is partial/imperfect, it is not a sufficient condition to assume that we cannot have objective knowledge. Before we establish this fact, some conceptualization is germane.

Introduction

The problem of truth has a long history and has been a central issue in epistemology. In the first century, while cross-examining Jesus Christ during his trial, Pontius Pilate asked Jesus Christ: 'And what is Truth'? Ever since then, attempts have been made to answer the question. Today, in all areas of human endeavour, 'truth' has become the standard of measuring the success and acceptability of beliefs, claims, findings and theories (Offor, I). Now, what is truth? Things by themselves are neither true nor false; they just are or are not. What makes things true or false are our judgments and our propositions about them. Truth has to do with the assertions or claims that we make about

things (Titus and Smith, 267). Philosophers past and present have differed concerning the nature of truth. Consequently, three theories of the nature of truth have been postulated. First, there is the correspondence theory, which states that truth is the agreement between a statement of fact and an actual state of affairs, or between a judgment and the situation the judgment claims to describe. Second, is the coherence theory, which states that a judgment is true if it coheres or is consistent with other judgments that are accepted as true. Thus, true judgments are those that are logically coherent with other relevant judgments. Finally, there is the pragmatic or utility theory which states that

truth is what works out in practice, what leads to satisfactory results.

Apart from the theories adumbrated above, there are basically two schools of thought regarding the notion of truth. They are individualism (subjectivism or relativism) and objectivism (universalism or absolutism). While the former holds that what the individual is acquainted with or the interpretation his subjective mind is capable of giving concerning a state of affairs is what constitutes truth, objectivism holds that reality is what exists in nature and truth is our reflection and estimation of this pre-existing reality which everybody tends to agree with.

Also called deconstructionism, postmodernism is a relatively recent movement in the advanced capitalist cultures in arts, philosophy, literature, history, social science and architecture, that has permeated the length and breadth of the entire humanistic intellectual endeavours. Postmodernism is antithetical to modernism. In a sense, while modernism is the culture of modernity, postmodernism is the culture of post modernity.

Postmodernism is said to have originated in the 1960s among artists and critics in New York and was taken up by European theorists in the 1970s. The leading postmodern thinkers include Jean-Francois Lyotard, Jacques Derrida, Michael Foucault, Richard Rorty, Paul Feyerabend, Roland Barthes, and a host of others. In particular, Jean-Francois Lyotard is said to have attacked the legitimating myths of the modern age ('the grand narratives'), the progressive emancipation of humanity through science, and the idea that philosophy is capable of restoring unity to learning and developing universally valid knowledge for humanity. Postmodernism thus became associated with the critique of universal knowledge and foundationalism. Lyotard believes that it is no longer possible to talk about a totalizing idea of reason for there is no reason, only reasons

(Sarup, 131-132). It rebuffs the belief that there is a stereotype, a standard, a foundation or any unique way of determining rationality (Ozumba, 60). Thus it rejects such modernist ideas or notions as presence, centrality, foundationalism, structuralism, universalism or any theory that 'goes beyond' the manifest to the latent (Sarup, 132). The reason is that these 'grand totalizing' concepts attempt to explain all manifestations of reality. For instance, Marxism limits the phenomenon of the historical evolution of human society to the dialectics of class struggle. Hegel's idealism which equates the real with the rational and vice versa is also all-encompassing. Hegel and Marx reflect the polarization that exist between two outstanding totalistic camps namely, the rationalists and the empiricists, respectively. However, repudiations of modernist ideals as manifested in the form of sprouting new cultural features and in the emergence of a novel social and economic order provided the impetus and raw materials for the emergence of postmodernism (Effiwatt, 188).

Postmodernism has constantly constituted a serious threat to the fundamental epistemological assumptions of philosophy and science since Descartes in the modern period. Inquires into how we know no longer revolve around the concepts of universalism, objectivity, foundationalism and essentialism. In other words, the post modern thinker does not subscribe to the belief in external or universal truths. He repudiates the claim that investigation of the nature of being is crucial to the determination of the true character of reality. Lyotard and Foucault, for instance, reject any attempt to ground reality in one all-encompassing theory or system of thought. The deconstructionist Derrida tries to show that the belief in the existence of an independent external reality that can be inter subjectively interpreted is a myth. For him, the dichotomy of binaries or opposites (eg presence/absence, nature /culture, male/ female) that is characteristic of

much Western philosophical tradition is illusory and hence deserves deconstruction. A situation where the second of the binaries is subordinated to the first is strongly rejected. Reality or truth thus ceases to be defined in terms of a correspondence to a fixed entity that the descriptions and manipulations provided in our language must perfectly fit. Rather the preponderant view is that reality both conforms to language and is shaped by it. Language, as it were, is the repository of a people's culture. Culture itself is a complex phenomenon which revels variety, alterity and ephemerality. The epistemological and metaphysical implication of this is that truth or reality is neither one nor objective but subjective and many. Lyotard posits that there are many discourses and the rules governing these discourses differ in corresponding proportion to socio-cultural and linguistic variations. Thus, our understanding of reality and interpretation of truth must differ in accordance with and reflect the linguistic and cultural variations. By this, deconstruction means dismantling and reorganizing language to expose the anomalies inherent in modern Western philosophical tradition (Effiwatt, 191-193).

Finally, postmodernism is atheistic, anti-metaphysical, anti-status quo of objectivity, consensus and prescriptivism. It is a deconstruction of all status-quo's and standards in all realms of human endeavour. It is a philosophy of 'anything goes' (Ozumba,60).

Truth Does not Correspond to Reality

For the postmodernist, a true sentence is not true because it corresponds to reality. Truth is not established by the correspondence of an assertion with objective reality or by the internal coherence of the assertions themselves. There is no need to worry about what sort of reality a given assertion corresponds to. Instead of searching for truth we should be content with interpretations. The postmodernist shares

with the positivist the Baconian and Hobbesian notion that knowledge is merely a tool or power for coping with reality. In place of the notion of truth as correspondence with reality, he avers that modern science does not enable us to cope because it corresponds, but simply because it enables us to cope. For him, because we are surrounded by so many truths, we must necessarily revise our concept of truth itself, that is, our beliefs about belief. This implies that truth is made rather than found. Truth is constructed by the mind, not simply perceived by it, and since many of such constructions are possible, none necessarily is sovereign. It follows then that the nature of truth is ambiguous and that there is no such thing as true reality out there to discover. Grenz highlights the position of postmodernism thus

Post modern thinkers no longer find this grand realist ideal (that truth ultimately corresponds to reality) tenable. They reject the fundamental assumption on which it is based – namely, that we live in a world consisting of physical objects that are easily identifiable by their inherent properties. They argue that we do not simply encounter a world that is 'out there' but rather that we construct the world using concepts we bring to it. They contend that we have no fixed vantage point beyond our own structuring of the world from which to gain a purely objective view of whatever reality might be out there (McDowell, 614).

The implication of this is that postmodernism rejects the assumption that the knowing autonomous subject arrives at truth by simply establishing a correspondence of reality that is objectively given and the thoughts or assertions of the knower. Such correspondence is impossible because our access to 'objective' reality is limited by our own linguistic and conceptual constructions. In reply or answer to the objection above, it can be argued that the postmodernist assertion that truth does not correspond to reality is self-defeatist. For one thing, the

postmodern view can be seen as another arbitrary social construction like other ideologies that it sets forth to debunk. We have, therefore, no compelling reason to accept the theory as tenable. We can simply dismiss it as the creative work of some extremely cynical people. For another, if postmodernism can be shown to be true, then its main thesis (rejection of objective truth) is wrong. It is tantamount to saying that there is at least one objective truth and, that is, that postmodernism is true. In either case, the postmodernist rejection of rational objectivity is self-defeatist, self-refuting or self-destructive. It is either that it denies the plausibility of its own position or it presumes the reliability of reason and the objectivity of truth. To claim, for instance, as postmodernists do, that the 'history of philosophy is closed', or that 'metaphysics has come to an end' is self-refuting. The reason is that postmodernism cannot avoid using philosophy and metaphysics in such statements. How do they know this unless we can know something? What sort of epistemological status should we give to such statements? If they were true, they would be false. If they are mere poetical protests, then they do not destroy objective meaning or metaphysics (Geisler, 193-194). To disbelieve in truth is self-contradictory, whereas to believe means to accept that something is true. To say that 'it is true that nothing is true' is intrinsically meaningless. The very assertion that 'there is no absolute truth' is an absolute truth itself.

Craig, as quoted in McDowell, levels this attack on postmodernism. To assert that 'the truth is that there is no truth' is both self-refuting and arbitrary. For if this statement is true, it is not true since there is no truth. So-called deconstructionism thus cannot be halted from deconstructing itself. Moreover, there is no reason for adopting the postmodern perspective rather than, say, the outlooks of Western Capitalism, male chauvinism, white racism and so forth, since

postmodernism has no truth to it than these perspectives. Caught in this self-defeating trap, some postmodernists have been forced to the same recourse as Buddhist mystics: denying that postmodernism is really a view or position at all. But then, once again, why do they continue to write books and talk about it? They are obviously making some cognitive claims and if not, then they literally have nothing to say and no objection to our employment of the classical canons of logic (McDowell, 620).

Obviously, postmodernism involves an illogical leap. How, for example, does the presence of many religious worldviews that are incompatible with christianity show or prove that distinctively christian claims are not true? Logically, what it implies is that all of them cannot be objectively true. But to infer from this that none of them is objectively true would be fallacious.

Postmodern philosophers opine that truth is community-based. In other words, whatever we accept as truth is dependent on the community in which we participate. This implies that there is no absolute or objective truth; truth is simply relational. For them, we have only the world of experience in which we are embedded as mere participants. Consequently, we can speak only as we are in it, not by searching for it outside the realm of experience. Postmodern philosophers apply the theory of literary deconstructions of the world as a whole. They maintain that just as a text will be read differently by each reader, so reality will be 'read' differently by each knowing self that encounters it. This implies that there is not a single meaning of the world and there is not a transcendent centre to reality as a whole. Thus, there is no single correct world view, but many views and, by extension, many worlds. By implication, there is no knowledge but interpretation.

Good, as the above view may sound, it can be argued that truth is objective rather than perspectival. The point is that, if cultural consensus is the measure of reality, what

happens, for instance, when a culture decides that a certain race or gender is non-human and those non-humans are targeted for extermination? If reality is defined by cultural consensus, it would amount to an act of imperialism for another culture to intervene. In the absence of an absolute standard, there is no basis for judging a Nazi any more than there is for defining a human life. The fact that man's knowledge is imperfect is not a sufficient condition for us to assume that objective knowledge is not possible. The fact that we often make mistakes in our judgments and may sometimes have to change our mind is not sufficient for us to relegate our beliefs to the status of private opinion. Truth seems to be the only thing worth believing and when we have apprehended it, we must hold it with universal intent. Granted that human knowledge is partial, but it does not necessarily follow that it is objectively untrue. It is better to believe that the senses sometimes deceive us than to maintain that they can never be trusted.

Postmodernists insist that any attempt to describe a single world behind the world of change is bound to fail. In the end, such attempt will produce only fictions. Postmodernists detach human explanation from the notion of an underlying objective world. Thus, for them, objective world resides not in external reality or text but in the interpreter. This tends to cut us off from things and leave us with only words. Thus, we cannot enter into relationships with things themselves. Postmodernism recognizes that human knowledge is subjectively determined by a number of factors; that things-in-themselves can neither be accessed nor posited; and that the value of all truths and assumptions must be constantly subjected to direct empirical test. It holds that critical search is of necessity tolerant of ambiguity and pluralism, and its result is necessarily knowledge that is relative and fallible rather

than absolute or certain (Tarnas, cited in McDowell, 616).

Contrary to the above position, it can be argued with equal tenacity that we can know the thing-in-itself. Let us start by postulating that knowledge is the presence of the object in thought. This means that knowledge occurs when the knower (subject) and the known (object) unite in one; or that the being of the object itself is imposed on the being of the knowing subject. Here there is fusion of two things which fall together at the moment of their union. Although the sense differs from the sensible, and the intellect from the intelligible, the sense is not different from the object sensed, nor the intellect from the object which it has actually come to know. In the words of Gilson, "it is literally true that the sense, taken in its act of sensing becomes one with the sensible taken in the act by which it is sensed, and that the intellect taken in its act of knowing is one with the intelligible taken by which it is known" (Cited in McDowell, 623). We can thus conclude that every act of knowledge supposes that the object known is present in the knowing subject.

Postmodernism is incredulous to Meta narratives. A Meta narrative is a story of mythic proportion that is big enough to pull together philosophy and other disciplines and give them a unifying sense of direction. Good examples here are the Marxist political theory of class struggle and revolution, the Enlightenment's intellectual story of rational progress and the Christian religious story about God working out his will on earth. Postmodernism is not saying that all people have ceased to believe in all stories, but that the stories are no longer working, partly because there are too many of them. It holds that claims to Meta narratives (Universal truth) are oppressive and must be resisted. Postmodernism dismisses as logo centric all global worldviews, be they social, political, or religious. It reduces to the same order all totalizing theories: Christianity, Marxism,

Feminism, Islam, Capitalism, Socialism, Secular humanism, Stalinism, Modern Science, and all totalizing meta narratives that anticipate all questions and provide predetermined answers. They equate all such systems of thought with witchcraft, magic, voodoo, astrology and primitive cults. The goal of postmodernism is not to provide an alternative set of assumptions but to demonstrate the impossibility of establishing any such underpinning for knowledge.

We can debunk the position above by arguing that though there are many sorts of metanarratives, we should not however lump all narratives as though all of them are the same. Granted that some of the metanarratives are dubious, we should not however dismiss or reject all grand narratives. Again, postmodernists reject grand narratives because they are simplistic and reductionist. They offer us a theory of postmodern condition which presupposes a dramatic break from modernity. But certainly, the concept of postmodernism presupposes a totalizing perspective. While postmodernists reject grand narratives, it is logically impossible to see how one can have a theory of postmodernism without one.

There is no Ultimate Foundation Upon which Knowledge or Reality is Based

All postmodernists share the premise that foundationalism is not tenable. Foundationalism is the idea that knowledge can be erected on some sort of bedrock or foundation of indubitable first principles. Postmodernism holds that there is a continual change of perspectives, without any underlying common frame of reference. In other words, there is a manifold of changing horizons. Reality at once is multiple, local, temporal and without demonstrable foundation.

Against this position, it can be argued that the idea of a foundation in terms of which everything else can be made evident is not only important but necessary. Foundation

lists would argue that no knowledge would be possible unless there were first principles without which it would be impossible to know if ideas are consistent and non-contradictory. They contend that no web ever hangs in mid air; it must be anchored somewhere. Foundation lists do not however claim that every statement needs a foundation. Rather, they argue that only statements that are not self-evident need foundation. They hold that such statements must be evident in terms of something else that is self-evident. Once one arrives at the self-evident, it need not be evident in terms of anything else (Geisler, 260).

Conclusion

From the forgoing discussion, it is clear that objective truth is possible. Truth exist in nature independent of our objective minds or what we individually hold or believe to be truth. Reality is what exists in nature and truth is simply our reflection or estimation of this pre-existing reality, which every body tends to agree with (Uduigwomen, 145). Truth as correspondence emphasizes the extra-mental reference of what is thought or said. To provide this point of reference for universal (as distinct from particular) truths, the medievals spoke of ontological truth, that is, the objective reality of ideal universal archetypes as distinct from particulars, which exemplify them. Thus, to speak of justice or of human nature is to refer to their ideal forms, rather than to offer empirical generations or mental abstractions. The medievals went as far as locating these universals in the mind of God-the ultimate theistic referent for truth (Ferguson et al, 695-696).

The implication of all this is that truth is objective rather than perspectival or relative. No one can function or live very long if he consistently acted as though truth were relative rather than objective. In fact, a person who lives by a perspectival view of truth concerning his moral activities is a potential danger to himself and to humanity.

He can issue bounce cheques simply because 'to him' he has money in the account, take hard drugs which 'to him' are refreshing, get knocked down by a lorry which 'to him' is not moving. Thus, a person who wants to function and live effectively in the world cannot do without some sense of truth's objective correspondence to reality. Objective knowledge is possible. Though we sometimes make mistakes in our judgment and sometimes change our minds upon discovering that our earlier judgments were not true, this is not enough to relegate our beliefs to the status of private opinion. The only thing worth believing, living for and dying for is the truth. While Christians may appreciate elements of truth found in other religions, they need not open their minds to every religious claim, since they are not under any obligation to embrace religious relativism.

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SALAAM: A NARRATIVE OF DALIT EXPLOITATION AND PROTEST

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Abstract

The freedom from slavery, security, dignified life and Humiliation are the features of a society in general and of egalitarian society in particular. India got freedom from British Empire but after a long time of Independence the marginalised groups like Dalits, Tribes and woman are not free from exploitative practices. They have to follow the religious and socially sanctioned rules and restrictions. The caste hierarchy is unique that is still in practice. Followed by name, the second identity of individual is caste. On the basis of caste-based identity Dalits have to face lots of discrimination and untouchability. Non-Dalits does not want to touch them because of their low caste identity. Omprakash Valmiki very well portrayed the critical issues in his writing corpus. Salaam is a collection of fourteen stories. All the stories of this collection deal with the pain as well as protest perfectly.

Keywords: Omprakash Valmiki, Dalit, Untouchability, Salaam, Caste, Identity

Literature is reflection of the society that brings the revolutionary and needed changes into society. The Indian society that is closed in nature, has been portrayed powerfully in Indian literature that exposes the iniquities of social life. Although India got freedom many decades ago but the people of the certain community of our country could not get the feel of that freedom due to the man-made barriers like caste, colour, creed, gender, occupation etc. The barriers among different classes- though not created by nature but very well practiced and executed by people living in it. This resulted in the upcoming of two different classes, which have been under slavery and suppression since centuries. These classes or sects came to be known as Dalit and Women. With a great experience and after a long struggle Dalits have raised a revolutionary voice against their repression. In the Indian society particularly, a large number of individuals are discriminated and as well as treated badly on the basis of caste, Dalits are one of them. The clearest definition

of Dalit in contemporary usage has been given by Gangadhar Pantwane, a professor of Marathi and founder editor of *Asmitadarsh*, he says:

Dalit is not a caste. He is a man exploited by the social and economic traditions of this country. He does not believe in God, Rebirth, Soul, and Holy Books teaching Separatism, Fate and Heaven because they have made him a slave. He does believe in humanism. Dalit is a symbol of change and revolution. (Beena Agarwal and Neeta 4)

Dalits are also known by many names nationwide like *Harijan*, untouchables, valmikis, chandaal and Scheduled Caste and they are socially, economically and culturally exploited in the society.

The Dalits (also known as Untouchables, Harijans, or Scheduled Castes) have historically been poor, deprived of basic human rights, and treated as social inferiors in India. They still face economic, social, cultural, and political discrimination in the name of caste. (Kethineni and Humiston 100).

The majority of them are still at the margins of the society, unable to reap the benefits of free independent India. However, their struggle to get their place in the society is going on and many individuals have overcome these obstacles in different ways and are trying to change conditions of others. This pain and struggle takes place in the literature that we know as Dalit Literature.

Dalit literature plays an important role in the human life, especially in bringing out the experiences of that class which is depressed and suffering from inequality in the society as Arjun Dangle opines "Spread of education, pressure of the Dalit movement, and struggle against conditions of existence caused Dalit youth to express their aversion for and anger against the established unequal social system in their writing. This writing specifically, should be termed Dalit Literature" (25). Sharan Kumar Limbale more elaborated the purpose of this writing in his words, "Dalit literature is precisely that literature which artistically portrays the sorrows, tribulations, slavery, degradation, ridicule and poverty endured by Dalits. This literature is but a lofty image of grief" (30). Therefore it can be said that Dalit literature is primarily related to the Dalit community, through their experiences and pain which they faced in their whole life. These people want to share their experiences with the others or fellow Dalits to make the marginalised community aware about their rights and to raise their voice against the ages long constant suppression.

Many writers and scholars are concerned with this writing and they are sincerely engaged in writing in numerous genres like an autobiography, novel, poetry, short stories and plays. The above social, political or economic inequalities lead Dalit literature towards the celebration of differences. This is the positive side of Dalit consciousness to assert their identity for being different. Omprakash Valmiki is one of them; he has an authentic writing in this field. He is a well-

known name in the field of Dalit writings. Being a Dalit, he suffered a lot from his childhood. He faced many problems while getting his education. After a long struggle, he won his fight against the discrimination and successfully established his identity as a government official. *Salaam* is a collection of fourteen stories; these stories demonstrate how Dalits become victims on the basis of caste hierarchy. On one hand these stories reveal the cruelest form of casteism and on the contrary, it gives expression to the pain, suffering, rejection and revolution of Dalits. Omprakash Valmiki rebels against *Salaam* tradition in his story '*Salaam*', this tradition is an abuse for Dalits. According to the tradition *Salaam*, after marriage, married couple has to go to the home of every upper caste family of the village and salute to them and in return, they get some money and clothes. Harish denies to follow the centuries old tradition and says "I do not need such clothes or utensils. I will not go to the doors of strangers for *Salaam*" (49). These types of traditions work as an insult and disrespect. But now a day due to the awareness of education new generation denies accepting this and confidently replied "Think whatever you like . . . I look upon this practice to be a conspiracy to crush our self-confidence"(49). The evil of Untouchability still alive in Indian stratified society and Dalit are the victim of it like in this story Kamal Upadhyay, the upper caste Brahmin character went in the marriage of his Dalit friend. In the morning, he wishes to take tea and he went to a tea stall to take tea. The shopkeeper denies to give him tea even after revealing his upper caste identity and says:

He has come to Jumman sweepers with the marriage party. Now you people decide. If he is a baaman, why has he come in a party of sweepers? To drink urine? He's concealing his identity to get tea. I told him plainly-at Budhu's shop no tea for the sweepers-cobblers. Go look for it elsewhere. (43)

In Dalit discourse question of identity is also very important. Dalits has to live under a fake or pseudo identity because of the low and impure caste identity. They are constantly in dilemma, whether to hide their identity or to show it. Valmiki has portrayed this identity crisis in his stories very well. To get rid of the social insult as we see in the story 'Storm' (*Andhad*), Mr. Sukkar changes his name just because he feels that his name represents his caste identity, so he changes his name Mr. Lal. This type of name is also a tool to realize them inferior in the society. To become like other caste respect full personalities they are compelled to hide their identity. Mr. Lal is in conflict with his identity, so he does not want to keep relations with those, to whom he is related. He is running from those, with whom he shares his own identity. By keeping relations with them everybody will come to know that he belongs to a scheduled caste and after that people will hate him. Because of this, he does not want to go at the ceremony of the funeral of his father in law and says "you insist on going back to the same squalor from which I want to drag you out. If you go there, they will also come here. I don't want that people here should know that we belong to the Scheduled Castes. The day they come to know, all this respect will turn into hatred and envy" (139). 'Fear' (*Bhaiy*) story depicts the fear of being known as Dalits. Dinesh is in terror that people will get to know about his identity and screamed "There . . . look. She is there . . . just look . . . Tiwari is there too . . . he's come to know . . . he'll tell them all . . . all . . . he was shrieking." (77) The customs of caste runs after them as a Zin. Dinesh the prominent character of the 'Fear' story is engulfed in the conflicts of customs and traditions. He needs baby pig for the worship and on the other hand he fears that it will disclose his identity to the Brahmin neighbours. In the story 'Where Can Satish Go?' (*Kahan Jaye Satish*) when Mrs. Pant, Satish's landlady comes to know that the boy who is in her house on rent is a Dalit

boy then her all affection melts down towards Satish. She threw away his clothes with a stick into the garbage and said to her husband:

Yes . . . this is all that remains to be done. The ways of our ancestors have all been destroyed. We have kept a dom in our house. Sonu has even shared the food with him. I don't quite understand what penance will there be for it . . . if Mrs. Gupta had the slightest hint of this, she would beat the drum in the entire town . . . Mrs. Pant has kept a dom in her house, as a tenant. If I had known, I wouldn't have permitted him even to enter the house. As he come back, throw his things outside. His clothes have started giving off an offensive smell. (83)

This kind of behaviour is very unbearable and humiliating for the low caste people. Such behaviour has broken the self-confidence and next times they feel hesitate to do the friendship with upper-class people. Dalits work like cleaning toilets, removing dead animal's skin, cleaning the roads, selling the meat of animals, leather related work etc. They do the job of cleaning and that of making other caste people hygienic, they are made to do this task, but despite all this, they are not treated sound by other people. In this context Sharankumar Limbale opines:

The work of the Dalits is essential for maintaining the upper caste Hindu's purity. If they did not clean latrines, skinning dead animals, and remove the carcasses, the social life of the upper caste will be unclean, polluted and diseased...Dalits enable the purity of upper caste society and become impure in the process. This society needs the Dalits' labour, indeed, depends on it for its elegant survival, but does not wish to be reminded of it. (3)

Dalits do the work of making the people pure, but they are treated as impure, untouchable. In the short story 'Storm' (*Andhad*) Mr. Lal's father runs a shop selling pig's meat, author has portrayed:

All life moving round pigs was not less than hell. The buzzing of flies everywhere made one feel like vomiting. Pigs were rounded up and taken to the abattoir right in the morning. Killing them, roasting them and then washing the meat after cleaning it, and after that cleaning it into small pieces- all this was quite exhausting. (141)

'Amma' story character Amma is also indulged in the occupation of cleaning latrines in the upper caste households and also faces the physical torture. One day Mrs. Chopra an upper caste lady's friend Vinod treated very badly "Vinod slipped his hand round her waist and polluted her to himself with a jerk. This misbehavior stupefied Amma. She shouted: "what are you doing? . . . Let me go!. And she tried to wrest herself free from his grip"(185). Similarly, in the story 'The Hide of An Ox' (*Bail kekhaal*) characters Kale and Bhooreworks to release the skin of dead animals but for it they do not get something, but of course they are abused "Where were you, you bastards? We've worn our knees out looking for you. . . . you're coming now like a maharaja . . . who will remove the ox . . . your father?"(56)

On the name of justice, they always get injustice as it is represented in *The Killing of a Cow* ('*Gohatya*') story reveals how Dalits women are sexually exploited by the upper caste males of the society and if they refuse to be exploited then they are given inhuman treatment by the society and without any fault, the fault of cow's death is imposed upon Dalit group and examined the murderer differently. Five names written slips put in a bowl; one slip picks it out and that slip of Sukka. Sukka cries and says that he has not killed the cow but no one listens to him. The leader takes the decision to punish them "the ploughshare used on the plough will be heated in the fire. Sukka will clutch it with both hands saying "mother cow', 'mother cow', and go ten steps. If Sukka hasn't killed the cow, then no harm will come to him, just as no harm had come to Mother Sita in the

agnipariksha."(99) This is injustice in the form of justice for Dalits. Why is this agnipariksha only for Dalit, where this process of justice goes when upper caste people touch the Dalit woman forcefully? What happened when they cheated their pays and insulted them? Like socially they are economically exploited on the name of religion, destiny, god and nature and due to their lack of knowledge and education as presented in the story 'Twenty-five Fours are a Hundred and Fifty' (*Pachis Chauka Dedh Soo*) Sudeep takes the loan from Chaudhary for the treatment of his life. When he goes to return his loan and Chaudhary imposed a high interest on him and says:

The interest on a hundred rupees is twenty-five. Four months have passed. The total interest comes to be twenty-five fours are a hundred and fifty. You are my own man; I can't charge you more. From a hundred and fifty rupees, knock off twenty. I will give you a cut of twenty rupees. What remark is a hundred and thirty rupees. Pay the interest for four months- a hundred and thirty rupees now. The principle you can pay later when you can. Keep paying the monthly interest. (130)

When he realizes about his exploitation, then a feeling of hatred comes to his mind about higher society, to whom he assumes a god. When a Dalit wakes up from the view of that social exploitation is his destiny then the pain of social exploitation emerges as a curse on his tongue as "May the Chaudhri rot! . . . There would be none left to give him water even." (135) 'Eclipse' (*Grahan*) story shows how the home is not a secure place for a woman. Another story 'The Web of Intrigue' (*Kuchakr*) talks about the exploitation of uneducated but educated one also becomes the victim of the social, economic, physical, and sexual exploitation and insult. He can't improve his expected condition even after getting an education. Dalit is abused by other employees in the office where he works. In the story 'Dream' (*Sapna*), Gautam works a lot

for preparing the building of the temple. But on the day of establishment of a statue, Natrajan does not allow him to sit in the first row just because he is a Dalit. Through this description, we can say that living conditions of those peoples are challenging. They are the force to live their lives in opposite situations. They are far from the center in this sense they are marginalized. They have no facilities to create their life better. Thus, Dalit word is related to the studies of Dalits and their suppressions. It is a revolt against the inhuman practices of society with a group in the name of caste.

Omprakash Valmiki's stories deal with the experiences and sensibilities of Dalit life. The centuries-old ignored pain has also been brought to light through them. These stories are live documentaries which vividly present the sorrows, anxieties, aspirations and struggle in the life of Dalits. Valmiki has not only raised his voice against the dominant power but also hammers upon the social evils prevailing in his times by giving expression to the feeling of downtrodden and discriminated sections of society at large.

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ALIENATION, HALLUCINATION AND REDEMPTION IN THE NOVELS OF ARUN JOSHI: A THEMATIC STUDY

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Abstract

In the Post –Independence era, many novels were written on colonial period had an impact of imperialism and multiculturalism of Indian society. Nationalism, Gandhian ideology, partition of nation, East-west encounter, casteism, poverty, untouchability, corruption, industrial development, rootlessness and so on were the prominent themes of the postcolonial age. The present paper concerns the thematic study of Arun Joshi. Joshi was one of the foremost Indian English novelists, who are predominant in the second half of the twentieth century. Arun Joshi concentrated on some of problematic issues related to postcolonial era. Joshi's vital thrust was alienation and rootlessness. The psychic troubles of common men had also been theme presented with great depth and verve. His themes are thought-provoking and serious like existential crisis of modern men. Futility and hollowness of civilized society, yearning of modern man for primitive values and sinful deeds leads to salvation. Arun Joshi's protagonists are victims of alienation, hallucination and redemption. Sindi Oberoi, the protagonist of Joshi's first novel was an alienated fellow. Billy Biswas, the protagonist of the second novel tormented by hallucination. Ratan Rathor, the protagonist of The Apprentice is a victim of corruption. He committed sin by involving in bribery. His guilty conscience pricks him for being so. Consequently, he encountered sense of alienation in crowded India and realized the necessity of redemption.

Keywords: *Rootlessness, Alienation, primitivism, hallucination, corruption, Redemption.*

Introduction

In the Post –Independence era, many novels were written on colonial period had an impact of imperialism and multiculturalism of Indian society. Nationalism, Gandhian ideology, partition of nation, East-west encounter, casteism, poverty, untouchability, corruption, industrial development, rootlessness and so on were the prominent themes of the postcolonial age. The present paper concerns the thematic study of Arun Joshi. Joshi was one of the foremost Indian English novelists, who are predominant in the second half of the twentieth century. Arun Joshi concentrated on some of problematic issues related to postcolonial era. Joshi's vital thrust was alienation and rootlessness. The psychic troubles of common men had also been theme presented with great depth and

verve. His themes are thought-provoking and serious like existential crisis of modern men. Futility and hollowness of civilized society, yearning of modern man for primitive values and sinful deeds leads to salvation. Arun Joshi's protagonists are victims of alienation, hallucination and redemption. Sindi Oberoi, the protagonist of Joshi's first novel was an alienated fellow. Billy Biswas, the protagonist of the second novel tormented by hallucination. Ratan Rathor, the protagonist of The Apprentice is a victim of corruption. He committed sin by involving in bribery. His guilty conscience pricks him for being so. Consequently, he encountered sense of alienation in crowded India and realized the necessity of redemption.

The Foreigner is the first seminal novel of Arun Joshi, published in the year 1968. Sindi

felt himself a foreigner, an outsider, a stranger wherever he goes. His sense of impermanence caused him not to develop attachment with other humans. Eventually he realized the concept of involvement (an action) and redeemed from detachment through Karma as in the advocated philosophy of the Holy Scriptures like the Bhagavad Gita and Upanishads.

His second novel, *The Strange Case of Billy Biswas* published in the year 1971. *The Strange Case* was also delineates obsession of modern man. The protagonist, Billy Biswas, hates glossy perspectives of civilized world. He was suppressed through hallucination. The material wealth did not bring him pleasure. His thirst for primitive life was unbelievable. He observes futility of life on civilized society and developed a sense of alienation. Finally seeks fulfilment in primitive world.

Arun Joshi's third novel *The Apprentice* (1974) deals with the theme of corruption of the protagonist. It is the story of the fall of the Ratan Rathor, the protagonist who pawned his integrity and idealism for money position in society. His struggle to free himself from the corruption remarks his self-realization. He finally decides to do something good for the society through redemption. Arun Joshi's Protagonists inner recession reflects the impact of the Hindu scriptures *The Bhagavad Gita Upanishads* and *Vedanta*. Almost, every protagonist of Joshi's novels longing for redemption in one way other.

Sense of Alienation

Arun Joshi's first novel *The Foreigner* deals with the concept of Existential philosophy of twentieth century in his writings. He used Albert Camus' *The Outsider* as a model for his 'The Foreigner'. The narrator-hero Sindi Oberoi feels sense of alienation wherever he goes. His destiny tormented him to live in India. He born of mixed parentage. His mother was an English woman and his father, a Kenyan Indian. This

is the fundamental cause for the detached view of life of Sindi. Sindi's "**mixed parental blood and upbringing in an alien country instills in him a sense of rootlessness**" (Dr.Arvind.24). Sindi has had his education in England, fallen in and out of love with Anna and Cathy, before coming to Boston for an education. This creates kind of distress in the mind of Sindi "**The load of broken relationship disturbs him within**" (Dr.Arvind.33). In America, he develops friendship with June Blyth, who loves him and gives him not only aesthetic pleasure to his life but also sexual pleasures. While being a friend with Sindi, she makes friendship with Babu Rao Khemka, a young Indian student. Sindi becomes a victim of doomed love triangle. Whenever June requested Sindi to marry her, Sindi was "**afraid of involvement and marriage**". (Dr.Arvind, 33). The triangular love grows between them frustrated Babu and leads to "**Babu's death while driving his car in a condition of acute mental strain,**" (Iyengar, 513). Afterwards June too committed suicide "**when she is enceinte.**"(Iyengar.513). Later Sindi moved to India to condole for the death of Babu. There the old Khemka offered him in his concern. The crisis in the Khemka's firm leads to the arrest of Khemka. Sindi take charge of Khemka's firm in order to avoid liquidation. There he decides to involve in things and makes "**even a chance to redeem the past**" (Joshi.225).

According to Arun Joshi alienation is a cause and not an ultimate one. In the words of Siddhartha Sharma Joshi, "differs from the western existential writers in the sense that in him in the existentialist dilemma, the anguish of alienation and the absurdity of situation never remain the final predicament. His central motif is quest and all his characters are questers and seekers." Only after seeing Muthu, "an ordinary employee of the Khemka's Industry" (Dr.Arvind.117). Thus the soul of Arun Joshi relieved from self-

exile and gets into action which is called Karma in the Hindu Scriptures.

Hallucination of Billy Biswas

The Strange Case of Billy Biswas is a Second novel of Arun Joshi. The Protagonist, Billy Biswas belongs to upper class Indian society. He is in America to pursue his higher studies. His father is a Supreme Court judge. Billy's one and only fascination is Anthropology. It is the vital cause for Billy's rejection of Engineering, for what his father sent him to America. In the words for Urmil "although his father thinks that his son is doing engineering". (M.K.Bhatnagar,46). Billy shares his admiration towards anthropology to Romi: **"All I want to do in life is visit the places they describe, meet the people who live there, find out...the aboriginalness of the world"** (Joshi,10). Though Billy could afford to live at some better place, he lives at Harlem in New York. Billy says "the most human place he could find". (Joshi, 5). Tuula Lindgren, the Swedish girl and Romi, the narrator of the story were the two persons who understand the dilemma of Billy's life. In the words of Urmil, **"Tuula Lindgren, the Swedish girl, doing an advance course in psychiatric social work and Romi are the two persons who understand the dilemma of Billy's life."** (M.K.Bhatnagar, 47). Though Arun Joshi divided the novel into two parts: it could have been better, as Harish Raizada suggested, if it could have been divided into three parts designated respectively as "the civilized World," "the Primitive World" and "Impingement of the civilized on the Primitive World," (Raizada,74). Billy hates civilized life and likes to acquire primitive life. In the words of Bupendra Pratap says **"Man's feeling of alienation in contemporary civilized life gives an opportunity to the protagonist to muse over his life's purpose."** (Naikar, 133). Billy returns to India but still tormented with hallucination. In the words of Shivani Vatsa and Rashmi

Gaur **"Back in India, Billy remains very upset by his hallucination"**. (M.K.Bhatnagar). Billy has an aversions for malicious technological progress "Billy was unlike other individual he had a keen perception, believed in the age old values of life and was untouched by the malicious hands of technology." (M.K. Bhatnagar, 66). Billy in order to get rid of drastic consequence of his inner urge he marries. Meena, his wife is a victim of phoney society proves futile in satisfying his inner urge. He has immense love only for primitivism. In the words of Dr.Arvind **"He feels deep attraction towards primitivism and the unpretentious life style of nomads."** (Dr.Arvind,25). One fine day he becomes adopted child of tribals in the Satpura hills. The Bilasia, an Adivasi girl charms him and satisfied his sexual urge. He is treated as reverence of God by tribals. Billy's assertion that like God "I am still seeking something else like god, (187) made him a true seeker for affirmation through the way of knowledge. Billy's life among tribes was free from desire, anger, ambition, ego and deception that grip the city folk it had purity and peace that seldom came in the way of the civilized world.

Eventually Billy seeks fulfilment in primitive world. Billy Biswas had obviously chosen the way of Jnana yoga (the way of knowledge). His love towards primitivism was an effort to free him from all desires, longing and egotism which was pre-requisite for man to attain peace in the way of knowledge. His "becoming a primitive was only a first step, a means to an end" (187). That took him to liberation at the end. The way of Jnana and the way of Karma (action) was always different. In the words of Vachaspati Dwivedi: **"It requires us to renounce action and achieve wisdom through meditation, intuition and righteous living"** (Dwivedi, 77). It advocates the state of Sanyasa, which is the only way to eliminate his ego, his desires and remove his ignorance (avidya) which was impediments in his affirmation.

Corruption and Redemption

Ratan Rathor the protagonist in *The Apprentice*, was the narrator who "Must tell all, All or nothing. What use is a confession is not total?" (126). Ratan told his life-table to a silent listener, a young student came from Punjab to Delhi to rehearse for the N.C.C parade on the Republic day. As like Clemance in Camus's *The Fall* told his story to a French man, the person sitting at the next table in the bar. He attempted to open up conversation thus: "May I monsieur, offer my services without running the risk of intruding? (Camus, 21). In the words of Muthusamy and Kirubahar **"Joshi's influence here is Camus, Who has used it in The Fall."** (J. Samuel, 126).

The Apprentice was set in India familiar to the urban middle class. Ratan Rathor was both the hero as well as the anti-hero of the novel. Though he did not feel at home in society, he did not abandon it as Billy Biswas had done. Interestingly, he embodied the very world of material values which his predecessors Sindi Oberoi and Billy Biswas had rejected. He was neither a rebel nor a dissident; he was a victim. After feeling alienated from society, he adopted himself to the ways of the world. He had a powerful instinct for survival. He knew that some people survive through defiance while others do through their ability. And there are still others who survive by sycophancy and by being survive to those in powers. Ratan fully succumbed to the worldly pleasures. At every stage he put up an initial resistance only to discover the futility of his endeavor like so many of his kind for nobody seemed to know: **"What was right? What was wrong?that was the rub lay"** (64).in the words of Dr.Arvind **"Ratan is a curious mixture of idealism and docility."** (Dr. Arvind, 41)

Ratan was a child of double inheritance; the ideal hood of his father was matched by pragmatism of his mother. He was greatly inspired by his father's active participation in the country's freedom movement. He was only

ten years old when his father responding to the call of Mahatma Gandhi, abandoned his practice as a lawyer and gave away most of his wealth to join the revolutionaries. Once as he stood at the head of procession of freedom fighters, he was gunned down by a British Sergeant. The incident which Ratan had witnessed made on undeniable impression on his mind.

Though Ratan progressed upward in rank, he became increasingly fraudulent and unscrupulous. **"The more money I accumulated, the more I was dissatisfied and the more I was determined to enjoy life."**(70). He confessed that he had become a **"master faker"**. He had added a new dimension to his life, and he had become at the age of twenty-one, a hypocrite and a liar. He acquired a sense of docility and obedience. He readily accepted bribes and now owns a car, a flat, a refrigerator and also has twenty thousand rupees in the bank.

The most striking change in Ratan was his sudden interest in wine and women's. So far he had lacked the courage to give vent to his desire. But now he ogles at the women around: **"I felt bold, unfettered I started at them, the women openly, willfully"** (77). Not only this, he visited prostitute. In short Ratan was **"at the peak of the dung heap that I had been climbing all my life"** (85). Ratan's morality was so completely eroded that he could not bring himself to confess before the authorities. He visited the temple to seek peace and courage but he met a priest who was ready to grease his palm to save the skin of his son, a contractor who having used sub-standard material in the construction resulting in the collapse of many roofs was facing punishment. He concluded that even religion was not free from corruption and no succor could be drawn from it. The novelist presented an India riddled with corruptions. God can be propitiated by gifts in black money to his temples, where the priest themselves are as corrupt as the narrator. The Apprentice was a very powerful work of art that holds mirror to the present-

day life. It was a work of mature novelist written in the confessional mode. The story of the novels in 1940s was struggle for Independence. Ratan's father Rathor sacrifices everything and participated in the freedom struggle and one day when he is in procession against the British, he becomes a martyr due to a police's bullet. In course of time the nation becomes liberated from the shackles of the foreign rule. But what goes wrong is that the values of the pre-Independence India undergo a total change and the complete ideal mode of life is just reversed. Good people begin to follow the favorable means are equally important as the ends. They work to become rich and respectable regardless of the means they employ for the realization of their desires. He confessed that **"I am learning to be of use summed up the very essence of human life"** (143). Humility was a first step towards devotion and having this in mind Ratan decided to taking up the unpleasant job of wiping shoes of devotes at the temple does step. By doing so Ratan Rathor held himself in the process of redemption through devotion.

Conclusion

Arun Joshi's protagonists suffer a strange hunger and particularly these three novels under consideration, analyse the acute mental conflict experienced by them. They go through an agonizing sense of isolation and indulge in investigations trying to trace the cause of their unusual mental trauma. They also try to find solutions to their problems.

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“UNKNOWN AUTOBIOGRAPHY OF A WELL KNOWN ENGINEER”

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Abstract

Sir. M Visveswaraya is an internationally reputed engineer, whose birthday is celebrated all over India as Engineers' day, on 15th September. His engineering marvels stay strong and functional in several parts of the country even today. However, not many people know that he has written an autobiography of about 175 pages, in English. This paper introduces Sir MV as an Indian writer in English. The paper makes a stylistic analysis of tone and tenor of his chaste English comparing it with other autobiographies of his period. Sir MV's work seems to be influenced by Nehru's Autobiography which was published much before 'Memoirs of My Working Days' as MV also has preferred to make an account only of his professional ventures and hardly anything about his private life and childhood. The paper argues that Sir. MV must be given the status of an Indian writer in English for his 'Memoirs of My Working Days', taking into account the chastity of language and his contribution to the country. While the works of politicians and philosophers are considered as literature, this autobiography of an engineer may also be treated as mainstream literature of Indian Writing in English.

A full autobiography covers one's life from his or her birth until today. Turning back in time, it digs deep and tracks down all the things that made the person who he is. It finds out the meaning of his life. A biography lets everyone know his real self. It gives the readers inside information.

A memoir revolves around a specific time, place or relationship. More limited than the autobiography, it focuses on an important part of one's life. It can be a coming-of-age memoir, focusing on one's childhood years that made him who he is now. It can be a memoir of place, focusing on one's hometown or a place one loved and where one spent a significant part of his or her life. It can be a historical memoir and focus on his or her life's facts given in the form of reportage, or it can be a portrait and revolve around a relationship that shaped him as a person, inspired him or changed him.

In this sense, Sir M Visveswaraya's memoir is typical of its genre. Sir MV wrote

his memoirs in the year 1951. By then J.Nehru had written his autobiography in the year 1936, and Mahatma Gandhi's experiments were published in 1927.

Sir MV's work seems to be influenced by Nehru's Autobiography which was published much before 'Memoirs of My Working Days' as MV also has preferred to make an account only of his professional ventures and hardly anything about his private life and childhood. The paper argues that Sir. MV must be given the status of an Indian writer in English for his 'Memoirs of My Working Days', taking into account the chastity of language and his contribution to the country. While the works of politicians and philosophers are considered as literature, this autobiography of an engineer may also be treated as mainstream literature of Indian Writing in English.

M.V was aware of the changes that were taking place in science and technology, and he was also aware of the rapidly increasing population in the country. He was alarmed

about the mouths to be fed and the low working power of our country despite growing population. So, He stressed on educating the people and adapting advanced science to save the country from economic crisis. He had concern for the development of the country to be at par with the first world countries. He had visualized that a sound practical knowledge of world affairs was the need of the hour.

The Memoir begins with the record of his first entry into government service and the further chapters account for the various challenging tasks he undertakes and accomplishes with an overwhelming success. At the end of his memoirs, Sir MV has added three chapters which is an unusual feature for a work of this nature. They deal with the national problems and are not directly related with the main purport of the book. But MV justifies that those chapters suggest some of the lessons which he has learnt through experience and observation for the application to the national life of the country.

While the political writings of Nehru may be recognized as Indian non-fiction writing in English, or while the religious and philosophical writings of Swami Vivekananda Tagore or Arobindo, may be considered as representative Indian writing in English, Sir M V's memoirs may also be certainly brought into the main-stream of Indian writing in English. The content and form of his writing, the chastity of the language is at par with any contemporary Indian writer in English.

It is not necessarily needed for an author to write voraciously. Writers like Harper Le, Anna sewell, and Emile Bronte, have proved their superiority as writers with their solitary contributions. It is a great disgrace to India and more so to Sir MV, because let alone bringing his memoirs into the main stream of Indian writing in English, not many of the educated Indians know that this BharathRatna has written his memoirs.

The fact that the contents of autobiographies are from real life, that is,

actual happenings which were not 'created' by their authors, does not make the artistic autobiography any less artistic than the novel or the poem, for instance. Indeed, the actual arrangement of the story; what events to record and in what order; what details to expunge – all require even more challenging levels of artistic imagination from the author, and these are of significant interest to stylistics.

Sir. M V's writing is not ornamental with figures of speech or studded with learned length and thundering words. It has the clarity and dignity of a journalistic style. His writing has the precision and accuracy of a scientist. Never in his memoirs, is MV's writing emotional or ambiguous.

Even in instances where he has been wronged, M V retains the dignity of a scholar and remains composed in his narration.

Lucid and explicit mode of writing of MV makes the memoirs readable. The sentence structures are hardly ever involved and misleading. They are journalistically crisp and short. This consistency is maintained all through his work. The language is treated very formally. The generous use of the passive voices has helped him to maintain his impersonal narrative style and also it has helped him to avoid the mentioning of certain names in several occasions.

The major domain of the text is referential as he has deliberately avoided either being too personal or too emotional. The best part of MV's writing is, despite his technical background, he has wisely avoided met linguistic language. Even in instances 2awwq where he had to use technical jargons, he has restrained from it. He knew his target readers were laymen and so he has employed the simplest of the language to explain the most complicated concepts.

The last three chapters have a different tenor which has a conative function in persuading Indian masses into an awakened society. These chapters have suggestions for the nation about the problems concerning the

future of India. As early as 1950's he had visualized the threat of rapid growth of population and the fall in the food grain production. He suggested 'grow more food' campaigns. In order to grow more crops without depending on the rains, he suggested to have reservoirs. He also suggests rural industrialization. MV suggests planned parenthood association. In all his suggestions for a healthy and sound growth of India his tenor gets conative with a persuading motive. The language is very effectively and gently used. With all these merits of language chastity, charity of presentation and interesting incidents and projects all along the career, this memoirs could be taken to the mainstream and be included academically for

study in the syllabus or a few excerpts may be included in the text books. This work has the status of being considered one of the great Indian writings in English.

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THE HISTORY OF LANGUAGES TEACHING IN INDIA

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Abstract

The History of Languages teaching in India, as we know, has a long tradition. Memorization of vocabulary and translation of sentences often formed the major part of such learning process in the past. Learning vocabulary lists indeed formed the core of language learning. In case of ELT in India, there are some milestones in the development of this tradition. If language teachers teach as they taught earlier, then one may not achieve the required goals of teaching English in the present global scenario. In English language teaching pedagogy the three key terms, example - Method, Approach and Technique are used frequently and interchangeably. An 'approach' is concerned with the theory of the nature of language and language learning. The term 'Method' is sometimes compared with the term 'Approach'. Pointing out the different views often held in less informed circle of teachers about importance of method. "Technique must be consistent with a method, and therefore, in harmony with an approach as well."

The above quote makes it clear that approach is the level at which assumptions and beliefs about language and language learning are specified; whereas, method is the level at which theory is put into practice and at which choices are made about the particular skills to be taught, and the order in which the content will be presented; technique is the level at which classroom procedures are described. The skill of second language teacher lies in selecting an approach, method, and a technique in view of the learner's educational, social and economical background; the syllabus and the text books prescribed and the goals / objectives to be achieved. He / she should be flexible enough too swift to multiple approaches so as to enable him / her to make learning effective.

Key words: Method, Approach, Technique and English Language.

Introduction

The history of Language teaching in India, as we know, has a long tradition. Learning vocabulary lists indeed formed the core of language learning.

In case of English Language teaching in India, there are some milestones in the development of this tradition. According to D. Kanta Rao and J M Thilakha:

"If language teachers teach as they taught earlier, then one may not achieve the required goals of teaching in the present scenario."

"Different methods may be appropriate to different contexts. If we start teaching for the perfect method or the ideal single solution to

the problem of language learning, we bound to fail."

"There is no single acceptable way to go about teaching language today."

In English language teaching pedagogy, the three key terms viz- method, Approach and technique are used frequently and interchangeably. The term 'Method' is very ambiguous and refers to the overall plan for the orderly presentations of language material, no part of which contradicts and all of which is based on selected approach and procedure.

An 'Approach' is concerned with the theory of the nature of language and language learning.

Design Concerns Itself with

The general and specific objectives of the course.

- A syllabus model.
- Types of learning and learning tasks.
- Roles of learners and teachers, and
- Role of learning material.
- Procedure is concerned with:
- The actual happenings in the classroom.
- Classroom techniques, practices and behaviors.

The term 'Method' is sometimes compared with the term 'Approach'. According to Yardi "Method is rigid while approach is flexible". Yardi further explains the connotational difference between the terms 'method' 'methodology' and 'methodics'.

These are often used in English language teaching pedagogy. Each one of them carries a different shade of learning. 'Method', in his opinion is used in the context of language – teaching methods like 'Direct Method.' The grammar translation Method or The bilingual method. 'Methodology', according to Yardi, is a technical term which refers to a body of principles and techniques of teaching'. The third term 'methodics' is being used frequently in recent years by the British linguists. The term 'Methodic' means a framework of organization for language teaching which relates linguistics theory to pedagogical principles and techniques'. Technique must be consistent with a method, and therefore, in harmony with an approach as well."

The skill of a second language teacher lies in selecting an approach, method, and a technique in view of the learner's educational, social and economical background; the syllabus and the textbooks prescribed and the goals / objectives to be achieved. He / She should be flexible enough to swift to multiple approaches so as to enable him / her to make learning effective.

A teacher at times uses a single approach, a single method, or even resorts to multiple approaches and methods in view of several

factors including the background, age of learners, and the teaching items. The skill of a teacher lies I shifting to and evolving new approaches and methods of teaching English comfortable in the Indian context. Therefore, an attempt has been made to review some of methods and approaches which are being used commonly by the teacher of English in India.

English Language Teaching Methods

The Grammar-translation method, the Direct method, Audio-lingual method, Bilingual method, Dr .Michael West's the new method and Suggestopedia etc., are among the methods used commonly by the teachers of English in India.

The Grammar

Translation Method: This method, also known as the classical method, is one of the oldest or traditional methods of teaching English. In Europe it was used in the teaching of Latin and Greek for several centuries, and got introduced in India with the arrival of the British.

A number of methods and techniques have evolved for the teaching of English and also other foreign languages in the recent past, yet grammar-translation method is still in use in many parts of India. This method dominated European and other foreign language teaching for nearly a hundred years (1840-1940), till the advent of structural Linguistics.

The Direct Method

The direct method sometimes also called as the 'reform' method, 'natural' method, 'psychological' method, 'phonetic' method, and anti-grammatical method, was established in France and Germany around 1900, and introduced in India in the early 20th century as reform which was needed in the methods of teaching English. "to think in English and to discourage the practice of inwardly thinking I one's vernacular and then overtly translating

the thought into the foreign language. He should be able to grasp what he hears or reads in English and should be able to express his thought and wishes directly and fluently so that in due course of time he obtains a real command over the language.

Teaching of receptive skills (listening and reading) rather than teaching of productive skills (speaking and writing) was encouraged as the first step. Contrastive analysis of the native language of the learner with the target language was done. Teachers are required to have a good knowledge of pronunciation and not phonetics. As this method uses conversation as the main tool in the teaching of a foreign language, the other tools are discussion and reading in the target language itself. Grammar is taught inductively.

“A direct method class provided a clear contrast with the prevailing grammar-translation classes. The course began with the learning of the foreign words and phrases for objects and actions in the classroom. When these could be used readily and appropriately the learning moved to the common situations and settings of everyday life, the lesson often developing around specially constructed pictures of life in the country where the language was spoken. Where the meaning of words could not be made clear by concrete representation, the teacher resorted to mining, sketches or explanation in the foreign language but never supplied native language translations. From the beginning, the student were accustomed to hear complete and meaningful sentences which formed part of a simple discourse, often in the form of a question-answer interchange. Grammar was not taught explicitly and deductively as in the grammar-translation class but was learnt largely through practice. Students were encouraged to draw their own structural generalizations from what they had been learning by an inductive process. In this way, the study of grammar was kept at a functional level, being confined to those which were continually being used in speech.

When grammar was taught more systematically, at a later stage, it was on a foreign language with the use of foreign language terminology.

The Audio-Lingual Method

During the World War II, American soldiers had an urgent need to learn languages like –German, French, Chinese or Japanese to communicate effectively when posted in various countries. The Army Specialized Training Programmed (ASTP) was established in 1943. This technique of teaching was initially called ‘Army Method’ and was the first to be based on linguistic theory and behavioral psychology.

William Moulton has Stated Five Important Characteristics

- Language is speech, not writing
- A Language is a set of habits.
- Teach the Language, not about the language
- A language is what its native speakers say, not what someone thinks they ought to say, and
- Languages are different.
- Audio-Lingual method also has stated some recommendations
- Learners’ perceptions, motivation, and feelings should be taken into account.
- The emphasis should be shifted from linguistic form to communication in a socio-cultural context.

Thus, it becomes clear that this method emphasizes teaching through oral presentation prior to written presentation. It believes in the fact that the children learn to speak before they learn to read or write. Thus, the teaching materials, that we prepare, should be based on the ‘primary of speech.’ Audio-lingual teachers consider that ‘teaching through grammar-translation method is teaching about the language and not the language.

The statement cited above thus, makes it clear that the Audio-lingual method laid the

practical emphasis on 'oral' practice of the language. Again, the assumption that 'a language is what its native speakers say' prompted the advocates of this method to prepare learning materials with expression which student would hear around them in the country where the language is spoken. The teaching materials avoided prescriptive school grammars, passages from literary texts and classics.

The increasing use of Audio-visual aids in second language teaching, according to Allen H. B. is based on the modern Audio-lingual theory which stresses on a 'listening-speaking-reading-writing sequence' in second language learning situations. The theory insists that learning to speak a language becomes easier, if the learner has enough training in comprehension.' Linguists and language teaching experts lay emphasis on planned listening experiences. Their main arguments are:

- Ear-training facilities speaking
Articulation is dependent upon hearing
- Sounds accurately.....
- Concentration on one skill at a time
facilities learning by reducing the load on the student and by permitting the use of materials and techniques geared to the specific objectives and requirements of Each skill.

When students are required to speak from the outset, the likelihood of errors is increased..... Where listening comprehension precedes speaking, the students' initial experience includes more correct responses and more frequent positive reinforcement less comprehension, and more rapid development of confidence in his language learning ability.

Prematurely listening to his own unauthenticated pronunciation, and to that of other students, may interfere with the students' discrimination of correct sounds. Thus, no Audio-lingual method can, however, be successful in the absence of qualified, trained, inventive and resourceful teacher. Machines cannot replace teachers. The

approach is and ought to be teacher-centered; that is to say, the aids require planned utilization by specially trained teachers. The high incidence of poorly qualified teacher's only increases the waste of student time and public resources. Good teachers and good materials are an indispensable condition for the successful implementation of any scheme of teaching English as a second language in India.

The Bilingual Method

This method was developed by Dr. C. J. Dodson, as the name suggests, the method makes use of two languages- the mother tongue and the target language. Hence, this can be considered as a combination of the direct method and the grammar-translation method. Selection, Gradation, Presentation and Repetition are the four cardinal principles of all language teaching methodology. This method has all the four principles in it.

- It must be simple.
- It must strike a balance between the spoken and the written word, accuracy and fluency.
- Constant revision of what is taught and learnt.
- A new method must offer a new approach to the application of translation work
- The method must give the teacher an opportunity to promote inter-communication between himself and the individual pupil.
- The method must be sufficiently flexible to cope with various classrooms conditions and the pupil's specific and general abilities.

Conclusion

Thus it could be concluded that it is impossible to arrive at the perfect approach or technique for language learning in Indian context. Language learning is such a complex process that it is impossible to offer a single solution to all out problems. Perhaps the best method is the one which works, and this

varies from context to context. Any method which creates conditions for learning to take place is good. It should enable the learner to acquire the strategies of learning rather than merely equipping him with knowledge. What is important for the teacher, therefore, is to find out what approach and what method will enable him to realize a particular objective under a set of particular circumstances.

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MODERNITY FOSTERS MADNESS IN 'SEIZE THE DAY'

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Abstract

Saul Bellow provides us with characters whose discontent motivates them to leave their accustomed environment in search of meaning or identity. This lack of rootedness or centeredness prevents them from maintaining healthy relationships with themselves or others. American's dependency upon technology complicates the lives of these characters in search for meaning.

The present article has attempted to discuss the modern man's alienation from his family as well as from mankind. Tommy Wilhelm can't adapt himself in his materialistic trench of society and is to be detached from his father, wife, and children and from rest of the world. They must negotiate not only their relationships with others and the natural world, but also the influence of technology on these relationships.

Key words: *Saul Bellow, money, materialism, discontent.*

The term modern is very complex one. What enhanced its complexity is that it is vague and generic in the sense that it embodies everything that is assimilated to novelty, contemporariness but also innovation and revolution. The point being not to list and discuss the semantic field of this word, but for the sake of coherence dwell on one of its particular deviations; the one pertaining to literary and artistic field namely modernism. Modernism is a trend that saw its birth during the first half of the twentieth century; its impact as a new literary trend has been on the whole of its literary creativity and production. Modernism in America revealed a breaking away from established set of rules, traditions and conventions. It brought a fresh outlook at man's position and function in the universe. It offers through new techniques of forms and styles of work of fiction. In modern literature, writers and artists represent the real image of their society from different genres as novels. The latter, is the most complete and complex representation of reality that has a significance for readers because it satisfies there intellect, excites and senses. Furthermore, the modern novel seems

to be well equipped to bring new insights in the reality and truth of man's range experimentations.

In all of his work Saul Bellow has been concerned with the nature of individual identity in the mass-culture of the modern absurd world. His analysis of the quest of modern man for a meaningful existence in a post war world which has lost all traditional values are based mainly upon the influences of two widely different – indeed even contradictory – philosophical schools. Keith Opdahl has pointed out that Bellow writes partly within the American Romantic literary tradition, and partly he adopts, and Americanizes, the theses of French Existentialism. (Keith Opdahl, p.23-24).

The modern individual's conflict with his conception of self in his administration of their new freedom is a theme which runs through all the novels. This theme is viewed on the background of the existentialist demand that the individual fulfil himself as an existing person. In order to feel secure in the chaos of modern reality, the individual has created "roles" and limited versions of reality, reifying himself by lapsing into "bad

faith". Instead of reducing himself to a thing by playing at different social "roles" in different situations, and, especially by identifying himself with those masks, he make up his "death-in-life", and make an effort to realize his true; natural self.

Seize the Day, like many of Bellow's works, addresses questions of identity and lifelessness in contemporary America. The novella focuses on a single, disastrous day in the life of Tommy Wilhelm, a middle-aged, and Jewish urbanite intellectual that quits his job out of pride and has no income. Yet he must meet the constant demands of the hotel manager for his rent, and of his wife, from whom he is separated, for their two sons' and her own support. Foolishly he loses his life's savings in a risky speculation in the stock market. Having been a loser all his life he "couldn't afford to lose any more. He had never won. Not once. And while the losses were small they weren't gains, were they? They were losses. He was tired of losing".(4) This of course brings forth the fundamental conflict: the dominating, respectable, independent, secure father against the oppressed, debased, dependent, insecure son (Goldman, 66).

In Seize the Day Tommy Wilhelm recalls how he had played truant from school to become an actor when his mother wanted him to enter the medical school. On his return from New York with failure writ large on his face, Tommy Wilhelm realises that his name is a synonym for rejection. The Psychologist would explain that at the subconscious level parents have high hopes about the success of their children, and at that these "desires tend to induce pressure upon the child to excel, which if combined with rejection or punishment for lack of success, could affect seriously the child's feelings of self-esteem". (Brown, 109) Tommy Wilhelm is caught in a cross-fire of striving to win acceptance from both parents and peers whose values are oppressed.

As a youth, Wilhelm also alienated his successful but unsympathetic father, a retired Physician, by changing his Jewish patronymic from Adler to Wilhelm in an abortive attempt to become a Hollywood film star- "He had cast off his father's name and with it his father's opinion of him". But if Bellow's previous novels are about people who cannot be happy with success, money and victory, Seize the Day adds just a new element to the theme. The novel can be interpreted as the story of a loser who finds out that he has to win. Having been a loser all his life he "couldn't afford to lose any more. He had never won. Not once. And while the losses were small they weren't gains, were they? They were losses. He was tired of losing."(Bellow, 1956)

As a Youngman, he opted for a life of quick success by becoming a film star and left his studies halfway in school to the vehement disapproval of his parents. However, the film test flopped and, instead of entering the world of Hollywood, he had to choose menial jobs for his upkeep. On the whole, his life consists of series of blunders- blunders which could have been avoided. He is found in a terribly shaky situation, trying desperately to reminisce the Wilhelm is a born loser: "After much thought and hesitation and debate he invariably took the course he had rejected innumerable times. Ten such decisions made up the history of his life". Although the conditions of his life are not those that would appeal to the sympathy of a social worker, he is none the less destitute: jobless, homeless, and penniless. On his final day in which his misery overwhelms him, he drowns; but he goes "deeper than sorrow" and out of this figurative death his soul is born. Tommy needs to destroy him and wants to see himself as a victim. There is a social masochism too, in the origin of his behavior and in its reinforcement.

Alfred Kazin wrote an introduction to Seize the Day in 1968 in which he says that "the protagonist is the city man who feels that the sky is constantly coming down on him". The mistake however, is in that Tommy

cannot be taken as an authentic urbanite, even though “he wears a city shirt”. The city itself is against him slapping parking tickets on his car or frightening him with hand bills that look like tickets.

But Tommy sees in the city what he is himself. Is the city trapping, money sucking, self-centered? So too is Tommy, who tries to drink or eat his way back to childhood security who begs for love and pity. Tommy hates the city as he hates his own “pretender” soul. The pretender soul is full of the world’s vanity and uses altruism, even love, as a foil to its own insatiable egotism: ‘The interest of the pretender soul is the same as the interest of the social life, the social mechanism.’ Meanwhile, the true soul pays the price, suffers and becomes sick in its solitude, knowing that though its prime function must always be to love, the pretender soul, of all things, is the most unlovable. Hence love turns into hate, and suicide becomes murder—we kill the enemy within.

Reflecting on this, Wilhelm admits that he too has been party to this deadly game, that his pretender soul must be the one called Tommy, the name he took out in Hollywood, and that Wilky, as his father insists on calling him, might not even be his true self: ‘Might the name of his true soul be the one by which his old grandfather had called him—Velvel?’ (Bellow, 1956) In this inner perspective, the fact of failure ceases to be a personal thing, and death itself no longer seems the final degradation, the apotheosis of all human errors. The climax of the novel comes when Wilhelm, feeling the full force of his predicament—when the lonely person begins to feel like an animal, and howls from his window like a wolf—stumbles into a funeral parlor.

Seizing the day is, moreover, as Tommy learns in the last resonating adventure of his day, the principle of reconciliation, an act of love itself. Finding himself shuffled into someone else’s funeral, and now after

intimations of death all day long face to face with the thing itself, he weeps at the bier of a stranger. Tommy’s weeping is an acceptance of life and therefore an act of love toward life within an acceptance of death. And the acceptance presents Tommy with a place in the world. The progress of Bellow’s sensible hero from alienation to accommodation has become in *Seize the Day* progress of the soul through its freedom, from isolation to affirmation of ordinary life in the world.”

Many critics, including Daniel Weiss and John Jacob Clayton, have analyzed the influence of psychoanalytic thought on Wilhelm’s character in *Seize the Day*. Both view Wilhelm as a moral masochist who intentionally goes against his family’s wishes out of spite and a desperate need for respect that he feels he has never received. As Weiss has noticed, suffering enhances his sense of personal value in that it makes him worthy of love, although narcissism is the price he has had to pay. Psychoanalytic thought similarly pervades Wilhelm’s relationship with Dr. Tamkin, a surrogate father figure and semiliterate psychologist who serves as Wilhelm’s destroyer as well as his saviour. Although Tamkin urges Wilhelm to “*Seize the Day*, encouraging his risky investment in the stock market, - he also leads Wilhelm to distinguish between the “imposter soul” (his socially contrived self) and his real soul, and is responsible for Wilhelm’s final enlightenment.

It is Dr. Tamkin who brings home to Wilhelm the connection between the money making and aggression, between the market and murder. Wilhelm himself has experienced this metaphor without understanding it, as he indicates when he thinks about his successful times: ‘The money! When I had it, I flowed money. They bled it away from me. I haemorrhaged money. (Bellow, 1956). He suffered from his inability to survive in the modern world.

Robert Birindelli says, man “is bound to find himself trapped, cheated, enriched, and simultaneously saved from the drabness of an orderly existence... “ . (Birindelli, 1998) It seems to us that Wilhelm has slipped and fallen into a watery abyss and is drowning and can't catch his breath.

“Dad, I just can't breathe. My chest is all up- I feel choked. I just simply can't catch my breath” . (Bellow, 1956) He is desperately alone in his soul. He reaches out to his father, who turns away from him because “here fathers are no fathers and sons no sons”. (Bellow, 1956). Wilhelm tries to give himself to Dr. Tamkin who betrayed him and then disappears into the crowd of the great metropolis. At last Wilhelm reaches out to his wife even knowing that she will also not extend any helping hand. So Wilhelm says- “I was the man beneath; Tamkin was in my back and I thought I was on his. He made me carry him, too besides Margaret. Like this they ride on me with hoofs and claws. Tear me to pieces, stamp on me and break my bones”. (Bellow, 1956)

As Sarah Cohen points out, the ending allows Tommy to embrace both himself and humanity. *Seize the Day* exhibits an economy unusual for Bellow in the way it “points every incident toward the final scene, putting all its elements to use. Tommy's weeping at the end draws upon the motif of sinking and drowning, the concern with marrying or not marrying sorrow, his disgust at the isolation of the individual within the city, and, to the contrary, his impulse to love all others.

Seize the Day is not a regular day in the life of the modern man because it is a “day of reckoning,” a day in which someone that is truly dead will give the protagonist a jolt of life. Unlike many modern masterpieces, Bellow has chosen a positive ending for his novel. He has also allowed his protagonist connections with the modern world. Furthermore, Bellow complicates the predicament of modernity by adding a very human and positive element. Bellow seems to be saying that the predicament of modern man goes far beyond the typical pessimism, cynicism, and isolation because it has the potential of reaching understanding and love.

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BROTHERS GRIMM FAIRY TALES: A PRE-NAZI PROPAGANDA

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Abstract

This paper will look into the representation of Jews in two of the fairytales collected by Brothers Grimm. The representation of Jews in such a basic literature led to the conditioning of the crowd's mind into believing the Jew as the enemy. Such folktales targeted children, especially, because moulding their minds into the mob mentality would be easier. Thus, the representation became one of the many reasons that led to a hospitable environment for the Holocaust. The research also looks at how social conditioning played a part in the promotion of antisemitism in Germany.

Keywords: *Holocaust, Brother Grimms, Nazism, German Nationalism, Nazi Propaganda.*

This paper will look into the representation of Jews and Antisemitism in fairytales or rather folktales (as they preferred to call it in Germany) by Brothers Grimm and how it conditioned the minds of children and gained supporters for the Holocaust. Antisemitism came fully to the forefront during the Nazi regime, but it was present amongst the people since the times of Jesus Christ, only that it wasn't evident enough.

Literature is a platform where one can propagate ideas and ideals, and it is not surprising to know how people used it as a weapon to convey the same to multiple millions. One way used to spread Antisemitism was through literature. People, especially children, were conditioned to consider Jews as the 'wrong lot'. The cause of Antisemitism wasn't only contained to the crucifixion of Christ, but it was also because the Jews were gaining economic influence with respect to the other non-Jewish European people, especially the Germans, many of whom were living in destitute conditions. Their stronghold over the banks and all economically influential spheres were seen as a reason for many unemployed non-Jewish people, and as soon as this got mixed

with the spiritual detestation of Christians towards Jews, the conflict became dirty.

The brothers, Jacob and Wilhelm Grimm were German academicians who were interested in collecting folktales. During their time, the German nationals were of the view that they were losing the German culture and the people were holding onto whatever little of their culture they could find. The after effects of the French invasions had effected in the dissolution of the German culture. In order to get the culture back, the brothers went on to extricate folktales from around as they believed the folktales were a form of national literature that can help promote nationalism across. They collected, revived and edited the folktales in favour of the German Reich, where one can see how the purity of Aryan race is upheld, how the Aryan characters are portrayed as pious and innocent and full of good values, how the foreigners are treated as beasts and ugly beings and characters with a dark heart, how Jews, especially, are treated as liars and inferior characters who are always treated with contempt and should be treated with contempt because they are vile.

The hatred against Jews was there since time immemorial. The first manifestation of antisemitism was a religious one. With the

religious reasons supporting it, antisemitism gained other manifestation as well. William Brustein in his essay titled "European Anti-Semitism before the Holocaust and the Root of Nazism" categorizes antisemitism in Europe, especially, into four parts- religious, economic, political and racial.

The reason for religious antisemitism was around even before the times of Christ. The Judeophobia began during the Graeco-Roman world where anything that was not Greek was considered suspicious. The Jews were made slaves by the Pharaoh of Egypt because he sensed them thriving in his land and wanted to make sure the 'foreigners' don't dominate over his land. The account of this event is in the Bible. This particular account made the Jews seem like someone who likes to occupy others' territory. The emergence of Christianity put Jews as demonic people and the Jews were seen as unrepentant and the hatred was propagated by the gospel writers who depicted "Jesus attacking the leaders of the Jewish nations" (Baskin 7). The Europeans backed up their perspective of the Jews as territory-invaders by pointing out the biblical references. The Jews were mainly hated because the world saw them as the killers of Christ. Their culture was seen backward and they didn't seem to accept Christianity. They were seen as anti-Christ and a threat to Christendom. Antisemitism was well spread across Europe. Michel Levy said, "The Emancipation of Jews was an anti-Catholic act" (Zosa 1). Antisemitism, similar to that in Germany, was seen across France too, where the Church fought vehemently against the emancipation of the Jews. For promoting their ideas, they used propagandas as well, mainly using hate speech as their primary way to spread the hate which eventually became extremely hostile. In France, many Churches were converted in Synagogues by the Jews, completely unaware of the previous status of the building, leading to the uprisal of the hatred. Even the secularists thought the religion was non-

progressive. Martin Luther King preached against Jews because they denied Christ. The most notorious of all was when the Church remained silent during the Holocaust period.

Economic antisemitism arose because at that time a lot of Jews held high financial positions, especially in Germany. Antisemites charged them of controlling major means of production and they claimed that because of the Jewish strongholds over the economics of the German society, they manipulated the domestic and foreign policies of the state. Even in the bible, many of the Jews were represented as people with the money minded people. Since then, Jews were seen as people who were obsessed with money making and handling all the finances. From this, came the notion of how all the Jews are wealthy but greedy and stingy. The antisemites saw them as people who only work for their own benefit and their communities, as people who would never benefit others. In Germany as well the Jews controlled the banks, the money supply, and economy while many Germans lived in extreme poverty which increased the hatred further. Even Hitler grew up believing Jews as the cause of his abject poverty and tried to "destroy what rejected him- the liberal bourgeois order" which was tolerant of the Jews (Shepardson 1).

According to Robert Wistrich, despite the fact that Jews were a minority, Jews accounted for 18 per cent bank owners and directors in Germany and 33 per cent in Berlin itself. When the Germans saw the 'foreigners' taking a powerful hold of their land while the 'Volk' lived in poverty, hatred arose. For the Germans, this substantiated the anti-Semitic views written in the bible and gave them another reason to hate the Jews. The outbreak of antisemitic pogroms in Russia made all the Jews there to flee, most of whom immigrated to nearby countries. The immigration Germany witnessed was huge. Not many appreciated it because of their ethnicity-Jewish. Also, the popular belief was

that Jews carried out 'unethical' practices in second-hand trade and money lending.

Political antisemitism was based on the belief that Jews wanted to take over the world. Joseph Goebbels, the minister of Propaganda in Nazi Germany, in his speech titled "Mimicry" talks at lengths about the supposed intentions of the Jews. Another anti-Semitic canard is that of Judeo-Bolshevism which claims that it was the Jews who started the Russian Revolution and that of Jewish communism which states the Jews were the reason for communism too, which 'helped' the Jews to gain more haters all around. He calls them "racial filth" and blames them for the revolution Russia witnessed. The major political reason behind this was the breakdown of class structure as Marxism crept up. Karl Marx, being a Jew, became a person to hate and his theories, likewise. The Nazis feared such a revolution which they saw being led by the 'Jewish' people. Goebbels says, "They mobilized the so-called proletariat to class struggle by ruthlessly exploiting real or imagined problems. Their goal was total Jewish domination" (Goebbels 2). The mere thought of the proletariats rebelling against the government was revolting enough for the European upper class or power-holders.

The Jews were again blamed for things like political defeats and economic crisis. With all the hatred in mind against Jews, the dips in politics gave them another reason to hate them even further. Also, the eastern Jews played important roles in the unrest of 1918-1919 in Germany their presence in all the unrest and the establishment of the Weimar Republic turned as many German against Jews as possible. The Jews were also held responsible for Germany's defeat in the World War I (Goebbels 2) and thereafter Hitler played on that card and found supporters against Jews which then led to the Holocaust.

The German nationalism brought in the concept of racial purity as well. Everything that wasn't complying with the Aryan

prototype was not considered German or fit to be German. Even in the late 1800s, the vision of a racially pure Germany was sprouting. The Prussian government in 1870 made German the official language of the courts, school system, commercial transactions, and public administrations. By doing so, they believed they were strengthening the German character. The Polish were the ones to bear the beginnings of the racial hatred. As many as 3200 Polish people were thrown out from their jobs. Two third of the Polish were Jews who were doubly oppressed (Armour 235-236).

Wilhelm Marr, generally seen as the inventor of the term 'antisemitism', was of the opinion that the Jews and their Jewish-ness corrupted the German culture and civilization. He cautioned against hating individual Jews and seeing the Jewish problem as a religious one. He took antisemitism to a new level by introducing the racial factor calling them inferior. He called them a race that cannot alter their ways of living and cannot ever assimilate into the German society. Houston Chamberlain's work show how he believes that Germanic tribes hold a superior position in the racial hierarchy. He claims that they were vital and creative because of their interbreeding with other Aryan races. In his work, he calls the Jews unintelligent, and despite their unintelligence, they managed to assert their dominance over all other races making them a menace. The Jewish traits were said to be recessive genes. The leaders elected in and around the late 1800s called for the extermination of the Jews because of their racial inferiority. As soon as Hitler came into power, he approved pogroms which gave the Germans the right to deport foreign nationals. The Civil Service Law of April 1933, called for the removal of Jews and the men who didn't serve in the World War I from high posts, the law also included the 'Aryan clause' which gave approval for the forced removal of Jewish professionals from all the realms of workplaces.

In the two folk tales from the collection of the Brothers Grimm called 'The Jew in the Brambles' and 'The Good Bargain' one can find clear instances of Antisemitism.

The folktale, 'The Jew in the Brambles' deals with a protagonist who is being repeatedly called the 'good' servant, already making up the readers' minds to believe that he is a good person. We see the seemingly 'good' person tormenting a Jew for fun. The Jew is introduced as a barbaric person, looking at a song-bird and thinking of gulping it down, "...if only it were mine if only someone could sprinkle some salt on its tail!" (Ashliman 2). The description of the Jew as a person with a "long goatee" (Ashliman 2) distinguishes him from the 'good' servant. The distinction becomes important because the "long goatee" is one of the features of a Jew that would separate them from the Aryans in the story which makes them look 'exotic' which was a term used to denote the Orientals and it has no positive connotation attached to it. The term suggests that these people are foreign and very different from the nationals. The seemingly 'good' servant call the Jew a "rogue" (2) and orders the Jew to fetch the bird after the servant shoots it dead. The command and the language used itself gives out a tone of authority. It is implying that all the nationals have a superior status and the Jews are a part of an inferior race. such a realization immediately gives power to a person from the 'superior' race over the Jews, even if the person from the 'superior' race is a servant and the Jew a wealthy person. The Jew here is shown as having the basest of thoughts, of filling his stomach whereas the servant is shown as being creative which is something that Chamberlain discussed.

The astonishing thing presents itself when the Jew responds "Don't call me a rogue, sir, but I will be a dog and get the bird out myself for myself". The story portrays a Jew who calls himself a dog and not a human, positioning him even lower in the hierarchy of

animal kingdom. This suggests that Jews were not to be considered humans at all; they were equal to animals, unintelligent and non-progressive. The Jew goes into the thicket and then we are told that the good servant could not "resist" the temptation of torturing the Jew for fun. He takes out the magical fiddle and plays as the Jew in the thicket starts to move uncontrollably in the middle of thorn which ripped his clothes, "combed" his hair and punctured his skin. The word 'combed' is also important because that gives us the impression that the Jew was not into personal hygiene much, that his beard not at all combed. The Jew is described to have shabby clothes as well implying that the servant was in a better state. The seemingly 'good' servant robs the Jew of all his money, which the Jew gives so as to make the servant stop playing the magical fiddle. One can also notice the change in the language of the Jew. When the servant is around, the language of the Jew is very subservient but as soon as the servant goes away, the Jew seem to curse the servant, which implies that the Jew is a "coward", which is another description of the Jew by the Nazis (Goebbels 1). The Jew is seen cursing the servant when the servant is being led away to the gallows to be hanged which again shows the Jew in a bad light- as a weak and coward person who can't speak up for himself when the servant is free. The Jew musters courage only when the servant is in the custody of the soldiers of the king.

Towards the end of the story, we see it's the Jew who is being hanged for a crime that the servant did. He is made a thief and good servant is let out. The Jew as a thief is an accepted perspective because of the antisemitic discourse that was prevalent for so many years. The people didn't question the punishment because they saw the Jew as a demonic figure anyway, someone who deserves to be exterminated. Hence, the ending was welcomed by the German people.

In the other Grimm fairytale/ folktale, the Jew is shown as a greedy and money-minded

person. In his greed, the Jew agrees to give the peasant money and his coat in the hope that he will get money from the king. But instead, he gets beaten up, which is amusing for the King. The Jew in his greed goes to the king again to let him know that the peasant was talking ill of him, in the hope of getting rewarded. But his plan backfires as the peasant says "What a Jew says is always a lie. No true word ever comes to his mouth" (Ashliman 3). The same we can note in the speech by Goebbels where he calls the Jews as masters of lie (Goebbels 1). The king believes the peasant on his testimony and punishes the Jew again. In this story as well, the ending sees a Jew getting punish for something he didn't do. The acceptance of such stories indicates the amount of hatred prevalent in the German society against the Jews. These stories were rampant just before the period of the Nazis making a hospitable environment for the genocide to happen.

According to the theory of social categorization, which was developed by John Turner, a British social psychologist, people tend to perceive themselves as a 'group' under certain circumstances, and their group becomes salient for them. This was how the German people were manipulated into believing the Nazis. Just like the brothers, the Nazis were quick enough to see the folktales as promoters of 'nationalistic' sentiments, but with nationalism, they sent out messages of hatred through these stories. They used these folktales to invoke a sense of 'German nationalism' in their 'volk'. The same theory introduced the idea of the 'prototype' amongst the Germans as Aryans became a prototype for 'their' people and the Jews for the 'other'. Using the representation in these tales, the stories were tweaked along the wants of the Nazis. The Jews' acceptance that he is a dog reinforces that the other group, the 'good' Aryans are a cut above them. They knew the power of literature. They knew how literature helps in social conditioning, which tells us how society takes hold of the minds of

people and dictates it. These messages were unconsciously transcending the minds of the common people. The herd instinct dictated many of the Germans, which reinforces the belief system of the 'herd' in a person. The Nazis were successfully capable of using this theory to promote their agendas too.

They were aware of the popularity of such folktales and were aware of the audiences. Such folktales were a hit amongst children and because of this, the Nazis' target became the children. Nazis included these folktales as a part of their propaganda and used it to advocate and explain the War to the children and the Nazi youth. It became an excellent weapon to condition the minds of the children from a very young age as these folktales united the German community and made them believe in a single identity- the German Reich. For the Germans to be a part of the "greater agenda" and to support and represent the German nationalism was a magnification of their self. At a time when the Germans were struggling to hold on to their German-ness and their culture because of the invasions and immigration, a chance to come out as one entity, as a pure Aryan German, was indeed a magnification of one's self-worth. These folktales always had the pure Aryan character in distress because of the 'others' or to put it more clearly, the foreigners. This engendered a collective disapproval of foreigners by the Germans and made them cry out for their deportation. It is shocking to note that the hatred was senseless and was a product of the social conditioning of the society. Such prejudice leads to categorical thinking which categorizes the community and looks at the other category as the 'other' or as not them, which in turn leads to prejudice.

It is shocking to note that the hatred was based mostly on stereotypes which lead to prejudices which are the leanings of the society itself (Feldman 598). John Duckitt (1992) says that the psychological reasons for prejudice started around in the 1920s which

were based on American and European race theories which attempted to prove the superiority of the whites. Such prejudice leads to categorical thinking which categorizes the community and looks at the other category as the 'other' or as not them, which in turn leads to prejudice. When the particular community learns about anything negative done by an individual from other community, they start to stereotype the entire community and more and more prejudices arise. This is the same that happened in Germany before the Holocaust.

The folktales came in handy during the Nazi period. They targeted the young children as they learn "prejudices by imitating" the adults (Feldman 599). It made sure all the other agendas of Hitler are veiled by the communal hatred the German Reich had for the Jews, who according to them sat in power for so long and made Germany weak. They were considered no more than parasites and the folktales with their clear-cut antisemitism made sure the Jews are seen in that light only. The distressed people of Germany were fed hatred against the Jews, and the support they gave to the Holocaust showed how they channelled their distress. It became easy to manipulate an already angry mob against the target group to attain political ends. The effects of literature on the minds of people are drastic, especially when the society around the individual also support and cater to the beliefs emanating from the literature. Brothers Grimm set out to restore the lost nationalism of Germany through the usage of simple tales for children which in turn triggered the beginning of the Holocaust period. Although antisemitism originated through religious reasons, it took a monstrous turn when antisemitism produced racial differences.

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“NEW WOMEN, NEW EARTH” TRIGGERED ECOFEMINISM IN ANITA DESAI’S *FIRE ON THE MOUNTAIN*

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Abstract

“New Women, New Earth” Triggered Ecofeminism in Anita Desai’s Fire on the Mountain expounds on her contribution towards green fuse and Eco feminist facade. She has a finest language in depicting nature. She illustrates her characters through intense imagination and takes us to enjoy and glorify the beauty of precious nature. The hectic agenda of a man hints him to discharge from nature, so they are travail from neurotic and psychic impediments. Being with nature and enjoying its splendour will lead our path out from compression triggered with the manifestation of the new eco-friendly universe.

Key words: Ecofeminism, green fuse, nature, triggered manifestation, eco-friendly

Indian legend Anita was born to a German mother and an Indian father in the year 1937 at Musoorie. As a child prodigy, she started to write her novels at the age of nine. She spoke Hindi, English, and Urdu fluently from her childhood. She stated her literary career in 1963 with her first novel *Cry, The Peacock* and the next is *Voices in the City* (1965). Her third novel *Fasting, Feasting* (1999) is nominated for the Booker Prize. Anita proclaims English as her literary language and it is too easy from her infantile. She artistically handled Indian background in most of her works and she keenly depicted nature and its impact on human life.

Selected novels from Anita’s are *The Artist of Disappearance* (2011), *The Zigzag Way* (2004), *Diamond Dust* (2000), *Journey to Ithaca* (1995), *Baumgartner’s Bombay* (1998), *In Custody* (1984), *The Village by the Sea* (1982), *Clear light of the Day* (1980), *Games at Twilight* (1978), *Fire on the Mountain* (1977), *Cat on a Houseboat* (1976), *Where Shall We Go This Summer* (1975), *The Peacock Garden* (1971), *Bye-Bye Blackbird* (1965) and other stories.

Anita is an Indian luminary who is working as Humanities Professor at the Massachusetts Institute of Technology. She accomplished many laurels and accolades for her iconic literary career. In 1978 she won Winifred Holtby Memorial Prize and Sahitya Akademi Award for *Fire on the Mountain*, Her novel *Clear light of the Day* was shortlisted for Booker Prize in 1980. The domestic story *The Village by the Sea* won Guardian Children's Fiction Prize in the year 1983.

In Custody and *Fasting, Feasting* was shortlisted for Booker Prize in the year 1984 and 1999. In 1983 she got Neil Gunn Prize. In the year 2000 she received Alberto Moravia Prize for Literature from Italy. In 2007 she obtained Benson Medal of Royal Society of Literature and in the same year she acquired fellowship from Sahitya Akademi. She recently received Padma Bhushan award in the year 2014. Her novel *In Custody* was filmed in 1993 by Ismail Merchant and screen played by Shahrukh Husain. It gained Best picture and Gold medal from the President of India.

Anita Desai as a contemporary diasporic writer accomplished voluminous grandeurs from diverse critics and journal writers. She holds herself the unique locus in the modern fiction. Sunday Times mentions 'Desai, like a dancer or a jockey, makes her art look very easy' and Daily Telegraph denotes 'One of the finest English language novelists of modern times'. Times Magazine escalates 'Beautifully accomplished and memorable... She has the ability to shape and refine a piece of her own intense imagination into an independent work of art'.

Indian Express states 'The author has a deep understanding of human emotions. The characters come alive in the novelist's skilled hands'. Prof Alan Lightman of Writing & Humanistic Studies, MIT, remarks '...her novels are distinguished by her focus on the inner life of her characters and her concern with people previously marginalized in Indian fiction, primarily women, children and the elderly'.

As 20th Century novelist Anita is not denying the importance of the external factors and also concentrates on the internal and upon the nature of reality as the period of various psyches. She follows the trend of absolute smash from the foreseeable technique. Her novels carry all the traits of – Naturalism, eco-feminism, camera eye technique, internal monologue, suppression of plot, poetic style, and the stream of conscious and objective character descriptions. Anita as the omniscient narrator she obtrudes the formal trend and her main characters flow on through the minds of the various characters. She deals with the sensational and momentous but with the ordinary experience of life. What she present in her novel are moments in the lives of their characters, chained to each other by memories.

Anita in her novel validates women understand nature more than man. It illustrates Anita's skillful painting of the landscape with beautiful scenery and never leaving any minute picture for depiction. All

the human problems are to be set right only when we get back to nature and surrender ourselves in the hands of nature. This is an intervention into a field in which women are closely mediated with nature and they seek happiness in their life only in the midst of nature.

Anita evolved as a newfangled novelist with the glorious depiction of nature. Her novels are classic in nature which reveals the mundane life of ordinary people and would never be left any minute details in their life. Her camera eye technique made all readers travel along with her and face all happiest and wretched moments in their existence. Her protagonists Nanda Kaul and Sita proved themselves as New Women triggered with the outlooks of new earth in the perspective of nature.

This paper concentrates on *Fire on the Mountain* and their characters close rapport with nature. Anita divides her novel into three parts. The first part is about Nanda Kaul at Carignano compacts about her isolated life at Carignano and the letter from her daughter intimates the arrival of her great granddaughter Raka which disturbs her lonesomeness. The second Part, Raka comes to Carignano deals with her happiest spending time in the forest and knows about her great grandfather's private zoo. The third part is Ila Das leaves Carignano intimates the tragic death of Ila Das and the fire on the mountain and the heart of the protagonist. In all three parts, Carignano plays a vital part and makes the readers understand human's handy consociate with nature. Three female protagonists Nanda Kaul, Raka and Ila Das's liaison with nature and their life structure is manifestly pictured by Anita.

In *Fire on the Mountain*, Nanda Kaul wants to spend her entire life in solitude in the midst of nature. She never wants any intruder to come and disturb her loneliness at Carignano. While she stepped backward in her garden, she billowed up and threw the pine branches to shade her. But the thought

never lost for a long time, the letter from the mail man informed that her granddaughter Raka is going to stay with her for summer holidays. She feels Raka is an unwelcomed intrusion and distraction to her.

Anita depicts her characters through intense imagination and takes us to enjoy and glorify the gorgeousness of precious nature. She is having her cabalistic pole as narration in her hand that precedes us to the former, unwavering clutches over the contemporary and chisels her characters in the impending. Hectic program of a bloke leads him to get away from nature, so they are encrusting and obsessed with psychosomatic barricades. To Anita, the business of the novelist is to explore the human personality so as to achieve a vision of lives meaning. Her characters live, think and unfold time and leave their perception with the problems relating to it.

Nanda Kaul in her young age as a wife of Vice chancellor and mother of seven children's acquainted with requests, promises, queries and numerous wants but now she is fed with up with all those things and she urged to spend her time with nature and to be alone with cicadas and pines. She loved to devote her time peacefully in the mountain ridge at Carignano. She felt great coolness and flowering of relief after she settles down there. Nanda was gray, tall and thin old lady sweeping with her traditional silk sari. The scenery from her home is awesome from the northern side of Kasauli filled with mountains and in the south had plains with rocks and pines and with its sweeping view. Sporadically eagle swam this place for its clear light and air.

Her home is on the ridge where the sun shone on its wall. She always opened her windows facing north with the view of the blue waves of the Himalayan flowing of snow and line of ice sketched upon the sky. From her home, the plain cliff looked flat and serene towards the blurred horizon. There were some apricot trees nearby her home and

many iris flowers bloomed already around her place. Her kitchen was wiggled with smoke came out from the chimneys and there was the stack of woods outside to that kitchen door. She was not that much keen on observing these things but she stooped and picked bright apricot from the dry grass nearby. The bright hoopoe flies like a flash to fetch it with its beak. That bird had its nest in the eaves of her bedroom. It feeds its nestlings with care and her room filled with the shrilling and screaming sound of the birds.

The globe of its axis explained magnificently by Anita. The ripening apricots were filled by the pair of bulbuls and they quarreled for the full of it and their flurry of feathers touching the ground and fetch the dusty apricot fell from the tree. The sweet music of Cicadas heard and its music is pleasing and heart throbbing. The earth has emerged with nature's plenty may occur due to the season. The spinning of sunlight makes everything visible to the eyes of readers. Nature's beauty is splendid but we never noticed its bounties and we never had a chance to observe it. By reading this novel all our five senses gratified with this novel. We visualize the fighting of bulbul and the colourful apricots filled with jam. We smell the sweet fragrance of apricot. We hear the sweet song of cicadas and we feel the heat of the sun and the birds touch. We taste the sweet apricot jam and automatically saliva comes out from reader's mouth.

Anita delights the readers by depicting the minute niceties of natural scenery in her novels. Reader's heart boosts by the glory of nature but Nanda Kaul had no pleasure over them. Raka as a patient arrives with her thin legs, sloping shoulders, and bulging eyes. She looked her great grandmother as a cricket or a mosquito. Raka never had any attachment to her grandmother. They both feel they are intruders in their life. Raka is also a loner like her great grandmother. She also eschewed from the human company expect the cook Ram Lal.

Raka likes to isolate herself and she seeks pleasure in the midst of nature. She tries to merge in the hills. She examined, explore and totally self-contained with the forest. By observing her attitude Nanda Kaul decides to make connection towards her. Raka and Nanda Kaul are alike and they feel alive in the core of nature. Nanda begins to tell stories to make the close association with her. Nanda spins the story about the fanciful yarns of past Kashmir. Nanda's father had a private zoo with exotic animals and he bought an outlandish stuff from Tibet to the zoo. For little Raka had the interest in those stories and later she really wants to escape from these human clutches.

The third part Ila Das leaves Carignano adds swivels to retreat Nanda Kaul and Ila's childhood days. Ila was the handicap in her voice. Her exasperated screaming voice would make even birds run away. She is living in the Upper Mall road with diminutive, comical and tragic life. She got prior consent from her friend to visit Nada Kaul and her granddaughter Raka through the phone. Nanda watches her from the austere perch on the ridge. Ila is really a pathetic creature. She brings their painful memories from their past. Raka observed with revulsion which recounts with the futile memoirs.

Nanda Kaul's life changed after the arrival of Raka and she has shown little delight and re-engagement in life. Her second acquaintance came from Ila Das her old friend who is Government social worker living in the nearby village. Nanda Kaul really wants her friend to stay that night with her instead of going alone in the night. But she felt her kindness would disturb her solitude and allowed her unfortunate friend to walk away in the darkness. Nanda receives the tragic news at the end that Ila was raped and killed by some brutal monster.

Anita never tried to imitate history in her novel. She mainly concerns about the struggle of the human soul. Indians exuberance, contradictions, fascinations, thrillingness and

some rawness would easily attract the non-Indian readers. Her novels are enthusiastically followed by the universal reader. She pierced into the solitude of regal, dignified elderly women Nanda Kaul and given a deep look into her heart. Anita abundantly depicts the landscape of her respective country. She has a deep root in the classics of her motherland. Thus, her novel echoes the nature of new women and new earth triggered with the Eco feminist exhilaration.

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DIFFERENT FACETS OF RENAISSANCE DRAMA: AN ANALYSIS OF SHAKESPEARE'S *JULIUS CAESAR*

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Abstract

The play Julius Caesar contains perhaps the most philosophical of all Shakespeare's dramatic interpretations of human history. Shakespeare's attitude to this play is not limited to the reproduction of his source. It reflects deep personal meditation upon the nature and significance of public processes and on their presentation in the theatre. The play studies not only the politics of Roman state in its moment of greatest crisis but also the personal tragedies of its citizens. The play ends on a note where imperialism has triumphed, the republicans have failed and the spirit of Caesar can now "be still" which makes the play one of the greatest Roman tragedies by Shakespeare.

Shakespeare's major plays on Roman history span between them the supremely creative years of his dramatic career. The earliest of the three, *Julius Caesar*, was separated by no great distance in time from the two parts of *Henry IV* and *Henry V* and is concentrated like those plays, upon the interplay of personal motives and public necessity; whilst the other two – *Antony and Cleopatra* and *Coriolanus* – belong to the dramatist's last years and combine an acute understanding of historical processes with the illuminating presence of a distinctive tragic vision. The historical matter of all the three Roman tragedies is principally derived from Plutarch's *Lives of the Noble Greeks and Romans*, as translated into English from the French of Amyot by Thomas North. Shakespeare's attitude to these plays was not limited to the reproduction of his source. It reflected deep personal meditation upon the nature and significance of public processes and on their presentation in the theatre.

The action of *Julius Caesar* turns, in the tense simplicity of its narrative, upon an event of unique historical importance. Round this event, Shakespeare has developed a

pattern of political passions which answers to a closely-knit dramatic plan. The focus of the play lies on the conflict between those who abhorred the murder of a man raised to authority and those who were ready to applaud the elimination of a tyrant. To this presentation of events, Shakespeare has added a study of character and motive more complex and varied than may immediately be realised. Although the action is concentrated upon Caesar's assumption of unique and unlimited power and upon the doom to which this leads, the dictator's own appearances are brief and transitory. We gain an insight into his personality and motives through the observations of his declared enemies and it also reveals the weaknesses and contradictions of their own motives. Thus the action turns upon an inter play of personalities in contrast. "The key to the motivation of the tragedy, which lends motivation to its taut dramatic structure, lies in a contrast between what men propose and what as political beings they in fact achieve"(Traversi 22).

The conflict between the public and private identity is one of the major themes of

the play. Both Caesar and Brutus suffer from this conflict and it is precisely this conflict that leads them to their doom. Brutus's internal conflict is between his love for Caesar and his love for Rome and it could also be taken as a conflict between Republican ideals and dictatorship. On the other hand Caesar's conflict is between his superstitious private self and his fearless public self.

Ambition is another dominant theme in the play. Caesar is an ambitious man and it is his ambition that the conspirators fear the most. Cassius is also an ambitious man and it is his ambition that drives him to initiate the conspiracy against Caesar, in order to gain more power for himself. Ultimately, the ambition of these two men leads to their downfalls and to virtual anarchy in the streets of Rome. It gives the message that great ambition leads to great conflict.

Superstitions and the supernatural are important elements in the play. In this respect, the principal phenomena are Caesar's instructions to Calpurnia to stand in Antony's way during the Lupercalia and the soothsayer's warning about the Ides of March (I.ii); the superstitious terrors created by the storm.(II.i), Caesar's request to the augurers and Calpurnia's fears and terrible dreams(II.ii); the reappearance of the Soothsayer (III.i); the appearance of Caesar's Ghost to Brutus at Sardis (IV.iii) and finally, Cassius' reference to birds of good and evil omen(V.i).

The interesting problem in this connection is: was Caesar's apparition meant to be real or was it the product of Brutus's imagination? The evidence seems to favour the latter probability: Brutus has just heard of Portia's shocking death, he has had a long and violent argument with Cassius, he has drunk a bowl of wine and finds it difficult to sleep; for all these reasons, his nerves are on edge and he seeks to soothe them first in music and then by reading; he is the only one who sees the phantom and as soon as he recovers his poise, the illusion is broken. All of this suggests that

the Ghost is a subjective phenomenon. This by no means alters the dramatic importance of the incident: the vision is one highly effective means of stressing the continued influence of Caesar's personality long after his actual death. It goes further than that: Brutus, much earlier, has already admitted his spiritual turmoil – his life has been “like a phantasma, or a hideous dream” (II.i.65); here, then, is a man prone to nightmares and constantly thinking over the questions of “good” and “evil”; it is hardly surprising, therefore, when the Ghost tells him that it is “Thy evil spirit, Brutus”. Brutus, by the time he camps near Sardis, is aware that many of the things he once valued have played him false – even Cassius has an “itching palm”; he has “dismembered” Caesar, but has not “come by” his “spirit”- partly because he himself from the first made an unreal division of Caesar the man and Caesar the symbol of imperial power; so Caesar's disembodied “spirit”, his ghost, pursues Brutus to his death.

In *Julius Caesar*, Shakespeare is much more concerned with character development than with plot. His principal source, Plutarch, gave him not only the historical background for the play but also characters already charged with life. It has been held that to justify the conspiracy it became a dramatic necessity to depress the character of Caesar and to heighten those of Brutus and Cassius. Another group of writers emphasise that *Julius Caesar*, if not the hero of the tragedy, is the protagonist whose spirit irrevocably destines the outcome. A third group argue that, in the portrayal of the characters in this play, Shakespeare's main concern was a political one – that is, to demonstrate the ultimate triumph of Imperialism over the old decaying institutions of the Republic. But the tragic interest throughout is focussed on the career of Brutus, as the titular hero is disposed half-way through the action. A close observation of the main characters can help in the better understanding of the play.

Caesar is the titular hero of the play. Although it is clear that Brutus is the principal character, the chief interest in Brutus's career lies in its futile opposition to the idea of Caesarism; it is really Caesar's presence and his conception of government that dominate the story. Because of this, it is somewhat paradoxical that Shakespeare should lay such great stress on Caesar's physical infirmities. When he is offered the crown, he swoons in a fit of epilepsy; Cassius describes how Caesar's strength failed him in the Tiber and how he shook with fever in Spain; nor is it the conspirators alone who remark on these defects – Caesar himself admits that he is deaf. The great Caesar is also portrayed as being highly superstitious and a credulous believer in magic rites. On the other hand, he affects an absolute fearlessness and declares that fear is the most unaccountable thing in all his experiences. He is constantly harping on his flawless valour, and in fact he neither shirks nor complains when the fatal moment comes. Caesar prides himself on his inaccessibility to adulation and blandishments; but the dictator is not always so resolute. While he boasts of his constancy, he vacillates between Calpurnia's and Decius's interpretation of the dream; he refers to the senators as "greybeards" but is afraid of their ridicule; he hesitates to accept the crown which he would gladly possess.

Shakespeare in short, shows that Caesar had to live up to an impossible standard: he represents the dawning of the Roman Empire, and must be fearless, omniscient and infallible; there is no room in the ideal Caesar for timidity or fickleness. That is Shakespeare forces on the audience the contrast between the shortcomings of the individual and the splendour of the ideal role he undertakes. But once the feeble fame and haughty voice have been struck down, the spirit of Caesar begins its free God-like course.

Brutus is rightfully called as "the noblest roman of them all". Shakespeare builds up the character of Brutus trait by

trait, depicting in him the failure of a noble personality under the test of action. Brutus strives to direct his life by reason, and this is reflected in all his actions and talk. He has to determine his conduct, not by instinct, but by impersonal, unprejudiced reason. In his personal character, therefore, Brutus approaches Plato's ideal of the philosopher-statesman, disinterested, devoted to the welfare of his country, which he is ready to defend, no matter what the cost. No one can doubt that he joins the conspiracy through devotion to his republican principles which, he honestly believes, are jeopardized by Caesar's continued existence despite his friendship and admiration for the dictator. While Brutus's motives for joining the conspiracy are unselfish and integrity is unblemished, yet he is infatuated with his own supreme self-confidence and it is this trait which ultimately betrays him. Once in the conspiracy, his reputation and his sublime assurance of his own rightness impose him as the leader. But Brutus, for all his reading and deep thought, is incapable of successful action, mainly because he is ignorant of human nature. Thus he misjudges Antony and his influence upon the crowds. Brutus's tragedy therefore, is that he has the virtue of disinterestedness without the wisdom necessary to give this disinterestedness political effectiveness.

Mark Antony stands contrasted with both Cassius and Brutus: like the former, he is not hampered by lofty principles and scruples, yet he does not possess the qualities which excite admiration. Of his love for Caesar there can be no question: it is proved not only by his public utterances but also by his deeds. It is worth noting that Antony during Caesar's funeral speech is not moved by gratitude for past favours or his loss of expectations now that Caesar is dead – but solely by Caesar's nobility of character. He effect his purpose, without any other help, by his wonderful funeral oration – an address which appeals to the crowd's emotions, in contrast to the

reasons and arguments put forward by Brutus. Antony plays on the mob as a musician on an instrument; the final astonishing episode, in which Antony lashes the mob into fury till the Forum roars with their wrath, is a triumph of cynicism – the whole effort is full of a splendid knowledge of how to arouse a crowd into action. Nowhere else in literature is the procedure of demagogue of genius set forth with such masterly insight.

Cassius can be termed as the goad that drives the play's action ahead. Cassius is obsessed with one idea. He is imbued with a thorough love of freedom and equality, and groans under the prospect of a monarchical regime. Unlike Brutus, he does not bear this burden with thoughtful patience, but strives with all his might to throw it off. The main lines of Cassius's character are given in Caesar's masterly delineation: lean, gaunt, hungry, disinclined to sports and revelry, spending his time in reading, observation and reflection. Cassius is an epicurean and is free from all superstitious scruples. He is bold and self-reliant, confident in his own will power. He is not deceived by shows but looks quite through the deeds of men. Cassius takes pleasure in detecting the weaknesses of his fellows. Caesar finds him "very dangerous" just because of his this grudge against greatness in others. Yet in spite of this taint of envy and spite, Cassius is far from being a despicable or even an unattractive character. He is capable of high enthusiasm for his cause. Moreover, it is impossible not to respect Cassius's thorough efficiency: he knows the right thing to do and when left to

himself, he does it. He recognises that the conspiracy cannot succeed without Brutus's aid and sets out to win him over but the trickery succeeds because he has gauged Brutus's character correctly. Similarly, he recognises Antony as a danger, a danger which Brutus so contemptuously underrates. In short, Cassius is the dynamic force behind the conspiracy.

To conclude, the play *Julius Caesar* contains perhaps the most philosophical of all Shakespeare's dramatic interpretations of human history. Certainly, it is the most detached and objective; the play focuses on both the imperial ambitions of Caesar and the republican ardour of Brutus with a gravely ironic impartiality. This irony penetrates deeply; the play studies not only the politics of Roman state in its moment of greatest crisis but also the personal tragedies of its citizens. The play ends on a note where imperialism has triumphed, the republicans have failed and the spirit of Caesar can now "be still" which makes the play one of the greatest Roman tragedies by Shakespeare.

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TEACHING OF LANGUAGE FOR THE RURAL STUDENTS

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Abstract

Education is the process of learning. It is the fourth basic need for a person after food, clothing and shelter. Education is the most basic necessity in this competitive world to survive and reach heights. Literacy rate decides the power of a country. And this should start right from educating the children who build the next generations. In India there are many rural areas where most of the children are not educated. This is a severe problem which is being faced by our country and we are the ones who should solve it. To make our India glorious and brighter we must eradicate the term "uneducated" from the dictionary of our country. This dream can be made true in a few days if we implement the various methods of education in rural areas which are discussed in the report. For the development of the country, development of rural areas which are of a at most importance. English can play an important role in the development of rural areas. Knowing and Speaking English language can open new jobs for the people of rural areas and can help them in contributing to the development.

Keywords: - *English language, Learning process, Rural Students, Difficulties and Challenges*

Introduction

Language Learning is a skill that any superior skill can be mastered with ease, if you have time to learn and practice. Language learning is a skill that can be perfected only through constant practice and continuous exposure to the target language. Students in India are taught English as a second language even though they are exposed to language studies right from their primary level. There seems to be great difference between the city children and the rural children getting acquainted with English Language. Since 70% of the students in India are from rural background and most of them are first generation learners, they lack guidance of English language from their parents and others. Learning English is their Achilles's heel.

Problems faced with, the first and the foremost factor is the Socio-cultural and financial background of the family. As most of the parents are illiterate, they are not able to guide their wards as educated parents do.

Hence, the students' performance lacks parental supervision and guidance which is very necessary for education. The illiterate parents are unable to realize the importance of education and also they do not understand the importance of communication skills which plays a vital role in their ward's career.

The children from rural areas who attend the school in their neighborhoods are not exposed to the same type of facilities and motivated as the city-bred children. In cities, the children get motivated through two ways; Instrumental and Integrative motivation. Learning a language only for rewards is instrumental motivation, on the other hand integrative motivation includes the urge to be part of the community which is so strong that drives the child to pick up the language with perfection.

Effective teaching Methods of English

In learning a language concentration should be on four main skills namely

- Listening
- Speaking
- Reading
- Writing

The above order gains importance because gaining one skill leads to the next and so the order is very important.

Listening

Listening is the one basic skill which makes speaking possible. Nobody can speak a language without listening to it. Even an infant starts speaking in a particular language after listening to it or many months. As we adapt a syllabus in which writing and reading of English is given much importance, our student are deprived of speaking abilities because they have not been properly guided in listening skills. This may be the basic reason why they have not been able to speak English in a proper manner. The syllabus should be redesigned to make the students listen a lot.

Speaking

Creating and exposing students to English speaking environments should be given foremost importance when speaking exercises are designed.

Reading

Reading exercises are very important since they help to widen and deepen the student's linguistic skills. Prolonged exposure to reading definitely yields good results. Separate assignments for reading should be given. Students should be encouraged to read the phrases at a single stretch, not going from world to word.

Teaching writing

The following activities would help a lot to improve writing skills.

- Writing diary daily
- Listing objects in pictures

- Writing review of the recently watched movies
- Creating headlines from current affairs
- Making a monthly calendar or birthday card for a classmate.

The challenge

- Most of the education in rural India is done in the vernacular/local language
- On the other hand, most of the competitive examinations (higher education & employment) require English as medium of Examination
- This leads to students from the rural background being at a disadvantage in the examination and thus growth.

Reasons for the challenge

- Vernacular language is spoken and is in common use.
- Teachers are ill-equipped on teaching English.
- The student teachers ratio is high leading to ineffectiveness.
- The rural atmosphere also does not provide students the opportunity to speak and learn English – mostly first generation learners.

Conclusion

“The aim of education is not the acquisition of information, although important, Or acquisition of technical skills, though essential in modern society, But the development of that bent of mind, that attitude off reason, That spirit of democracy which will make us responsible citizens.”

- Dr. S. Radhakrishnan

As Gandhi said, if village is destroyed, India too will be destroyed. The restoration of the village is possible only when it is no more exploited. Whatever the wealth one has the real wealth that never gets lost and never be carried from us by any is 'Education. Such an effective and qualitative education provided to all without any difference. Mostly in the

classrooms, the teachers are the active speakers and learners passive listeners. This scenario must be changed. Students should be encouraged to take part in communicative based activities. Evaluation should be based on assuring the effectiveness of English language teaching and learning. Students are mostly involved in the writing process in the name of written exam. Written exam is there to test their subject knowledge not mastery of writing skills and the learners are not involved in other skills namely listening, speaking and reading and other communicative based activities. Awareness about the importance of English and developing the communicative competence must be stimulated in the minds of the school students. The ultimate objective of English teachers must be developing the communicative competence of the students in

English. Curriculum revision is the need o the hour. The syllabus in English must be challenging and updated, and cater to the academic and professional needs and requirements of the student community.

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SOCIAL EXPLOITATION OF THE UNDERCLASS AS REFLECTED IN ARAVIND ADIGA'S *THE WHITE TIGER*

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Abstract

Aravind Adiga's Man Booker Prize winning debut novel, *The White Tiger* conveys the lives of India's poor in a realistic and in a sympathetic manner. Adiga held *The White Tiger*, the best fictional writing on his homeland, as this novel went beyond the organized outset of the natives and attempted to illustrate the multifarious, often conflicting and mostly aggressive impact of imperial rule in modern India. The novel represents the voices of the seventy percent innocent Indian youths dwelling in the darkness with their head and feet dipped into bondage and also their marshalling through the corruption of the city life. It draws a demarcating line between the two Indias- the India of darkness and that of the light. The author depicts the social injustice and class struggle that exists in India, through the character Balram Halwai, representing a subaltern section of society and attacks the rotten political system, economical system, and corruption in Indian society which are the barriers for a developing nation. This article entitled "Social Exploitation of the Underclass as reflected in Aravind Adiga's *The White Tiger*" attempts to explicate how Balram, the protagonist of the novel, the victim of poverty and injustice, has been totally exploited by the society and has worked out his way out of his low caste and overcame the social obstacle that curtailed his family in the past and completed his mission by becoming a successful entrepreneur.

Keywords: corruption, injustice, poverty, exploitation, subaltern, barriers

Aravind Adiga, an Indian born, Australian educated writer, shot to fame with his very first work *The White Tiger*, which went on to win the Man Booker Prize in 2008 defeating stiff competition from the likes of Salman Rushdie. Mr. Portfolio, the Chairman of the Booker Prize panel, 2008 stated that he was looking out for something that would "blow his socks off" and singled out *The White Tiger* by Adiga. Lee Thomas has reviewed the novel in San Francisco Chronicle (April 2007, 2008): "Adiga's first novel, *The White Tiger*, delivers an indomitable central character and an India bristling with economic possibility, competing loyalties and class struggle" (sfgate.com)

Aravind Adiga's Man Booker Prize winning debut novel, *The White Tiger* conveys the lives of India's poor in a realistic and in a

sympathetic manner. Adiga held *The White Tiger*, the best fictional writing on his homeland, as this novel went beyond the organized outset of the natives and attempted to illustrate the multifarious, often conflicting and mostly aggressive impact of imperial rule in modern India. The novel represents the voices of the seventy percent innocent Indian youths dwelling in the darkness with their head and feet dipped into bondage and also their marshalling through the corruption of the city life. It draws a demarcating line between the two Indias- the India of darkness and that of the light. The author depicts the social injustice and class struggle that exists in India, through the character Balram Halwai, representing a subaltern section of society and attacks the rotten political system, economical system, and corruption in

Indian society which are the barriers for a developing nation. This article entitled "Social Exploitation of the Underclass as reflected in Aravind Adiga's *The White Tiger*" attempts to explicate how Balram, the protagonist of the novel, the victim of poverty and injustice, has been totally exploited by the society and has worked out his way out of his low caste and overcame the social obstacle that curtailed his family in the past and completed his mission by becoming a successful entrepreneur.

The White Tiger is presented as an epistolary novel, a series of seven letters written over the period of seven nights. It is an interesting ploy used by the author to keep the readers glued to the novel. Balram is writing to the Premier of China, Wen Jiabao. The novel states the journey of an innocent Bihari youth Balram from Jamshedpur to Bangalore, from servility, humility and honesty to murder, corruption and entrepreneurship. Balram's letters to the Chinese premier are a confession of sorts. Balram tells his life-story, recounting how he came to be a successful entrepreneur in Bangalore.

Balram Halwai, born in a shady village in the heart of India, the son of a rickshaw puller, recounts his experiences with colossal composure and no regret. Life in the village is miserable. Men, women and children work like animals and die in miserable conditions. However, fast the Indian economy may be growing, but the lives of poor people show the grim picture of rural India. Even brighter minds are compelled to drop out in search of livelihood or to support their family; same is the fate of poor Balram. Infact, he was a smart lad, and that was even recognized by a school inspector, who praised him as a "White Tiger", "the rarest of animals- the creature that only comes along once in a generation (35). The school inspector promises to arrange a scholarship and proper schooling for the young boy, but of course, he was pulled out of school and forced to work in a tea shop by his family. Through the desolate character of the

young lad, the writer represents every village boy who is constrained to swathe the sweetness of his life with the ludicrousness of the crude youth.

The novel throws light on the lives of rickshaw-pullers in India. Balram's father, in the novel dies of tuberculosis. Now, this is a make-believe death of a make-believe figure, but underlying it is a piece of appalling reality, the fact that nearly thousand Indians, most of them poor, die every day from the tuberculosis in India. People in rural India are denied decent healthcare and education. Balram's voice shows the economic inequalities of contemporary india when he says, "A rich man's body is like a premium cotton pillow, white and soft and blank....The story of a poor man's life is written on his body, in a sharp pen". (26-27)

Adiga explains how poor people are treated at the Government Hospital and how they die without the treatment of the doctors. It is understood how the doctors are appointed under the influence of social activists by bribing them. The condition of Government hospital is even worst. Adiga explains the condition of Government hospital as follows:

Kishan and I carried our father in, stamping on the goat turds which had spread like a constellation of black stars on the ground. There was no doctor in the hospital. The ward boy, after we bribed him ten rupees, said that a doctor might come in the evening... It's not safe, in the rooms-that cat has tasted blood... There's a Government medical superintendent who's meant to check the doctors visit village hospitals like this. Now each time this post falls vacant, the Great socialist lets all the big doctors know that he's having an open auction for the post. The going rate for this post is about four hundred thousand rupees these days. (49-50)

Though Balram belonged to a community deep in darkness of rural India, he gets his break after learning the art of driving. Being a driver for Mr. Ashok and his wife, Pinky

Madam also eventually gets him to Delhi, comfortably far from his demanding family. For Balram, Delhi is a city of shock and surprises. As he drives his master and his family to shopping malls and call centres, Balram becomes increasingly aware of enormous affluence and opportunity around him. But he knows very well that he will never be able to compete with the world or even get access to the humanity that he sees around him. It is only through these hands on experiences that Balram learns much about the cosmetic world around and he later recounts how the streets of India supplied him with all the edification he required.

Balram lives in extremely filthy servant quarters along with another servant Ram Prasad, massaging his masters and doing the household works. He discovers that a rich man's dogs are more precious than the poor man's life. Balram is confronted by things he could not imagine in the countryside. A world where beggars without a home share the streets with workers in call centres for U.S. Corporations, where the apartment complexes of the rich have extensive underground quarters where the servants sleep in the cramped city and dirty dormitories. Balram describes the lives of the servants in Delhi:

...in India every apartment block, every house, every hotel is built with servant's quarters-sometimes at the back, sometimes underground---a warren of interconnected rooms where all the drivers, cooks, sweepers, maids, and chefs of the apartment block can rest, sleep, and wait. "When our masters wanted us, an electric bell began to ring throughout the quarters, we would rush to a board and find a red light flashing next to the number of the apartment whose servant was need upstairs" (130)

Balram is humiliated when he is not allowed in the malls because he is a driver. The glass doors had opened, but the man wanted to go into them could not do so. The guard at the door had stopped him. He pointed his stick at the Balram's feet and

shook his head negatively as the man had sandals on his feet. But everyone who was allowed into the mall had shoes on their feet. Balram, who wore sandals in his feet exploded, "Am I not a human being too?" (148)

Balram realizes that the discrimination between the rich and the poor is not only in the village, but Delhi is no exception to this discrimination. Such inhuman treatment in the hands of the rich society renders the heart of a poor man and he asks the question, "Am I not a human being too?" (148) Despite the hardwork and labour these servants put into serve their masters, they don't get any reward, not even words of appreciation. Adiga very skillfully reveals the psychology of poor people. Being born in a poor family, the children cannot, however hard they try, rise above servile attitude towards their masters. They cannot come out of the mental block of being a servant. Balram is no exception to this psychological state, it seems as if the thought of being servants to rich masters is deeply implanted in children right from their childhood.

After serving his masters, Balram feels that he has cemented his place as a driver of Ashok and Pinky madam. But this impression of his didn't last long. Soon he realizes that when needed, he would be made a scrape goat of the crime of any members of his master's family. One night, heavily drunk, Pinky Madam, while driving the car, hit a person on the road, and Balram was skillfully wooed to sign on a written statement confessing that he had hit a man while driving rash in the night, thus taking the blame on him for an act, which he has not done. This is not the only story of Balram alone but of so many poor people who sacrifice their lives for their rich masters in return of money for their family, Balram sums up the fate of such poor drivers: "The jails of Delhi are full of drivers who are there behind bars because they are taking the blame for their good, solid middle-class masters. We have left the villages, but

the masters still own us body, soul and arse” (170).

The novel also draws the line of great difference between the life style of the poor and rich in India. Rich people always search for new ways to spend their surplus money and following the footsteps of such masters their servants start idolizing them and pick up the bad habits eventually ending up losing their hard-earned money. Balram too picks up the habits of his masters-only to invite troubles for himself. Ashok resorted to heavy drinking and started womanizing after his wife leaves him. Initially, Balram feels sorry for the condition of Ashok, but later on he takes such things casually and gets started towards such life style. Balram pays seven thousand rupees and books a hotel room to spend time with a foreign girl, only to discover that he is cheated about the identity of the girl. He quarrels with the hotel manager to get his money back, but he is beaten badly. Balram becomes aware that he is not part of the rich, but he is one of those being “eaten up”. He wants to become a part of that world, and there’s only to do that: eat up someone else. Hence Balram comes up against one of the central metaphors of the novel: the chicken coop.

“Go to Old Delhi... and look at the way they keep chickens there in the market. Hundreds of pale hens and brightly coloured roosters, stuffed tightly into wire-mesh cages... They see the organs of their brothers lying around them. They know they’re next, yet they do not rebel. They do not try to get out of the coop. The very same thing is done with human beings in this country.” (175-76)

The chicken coop is a way to describe the social relations, the culture, the laws, courts and ultimately the violence that binds the poor to an oppressive system. Balram refuses to be in the cage: “I can’t live the rest of my life in a cage, Granny. I’m so sorry”.(278)

When he sees Ashok with red bag, full of money to be paid to the corrupt politicians in the city, his loyalty vanishes and he

immediately decides to kill Ashok. His lust for money and desire to become rich blinds him. He pierces Ashok’s neck and the blood spurts into Balram’s eyes. After the act, Balram says, “I was blind, I was a free man” (286).

Balram’s personal fortunes and luck improves after he kills Ashok and he escapes to Bangalore with the money to begin a new and fresh chapter of his life as an entrepreneur. He very cleverly bribes the police to escape the arrest. The lesson he learnt in Delhi come handy for him, as now he knows the way to tackle the police and corrupt society. His feeling of no-repentance is quite evident when he says, “I’ll never say I made a mistake that night in Delhi when I slit my master’s throat. I’ll say it was all worthwhile to know, just for a day, just for an hour, just for a minute, what it means not to be a servant.” (321)

Balram is a representative of the poor in India longing for “tomorrow”. His story is an allegory of the new India with a distinctly chilling twist. He is not only an entrepreneur but also a roguish criminal, remarkably capable of self-justification. The background which he operates is one of corruption, inequality and poverty. Since the gap between the haves and have-not is one the rise, the violence and dissatisfaction are also on the rise. According to Adiga, the ever widening gap between the rich people and the poor and the economic system makes the rich people to prosper at the expense of the poor. The poor people serves the masters for their welfare as the farmers serve landlords.

India might have gained its independence from the British at the end of the 1940s, but the majority of the people in India are still trapped in servitude. *The White Tiger* is a depiction of the social and economic inequalities of contemporary India. It is a penetrating piece of social commentary, attuned to the dissimilarities that persist despite India’s new prosperity. Thus one can draw the conclusion that *The White Tiger* is a

realistic mirror of contemporary India in which one can look at the another world which is still untouched or deliberately not touched by those claimants of India shinning or India rising towards New Millennia, and metro life of Delhi is a window from which one can estimate the state of entire nation. The novel has successfully proved that despite being a growing economy and super power on one hand, India has her inhabitants poor still and Delhi is a small part of the nation from where one presume the state of entire nation.

Thus Aravind Adiga's *The White Tiger* has successfully presented the real picture of India. He has highlighted the subaltern issue in the novel and brought home the idea that in the story of India's progress, the role of the underclass is important. The picture Aravind Adiga paints of India in *The White Tiger* is a nearly feudal society disguised as a democracy. Though the novel sees only the dark side of the country, the intent of the author is to drag out some concrete solutions for the problems contaminating the health of the country. Adiga depicts social injustice and class struggle that exists in India, though the character Balram Halwai, representing a

subaltern section of society. Adiga, as a communist manifesto, pleads strongly for the classless society.

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SIGNS OF SILENCE: A STUDY ON MAHESH DATTANI'S *THIRTY DAYS IN SEPTEMBER*

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Abstract

Mahesh Dattani a multifarious artist of contemporary Indian English drama is a director, dancer, actor, teacher and writer. Being conscious of the positive role that a creative writer specially a playwright can play in social reformation, Dattani chose tabooed themes such as homosexuality, child sexual abuse and gender discrimination – not merely for shocking the public but with a specific purpose of arousing awareness about these invisible problems mainly the repressed desires, innermost emotions, loneliness, feelings of different groups, etc..

*This paper attempts to bring out the trauma of a girl child, who becomes a prey to incest in the play *Thirty Days in September*. It describes the silent sufferings of a girl and her mother. This paper creates awareness on this situation and the courage to break the barriers of voiceless life. Mala is the protagonist of the play. The scattered life of Mala transforms into life of freedom. Similarly her mother Shanta crosses over her silence in order to acclaim to the world that women too are human beings who have to be respected and honoured.*

Key Words: *Child Sexual Abuse, Silence, Women, Conscience, New Horizon*

Introduction

Dattani has dramatized the most sensational issue, child sexual abuse in the play *Thirty Days in September* where silence is the predominant factor. Dealing with the child incest, the play throws more light on the effects of the silences after the forced sexual relation on the individual's psyche, which gets intensified with the passage of time, than the issue itself. The protagonist of the play Mala is molested by her maternal uncle before reaching puberty. As she comes to the stage of adolescence, she finds that the world is hostile and human relationships are insincere. Thus she becomes physically vulnerable and sexually addicted. The play *Thirty Days in September* opens with Mala talking to the counselor, which reveals her confused mind. Her abuser who is her uncle subconsciously lives with her all the time, as part of her dirty reflections which damages her natural growth, deters her from pursuing her love interests beyond the ominous thirty day

period, scars her soul every now and then and above all silences her voice. Mala does not want to reveal the truth before the society and she endures the humiliation by herself. Her anguish becomes too severe when she thinks of her mother's silence towards her life situation. As Mala withers under the psychological pressure exerted on her by the abuser, her mother watches her silently, living her own pain and suffering mutely.

Pedophilia or Child Sexual Abuse (CSA) is the physical or mental violation of a child with sexual intent, usually by an older person who is in some position of trust /or power. The term pedophile refers to any adult who habitually seeks the company of a child or children for the gratification of his/her sexual needs. Child sexual abuse occurs in three ways typically: incestuous abuse (i.e. by family members of victims), sexual abuse by strangers, and child prostitution. In conservative societies, as ours is, incest is less likely to be reported to the police, because of

fear of social disgrace. Families often choose to resolve the issue privately because they consider it as not a criminal matter. In Indian culture, the place of maternal uncle is given great importance. Maternal uncle is revered as a double mother. He plays an important role at the time of marriage ceremony. During the marriage ceremony, maternal uncle has to perform the responsibility of "Kanyadan". He is supposed to be the best custodian in Indian culture, second only to the girl's father, but here the custodian turns out to be the exploiter of Mala. If a teenage girl is seduced by her own maternal uncle, whom should the girl trust? It throws light on the condition on almost all Indian women, specially the girl children who have to face humiliation and pass an ordeal at each and every step of their life. In their life, they get a ray of hope but the same ray destroys their trust.

Incest or child sexual abuse can be defined as follows: Incest, as sexual abuse and abuse of power, is violence that does not require force....It is abuse because it does not take into consideration the needs or wishes of the child, rather meeting the needs of the 'caretaker' at the child's expense...Incest can be seen as the imposition of sexually inappropriate acts, or acts with sexual emotional overtones, by or any use of a minor child to meet the sexual or sexually emotional needs of one or more person who derive authority through ongoing emotional bonding with that child. Sexual abuse involves forcing, tricking, threatening or pressurizing a child into sexual activity. It can be physical, verbal or emotional and occurs when an older or more knowledgeable child or adult uses a child for sexual pleasure. The abuse often begins gradually and increases over time. It can include sexual touching and fondling or exposing children to adult sexual activity including pornographic movies and photographs. It can also be said as sexual relations of any kind perpetrated by a biologically or non-biologically related person functioning in the role of a family member.

Other trusted adults could also sexually abuse children and teenagers. These include parents, uncles, aunts, siblings, stepparents, grandparents, coaches, baby sitters, clergy and teachers. There are symptoms associated with child sexual abuse, including depression, posttraumatic stress disorder, anxiety, poor self-esteem, somatoform disorders, complex post-traumatic stress disorder, emotional deregulation, neurosis, and many more general dysfunctions such as sexualized behaviour, school/ launching problems and destructive behaviour. They also found out that abused children were less symptomatic for all symptoms except sexualized behaviour.

Dattani has raised his voice against child sexual abuse, especially in the case of incest which ruins the lives of the victims breeding not only the physical anguish but also the mental distortion, and has challenged the social customs which define women as silent receivers of pain by presenting the clash between mother and daughter. Revolving around Mala and Shanta, the play reveals the betrayal in blood relationship in a country like India where even to think of such relationships is beyond imagination. Mala, sexually abused by her maternal uncle, at the age of six has to suffer continuous sexual molestation which leads her to the arms of any man whom she comes in contact with. She hesitates to love Deepak because she always realizes her uncle's presence with her. But still with his help, she becomes successful to fight against her exploitation by refusing her maternal uncle's gift of house.

Mala blames her mother Shanta for her irresponsibility towards the suffering of her daughter. Adrienne Rich in *Of Woman Born* emphasized the absurdity of such situation: Though motherhood is the experience of women, the institution of motherhood is under male control and the physical situation of becoming a mother is disciplined by males. This glorious motherhood imposed on women conditions her entire life (48). As motherhood was controlled and disciplined by males,

Shanta was unable to face Mala's predicament. The pathetic situation is best expressed in Mala's lamentation:

You know, I couldn't say anything to you. You never gave me a chance to. If only you had looked into my eyes and seen the hurt or asked me 'Beta' what's wrong? Then maybe I would have told you....but ma, I did look to you for help, while you were praying your eyes avoiding mine, and I knew deep down I must have known that you will never ask me that question you already knew the answer (53).

Thus women are brought up as passive listeners, bearers, and acceptors from their childhood to survive in the male dominated society. The play comes to its climax when we come to know that the mother also was a prey of incest to the same person. Now we recognize the cause of silence from Mala's mother. The sexual molestation affects both the victims differently as one is dragooned into bearing it silently due to social pressure and the other revolts against it. Mala not only bears the pain of sexual assault in her childhood but also equally suffers the emotional hurt caused by her mother's silence against her molestation which subsists in her unconscious mind.

The realization of betrayal on her mother's part upsets her mind and she interrogates her mother: "Where were you when he locked the door to your bed room while I was napping in there? Where were you during those fifteen minutes when he was destroying my soul? Fifteen minutes every day of my summer holidays, add them up. Fifteen minutes multiplied by thirty or thirty-one or whatever. That's how long or how little it took for you to send me to hell for the rest of my life!"(53).

To avoid the horror of the exposition of reality, Shanta tries to divert Mala's mind by calling her horrifying experience a story which intensifies Mala's anger and she retorts:

I am not talking about a bad dream! I am talking about the time when uncle Vinay would molest me. When I was seven. Then eight. Nine. Ten. Every vacation when we went to visit him or when he came to stay with us. You were busy in either the pooja room or the kitchen. I would go to papa and cry. Before I could even tell him why I was crying he would tell me to go to you(25-26).

Sexually molested by her maternal uncle, Mala faces betrayal at the hands of her mother. Thus, along with the destruction of her body, her spirit, her privacy and her innocence is also raped. Therefore Dattani has tried to focus that helpless silence can ruin a life completely. In this regard AshaKuthari Chaudhuri in an interview explains "Child sexual abuse spans a range of problems, but it is this complicity of the family through silence and a lack of protest that is the ultimate betrayal for the abused".

Sexual assault on Mala in her childhood and betrayal at the hands of her mother not only affects Mala's psyche but also develops a sense of guilt consciousness in her mother, Shanta. Traumatic experiences like incest and child sexual abuse upset the victim's perceptions about life and drastically shatters their world view. It creates a sense of alarm, fear, panic, apprehension and dread that will linger well beyond the actual experience of the traumatizing event. Her molestation is ingrained in her mind to such an extent that she can rationalize all arguments except her guilt. She speaks boldly, "By staying silent doesn't mean I can forget! This is my hell. . . . It is your creation, Maa! You created it for me. With your silence!! You didn't forget anything, you only remained silent!"(54). In this way, Mala fails to reconcile the reality which has ruined her femininity and keeps haunting her mind, and becomes more intense with the realization of her mother's silence against her exploitation. Shanta also suffers a guilt consciousness.

Moved by Mala's pain, Shanta reveals the reality of her life and the reason for her

keeping her lips shut: I was six, Mala. I was six. And he was thirteen . . . and it wasn't only summer holidays. For ten years! For ten years!(Pointing to the picture of God) I looked to Him. I didn't feel anything. I didn't feel pain, I didn't feel pleasure. I lost myself in Him. He helped me. He helped me. By taking away all feelings. No pain no pleasure, only silence. Silence means Shanti. Shanti. But my tongue is cut off. No. No. It just fell off somewhere. I didn't use it, no. I cannot shout for help, I cannot say words of comfort; I cannot even speak about it. No, I can't. I am dumb (55).

Thus, it is Shanta's silence which creates misunderstanding between them, and they start distrusting each other. As the silence is broken, they find each other on the same plane. Mala is filled with remorse for torturing her mother mentally: "It's not your fault, mother. Just as it wasn't my fault. Please, tell me that you've forgiven me for blaming you. Please tell me that . . . I know you will, mother. I know you have" (58). Her mother's revelation of the fact that she also suffered the molestation for ten years by the same person when she was six moves Mala and she regrets: "While I accused you of not recognizing my pain, you never felt any anger at me for not recognizing yours. We were both struggling to survive but –I never acknowledged your struggle" (58).

In a conversation with Anitha Santhanam, Mahesh Dattani remarks: "It's the silence and the betrayal of the family that affects me the most. Like in this play, the mother knew that her daughter was being sexually abused by her uncle, but still chose to keep quiet. It's the silence that makes the abused feel betrayed".

So, both mother and daughter share the same fate. Both suffer molestation in their infancy which affects their lives –Shanta becomes senseless to pain and pleasure but Mala always feels longing for sexual gratification. Shanta's silence, which she takes as Shanti, ruins two lives –hers and her daughter's. Her silence against her daughter's

sexual abuse and even against herself symbolizes two things – the first, degrading Indian morality, and the second, the stereotypes for women which present them as objects of male gaze. Vinay's attempts to molest both Shanta and Mala do not only challenge the Indian morality but also reflects the male hegemony over female. Vinay has no feeling of remorse or sympathy for Shanta and Mala who undergo mental and physical sufferings. He does not feel shame when he is called 'Bhaia' by Shanta; instead he confidently claims to act like a father figure when Mala's marriage is concerned. He, who ruins Mala in her teens, does not hesitate in using the expression "She is like my daughter". Thus, in the play, Dattani has mocked at the traditional concept of relationship which explains the purity of the relationship between brother and sister etc. and warns the society of being cautious of relatives like Vinay. Shanta, who has a strong belief in God and keeps herself always busy with praying, represents the traditional figure of women who never dares to protest against their molestation. Contrary to her, Mala is a new woman. She, being financially independent, gets angry at her mother's silence against her molestation and questions her uncle's financial assistance. She frankly turns down Deepak's proposal of marriage and reveals to him her passion for sex with several people. She conveys him her inner turmoil and tells him the reason of her behaving in such a way is beyond her imagination. She considers herself to be a bad and characterless person. It would last for thirty days. She would also mark it on her calendar. She enjoyed men using her. She has done it with a number of people and can make a list of them.

In India, when we consider brother- sister relationship, sister ties holy strand (Rakhi) on the wrist of her brother and brother gives promise to protect her till his last breath against any odd moment. After father, brother is supposed to be the custodian of a sister. But

this relation was polluted by the brother of Shanta. Vinay has shredded the thread of pious relationship established by society and religion in India. The silence of the sister encourages him to continue his destruction over his sister. The play *Thirty Days in September* opens with the recorded voice on tape as methods of self-revelation, Dattani unveils the conflict of Mala's conscious and unconscious mind. Mala frankly reveals her real name, Mala Khatri and confidently asserts that it is the person, who molested her, should hide himself from being recognized because she has not been a participant but a victim of his beastly passion. Mala's voice on tape which is played in the black-out takes her back to September 30th, 2001 and presents her as a more confused and to a great extent, a nervous person. She assumes herself responsible for the havoc which changed her attitude to life; sometimes she suspects that it is her mother who is behind her destruction. She, being a victim of sexual exploitation before reaching her puberty and in early youth, and of betrayal at the hands of her mother becomes indecisive about her action: "I –I don't know how to begin . . . Today is the 30th of September . . . 2001, and my name is . . . I don't think I want to say my name . . . I am sorry . . . I know it is all my fault really . . . It must be. I must have asked for it. Anybody's fault, except my own. Sometimes I wish that my mother . . ." (9).

Later Mala says: "The only person who can, who could have prevented all this is my mother. Sometimes I wish she would just tell me to stop. She could have prevented a lot from happening . . ." (9). But in the case of Mala, she was only seven, an age to play with dolls and to sing nursery rhymes "Thirty days hath September, April, June, and November." She was unable to understand uncle Vinay's activities with her. She didn't like it but she being weak was unable to protest him. She even tried to inform her parents but of no use. Her father sent her to her mother and her mother turned deaf ear to her and tried to

divert the topic for unknown reason. Her father did not pay attention to his own daughter and always brushed aside the responsibility to her mother. He directed Mala to her mother which is not a safe place for her rescue.

The silence of her mother against her molestation which subsides in her unconscious mind hurts her emotionally. Gradually she grew up and her traumatic experience of physical exploitation and her mother's indifferent attitude towards it starts coming at the surface level that resulted in a lifelong suffering for Mala. Girl child always need protection from the cradle to grave. They feel themselves alone and as a refugee in their own house and consider it to be the 'unsafe nest'. These children are somehow encouraged, tricked, bribed, pressurized or else forced to take part in this crime. In that small age they are unable to express their pain and the harm done to them. In fact they themselves don't know that it is something dangerous for them and even the doers convince them by giving them their favorite things which they can't get from their parents. Dattani has beautifully depicted the unbearable child sexual abuse tolerated and digested by the mother and her daughter in his play *Thirty Days in September*. As Vinay Kirpal says "Child sexual abuse happens because the system of silence encourages some more men to want it to happen, and so the political, social, cultural and religious attitudes which serves to underestimate the child, especially the female child, create a climate in which abuse can thrive" (43). One such sufferer is Mala in this play. Although the mother knows her problem and sufferings she never comes forward to help her daughter. That's why Mala hates her mother and this sort of abuse totally changes the direction of her life. Dattani shows it clearly that how the child abuse spoils the life of a girl from birth to death and till the end she has to face the internal and external struggle throughout her life.

Dattani wants the women to raise their voice from the day they are aware of; and fight for their rights. Unless and until one comes forward to tell the injustice happened to them, the crime will be on the top. Moreover their silence will definitely give strength to the abusers to move freely and do this abuse openly without any sort of hesitation. The writer brings such issues in front of the society with the hope that they will come out to raise their voice for the sufferers along with the writer. Hence, sexual education must be imparted to all the school students and even practical classes should be taken for the girls to tell different sort of abuses and even the remedies to overcome the problem. Child abuse is like a viral fever seems to be spreading all over India. The Indian government has to take necessary steps to remove it from the root otherwise it will destroy the peace and prestige of our country.

In the play *Thirty Days in September*, Dattani manifests Mala as a victim of incest with serious consequences on her. Throughout the play both Mala and her mother are severely disturbed in their conversation. The daughter displays more behavioural problems stemming from the violation of a trusted relationship with the perpetrator, who is none else but her own maternal uncle, Vinay. The mother always pacified her trying to put a mask of silence and forget her daughter's utterances of woes in the past. Shanta was very much aware of the terrible reality Mala was suffering from and so every time rushed to seek help from Lord Krishna. This increased Mala's rage for her mother reiterated the truth asking her to shed off her camouflage of silence and innocence. Mala is at the top of her voice. She cannot bear her mother's silence and negligence. She hates her mother's attitude of rushing to take support from Lord Krishna during most of her critical moments. Shanta wants to help her by praying desperately for her to forget and only forget as she herself had forgotten everything.

She reiterated: "I forget. I forget everything. Be like me." The very words are enough to give a clue of her silent past suffering with a question mark in the mind. Shanta's behaviour of escapism towards her daughter's emotional expectations reveal her reviving with some traumatic experiences in the past. And so, Deepak's entrance in her life is a ray of hope. Deepak's convincing words that everything will be alright after marriage sustains the seriousness. The whole play takes a twist leading towards the climax when he appears in the form of character in conversation. It unravels the whole mystery of the perturbed mother-daughter relation. The mother's disposition is also mysterious in front of Vinaybhaiya. His financial help to both of them has kept their mouth locked. He has been blackmailing his sister emotionally. But when the allegations and charges go beyond her capacity, she in a burst comes out with the horrible truth of her own life.

However, the atmosphere of silence and secrecy that pervades the family isolates each woman in her suffering and they end up taking out their pain, anger and fear on each other, unaware of the common bond they share as survivors of incestuous sexual abuse by the same perpetrator. And, if you have a young child, girl or boy, teach them the difference between good touch and bad touch. Make them feel safe and loved enough to be able to confide in you. And most importantly, always listen to and believe in your child, even if you don't like what you're hearing. If you have been a victim, don't blame yourself, don't let anyone else blame you, and don't let that determine the course of the rest of your life. Get help, get on with your life... don't let the monsters win! And remember, it wasn't your fault! Child incest victims are often called 'secret survivors' as there is often no one to take their side or to listen to their shame, confusion and self-loathing as incest is a taboo topic. Silence wrapped the life of Shanta and Mala like a cocoon. In India, women are reluctant to speak out about their

abuse as it would invite social humiliation, ridicule and disbelief. Indian women are silenced by fear and shame. The very silence of the victims gave more opportunities and license to every form of abuse.

Conclusion

Exploring the painful problem, Mahesh Dattani brings valid concerns and structures, a world of optimism where the wrong can be corrected and resurrection of brutalized faith is possible. Children who have low self-esteem may find it difficult to trust. *Thirty Days in September* is as much a tale of the breaking of barriers between a stricken daughter and a silently suffering mother, as it is one that impressively addresses the issue of child sex abuse. Power is always involved in incest and because children are the least powerful group in society. The play endeavours to lift the veil of silence which surrounds the issue of incest. From a very insecure, shy and diffident girl, she gets transformed into a confident woman ready to face the world. Mala hides in silence which is her survival tactic meant to keep herself sane by forgetting reality. The silence is not an absence of sound; rather it is full of violent noises. As such, it is an insidious formative force. Mala is made to suffer time doubly, first through abuse and then through the silence done to her. Yet the play continues Dattani's attempt to explore in Indian society. New horizons have been explored to represent the voice of women crushed under the wheels

of exploitation of elitists. Dattani unfolds the layers of the butchered psyche of Mala who suffers at two levels – her struggle with her own inner self and secondly her discontent with her mother who maintains oppressive silence to escape horrors of the reality. It is the silence that makes the abused feel betrayed. The suffering of Mala and Shanthi justifies the 'silence' against sexual colonialism. It is a common fate of all women in all generations. The breaking up of that silence is not only a post-colonial creed but a psychological device to bring the sufferer out of the hell 'guilt' and 'self-accusation'.

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AN ANALOGICAL STUDY OF A.K. RAMANUJAN'S *ECOLOGY* AND ERNST JANDL'S *ASLEEP*

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Abstract

*Comparative literature is an interdisciplinary field whose practitioners study literature across national borders, time periods, languages, genres, boundaries between literature and the other arts (music, painting, dance, film, etc.), across disciplines (literature and psychology, philosophy, science, history, architecture, sociology, politics, etc.) This is an attempt to analyze the depiction of nature by A.K. Ramanujan in the poem **Ecology** and Ernst Jandl in the poem **Asleep**. This study focuses on how A.K. Ramanujan deals with champak tree and how Ernst Jandl looks at the tree. In *Ecology*, the poet pictures three champak trees bursting into flowers and spreading their fragrance all over the place which causes severe attack of migraine to his mother. Though the poet likes to cut down these trees but his mother refuses because it is a symbol of prosperity and continuation of human beings. In *Asleep*, Ernst Jandl shows how man has become selfish. Man finds a tree and he builds a house beneath it. Then proceeds to cut a stick out of the tree and then he modifies into a lance then to a rifle, a gun and a bomb. Man has enriched with knowledge and this has helped him to evolve and improve though the same is the cause of destruction. He does not realize the fact that he himself is responsible for all destruction.*

Comparative literature is an academic field dealing with the study of literature and cultural expression across linguistic, national, and disciplinary boundaries. Comparative literature is an interdisciplinary field whose practitioners study literature across national borders, across time periods, across languages, across genres, across boundaries between literature and the other arts (music, painting, dance, film, etc.), across disciplines (literature and psychology, philosophy, science, history, architecture, sociology, politics, etc.).

An attempt has been made to analyze the depiction of nature in A.K. Ramanujan's *Ecology* and Ernst Jandl's *Asleep*, and its main focus is on finding out how A.K.Ramanujan has dealt with the Champak tree and how Ernst Jandl has looked at the tree.

A.K. Ramanujan a scholar of Indian literature was born in Mysore in 1929. He was

educated at Mysore and Pune and later at Indiana University. For almost a decade he taught English Literature in India He wrote both in English and Kannada. From 1962 onwards he taught Literature at the University of Chicago. Apart from being a teacher, he was a poet, philologist, linguist, translator and folklorist.

The poet spent his later years far away from his native environment. Hence, a remembrance of things past becomes the burden of many of his poems. There is preoccupations with the South Indian familial past.

The poem *Ecology* is taken from the third volume of *Second Sight* (1986). In *Ecology* the speaker remembers his childhood and his prejudice towards the Champak tree whose flowers brought a severe attack of migraine to his mother every year. The speaker remembers his mother's sacrifice and love for the family with great nostalgia.

The poet recalls his experience of every year in the past during the first rains. He pictures the three red Champak trees bursting into flowers and spreading their yellow pollen fog of fragrance which no door could shut out. But the walls of the house are able to absorb almost everything - the sound, the human voices, the harsh sounds produced when new shoes are worn. But they cannot prevent the fog of pollen dust from the champak trees. The smell or fragrance of the pollen of champak tree is heavy and suffocating.

---burst into flower and given Mother
her first blinding
migraine of the season (7 -9)

The poet is angry at the trees because they give his mother a severe attack of migraine, a very bad kind of headache.

The poet likes to cut down those trees because that may be a compensation to his mother for the attack of migraine which the tree used to cause. But his mother refuses from doing so by looking at the positive side of the tree in her garden. The trees have been fertilized by the droppings of a passing bird to give her gods and her daughters and grand children basketfuls of annual flowers, although the trees give a terrible migraine to one line of legacy. She has a kind of emotional attachment to the tree saying that it is as old as herself.

----a flowering tree
almost as old as her---(24,25)

Scientists are developing new methods to protect natural world - physical environment. Trees have always been a source of inspiration for people around the world. Trees not only grow with us but can give us life and their influence is more apparent in poetry.

Tree is a symbol of prosperity and continuation of human beings. The poet seems to convey the thought that this Champak trees may have both negative and positive factors and therefore it need not be cut down and this champak tree will remain his mother's blessing. A.K.Ramanujan also points

out that the trees are the continuation of human beings.

Ernst Jandl's poem *Asleep* is taken for the analogical study. Ernst Jandl was born in Vienna, Austria, in 1925 and died in 2009. Today the performance - artist Jandl counts as one of the best known German-Language poets after 1945. His poems reached and continue to reach, far more than the proverbial 1500 potential poetry consumers. Apart from the poems, his work includes radio plays, theatre texts, essays and translations and owes much to its linguistic diversity to the poetic adaptation of everyday language.

Asleep by Ernst Jandl is translated from German into English by Michael Hamburger, who is popularly acclaimed for his translations of Goethe. The poet traces the evolution of mankind from primitive age till date. In this poem Jandl shows how man has become selfish. Man destroys everything but he does not realize the fact that he himself is responsible for all destruction.

In the primitive age man starts to hunt for his livelihood. Then he domesticates animals and possession of such is considered wealth. Then possesses a land and he builds a house beneath a tree. He builds the house for his safety, to safeguard his life from the perils of jungle.

Jandl says that man does not stop with the building of a house but proceeds to cut a stick to his interest. Later man has been enriched with knowledge which results in the accumulation of weapons either for invasion or for defense.

Man himself cut a stick out of the tree. With the advancement of technology he modifies the stick into a lance (a long spear), rifle (a gun with long barrel) gun and bomb. From being self content, man slowly treads the past of luxury with the invention of bomb. As a result, the house and the tree, places of shelter and protection are carelessly destroyed by man. He thoughtlessly becomes his own enemy and destroys the very world he lives in. Man does not realize that the fault

lies in him. This lack of realization is aptly brought out by the poet in the image of man standing 'wondering' as his house is being blasted by the bomb.

'The bomb hit his house and ripped up the tree by the roots.

He stood there wondering

but he didn't wake up'. (9-12)

Man has been enriched with knowledge and this has helped him to evolve and improve though the same is the cause of destruction too.

In this poem Jandl shows that man is selfish. The poet uses the word *Asleep* as the title in order to make people think that man is sleeping but at the end of the poem, after all that man has done with his eyes open, he still has not woken up to the realization that he himself is responsible for the destruction that he has caused. The poet points out that not only man makes use of the tree innocently but he plunders it and destroys it. The pathos of it is that he is not even aware of it but stands wondering, bewildered and aghast with no accountability for his actions.

In these poems the trees represented are not planted by man. In the poem 'Ecology' the trees have been fertilized by the droppings of a passing bird. In the poem 'Asleep' also tree is already existing, the man does not plant it. Here the existence of trees are similar. But the way with which the trees have been looked at is very contrastive.

In *Ecology* the poet remembers and recalls the seasons of India and the flowering of red champak trees. He says that there are three trees a mile away from his house. As the season changes (first rains) it is the routine of these trees to burst into flowers and overpower the entire area with its fragrance. Moreover the trees provide a handful of beautiful flowers. A.K. Ramanujan feels it as a great gift of God. It helps the entire family to offer it to God and to the immediate generation - daughter, and to the next generation - her grand children.

In *Asleep* the man accidentally comes across a tree. He thinks that the tree can give him shade and it may be a better place to build a house beneath it. The tree provides shelter to him, where as the champak trees does not provide shelter for the family and moreover it is grown at a distance. In 'Asleep' the man is in close association with the tree but he distances himself from it.

In *Ecology* the fragrance of champak trees overpowers the entire place whereas man in 'Asleep' is overpowered by man made weapons. In order to protect him from the dangers he cuts a stick out of the tree. Due to the technological advancement he converts the stick which he cuts into a lance. Later the lance becomes his rifle and the rifle becomes a gun and then the gun becomes a bomb. This bomb hits his house and rips up the tree by the roots. But the mother wants to conserve the tree for the forth coming generation. This is conspicuous whenever he decides to cut down the tree the mother becomes angry and never allows him to cut it down.

Though A.K. Ramanujan worked in the University of Chicago for a decade he still remembers his home country, India. He attaches himself with his family members. His memoirs of the past will inevitably bring pictures of his family especially his mother who is self-sacrificing. In *Asleep* man has no personal attachment with the tree and with the house.

The man in *Asleep* does not realize the tree as the gift of the Providence. When the bomb hits the house he stands still there and wonders and he does not actually awake to the present condition. But he still sleeps with his eyes wide open. Whereas the mother in *Ecology* is well aware of the fact that the tree is the symbol of prosperity and continuation of human blessings.

In short, A.K. Ramanujan knows the value of his mother's emotional attachment towards the tree and honours that by not cutting down the tree. But Jandl depicts the man as if he is not bothered either about the

house or about the tree. No importance is being given to the family also. He reveals himself to be very selfish and cares for his safety on this earth. In *Ecology* the mother sacrifices herself for the sake of protecting the tree to her future generation. Man in *Asleep* with the help of technology tries to survive leaving no traces of God's Providence to his own lineage.

Technology has been the key to human progress. Technology has also increased the quantity of environmental degradation. So self conscious and intelligent management of the earth is one of the greatest challenges facing humanity today. Man is seen as a sort of geological force reshaping landscape, favouring some kinds of organisms and destroying others, changing the very composition of the atmosphere and starting new chain of activity with atomic explosions.

In the present scenario most of the forests and fields have been converted into skyscrapers or industries. People are bewildered and perplexed and they are actually like the man mentioned in the poem

Asleep . God has endowed man with all knowledge profusely to protect this earth. But he manipulates that knowledge and uses it for scientific progression in all other facets and wonders at it and fails to maintain the ecological balance. Indian religious beliefs are intrinsically ecological since they regard nature as sacred. They do not consider themselves ruling over nature but as part of nature.

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COLLECTIVE UNCONSCIOUSNESS ON FEMINISM

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Abstract

The term feminism is widely used as a controversial usage. One who wishes to talk on women centric issues deliberately avoids the tagline of "Feminism". Being Feminist is considered as an untouchable sort in the contemporary world. Feminism depicts the problem of women; it laments about the suffering of women; it depicts the painful path of women; it verbalizes the violence on women; these are the stereotypes and collective unconsciousness which is prevailing on feminism. Every step of women who either wish to stay at home or move around the world for work and career are treated as women and not as human being. It makes a lot of difference to treat woman as woman and as human being. This paper is a novice attempt which tries to focus how woman are treated only as woman and not as human being. In the field of literature the works of women are known for domestic representation which takes the lighter content. It is always blame that women's work cannot be included in the stream of Literary canon. Women writers constrain themselves with serious writing on multiple bindings of social and economical themes. Their concepts of obstacles to education could not compete in the literary zone. On that note the writings of women and the perspectives of women on women issues is not just feminism for it is a voice on the other human in literary arena.

Key words: Woman, Feminism, Injustice, Collective unconsciousness, Contemporary.

Introduction

We have taken women's strength for granted and in order to give protection or safeguarding them the dependency of women are extended in their aspects of life. Education is a tool for women to eradicate all the hurdles in and out. For, even education makes women to travel in irrational path. For instance, Manu stands as a rule book for women's state. It says, "The father protests the woman during childhood, the husband during her youth, and the man during her old age. Woman does not deserve freedom".- Manusmriti. (The Law of Manu ix, 3). This quote is a traditional truth. The dependency for women lies in every walk of her life. The concern is not on the independent life for women, for the life with justice. It begins from freedom of thought, everyday basic needs, emotional space, intellectual path, and the moral norms likewise. If this is restricted in

anyways in terms of being woman- it is injustice. It may happen because of the stereotype and collective unconsciousness beliefs about women. The incomprehensive nature towards women leads to the belief. Let this paper confine its discussion towards women and their writing in literature. World gets its first female poet during 285 BC lived in Akkadian Society in Mesopotamia namely En-hedu-ana. Sappho was the ancient Greek poet who lived in the century BC who was known for her best lyrics. *The Tale of Genji* written by Murasaki Shikibu from Japanese Literature lived around 1000 AD who had written the world's earliest novel. Women writers from Europe and all over the world came into being. At the beginning there was a eventual growth for women writers. For the popularity and name for women writers were not justifiable.

The history let us know about the growth and development of women writers. During the 18th century and early 19th century there was an explosion of book making, buying to reading. The expansion of literary and prosperity of middle class people in England and America led to the emergence of female writers including Jane Austen, Mary Shelley and Charlotte and Emily Bronte. For women writers have pen down their works even in the names of male writers. This is a prejudice shown towards women writers. Therefore the process of getting on female identity was turned to female self-consciousness. The ideology of self-consciousness began in late 18th century. In the field of literary studies the concept of feminism came out as a crucial development. Tandon has quoted it rightly as: "The word "Feminism" appeared first in France in the 1880s, Great Britain in the 1890s and the United States in 1910. The *Oxford English Dictionary* lists 1894 for "feminism" and 1895 for "feminist" (1). The broad studies came in mid 19th century. In 1920 there was 19th Amendment which described the "Waves Model". In 1830s during the first wave Feminism the main issue was to abolish the slavery and right to vote for women. In 1960s and 1970s there was second wave Feminism and it was a fight for greater equality across the world in terms of education, workplace and in home. In early 1990s there was a third wave Feminism. It focused the lack of attention to the difference among men and women due to race, ethnicity class nationality and emphasis "identity" as a site of gender struggle. The "Waves Model" made the literary critics to rethink the avenues of approach for women.

First women as writers and the other are women as subjects of writing. With the former during 1960s there were list of great books from Charlotte Perkins Gilman to Zora Neale Hurston their books were included in academic purpose. When women writers find space for publishing space for books there was a distinguished form of men writing subjects

and women writing subjects. The plot of men talks about quest stories, heroism and adventures. The plot of women talks about domestic drama in the form of soap opera, drawing room fiction, rich with subtle relationships, behaviour and emotions. For the world would also have remembered about Harriet Beecher Stowe's *Uncle Tom's Cabin* in 1852. It was the first American book to sell a million copies in the entire 19th century in America. It was a powerful anti-slavery novel written with the mixture of common wisdom. As Duke University scholar Jane Tompkins has noted that "the criticism has taught generation of students to equate popularity with low quality, emotions with ineffectiveness, domesticity with triviality; in the words the settings and concern of women writers were taught as inherently inferior" (113). In case of latter, women stand as subjects of writing. It portrayed women as passive, dependent, preoccupied with domestic and romantic concerns. When men in literature act on the world while women recipients of others lacks. Men are adventure, women serves at home. Kate Miller a popular feminist critic was known for her *Sexual Politics* in 1970s said that this attitude towards women show the male sexual domination and exploitation of women.

Women writers and the Feminist writers are trying to break the collective unconsciousness on women as writer as well as women as subject. The concept of collective unconsciousness is taken from Carl Jung. It is a term coined by psychoanalyst Jung. It refers to the unconscious mind shared by all of humanity. He believed that it was an inherited collection of knowledge and image that every human being has at birth. One is unaware about the ideas contained in one's collective unconsciousness. Whenever there is a personal crisis there is a space for collective unconsciousness. This is the exact point where there is a collective unconsciousness about women, that they are entirely dependent, passive observers, filled only with

emotions and react according to the emotional intelligence. This is apperception of world on women. Feminist critics are intended to oppose the exact notion of women's stereotypical observations. The opposition towards the attitude on women came for female identity and female self-consciousness. It is a crunch which blasted not all of a sudden, for it is a collective reaction for all the suppression on women so far. The self-consciousness exploded at times whenever there were arrival of expertise feminist critics like Betty Friedan, Kate Miller, Elaine Showalter, Bell Hooks, Mary Wollestonecraft, Simon de Beauvoir in different times.

In order to understand the views one should get into the Feminist Theory. Simon De Beauvoir's *Second Sex* in 1949 would explain better about what is woman? She also says in "Woman: Myth and Reality" anticipated by Betty Friedan demythologizes the male concept of woman.

"A myth invented by men to confine women to their oppressed state. For women it is not a question of asserting themselves as women, but of becoming full scale human being". "One is not born but rather becomes, a woman" or Moril Toi puts it a woman define herself through the way she lives he embodied situation in the world or in other words, through the way in which she makes something of what the world makes of her". (11)

On that note Feminism always tells the independent of mind, spirit and body. The theory is simple that men and women should be equal in terms of political, economical and social norms. Since it cannot be understood by common man the affected has to fight for. Therefore (women) feminists fought to have a clear understanding and expression of female psyche. Tandon says:

"We must accept that feminism is not concerned with a group of people it wants to benefit, but with the type of injustice it wants to eliminate. Rather than being a

movement in favour of women, feminism asks people to support a movement against injustice". (32)

Feminist criticism aided with certain ideas. It shows and widens the female tradition of writing. There should be interpretation of symbolism of women's writing. So that it won't be evaded by male's perspective. A few notable Feminist critics have shared their ideas on feminism. Their words are not mere ideas for it's a clear and confident word on woman and for woman. Betty Friedan says: "The only way for a woman as for a man to find herself, to know herself as a person, is by creating work of her own. There is no other way" (231). Showalter talks about the three important stages of women's writing: "First, the imitation of the mainstream literary tradition; second, the protest against the standards of their dominant tradition concerning social values and rights; and third self discovering which aims at a search for identity" (232). Bell Hooks says that:

"Feminism, as liberation struggle, must exist apart from and as a part of the larger struggle to eradicate domination in all its forms. We must understand that patriarchal domination shares an ideological foundation with racism and other forms of group oppression, and that there is no hope that it can be eradicated while these systems remain intact. This knowledge should consistently inform the direction of feminist theory and practice". (233)

It is understood that the female critics have strongly recommended to treat women as human being and not just as women.

To sum up the contemporary events for the past two years would serve as a good example on the state of women in India. It has become a trend on only sensational issues seek attention. Among the events the ideas of importance for women writers become an iota. The growth and development of women writers in literature has to be accepted by its own merits and not to be an gender biased one.

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THE IMPLEMENTATION FLIPPED CLASSROOM IN DEVELOPING COMMUNICATION SKILLS FOR UNDERGRADUATES

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Abstract

English Language skills have become critically important in the global market. The tradition teaching doesn't deliver the need of the global market. Educational department started to change changes in teaching methodology based on students need. Educational technology makes the teachers to change their teaching method and to redesign their teaching methods using innovative steps. One the improvement in teaching method is called 'flipped classroom'. The flipped classroom is one of the most interested blended learning educational approaches. In a flipped classroom , "students gain first exposure to new material outside of class, usually via reading or lecture videos, and then use class time to do the harder work of assimilating that knowledge, perhaps through problem-solving, discussion or debates"(Brame,2013, p.1). This paper will analyze flipped classroom contribution in communication, benefits of flipped classroom, and problems existed and reflections of flipped classroom in English teaching in communication classroom. This study indicates a positive relationship between flipped teaching and active learning improved learners' oral skills.

Key words: Flipped Classroom, assimilating knowledge, blended learning, educational technology, communication.

Introduction

In educational settings technology has become an integral part, according to Wells, De Lange and Fieger (2008) "technological advancements have significantly altered the ways educator teaches and students learn". The use of technologies in classroom leads to the better learning opportunities. The development of new technologies offer unique path for students and teachers. Technologies enrich the learning experience and create more engaging and motivating classroom experience. The question of communication skills among undergraduate has been one of the debatable issue in India. Studies and researches pointed on that one of the reasons are students were passive and not given the opportunity to practice their verbal communication among peers and teachers. A classroom should involve a interactive between students and teachers which will

stimulates learning effectively inside classroom.

Numerous technology based education setting has become a trend in lane teaching. A combination of online learning and classroom teaching has become common to solve the existing problem in learning communication skills. The new teaching concept of 'flipped classroom' is originated in the United States and the achievements have received close attention from education experts and scholars all over the world. The application of "flipped classroom" in the teaching learning practice may solve the flaws in traditional education method of English oral skills and provide new teaching concepts. This paper will discuss about the flipped learning can be integrated in the English communication lessons. The intention behind flipped classroom is that students can receive more one –on –one

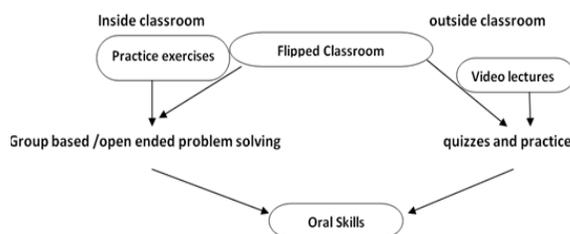
attention from the instructor when they actively participate on the given tasks.

Flipped Learning Classroom

The concept of “flipped classroom” originally come from America in 2000, this is also called as “inverted classroom”. In the view of Lage, Platt and Treglia (2000), “inverting the classroom means that events that have traditionally taken place inside the classroom now take place outside the classroom and vice versa” (p.32). Flipped classroom time can be used for engaging in activities, discussing concepts, clarifying hard-to-understand information and investigating questions related to contents. In flipped classroom model, time can be used for engaging in activities, discussing concepts, clarifying hard to understand information and investigating questions related to contents. According to Cognitive Load Theory, “the working memory is limited in the amount of information it is able process and store; when it is overwhelmed with information the process of learning is disrupted” (Hardman.et al.2013). In the flipped teaching more time was gained, more effective teaching and learning achieved. It allows students to learn at their own pace, and it promotes greater classroom engagement.

There are different types of learning styles related to flipped learning such as peer assisted, collaborative and cooperative learning. The conceptual chart of flipped classroom is given below.

Inside Classroom Outside Classroom



Group Based /Open Ended Problem Solving Quizzes and Practice

Nation (2007) suggested four components for the English second language learning – teaching practice. The components are meaning-focused listening and reading; language-focused instruction, meaning-focused speaking and writing; and fluency developed activities. The teachers can engage with individual students or group of students to ensure the materials have been mastered. Practical application of contents provides instructors more time to assist students who are struggling. In the view of Bergman and Sams(2012) “flipped classrooms also have the unique characteristics of being able to educate parents alongside their children and by watching the video lectures parents can also connect with their child’s education. Technology plays a major role in flipped classroom.

Review of Literature

The use of technology may eliminate the ineffectiveness of face-to-face lessons and support lectures in the flipped classroom. According to Enfield (2013,p.17) “flipped learning is also one possible step towards a more customized learning environment”. The use of flipped technology enables the teachers to create rich learning experiences to the students and to produce more engaging and motivating classroom experience.

Mazur (2009) states that the learning gains achieved through utilized this approach, including detailed awareness of student’s understanding and a higher-order learning occurring during class time. Gilboy, Heinerichs & Pazzaglia (2015) implemented the flipped classroom model in two undergraduate nutrition courses and explained perceptions of students regarding the model. The template used in the study allows the faculty to design activities which can be implemented before, during and after the class. In this study majority of 142

students preferred the flipped method compared with the traditional classroom.

Bergmann, Overmyer and Wilie (2012) involved a research using flipped classroom that transforms the teacher's role. The teacher in the traditional classroom can be describes as the "sage on the stage" i.e., they present information in the hope that students will pay attention and absorb the information. In other words the flipped classroom moves away from the common method, placing the teacher in the role of the "guide on the side" i.e., the teacher works with the students to guide them through their individual learning experiences. The educators' teaching methods and students learning styles are interrelated and they are synchronized to ensure that students' learning takes place well.

Methodology

The study was carried out in the academic year 2017 in the English language teaching. A total of 30 students were enrolled in the study. These students were employed in pre-posttest quasi-experimental design. This research was conducted by using both qualitative and quantitative approaches. Students were given some class instructional materials and videos via whats' up, face book and twitter before the class lecture starts. Later students were asked to review the materials on their own. Most of the content instruction was transformed to digital formats (voice threads, slide shares, and online modules). Students were grouped and focused on higher- level skills such as analyzing, creating and problem solving. The work of instructor depends on the learning objectives, sometimes they would stay at one station and guide students; sometimes they would float from group to group to asses student understanding and learning process.

Each student should participate actively they should have the knowledge of diversified applications. In the flipped classroom model students receive basic videos via face book, twitter or Whats up and then they were given

simple tasks to explain them or to answer the quiz on them before class. During such kind of activities students ask and answer questions about the content and they participate actively. With this kind of activity it is possible to cultivate communication skills among themselves. Speaking skills is a process of understanding speeches, interpreting and evaluating the received content. The manifestations in English second language students' ability to recognize the idea identify the concept, speak for information and understanding ideas and opinion. The research utilized video resources from many websites such as you tube and TED talks (www.ted.com).

The flipped classroom learning activities were designed by combining with Nation's (2007) components of English second language teaching and learning. The sample 30 students' were interviewed to gauge their perception towards flipped learning. These students were given 2-week flipped learning lessons and they were mainly focused on presentation skills as well as oral discussion activities. The students were given a week to prepare for their 20-minute oral discussion based on syllabus and with the varied topics.

Finding

The communication skill was tested by two methods. First they were given a sensational videos or simple videos for 20 minutes. Later they were asked to talk about the video and its content. Secondly they were about to learn a long conversation and some from the conversation questions were asked. Participants get involved in their task and they come forward eagerly to do such activities. Participants also given some project work and were asked to submit within a week. They will present their project during the class session. This encourages and made the students to work on their activities given. Out of 30 students nearly 27 came forward with their project work and present it effectively. Students were interviewed and

analyzed through questionnaire about the flipped learning model. The result shows that 90 percent of students replied positively about the learning activities.

Conclusion

The findings indicate that flipped classroom gives a positive impact to the students. Active learning is being described as any instructional method that engages students in learning oral skills. Flipped learning brings excitement to the classroom and it can be the solution to enhance communication skills and minimize the problem. Based on the comments from participants, a flipped classroom can contribute to personalization with video lectures. The term is recent but the concept is not new. The flipped classroom provides opportunities for personalized learning, more students-centered, continuous connection between students and teacher increased motivation of students. The role of teacher in this model is to guide the students and they could be considered the most important element for securing desired outcomes. With the combination of variety of activities, flipped learning will definitely provide some exciting and useful lessons to second language learners.

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AN APHONIC VOCIFERATION OF SEARCHING UNIQUENESS IN MANU JOSEPH'S *SERIOUS MEN*

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Abstract

Woman has been the focus of many literary works down the centuries. Indian writers in English have also come out of their cocoons of “non-attachment” and have started acknowledging the status of Indian woman in a male-dominated society. India has travelled from her glorious past to degeneration; from spiritual ascendancy to communal clashes; from captivity to independence; from agrarian revolution to cyber technology: from corruption to demonetization. The concept of Indian womanhood is as divergent as the country itself and has undergone tremendous and fabulous changes from era to era. The role of the Indian women has also changed from that of Shakti to abala, from home-bound creature to a professional. Manu Joseph’s novel Serious Men (2010) revolves around the contemporary stipulation of womanhood and identity in modern India. The characters of Manu Joseph in Serious Men picture the wide view of social life, political event, inner sensibility, modernity, culture and tradition make him an empirical novelist. Even though Ayyan Mani is the protagonist of the novel, Manu Joseph gives importance to the portrayal of the women characters such as Oja Mani, Oparna Goshmaulik and Lavanya Acharya. Throughout the novel, Manu Joseph has juxtaposed the extremities of characters, their thoughts and attitudes. Manu’s sensitive women characters are trapped between traditions, old values, authorization, equality and myths have become the victims of gross gender discrimination prevailing in the conservative male dominated society. Indian woman struggles throughout her life, to survive not to live. The Indian woman is always prepared to endure with the help of her inner strength of godly virtues. India has been a patriarchal society for a long time, but it is time to move forward; it is time to develop into society that is neither male-dominated, nor female-dominated, where men and women are equal-socially, politically and economically.

Keywords: *Identity, Struggle, Realities, Discrimination, Equality.*

Feminism is an attempt to analyze the problem of female’s marginality, identity and subordination in all spheres of life. Feminists try to solve the problems of subjugated women. Class, caste and gender have a strong influence on contemporary Indian fiction. The suffering related to gender affects a Brahmin woman as well as Dalit one. A number of socially conscious writers in twentieth century have grappled with the inhuman social injustice of sinful caste system and female domination. Dalit women are the most oppressed and exploited because they experience subjugation, oppression and

exploitation in double way: as being women and as being Dalit women. But Dalit women in general have more freedom than traditional higher caste women.

Woman has been the focus of many literary works down the centuries. Indian writers in English have also come out of their cocoons of “non-attachment” and have started acknowledging the status of Indian woman in a male-dominated society. India has travelled from her glorious past to degeneration; from spiritual ascendancy to communal clashes; from captivity to independence; from agrarian revolution to cyber technology. The concept of

Indian womanhood is as divergent as the country itself and has undergone drastic and dramatic changes from era to era. The role of the Indian women has also changed from that of Shakti to abala, from home-bound creature to a professional. Manu Joseph's novel *Serious Men* (2010) revolves around the characterization of womanhood and identity in contemporary India. *Serious Men's* sardonic tone is central to the narrative. This is illustrated in the title of the novel, which refers to Brahmin men at the institute. Arvind is among the men in which the title suggests and while he is regarded as a world-famous astronomer, who seems to have his life put together, even as he is reliant on Ayyan to repair his reputation. The validity of public perception is also challenged through the understanding of Ayyan and his son. While Ayyan appears to be uneducated, he is able to out-smart the brightest minds at the institute and although Ayyan's son is perceived to be a genius, he is just a regular child. In this way, Joseph is able to give birth to a different type of Dalit narrative. Satirical realism provides new insight about India. He depicts an all-encompassing India, with its contradictions and promises.

The characters of Manu Joseph in *Serious Men* picture the wide view of social life, political event, inner sensibility, modernity, tradition, equality make him an existential novelist. Even though Ayyan Mani is the protagonist of the novel, Manu Joseph gives importance to the portrayal of the women characters such as Oja Mani, Oparna Goshmaulik and Lavanya Acharya. Throughout the novel, Manu Joseph has juxtaposed the extremities of characters, their thoughts and attitudes. Manu's sensitive women characters are trapped between traditions, domination, equality, old values, myths and modernity and have become the victims of gross gender discrimination prevailing in the conservative male dominated society. Indian woman struggles throughout her life, to survive not to live.

The first part of the novel deals with social and political issues that are importance to the Dalit women through the character of Oja Mani. Oja Mani, Ayyan's wife, is an active participant in the novel; however, she is depicted as the stereotypical home maker. She cooks, cleans and when she is not busy doing that, she takes time for herself to watch her Tamil soup operas. As the narrator states, "From seven to nine every evening, she was hypnotized by the melancholic Tamil soups. During that time she encouraged everybody to disappear" (SM 9). The Tamil soaps represent the claim of Oja's own power in the space of the home. Outside the home, she has no voice of her own; she became mute in front of her husband's argument and the rich people. Even though she had belief in gods, she restricts to worship by her husband. Ayyan is a Buddhist. After colonialism, many Dalits felt that it was impossible to remain Hindu because of the social laws that were implemented to restrict their selfhood and freedom. As a result, many Dalits converted to Buddhism. Ambedkar believed that conversion was the only way to put an end to discrimination towards the Dalit community. Ayyan is a Buddhist but his wife Oja is a Hindu. However Oja likes to worship gods, Ayyan restricts her. According to him, Buddha is the only god and the other gods are gods the Brahmins created. In the deviant stories, those gods were fought against the black demons. Those black demons were their forefather. Joseph portrays two opposing sides of the religion debate in the intimate space of the home.

Oja believes that Adi was a handicap (unable to hear in his left ear) due to curse of not faith in Gods. Here, the plot of narrative technique appears. It shows the innocence of Oja towards her believes. But there is a cunningness which Ayyan hides from his wife. Before their marriage Ayyan desires to denote his sperms with the insane idea of donating Dalit sperm to the fair childless Brahmin couples. He comes to know that sperm banks

do not reveal the identity of the donor, and so his seed could impregnate hundreds of unsuspecting higher-caste women. Doctors reveal that his sperm was just half of the normal rate and his contributions could not be accepted. He [Ayyan] told Oja about the defect many months after their marriage: 'since my sperm-count is half the normal rate, you must be doubtly prepared to sleep with me,' he had said. She replied in a lethargic way, in the middle of folding clothes, 'I don't understand all this maths' (SM 52). Ayyan reveals it with an insane idea that she does nothing whatever it has been. It exposes the blamelessness of Oja, apart from science, she even believes that the curses of gods which affects the left ear of Adi.

When Ayyan and Oja attend a function at their son's school, Ayyan does not allow Oja to wear the clothing that she is comfortable with but chooses clothing that makes her seem above their socio-economic level. In this way, it is clear that Ayyan wants to project a certain lifestyle through Oja's image, he wanted to her side to get a better look. She was surprised at how seriously he was taking this. He pointed to the only sari that did not shine. It was a blue cotton sari with small white squares: "There will be a lot of rich people" he said, "and rich women laugh at women who wear shiny clothes in the day" (SM 87-88). Ayyan feels it is important for him to present himself and family as legion in front of the Brahmins and the upper caste families. However, by ordering what Oja should wear to the school, he hides away her ability to express herself. Thus unlike Ayyan reject label through his religious conversation and his clothing.

Oja has been restricted to the household and has no identity outside of it. Another way Oja's agency is restricted is in fact that she has no knowledge of the 'game' that Ayyan and Adi are playing as 'secret'. She lives in the world of delusion that her son is genius like others but this plot was created by Ayyan through his shortcuts. Ayyan does this

intentionally because he wants a better life than his friends: "An ordinary clerk stranded in a big daunting world wants to feel the excitement of life, he wants to liberate his wife from the spell of jaundice-yellow walls" (SM 5).

According to Ayyan, "Men live like men only in the homes of the poor" (SM 83). Even though he dominates Oja, he indirectly builds a plot around Adi and wants her to live a better life than his superiors. She always remains the life of ancient women. In India, an ancient woman follows the words of her husband and does nothing without a word from her husband. She has the restrictions in the form of speech, laugh, dressing sense, ability to express the identity of her own. Due to illiteracy, Oja rejects to establish her own self and she is inadequate to raise her voice of equality in front of her husband.

Like Virginia Woolf and James Joyce, Manu Joseph uses the stream of conscious technique in his novel. Manu Joseph paints the customary statue through the character, Oja Mani. Likewise Manu Joseph exposes the feather of modernity through the character, Oparna Goshmaulik. Manu Joseph describes Oparna Goshmaulik as, "a round unsmiling face and the flawless skin of lineage, moist lips, and eyebrows arched in a surprise she probably did not intend. Her eyes were arrogant and distant some days, smiling other days" (SM 29). She was the Head of Astrobiology, the solitary queen of the basement lab in the Institute of Theory and Research. "Aged scientists always veered towards her on the corridors and narrated the many tales of their past, the great things they had done. In the overtures of mentoring, they tried to smell her breath" (SM 29). She hates all these activities from the men in the institute. Even though she notices the certain behaviors of the scientists, she disgusts them. Among them, Acharya, the Head of the Institute was distinctive. He does not talk about his own achievements. Acharya had the ability to have much power in his words. He

stands unique, sincere and genius. These qualities make Oparna more fascinated than others. There were some situations where Oparna thinks herself as equal to male scientists. She smokes. She requires others to treat her as equal like male scientists. "Yes, yes, stare at me. You're right. I smoke. I must be a whore" (SM 40). She would smile when she learnt that the ladies' rest-room on the third floor was called Ladies and the men's was called Scientists.

Generally, Oparna understood the banality of men and the aesthetic improvements; she was privately against the women who were used as ceremonial dolls in the occasions. The novel is a satire on class, love and mankind. The aim of the novel is the reformation of the contemporary society. Acharya had affection with a lady astrobiologist, project co-coordinator of the lab, Dr. Oparna Goshmaulik. He did not realize the intensity of the love. Due to an infatuation, he spent his night hours with her. Later he asked her to get out of his life. This withdrawal had affected Oparna very much. She waited for the better time to avenge Acharya. Dr. Acharya sent a hot air balloon at 41 km feet high in Hyderabad and the sampler could collect some meteorite debris coming down to earth. There by Acharya wanted to prove the possibility of extra terrestrial life above the earth and aliens might be coming towards the earth. Oparna used this time to revenge and contaminated some fungus into the samples. Later she wrote a letter to the Ministry of Defence stating that she was forced to contaminate the contents in one of the samples. This situation makes Acharya more disappointment towards Oparna. Due to immoral responsibility, she had resigned her job:

He [Acharya] asked in a voice that was without force or expectation, 'Why Oparna?'

She made an exasperated face as if she had hoped to talk about more interesting things, 'what did you expect, Arvind?' she

said, almost with compassion. 'You sleep with me till your wife comes back her vacation and then ask me to get out of your life.' (SM 251)

Acharya found it ridiculous that what pained him more at that moment was that the balloon mission was completely failed. He had the courage to accept the punishment of Oparna. He knew that love, especially infatuation had both rewards and retributions. Radio astronomers too complained that Acharya had unfairly denied them the science of the search for extraterrestrial intelligence and they were not allowed to attend the seminars because he wanted to utilize every rupee into the balloon project. Finally the committee suspended Dr. Arvind Acharya from the post of Director and elevated Dr. Jana Nambodri as the acting Director. Thus, a man, who had power in his words, genius went to pathetic due to the curse of women. Oparna does not show mercy towards Acharya. Through her audacity, Oparna boosts her decision against the person who spoils her life in quiet manner.

In *Serious Men*, there is a trace contradiction between Oja Mani and Oparna. Oja Mani does nothing in front of her husband and the society. She does not have any rights to express herself and she blindly follows her husband's words. But Oparna, an educated, she revenged the man who spoils her life due to infatuation. Even though she failed to control herself and revenged in shortcuts, she stands as symbol of authorization. Her mute voice for injustice and equality clears that all male power comes from the feminine.

Manu Joseph highlights the qualities of partially traditional, partially modern through the character named Lavanya Acharya. Lavanya Acharya, forty two years old, forever Acharya's e-mail password looked tall, her clear skin was stretched taut over a bony face and she had large dancer's eyes. They were belongs to typical Tamil Brahmins. Even though they go beyond the rituals than others, Acharya stands unique than his

relatives, “Yesterday, at the temple, I [Lavanya] tried to fall at his [Acharya] feet; he jumped in the air. He has western ideas” (SM 153). This illustrates that Acharya had the western thoughts and he does not restrict his wife to follow any rituals. According to his wife, Acharya doesn’t know anything except his studies and research. His innocence is proved when he couldn’t hide his intercourse with Oparna. As he expected, he lost his wife. But Ayyan is not linear like Arvind to disclose all his ex-affairs to his wife. This shows that he is not sincere to his wife.

When Acharya reveals his affairs with Oparna to his wife, Lavanya, she felt excited. Acharya didn’t even know the name of their cook. He says, “But you’re still my e-mail password.” It shows that he still love his wife. He requires his wife to understand that it happens only because of infatuation. Lavanya gave time to Acharya for realizing his own self after jobless. She abandoned when he become mad due to guilty. “Lavanya had told him that she could survive him so far because he had always tried his best not to appear mad, even though he was... ‘Why would a woman be embarrassed by you? You are too beautiful, Arvind. It’s just that I can’t handle what you’ve become. It hurts me even though I know you are very happy.’ Then she gave clear instruction to the maids...” (SM 303-304)

Acharya and Lavanya became reunited because of Ayyan's bypass route. Acharya felt cheerful and retain his old days with the help of Ayyan Mani. Lavanya achieved this due to her patience towards her husband even though he was not sincere to her before. Similarly, in the epic *Silappathikaram*, Kannaki accepted Kovalan after he loses his affair from Madhavi. Manu Joseph has daringly fictionalized the female exploitation and marginalization, which is threatening as far as the social life is concerned. The background of this novel is urban in nature and catches the life of women with ironical detachment. The various consequences of

changing human relationships especially the relationship between man and woman has been presented with minute observation in his novel.

Thus, Manu Joseph links social issues with mysterious characters and it has benefits. It helps to retain the objectivity of the characterization and at the same time he finds himself involved with each and every character in time and space. Manu Joseph’s *Serious Men* deals with the theme of love, ambition, equality, tradition, and modernity associated with Oja Mani, Oparna Goshmaulik and Lavanya Acharya and they were contradicting to each other. Lavanya Acharya naturally shows as equal as her husband. But Oja seems slightly lower to her husband’s eminence. Manu Joseph’s sensitive women characters are trapped between traditions, old values, myths and modernity and have become the victims of gross gender discrimination prevailing in the conservative male-dominated society. India has been a patriarchal society for a long time, but it is time to move forward; it is time to develop into society that is neither male-dominated, nor female-dominated, where men and women are equal-socially, politically and economically. Indian women want to make themselves as an independent in all aspects from mind, thought, rights, decisions, etc by leaving all the social and family limitations. It is to bring equality in the society for both male and female in all areas. Women need fresh and more capable environment so that they can take their own right decisions in every area whether for themselves, family, society or country. In order to make the country fully developed country, women empowerment is an essential tool to get the goal of development.

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EUGENE O' NIEL'S THE HAIRY APE: A PSCHO-MARXIST ANALYSIS

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The play *The Hairy Ape* by Eugene O' Neil is manifested as an expressionist drama, wherein the protagonist (Yank) struggles with his identity and the sense of belonging in a capitalist society. Underlying in it is the struggle of the classes which is analyzed in Marxist terms taking a determinist stance and these are related to the internal dilemma of the protagonist and linked with it using the Freudian concepts.

Yank can be assumed as the State control, when compared with the other workers down in the bunker of the man powered ship. The ship is considered as the real home and where they are meant to belong by Yank and this idea, he constantly tries to impose this upon the co-workers. And this imposition is unknowingly welcomed by his followers, as they find that the ideology secures their internal consent.

The unconscious part of the protagonist comes into action when there is a threat to the idea he proposed. It is necessary to keep in mind that, the present society he is living in is that of a Capitalist and belonging to the proletariat section. He is insecure and tries to imitate the capitalists, knowingly or unknowingly through his actions, even though he despises them. When he hears the song which conveyed message about a second place to belong to, he is violent and threatens them. Firstly, for him the bunker is the only place he feels like belonging to, for the capitalists inside him any other social set up, other than ship where he is the power center is not acceptable. It may be due to his past

unhealthy experiences that he had confronted during his childhood (he later confesses in the play that he is a runaway kid). The repressed emotions forced themselves out in the form of anger.

The character undergoes a kind of denial, in terms of Freud. Denial belongs to the category of Defense mechanisms by ego where one denies a unadmittable desire. The character also confronts a kind of sublimation, where the repressed material is 'promoted' to something grander and noble, which is the way he sees himself. The repressed feelings might that be of the struggle he is facing inside the bunker, or from the capitalist world as a whole.

Yank, in the first scene, is in a claustrophobic environment surrounded by only men; his repressed sexual desires take the form of production. He works harder than the other workers for the ship. He addresses the ship as a "she", personifies it to an extent that, he is emotionally attached to it. On a socio-economic context this predicament of Yank can be equated with that of the working class. They are bounded to the bourgeoisie or the class system, in general, that the result of their production, here production can be equated with desires, are not experienced by them in the first hand. This conflict remains unsolved under the capitalist set up. The workers are alienated and undergo a condition called Reification (a term used by Karl Marx in *Das Capital*), similar to the condition of Yank. When profit and loss becomes paramount for the capitalists the

workers are reduced to mere machines. That is they are robbed of humanity and is finally objectified.

The presence of a white woman disturbs Frank in a psychic and social level. First of all, he is startled by her reaction after seeing him. She calls him as a beast (dehumanization happens) and faints at the first sight of him roaring against the whistle. Here, Yank, the subaltern, “projects” (A defense mechanism which involves a person attributing their feelings and emotions to another) her as the class on the upper strata. A person is objectified, rather dehumanized, a process which is actually happening in the society. Yank symbolizing the working class becomes an example. His reaction after this incident is mostly that of anger which leads him out of the ship itself. The Id in every worker is threatened; their production is disturbed due to the direct interference of the Capitalist, reminding them the positions and obligations to them.

Yank’s release from the Ship can be compared to the escape from the hierarchy itself. He becomes a rebel, in the eyes of the society, as the one who questions and reacts. He is decentered, in Marxian terms, no longer a center of focus or essence. The ship can also be considered as the superego of Yank from which he is eliminated. The character struggles between the extreme twos, the Ego and the Id. And this state leads him to prison, and finally to a condition where he imprisons himself in a cage of disillusionment and hopelessness. The mind of working class fear of losing this self-proclaimed power center, and it becomes one of the reasons behind the exploitation of the capitalists.

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