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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!

26.07.2017

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

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

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

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 unavoidability.

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

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

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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 practicesthat he adopted as an academician 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 holdsvarious 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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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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CONTENTS

S. No	Title	Page No.
1	A Rereading of Lord Macaulay's Minutes in the NEO-Colonial Perspectives of Power Dynamism ***Mr.S.Selvakumar***	1
2	Developing Reading Comprehension Through Activities for Children with Adhd ***G.Hemanatchatra & Dr.B.J.Geetha***	6
3	Hybridity of Identities in *The Namesake* by Jhumpa Lahiri *A Postcolonial Reading* ***C.G.Sijo & Prof.J.Amalaveenus***	9
4	Augmenting Spoken Fluency of ESL Learners Through Task-Based Language Teaching an Interventional Study Among the Tertiary Students ***J.Xavier Raj & Dr.V.David Jeyabalan***	15
5	The Agony and Distortion of Partition as Depicted in Bapsi Sidhwa's Ice Candy Man ***B.Akbar Alam***	22
6	A Thematic Study of Vickram Seth's *An Equal Music* ***K.RamajeyaLakshmi***	26
7	The Portrayal of Youth and Their Tribulations in the Novels of Chetan Bhagat ***B.Balaji Reddy & Dr.M.Sambaiah***	30
8	Familial Conflicts in Upamanyu Chatterjee's *The Last Burden* ***Mrs.V.Kani Selvi***	34
9	Self Realization Through Self Analysation a Remedy for Women in Shashi Deshpande's Small Remedies ***Mrs.P.Vanitha &*** ***Dr.R.Subramania Pillai***	37

10 Dreams and Desires in Anita Desai's *Fasting Feasting* — 42
Ms.D.Ponezhil

11 Stylistics and the Teaching of Literature — 45
Dr.SMT.Gangubai/ Shashikala Dhanapal Ingale

12 A Thematic Core in Voice in the City — 49
Ms.Ajitha R. Nair

13 Teaching English in India: A Journey Beyond CLT — 52
S.S.Ratna Prasad Kolli

14 Curriculum Design and Development Using Choice Based Credit System — 56
Dr.K.Jayaraju

15 Cause and Effect of Maltreatment on Untouchabbles in Arundhati Roy's *The God of Small Things* — 61
Reshma Raju

16 (Be) Longing for Back to the Womb in *a Thousand Splendid Suns* by Khaled Hosseini — 65
U.Maria Liny Jenifer & Dr.B.J. Geetha

17 Insights in Packet Size: Twitter Fiction with Reference to Terribly Tiny Tales — 71
Divya Johnson

18 Doris Pilkington Garimara - A Victim of the Stolen Generation — 78
Nandita Ravinder

19 History of English Literature — 82
V.Sree Ranjini

20 From Margin to Mainstream Reading of *Akkarmashi and Disgrace* as a Paradigm of Emulation and Reconciliation — 88
A.N.Suhana

21 Spiritualistic and Mystic Terrains of Devotion in Psalms and Gitanjali: A Comparative Study — 91
Dr.N.Cinthia Jemima

22 Speaking of Life by Emily Dickinson — 97
D.Ans Angel

23 Innovative methods of Teaching Literature — 100
A.Malika Begum

24 The Use of ICT in English Language Teaching and Learning — 104
J.Kavitha

25 Human Values in Mulk Raj Anand's the Village — 108
Dr.R.Subramania Pillai & Mrs.P.Vanitha

Vol.1 Special Issue 12 July 2017 ISSN: 2456-5571

A REREADING OF LORD MACAULAY'S MINUTES IN THE NEO-COLONIAL PERSPECTIVES OF POWER DYNAMISM

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Abstract

English language has become an indispensable reality. The mushroom of educational institutions in English medium bears testimony to this phenomenon. The introduction of Macaulayan system of English education serves to be boon in abundance for Indians, as it aids to be the threshold for better prospect and bright future. It is conspicuous, that English language has permeated into every sphere of Indian's life today. It's classical tradition, rich heritage, superior nature, and age old wisdom attracts people to learn and adopt English. The clamour for English has grown by leaps and bounds since independence, making it become a lingua franca in Indian subcontinent. It is the most beneficial and lasting legacy that the British had left for India.

The British ruled India for about 200 years before leaving the country in 1947. Invariably, such a long rule would definitely bound to influence the Indians in every sphere of life. Their imperialistic nature, commercial attitude, administrative approach, and the introduction of educational system across the wider spectrum of India have contributed a lot for the growth and development of India. Even in the post-independence era, one can sense the repercussion of the English in all the activities of the day today life. Such was the power and dominance of the English. India being the former colony of the English carries on her body the scar left by the British which is indelible in character. Thus, the persuasion of the English upon India continues in economic, political, cultural, social and educational sphere. That is to say that one cannot but have to live with English, because it has become a necessity as it guarantees better prospect and world citizenship.

The British contribution to India has two faces. One side, it marks out the colonial expansion of the British and the other side it has also resulted in the growth and development of India comprehensively. It raises lot of questions to be answered such as, is development the consequence of their political agenda or is it purely altruistic in nature? Can the British rule be called beneficial completely? When these questions are debated, one can be sure that two kinds of answers will emerge, one being supportive of the British governance and the other being antagonistic. However, our pursuit in this article is to enumerate comprehensively the power dynamism of English language permeating in all sectors of Indian society and especially from the perspective of Macaulayan system of English education in postcolonial India.

Thomas Babington Macaulay was born on October 25th, 1800 at Rothley Temple. He belongs to a great ancestry and was destined for accolades and great glory. His grandfather and great - grand father were Scotch Ministers. His grandfather Rev. John Macaulay was a great preacher who gave birth to thirteen children. Zachary Macaulay and Miss Mills were Lord Macaulay's parents.

Zachary Macaulay served as bookkeeper of an estate, of which later he became a manager in Jamaica, West Indies. He stood in opposition to slavery which was prevalent then. Little Tom Macaulay had a wonderful command of language and possessed an extraordinary eidetic memory. At the age of seven he was prolific as he seriously involved in writing poems, hymns and a compendium of universal history. Macaulay became a student of Trinity College at the University of Cambridge in 1818 and later began his career as a public speaker with his debut in a meeting organised by the Anti-slavery Society, London in 1824. He made series of speeches in favour of parliamentary reforms. Hence, the readers see an essayist, historian, humanist, polyglot, a parliamentary orator and writer in Macaulay. (https://en.wikipedia.org/wiki/Thomas_Babington_Macaulay) In his speech to the House of Commons on July 10, 1833, he said,

…It may be that the public mind of India may expand under our system till it has outgrown that system; that by good government we may educate our subjects into a capacity for better government; that, having become instructed in European knowledge, they may, in some future age, demand European institutions. Whether such a day will ever come I know not. Abut never will I attempt to avert or to retard it. Whenever it comes, it will be the proudest day in English history. To have found a great people sunk in the lowest depths of slavery and superstition, to have so ruled them as to have made them desirous and capable of all the privileges of citizens, would indeed be a title to glory all of our own. The sceptre may pass away from us.

Unforeseen accidents may derange out most profound schemes of policy. Victory may be inconstant to our arms… (Young 152-155)

Macaulay landed in Madras, the southern part of India on June 10, 1834 as the law member of the governor general's council with the salutation of fifteen guns. Macaulay's contribution to Indian Society as the law member of Governor General's council is praiseworthy. Among his contributions, two important things stand very high. Primarily, his minute on education which had cascading effects on the content and the methodology of what was the best to be taught in the Indian educational institutions along with the medium through which these should be taught and secondly his contribution to the development of Indian Penal Code.

Macaulay's Minute on Education on February 2, 1835 was a path breaking moment in the history of English education in India. Macaulay who arrived in India as a law member of the Governor General's Council was very objective in his proposal for the introduction of English education which would offer innumerable fortunes upon the Indians. It would be worth to know the essence and intricacies of his minutes which logically and reasonably upheld the English education in India. The Charter Act 1813 gave provision that a sum of not less than a lack of rupees be spent for the revival and promotion of literature, and the encouragement of learned natives of India, and for the introduction and promotion of knowledge of sciences among the inhabitants of the British territories.

The Orientalists claim that the money was allotted to be spent on study of Arabic and Sanskrit. However, Macaulay refuted their argument by stating that the British Parliament made it very clear that the money has to be spent on learning useful knowledge. Hence, the Government directed the money to be used for the intellectual improvement of people of India. At this juncture, the simple question that arose was what was the most useful way of employing it? All parties were in agreement that the languages spoken by the Indian natives contain neither literary value nor scientific information and more over they were in need of enrichment from other end as these languages were boorish and poor. Macaulay stated that the native intellectuals and others who pursued higher learning could

be supported not by the vernacular languages spoken by them but by means of other language. What then shall the language be? Some argued for Sanskrit and Arabic while others were for English. Thus, the bone of contention was about the language that was best worth knowing.

T. B. Macaulay preferred English to the Oriental languages. How could he arrive at such a conclusion when he did not know either Arabic or Sanskrit? He made it very clear, that although he did not learn the oriental languages, yet he had an access to the translations of the most celebrated Arabic and Sanskrit works. Thus, in his reading of those translations and the conversations with the proficient Orientalists, he never found one among them who could deny that single shelf of a good European library was worth the whole native literature of India and Arabia. Even those who had plan for advocating Oriental education were fully convinced of the intrinsic superiority of the Western literature.

Although Macaulay lauds the Eastern writers for their poetry, yet it shall never be compared to the works of the great European nations. He further claims that the English move from imagination to works in which the facts are recorded and general principles are investigated. Therefore, the superiority of the Europeans becomes absolutely immeasurable.

He believes that the historical information collected from all the books written in Sanskrit cannot stand in par with the most trivial abridgements used at the basic school levels in England. As the oriental languages do not contain sound information, it becomes essential to educate the natives by means of some foreign language. But the question is how natives will understand the foreign language when they acquainted with only their mother tongue. Macaulay states that English language is spoken by the ruling class and the intelligent natives who occupy important positions at the Government. It was also a time where English was used gradually in countries like south of Africa and Australia. In his perspectives, English literature has an intrinsic value and without hesitation it would be reasonable to state that the English tongue would be most useful to the natives.

Further, he spells out that it is easier to teach language when the power is in the hands of the English. The teaching of language would comprehensively cover all the areas and subjects such as European science, philosophy, history, medical doctrines and geography. He considers that the experience of the English would be a better guide in educating the natives. In order to prove the worth of foreign language, he refers back to the great writings of ancient Greeks and Romans which had far more influence on the English. He narrates that if his ancestors had rejected the language of Thucydides and Plato, and the language of Cicero and Tacitus, had they focussed only on the old dialects of their own island, and taught at the universities only Chronicles in Anglo-Saxon and romances in Norman French, would England ever have been what she now is? He is resolved that what the Greek and Latin were to the contemporaries of More and Ascham, English tongue is to the people of India.

Macaulay being convinced of the importance English, he enumerates historical information about the status of England moving from uncivilized condition to being a civilized community, and how Russia was civilized by the languages of the Western Europe. Hence, there is no doubt about English tongue doing good to the natives. He disproved those persons who believed that the co-operation of the natives can be obtained only by teaching Sanskrit and Arabic. He affirmed that it would not be fair to deprive the natives from learning which is palatable to them and by making them to learn the oriental languages would be disgusting.

Macaulay was aware of the situation back in India that students who learn Arabic in Madrassa were paid stipends from the public.

It was unacceptable in his perspectives, because why money should be given for doing what is good and profitable. It is like giving money for eating rice when people are hungry or for using woollen cloth when they feel cold.

It is absurd altogether. The students are paid money because the knowledge gained through learning Arabic and Sanskrit do not compensate for the trouble that they undertake to learn. If so, why these languages should be taught to the natives?

Macaulay had an access to the petition submitted to the committee by the former students of Sanskrit College. The quintessence of the petition is all about their frustration of learning the Hindoo literature and science in the prime of their life and does not guarantee better opportunities and assistance. Hence, their petition aims for a decent living and progressive improvement from the assistance of the Government. It is crystal clear now that the government which offered stipends to learn the oriental languages has put the students in destitution and jeopardy. Hence, he was of the opinion that the bounties and premiums should not be given for such learning. If offered, the natives would be raised up as champions of error.

After presenting a systematic argument for favouring English tongue to the natives of India, Macaulay made it very clear that… I think it clear that we are fettered by the Act of Parliament in 1813, that we are not fettered by any pledge expressed or implied, that we are free to employ our funds as we choose, that we ought to employ them in teaching what is best worth knowing, that English is better worth knowing than Sanskrit or Arabic, that the natives are desirous to be taught Sanskrit or Arabic, that neither as the languages of the law nor as the languages of religion have the Sanskrit and Arabic any peculiar claim to our encouragement, that it is possible to make natives of this country thoroughly good English scholars, and that to this end our efforts ought to be directed.. We must at present do our best to form a class of persons Indian in blood and colour, but English in tastes, in opinions, in morals and in intellect. (http://home.iitk.ac.in/~hcverma/Article/Macaulay-Minutes.pdf, 8)

To sum up, Macaulay made it very clear that the Charter Act of 1813 does not speak about the choice of language and does not offer any assurance or support to Indian language education. It simply exemplifies about the need of using the money for the intellectual improvement of India and undoubtedly, it is only the English language which can offer growth and development to the Indians along with European experience. The money spent on Sanskrit and Arabic learning would be a sheer waste as they would raise up only champions of error.

Therefore, it is essential to spent money for the propagation of truth which English language offers. He dares to state that the natives will be better taught through English language than their mother tongue. Such is the power and dynamism that English language holds within. He also invites his countrymen not to relinquish their responsibility of creating better future for the natives of India by offering them a qualitative education through English medium which would be a threshold to the treasures of European knowledge.

Macaulay towards the conclusion of his minute, with zeal and alacrity made it very clear that he would discharge his duties with utmost fidelity if his opinions are welcome, or else he wishes that he may be allowed to retire from the chair of the Committee. Such a convincing statement speaks of his unfathomable love for English and the conviction that he has about the superior nature that English language contains.

To conclude, one cannot deny the fact that the educational system has been reshaped and revamped in India today in order to match to the international standards and reputation. The Indian writers both within and outside the country have contributed a lot

to the international literary field and they reached the pinnacle of fame by employing English which was considered to be a colonial language. They used it to resurrect India's name and fame and redeem its golden pasts. There is a paradigm shift in one's focus on English language. It is no more a language of slavery but rather freedom i.e., an exposure to better living conditions in any part of the world; it is no more a language of the privileged section of a community rather it is language of all sections which in turn annihilates the disparity between the rich and the poor, low and high caste, ensuring unity and equality within the country. Thus, English language has done a great service to India and thanks to the educational policy of Thomas Babington Macaulay and other English gentle men who made it a reality.

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DEVELOPING READING COMPREHENSION THROUGH ACTIVITIES FOR CHILDREN WITH *ADHD*

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Abstract

The present paper explores the process of teaching English to children who have difficulties in learning languages due to their attention deficit and hyperactivity disorder. When a child has ADHD, they may have language learning disabilities. A child's academic success is often dependent on his or her ability to attend to tasks and teacher and classroom expectations with minimal distraction. Such skill enables a student to acquire necessary information, complete assignments, and participate in classroom activities and discussions (Forness and Kavale, 2001). When a child has ADHD, they may have language learning disabilities. Not all ADHD children hyperactive problem some children have shorn memory span, impulsive problem and inattention on required task. Impulsive person fails to have good behaviour and relationship with his/her friends and teacher. This behaviour often affects their academics. Usual way of classroom teaching will not be applicable for children with ADHD. Special kind of activity teaching will be effective for them. Teacher should teach them according to their area of interest. Researcher did pilot study for 15 days in order to find kinds of learners. As result two kinds of learners were audio visual learners and kinesthtic learners. There are totally 12 children from 7th and 8th grade. Six of them are audio visual learners and other six are kinesthetic learners. Researcher took respective children's subject poetry as learning material. Researcher find that the children are much involved in academic activities.

***Keywords**: ADHD Attention Deficit and Hyperactivity Disorder, Reading comprehension, Activities.*

ADHD and Language Learning Disabilities

According to Turketi, Attention Deficit Hyperactivity Disorder has long been considered a Learning Disability called a Minimal Brain Dysfunction that result in the lack of concentration, impulsivity, restlessness and a way of processing information that is different from that of other learners. Recently, it has been classified as one of the *Learning Disorders (or Differences)* caused by a specific brain development. Some studies have shown that the language abilities of an ADHD child are affected by a deficit of working memory (Witton, 1998). According to kamila, Learning disabilities have been discussed by many authorities. In order to understand the issue it is also necessary to have some basic knowledge of brain functioning. The reason is that learning disabilities are said to be caused by some kind of brain anomalies, injuries, perception disorders, which can result in difficulties in learning, processing information and remembering (kamila, 2009).

As mentioned above statements researcher find same symptoms among the focused group of children. ADHD is often associated with deficiencies in the frontal lobe of the brain. This area is responsible for language processing and memory. While ADHD is not always classified as a learning disability, people with ADHD often require extra help from speech pathologists and other

language specialists. Many foreign language teachers find that a multi-sensory approach works best when teaching learners with ADHD. ADHD students may find it difficult to focus on listening in a distracting environment. Certain accommodations, such as providing learners with scripts can be helpful for improving listening skills. A person with ADHD is generally very intelligent and will learn new information quickly as long as they find it interesting.
Source:http://journals.sagepub.com/doi/pdf/10.1177/152574010002100304

Aims and Objectives

- To enhance language learning abilities of children with ADHD.
- To study the behavioural changes after intervention of samples.
- To develop the reading comprehension abilities of samples.
- To study the adoptability of given methodology.
- To find the effectiveness among samples of given module.
- To assess the academic participation of samples after the intervention.

Methodology

Researcher adopted two methods for the study in accordance with sample's interest.

Total Physical Response The Total Physical Response Method developed by Dr. James J. Asher, a professor of psychology at San José State University, California, has its roots in the coordination of speech and action where, according to this approach, language learning is facilitated by physical (motor) activity. Asher finds the Second Language Acquisition process similar to the child's First Language acquisition, where communication between a parent or a care-taker and a child consists predominantly of commands to which the child responds physically before beginning to retort verbally (Richards, 2001).
TPR method makes the language learning process agreeable and fulfilling. ADHD children are easily attracted by a innovation, and they can also quickly drain if similar activities are repeated.

Task based language teaching Task-Based Language Teaching (TBLT) is considered a part and a logical development of the Communicative Approach to teaching languages. The main premise of this method is founded on a theory that foreign language acquisition can result from a purposeful non-linguistic activity (or a task). The language knowledge gained is a by-product of a meaningful real communication. Tasks are the main vehicles of this method (Richards, 2001)

This method helps samples to view their learning strategies, to think what they can do in order to improve their ability to interact. It helps them to focus on errors and make them to focus on more in order to be successful next time. ADHD students characteristically show problems with maintain relationships, making it essential for a TBLT teacher to group the children accordingly. Due to this interaction with group samples communicate with others

Activities

The given activities engage samples by inducing their area of interest.

1) As the material of learning is from sample's syllabus, researcher introduce the vocabulary through cards each sample will have one card. Each sample should enact the word others should identify the word.
2) Write vocabularies in cards shuffle them now ask the samples to pick one. If both children have same card, those kids should tell it aloud. Others should continue to play
3) Arranging the shuffled words.
4) Rearranging the sentence order.
5) By looking at the given picture, sample should explain its meaning. (picture should be discussed already)

6) For audio visual learners, show the taken material tool in to video.
7) After watching the video, here audio will be off, children will identify the concept by moving action without sound.

These are the few activities to develop reading comprehension for children with ADHD. It will be more fun way to learning vocabularies. By these activities samples' concentration will enhance. They will be more attentive.

When compare to pre-intervention, researcher find that the samples are much involved in academic activities. They become more attentive in class during these activities. Learning new languages is an exciting experience that develops children's mind and cognition, learning skills and attitudes as well. Children with ADHD demand the use new and innovative techniques rather than traditional methods and techniques. As Turketi said, "Teacher should look deeper and use them as a source of inspiration, imagination and creativity, and enable students to bring out their inborn abilities". (Turketi, 2010). Teaching through their area of interest will definitely enhance their learning abilities.

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HYBRIDITY OF IDENTITIES IN *THE NAMESAKE* BY JHUMPA LAHIRI *A POSTCOLONIAL READING*

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Abstract

The lives of diaspora are highly complex and of course, the literature emerging from diaspora also is very sophisticated. It deals that highly complex identities and tries to capture the very strange and dynamic character of the lives of the people therein. Diasporic writings explore the complex relation of different cultures, in other words, the fusion of two or more worldviews. They always trace back their creative imagination to the nostalgic homeland and fruitfully engage in creative dialogue with the new culture. They continuously contest with the new identities that emerge and move forward.

Jhumpa Lahiri, in her novel, The Namesake, attempts to describe the dynamism into which the people are put when they have to live in a different culture while belonging to another culture in a very strange way. The webs of relationships into which people are put into are very complex and the matrix often escapes an objective analysis. She tells how people struggle to cope up with the changed situations.

Gogol's identity is a very strange one. He has a Russian name. He was born for Indian parents who had migrated to US for the purpose of earning their living. The identity of Gogol, his family and friends is continuously under the pressures of two cultures. One can see the ambivalent hybridity of identities throughout the novel. Nobody is exempted from the powerful influence of the different, sometimes just opposite nature of the cultures, one which they inherited and the other, they are put in to. Still, there are instances in which Gogol, the main character of novel, tries to value those things which were initially discarded by him.

Keywords: *Postcolonialism, Diaspora, Diasporic Literature, Jhumpa Lahiri, Hybridity, Identity.*

Hybridity of Identities in *the Namesake* by Jhumpa Lahiri
A Postcolonial Study

Literature always evolves from the society in which one lives and it has the transformative power. It is affected by the changes in the society and causes changes in the society. Hence, it is a creation and creator at the same time. Literature has been a powerful tool in leading people to the heights of entertainment coupled with elation and catharsis. Hence, it has become a part and parcel of human life.

Pramod K. Nayar describes that postcolonial literature is one, which negotiates with, contests and subverts Euro-American ideologies and representations. It is an attempt to critically engage with history of oppression, colonialism, racism and injustice and it is a literature of emancipation, critique and transformation (xiii).

In "Postcolonialism and Globalisation: a Dialectical Relation after All?", Simon During tries to define postcolonialism as the self determining will of decolonised peoples to protect their cultures from western

encroachment. But more than this, he continues that postcolonialism is to signify something rather remote from self-determination and autonomy. By deploying categories such as hybridity, mimicry and ambivalence, postcolonialism seemed to be a reconciliatory rather than a critical, anti colonialist approach (31). Diasporic writings explore these postcolonial themes and try to highlight the effects of colonialism and its far-reaching influences.

Nayar describes, diaspora, the word has its roots in Greek Language, meaning 'to disperse'. It may be understood as the voluntary or forced movement of peoples from their homelands into new regions. When the people are put in the new geographical and cultural context, they negotiate two cultures, their own and the new one, resulting in a mixed and amalgamated culture and life style (189).

Silky Khullar Anand holds that diaspora does not necessarily involve generation of angst, still some writers show the evidence of angst. Actually, the attempt of diasporic writers is a mixed one (vi). Some cling to the nostalgia and defend the homeland culture to the extent of often condemning the new culture. But mostly, the writers having roots in homeland and the host land, tend to be balanced and at the same time concerned to

show the unique nature of their existence. Diasporic literature is an area where the writers like, V. S. Naipaul, Kiran Desai, Rohinton Mistry and Jhumpa Lahiri, put forward attempts to deconstruct the new identity in postcolonial period. They try to remould the identity with a creative bent of mind rather than taking a hostile and exclusivist stand.

According to Dahinden, the diasporic people, projecting them as diaspora, have already developed a diasporic subjectivity or a diasporic way of belonging. They are always oriented towards the real or imagined homeland. At the same time, they maintain their ethnic national or religious boundaries over generations (54).

Gautam expounds that the creolised forms of new identities develop their own unique ways of adopting the host culture by integrating the new ways and at the same time maintaining the uniqueness to a great extent. The processes like assimilation, integration and discrimination are at play in forming the new hybrid identity. Assimilation is a sort of giving up of one's own culture and being almost merged to the majority. Whereas integration calls for integrating the host culture, still maintaining the 'roots' and it aims at retaining the original culture, language and religious values (6-7).

The lives of diaspora are highly complex and of course, the literature emerging from diaspora also is very sophisticated. It deals that highly complex identities and tries to capture the very strange and dynamic character of the lives of the people therein.

Diasporic writings explore the complex relation of two different cultures, in other words, the fusion of two or more worldviews. They always trace back their creative imagination to the nostalgic homeland and fruitfully engage in creative dialogue with the new culture. They continuously contest with the new identities that emerge and move forward.

Lahiri attempts to describe the turmoil into which the people are put when they have to live in a different culture while belonging to another culture in a very strange way. The webs of relationships into which people are put into are very complex and the matrix often escapes an objective analysis. She tells how people struggle to cope up with the changed situations.

Lahiri has made a powerful attempt in her novel, *The Namesake*. Gogol's identity is a very strange one. He has a Russian name. He was born for Indian parents who had migrated to US for earning their living. The identity of Gogol, his family and friends is

continuously under the pressures of two cultures. Nobody is exempted from the powerful influence of the different, sometimes just opposite nature of the cultures, one that they inherited and the other, they are put in. Sometimes there are instances in which Gogol, the main character of novel, tries to value those things, which were initially discarded by him.

In the novel she has successfully carved out the tensions of immigrant Bengali family, which lived in United States of America. The story revolves around the happenings in the family of Ashoke Ganguli. He was one of the Indians, who migrated to America to follow his profession in America, as a professor. He and his wife Ashima Ganguli settled in US and their children were born as American Citizens. The plot unveils the life of Ashoke and Ashima and show how they found space in the new atmosphere. Their children, Gogol and Sonia found it very difficult to live up to the Bengali tradition in a totally different western country. The name of Gogol has much to do with the novel. It is actually the name of the main character and the name itself is point of expression of the alienation and identity crisis one faces in a different culture and circumstances.

Gogol is the name of Russian author Nikolai Gogol, whose stories were read by Ashoke during his train journey in India and it is a journey, which had a very great influence on Ashoke's life. The train got into an accident, in which he almost faced death and it was sheer luck that the rescue team saw the moving pages of the book, *The Short Stories of Nikolai Gogol* in his raised hand and saved him. However, Gogol was fond of his name in the childhood, later on he began to hate his nickname and changed his name officially as Nikhil as he wanted to be known as Nikhil.

The story goes on with Gogol and revolves around his attempts to cope up with his peculiar identity and his attempts to live with an identity which he finds that has strong roots both in Indian and American culture. Jhumpa Lahiri powerfully portrays the identity crisis undergone by almost every character in the novel. All of them in one way or other deal with their identity crisis and its ramifications in their lives. The identity crisis faced by Gogol and other characters can be seen at personal, social/cultural and religious levels.

Ashoke, father of Gogol saw his life in America as a peculiar one. Lahiri writes that he "was born twice in India, and then a third time, in America" (21). He felt his existence in US is a very strange one, though he had been there to make a living and follow his career.

Ashima was never at ease in her life at America. Lahiri portrays the thoughts of Ashima: For being a foreigner, Ashima is beginning to realise, is a sort of lifelong pregnancy - a perpetual wait, a constant burden, a continuous feeling of sorts. It is an ongoing responsibility, a parenthesis in what had once been ordinary life, only to discover that previous has vanished, replaced by something more complicated and demanding. (49-50)

Still, towards the last part of novel, the reader finds a very different Ashima, when she wondered that she would miss the life in America also as once she missed her life in India in the initial days in America. America had become a very inevitable sentiment in her life (279).

Gogol is scared of his existence with regard to his name right from the beginning of his life. He did not want to kindergarten because he would be called by another name in school (56). But as he grew up, Gogol was not happy with his name Gogol as there was nobody bearing that name. Also he could hardly trace any affinity regarding his name to Indian roots or to the American situation where he lived presently. In the meantime, he started to show instances where he wanted to establish the heritage. When he visited Calcutta, he saw the telephone

directory and got astonished at "seeing six pages full of Gangulis, three columns to a page" (67).

Gogol began to hate his name more and more. Lahiri states his utmost aversion towards his name:

For by now, he's come to hate question pertaining to his name, hates having constantly to explain. He hates having to tell people that it doesn't mean anything "in Indian." He hates to wear a nametag on his sweater at Model United Nations Day at school. (75)

Gogol happened to indulge in a debate with his parents over his name. He shared the experience he had from Mr. Lawson's class. He questioned Ashoke and Ashima why they had given a name of one, whose lifelong unhappiness and mental instability made him to starve up to death. Following this debate, he told them his decision to change his name to 'Nikhil' legally and officially.

Even after changing the name he was split between 'Gogol' and 'Nikhil'. During holidays, when he was back home, he was again Gogol and when he returned to college, he was Nikhil. The name 'Gogol' was always is in constant tension with his life and many a time he wanted to get out of that identity. Still he was not able to cope up with the identity attached to him as 'Nikhil'. Lahiri explains the dilemma of Gogol:

There is only one complication: he doesn't feel like Nikhil. Not yet. Part of the problem is that the people who now know him as Nikhil have no idea that he used to be Gogol. ... But after eighteen years of Gogol, two months of Nikhil feel scant, inconsequential. At times he feels as if he's cast himself in a play, acting the part of twins, ... (105)

Moushumi Mazoomdar, the wife of Gogol for some time, also felt a crisis whenever things related to India came into her life. She was not fond of the Indian customs and practices. She always felt out of place whenever the Bengali gatherings were made (213).

Still later on she found a life of her own in France, she celebrated her life without the taboos that were put upon her by the Indian roots and customs. She was totally a free bird and matured in her life going through all the areas of life in France (215). She slowly went out of the identity that had been imposed upon her and tried to find out one on her own.

She complained that a name like hers is a curse. Nobody could spell it properly and the children at school mispronounced it as Moosoomi and shortened it to Moose. She is disgusted about her name because, "I hated being the only Moushumi I knew" (239).

Her love relationship with Graham came to an end following a debate between them regarding India and Indian culture. She came to know that he had no admiration towards India and he did not consider what is Indian as something noble and gentle. The strange fact is that as much as she despised her Indian heritage, so much she had love towards her roots!

Whenever it comes to social and cultural identity, people in diaspora felt that they are out of place and lack a genuine authentic existence. In *The Namesake*, also almost every character feels, at one point or other, as fish out of pond. Ashima felt always "as usual, there's something missing" (1).

Though she felt it with regard to her food at the time of her pregnancy, always her mind flew to India and relished the fond memories. In the course of novel, almost up to the last part, Ashima was always in tune with Indian culture. Only towards the last point, she came to regard American culture and land as something that have become important to her, so that she could not ignore it fully. At a very later stage, it also had a role to constitute her identity.

Ashima always feared that it was so strange that her child would be born in a place, which was not suitable to her child. He urged Ashoke to finish his degree and wanted to go back. She was very particular

about it when she said "I don't want to raise Gogol alone in this country. It is not right" (33). She was terrified "to raise a child in a country where she is related to no one, where she knows so little, where life seems so tentative and spare" (6).

Ashima was introduced to a new culture where rickshaw drivers dress better than professors. Their neighbours, the Montgomerys appeared to be a very different type of family because their lifestyle was very strange to Ashima. "QUESTION AUTHORITY! GIVE A DAMN! BAN THE BRA! PEACE!" was the slogan on the stickers on the Volkswagen van of the Montgomerys. These types of things were totally new to her and she was very puzzled amidst of all these (31).

Gogol and Sonia, on their vacation trips to India, found it very difficult to adjust to the everydayness of India. They always felt out of place and they were eager to return to America as soon as the vacation ended. They used to wait calculating the dates in calendar for their return.

When he got into an affair with Maxine Ratliffe, he had all the freedom to visit her at her house, even when her parents were present. As he spent a holiday with Maxine and her parents at lake house in New Hampshire, he became aware of the fact that there was a huge gulf between the culture he followed at home and the culture of the society he lived in, which was very well represented by the Ratliffes (155).

Gogol always wanted to do away with his identity having roots in India. But still, there are instances in the novel where Gogol tried to revisit his unique identity which was a peculiar blend of Indian and American cultures. When his father passed away, he shaved off his own head as a part of the responsibility of a Bengali son to his father (179).

He was able to see the practices and customs observed by his parents in a new light enabling him to find out meaningfulness and relevance. In his flashes of memory, the things done by his own father, later gave him a new way of looking at the realities of life. When Maxine, his love, called him to get out of all the miseries and go with her, he told her, "I don't want to get away" (182).

Lahiri skilfully narrates the story of Gogol and his family to unearth the identity crises undergone by diasporic people in America. The Indian diaspora tried to retain its identity and integrate the values of the new cultures. She has succeeded in portraying the crisis without condemning either side.

This paper was an attempt to read *The Namesake* by Jhumpa Lahiri, with a postcolonial bent so as to enable us to identify the loss of identity in the various layers of the lives of people. Jhumpa Lahiri has successfully captured the lives of the people in the postcolonial era. The responses given by her show how she experienced the unique identity which evolved as a result of the colonisation and related happenings all over the globe and react to it constructively.

Almost all the characters in the novel always experience ambivalence, alienation and loss of identity. They experience some dislocation and distance from the roots. Gogol feels away from the American and Indian identity and finds himself in no man's land. As he grew up, he was very much perplexed with the peculiarity of his name and always discontented.

Jhumpa Lahiri has succeeded in portraying the issues of loss of identity in all its trivialities. She is not judgemental when she approaches the issues. Without being taken away with a condemnatory approach, she is balanced in her description of the lives of people in diasporic communities. She does not condemn American culture or Indian culture. Neither does she extol American or Indian identity. Rather she wanted to show the life rhythm of people in diaspora and invited the attention to complex and sophisticated web of relationships of the

people. She does not urge to go back to the native identity and at the same time, she does not demand to go for the new one outright. Rather she wants to relish the new rhythm of life in all its fullness and variety. She calls us to live with a new unique identity and enjoy the search of identity among the numerous diverse and modified new identities.

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AUGMENTING SPOKEN FLUENCY OF ESL LEARNERS THROUGH TASK-BASED LANGUAGE TEACHING AN INTERVENTIONAL STUDY AMONG THE TERTIARY STUDENTS

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Abstract

The ability to speak English is now increasingly needed both for higher studies and employment. The success in developing the ability to communicate orally in a target language requires strategic teaching and training. This article is based on the notion that the pedagogical factors are primarily responsible for the learners' performance in the target language. Hence it attempts to explore the ways and means of improving their spoken fluency through task-based language teaching. The study was carried out with the learners of English as L2 at the tertiary level. A pre-test and a post-test were conducted to determine their existing level of spoken fluency in English and the learning outcome respectively. A teaching program for 25 days was conducted to develop their speaking skills as a whole and their spoken fluency in particular. An empirical study was done by the researcher with Questionnaires, Semi-structured interviews and Observation sheets (Pre-test and Post-test) being the tools. The findings suggest that along with the marked improvement in their spoken fluency, the learners' confidence has also increased, which in turn has made them shift their focus from fluency to grammatical accuracy that includes sentence structures, vocabulary and grammar. The analysis of the data reveals that task-based language teaching is an effective tool to augment learners' oral fluency and their proficiency in English.

Keywords: *Augmentation, Task-Based Language Teaching, Spoken Fluency, Intervention, Tertiary Learners.*

Introduction

Language learning is believed to be effective when learners are immersed not only with "comprehensible input" but also with tasks that require them to negotiate meaning and engage in naturalistic and meaningful communication. Task-Based Language Teaching (TBLT) refers to an approach, based on the use of tasks as the core unit of planning and instruction in language teaching. This approach is motivated primarily by a theory of learning rather than a theory of language. In common with the realization of communicative language teaching, TBLT emphasizes the central role of meaning in language use. Skehan (1998) notes that in Task-Based Instruction (TBI), "meaning is primary.....the assessment of the task is in terms of outcome." This study investigates the use of TBLT through an interventional programme to develop the spoken fluency of the second language learners at the tertiary level.

Objectives

The main objective of this study is to augment the spoken fluency of the ESL learners at the tertiary level. It was explored with the intervention programme that involved tasks from the real-life situations which make the learners to participate actively. The tasks were created after careful

examination of the need and the level of the learners. The study also attempted to find answers for related research questions, such as

1. Is using TBLT as an approach for augmenting spoken fluency of the ESL tertiary learners of the rural setting more effective?
2. Does the use of TBLT help the learners to shed their inhibition to participate in learning and develop fluency?

Speaking Skill

"Great speakers are not born, they're trained", said Dale Carnegie. Speaking is significant to an individual's living process and perhaps it is the most natural way to interrelate with others. It is an interactive process of creating meaning that consists of producing, receiving and processing information. Speaking is considered to be one of the parameters to measure proficiency in a particular language. A person is very often judged by the ability to converse with others, much more than the ability to read, write, or comprehend oral language. J.C. Richards and W.A. Renandya (2003) report that a large percentage of the world's language learners acquire English in order to develop proficiency in speaking.

Scott Thornbury (2005) claims that speaking poses a real challenge to most of the language learners and the main difficulty with speech is the problem of "impermanence" of combinations. Since the "Words are being spoken as *they are being decided* and as *they are being understood*" (Bygate, 1987). The process of speaking demands speaker's decision making ability, so that anyone knows why, what, how and when to speak, depending on the cultural and social context in which the act of speaking occurs.

Fluency

According to J.C. Richards and R. Schmidt (2002: 204), fluency refers to "the features which give speech the qualities of being natural and normal, including native-like use of pausing, rhythm, intonation, stress, rate of speaking, and use of interjections and interruption". It further describes the features of fluency, as follows: The ability to

- Generate written and/or spoken language effortlessly.
- Speak with a 'good' but not essentially with a 'perfect' grasp over intonation, vocabulary, and grammar.
- Express thoughts 'effectively'.
- Produce speech continuously 'without causing comprehension difficulties or a breakdown of communication..

While investigating fluency, C.J. Fillmore (1979) conceptualized fluency in four different ways (as cited in Brumfit, 1984: 53). He stated that fluency includes the following abilities to:

- Fill time with talk (i.e. to talk incessantly).
- Talk in coherent, reasoned, and semantically dense sentences.
- Have appropriate things to say in a wide range of contexts. So that the speaker is affluent for words while talking.
- Be able to understand jokes, punning to name a few and respond accordingly, thus he/she should be 'creative' and 'imaginative' in using the language.

Task-based Language Teaching (TBLT)

Task-based language teaching (TBLT) was introduced since it was felt that it has "strong links with communicative language teaching" (Nunan, 2004). This change had extensive effect on pedagogy, as it led to the development of activities, which focused on meaning rather than form and learners' needs, and it also influenced syllabus design, teaching methodology and evaluation. In the 1980's, Prabhu experimented on the use of task-based approaches in classroom for which he selected state secondary school classes in Bangalore. Simultaneously, the contemporary Second Language Acquisition (SLA) research

claimed that naturalistic exposure and use of language were essential for language development and task-based language teaching was perhaps best suited to deliver this concept. The effectiveness of task-based language teaching was also highlighted by American Government Language Institutions. They found that with task-based instruction and authentic materials, learners progressed much rapidly and were able to use the language in real-world circumstances with a reasonable level of efficiency (Edward & Willis: 2005).

Rationale of Task-Based Language Teaching

According to task-based language teaching method, a task enables learners to focus on exchange of meaning in the real-world situations (Ellis: 2003). Moreover, research in second language acquisition has shown that tasks can be used to "elicit language production, interaction, negotiation of meaning, processing of input, and focus on form, all of which are believed to foster second language acquisition" (Branden, 2008).

Task-based language teaching also satisfies Jane Willis' (1996) three essential conditions for language learning i.e. exposure, use and motivation since these communicative task-completion activities engage learners in authentic, pragmatic, and contextual use of language. Nunan (2004) maintains that while doing the tasks, learners have a chance to practice language extensively, facilitating language acquisition through ample amount of exposure.

Learners develop skills when they are pushed to perform in the classroom (Nunan: 2004). Tasks are designed in such a way that learners will be persuaded to interact with the teacher or their peers. They will make use of the limited knowledge language they have at their disposal to complete the given task. In the process, some learners would 'innovate' from their existing knowledge thus resulting in 'pushed output' where learners will be "pushed by the task to the edge of their current linguistic competence" and they will create their "own meanings and, at times, their own language" (Nunan, 2004: 33). Hence it was decided by the researcher to make use of TBLT for the purpose of enhancing the fluency of the learners which is the focus of this study.

Demography

The sample considered for the study is the ESL tertiary learners. It was conducted for 52 learners of English, placed there immediately after their schooling. They were from different disciplines of arts and Science from a rural area of the southern districts of Tamil Nadu. Most of their parents were farmers and home makers, except a few who were small scale merchants and drivers. All of them were from the regional medium schools having around 10 years of exposure to English as one among the subjects in the curriculum as designed by the state government. Since they were uncomfortable communicating in English naturally they preferred to talk in their mother tongue, Tamil.

Need for the Intervention Programme

A gap, observed by the researcher between the needs and the teaching learning programme, led to this study. The learners could not wait long till they learnt everything perfectly (to state a few.., Chunks and phrases, Grammar, Stress, Intonation and pronunciation like the skills of speaking).

Hence, the researcher felt to intervene using the task based language teaching wherein they were pushed into the real world tasks which could make them express verbally in the target language. The reason was the belief that any language in the beginning was not produced in well informed and fully constructed sentences, but in small chunks. This becomes possible with the method of task based language teaching by making them participate in the tasks that consequently results in involvement and

production of the language being acquired. Distributed

Methodology used for the Study

As part of the study, the learner's questionnaire was developed and administered to the learners of ESL. This questionnaire was used as a research tool to create learners' profile. It consisted of 34 questions aimed at eliciting information about learners' attitude towards learning English, their participation in classroom discussions and activities, their use of English language in day-to-day life, and their opinion about their own speaking skills. Teachers' teaching practices, with respect to developing learners' speaking skills were also enquired through the questionnaire. It was followed by the intervention programme.

After preparing the teaching modules based on TBLT for the intervention programme, it was followed by a diagnostic test, classroom observation, conduct of pre-test and post-test questionnaires and unstructured interviews as part of the methodology. Since the study involved oral fluency the recording device was also employed. After that the questions were analysed and interpreted to arrive at the findings.

Research Tools

1. Diagnostic test
2. Classroom observation using a checklist
3. Questionnaire
4. Unstructured/Informal Interview
5. Pre-test and Post-test
6. Audio Device (to record learners' oral responses).

Teaching Intervention Programme

Considering the low proficiency level of the learners based on the observation, it was assumed that an intervention, in the form of a customized teaching programme could improve learners' existing level of spoken fluency. Keeping this in mind, a teaching programme, based on TBLT was designed to develop the spoken fluency of the learners.

Since, the programme was designed on the basis of TBLT principles, the researcher developed various tasks aimed at developing the speaking skills of the learners. TBLT was adopted because, it's framework provides three essential conditions for language learning: (i) exposure, (ii) use, and (iii) motivation (Willis: 1996), and the present study attempted to develop spoken fluency through these learning conditions.

For the purpose of illustration, a module based on TBLT used for the intervention programme is described here.

Module: Task: 'Ordering and Sorting' (Group Activity)

Instruction: Below you find a list of things you need for a tour on a summer vacation to cold stations across the states. The list is exhaustive; but you can take only ***seven*** among those provided. Choose and enlist them. Substantiate the reasons for your choice. Let the co-ordinator of the group present it to the class justifying what, how and why you have done this manner.

1. Blankets
2. Bag
3. Dress
4. Bathing kit
5. Shawl
6. Shoe & Socks
7. Gloves
8. Nuts & Dry fruits
9. Credit card
10. Aadhar card
11. Mobile phone
12. Towel & Trousers

While doing the tasks, learners were persuaded to communicate with as little support as possible from the researcher. He gave here some linguistic support to accelerate the discussion and participation, because the learners needed to agree, disagree, ask for opinion and suggest arriving at a common consensus.

The linguistic support included learning expressions such as, - I agree …. I'm with you on this, that's what I think too - for ***agreeing*** and I take your point, but …, I don't agree at all, I see your point, but… - for ***disagreeing***. They were also expected to learn expressions like, what do you think of…? , what are your ideas/ opinion about…, any idea on that – for ***asking opinions*** and expressions such as Shall we …. (+verb without 'to') ? , would you like to… (+verb) ? , what about … (+-ing) – for ***making suggestions***.

The designed teaching programme in the form of intervention was conducted in 20 teaching session over a period of 25 days. A total number of 20 tasks were designed based on the learners' need and level that can interest them. Through the modules, the researcher attempted to provide sufficient opportunity to the learners, to communicate in English inside the classroom through different tasks, since it is one of the essential conditions of language learning.

Tasks given to the learners focused on message/meaning, because those tasks had a clear learning outcome and encouraged learners to use the target language to achieve their goals. Moreover, they also enabled learners to express themselves without being conscious of grammatical accuracy. Therefore, meaning-focused and simple tasks were employed for this teaching programme as the tasks attempted to promote uninhibited communication/interaction among the learners, which was essential to develop their spoken fluency. The language use that results from performing the tasks *(**example**: asking and answering questions, planning, and reasoning)* would reflect the language use that occur in real-world communication.

The structure of the tasks adopted during the teaching intervention period was in the line suggested by Willis (1996) that included,

(a) Performing a communicative task
(b) Planning a report of performance
(c) Reporting the task results to the class

During this teaching programme, learners' grammar or pronunciation was not corrected; instead they were encouraged to communicate as much as possible in English. Brumfit (1984) claims that excess focus on accuracy can impede learning and it can result in loss of learners' confidence through teachers' over correction. Parrot (1993:197) adds saying, "the accurate use of language is a component in this ability (fluency). But over attention to accuracy in the learning process may actually inhibit the development of fluency."

According to Eillis (2009), the purpose of the **pre-task phase** is to prepare students to perform the task in ways that will promote acquisition and it can be done through the following three approaches: ***motivation***, focus on ***cognitive demands***, and focus on ***linguistic demands***. Thus, at the beginning of each task, vocabulary items, grammatical structures, or functions that the learners needed to use, were written on the board or explained briefly. Along with this, tips on public speaking/oral presentation were also given them. And often the researcher encouraged the learners by assuring them that they were capable of doing the tasks.

In the task cycle, learners rearranged their sitting positions to form a circle before performing each task. Learners were also given enough time to plan and rehearse their talk before performing the task in the class and they were also allowed to speak based on their own writing and drawing. This provided learners' control over the task. However, a time limit was given for completing each task i.e. learners were informed that they had to finish the given task within a specific time period. During the course of discussions the learners were supported and encouraged, and were given feedback on their performance.

In the post-task phase, learners orally reported the task which was either prepared by them individually, or on pairs or, or in groups. To help learners verbally present a task to the entire class, the researcher often prompted them with phrases and keywords.

During the performance of the task, learners were constantly persuaded to speak fast (without a great deal of pause or hesitation) by using large planned chunks or phrases. The features which form the basis for lack of fluency according to Fulcher (2003:30) were observed in the responses of the learners in both the tests. They are,

- Hesitations consisting of pauses, which can be unfilled (silence) or filled (with noises like 'enm')
- Repeating syllables or words
- Changing words
- Correcting the use of cohesive devices, particularly pronouns
- Beginning in such a way that the grammar predicts what comes next, but the speaker changes the structure of the utterance part way through.

Observations: It was difficult for the learners to sustain a conversation in English; they could not prolong/maintain their speech even for short duration. Most of the learners paused often while trying to search words to complete a sentence. On a few occasions, some learners switched over to mother tongue when it was difficult for them to continue speaking in English. Other features like lack of confidence in speech, inability to speak in English, hesitation, low self-esteem and so forth were also observed in their speech. Lack of confidence made their speech inaudible and difficult to comprehend. Learners often repeated words and phrases, and sought the help of fillers to verbalize them. Their speech consisted of broken sentences, short phrases, isolated words and the rest., instead of complete sentences. Often it required constant inputs and support from the researcher to yield vocal responses from them. Their speech was slow, uneven, and also extremely hesitant or jerky. Learners seemed to grope for words or fumbled while speaking.

Findings of the Study

However at the end of the intervention programme, it was recorded that the oral performances of the learners' in the pre-test and post-test had not only shown marked improvement in their spoken fluency but also their confidence level had increased. The quality of their speaking in English improved with respect to sentence structure, vocabulary, grammatical correctness and sustainability of speech. This affirms Nation and Newton's (2009) claim that as fluency increases, accuracy is also enhanced simultaneously.

It was also observed from the post-test presentation that the learners' quantity of talk was increased, inhibitions were overcome only to improve their spoken fluency and, the cognitive processes like comprehending, reasoning, evaluating, interacting, producing or manipulating were found at work in the target language.

This study observed an overall improvement in the learners' spoken fluency in English. It was understood that with sufficient motivation, exposure to the language and also with opportunity to use the language, learners could exhibit improvement in their oral proficiency. Thus TBLT programme is an effective tool for incorporating these three learning conditions inside the classroom. Teachers can use it as a pedagogical tool to develop learners' oral proficiency in English so that they are equipped with this essential skill to succeed, both professionally and personally.

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THE AGONY AND DISTORTION OF PARTITION AS DEPICTED IN BAPSI SIDHWA'S ICE CANDY MAN

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Abstract

The sub-continent was turned into a deplorable zone in August 1947, whenBritish declared the division into India and Pakistan. This caused in vast and furious migration of the people across the border. This mass scale of migration led to violence, massacres, rapes, bestiality and so on. The enormity, scope, and impact of those brutal acts affected the minds of literary writers so intensely that they could not help pouring down their complaints on paper. Bapsi Sidwa's Ice-Candy-Man, also published as Cracking India, falls in line with so many other great novels that have been written on the theme of partition on both sides of the Radcliffe line; Bapsi Sidwa has made Ice-Candy-man differentiated from other partition novels by using the impartial lens of a Parsi narrator, through which the story is portrayed; across the world, this is so far the only novel written by a Parsi women writer on the theme of partition; not only that, Sidhwa has the credit of being the second woman writer who has written on this dismaying historical event. The novel gains a great significance as it focusses the peripheral voice of a Parsi girl child who redrafts the history of partition challenging the moderately massive narratives of Hindu and Muslim communities. This novel brings to light the rise of patriotism previously unknown to the Indian imagination intensified autonomy and animosity, resentment and retaliation among Hindus, Muslims and Sikhs who were living in amity and harmony for centuries as people of one terrain regardless of their religious and cultural disparities. In the stir of the partition of the country, thousands of people were decimated or slaughtered and women were kidnapped, raped, or pressed into the profession of prostitution. Regrettably, such callous acts were not only ordained upon adults, children were also exposed to the same fierce world.

Keywords: *Partition, Migration, Exploitation, Violence, etc.*

Introduction

The Ice-Candy-Man is an epoch-making fiction of the distresses of the horrors of partition, wherein the proud model of nationalism was viciously negotiated for communal agitation that caused in an unconscious divide, social and political illogicalities, and human destruction on a very large scale; Bapsi Sidwa's delicate depiction and social hurt, which all the Indians faced in 1947, is worthy of admiration.

The partition is the determining force of the novel; socio-political calculations changing erratically in the pre-partition are neatly presented by the novelist; breeding communal tensions among the people belong to different religion, in which religion is used as definition of individual personality, political speculation, and power, are taken up as the theme of the novel. The scene is set in Lahore along with the outcome of partition; the use of history is purposeful, but the lesson inserted in the story is without softness; in an interview to Julie Raja, Sidhwa discourses:

If we are going to learn lessons, we are doomed to repeatour evils. Historically people have gone on fighting each otherfor religion, for land, for women, for position, for greed – andthose elements prevail still. Man's nature

has not changed – butone can try, and hope it will. (*www.monsoon.mag)*

Sidhwa's positive outlook concerning the 1947 tragedy, and her effort to learn from it make her readers familiar with the history of the nation, is not only admirable but also imitative. As an author, Sidhwa plays an evangelizing role; so, in her writing she invites the attention of her reader to varied problems of the society, as woman suppression, religious dogmatism, unfair domination apportioned to females, and biased assessment of historical events, like the 1947 turmoil, and so on, which are the main interest of her novels. To David Montenegro, the author put forth : "But I do think that a writer can at least place facts so that people recognize themselves and stop taking themselves too seriously or start seeing themselves in a more realistic light.

We all are so prone to see ourselves as a little better than the other person" (51)

Parsi traditions and life in the subcontinent all through the historic dispute of 1947 are emotionally portrayed in Ice-Candy-Man; their interface with Hindus, Muslims, and Sikhs is shown in a defense state : "Bapsi Sidhwa…authentically chronicles the exodus of Parsees to India of the preparation era, their world view, customs, religious practices and their politics in the course of her novel Ice-Candy-Man" (Rao V.183).Sidhwa writes how a Parsi child, Lenny, living among the people of diverse religions, learns from the partition and the increasing crack midst friends and neighbors: "Lenny's house being in a lush and densely populated area of Lahore gives her a chance to befriend many big people and derives maximum news about partition "(Patil 75).Nonetheless, Parsis, although having lived amidst people of distinctive religion for spans, stay distinct on the core of religion, as Patil remarks :

The Ice-Candy-Man deals with the partition horror and the lifeof Lenny, a limping girl, an Ice-Candy-Man, a Muslim and anayah, a Hindu. Lenny, the Ice-candy-Man and Ayah's lives aregoverned by the event of partition and its consequences. Stilla number of characters are affected by the 1947's communal troubles. Bapsi Sidhwa succeeds in elaborating the intercommunity life from Parsi angle.(Patil 74)

Ice-Candy-Man, has thirty two chapters, goes with the sub-continent packed with political, social and religious ingress : partition outlines the main frame of the book; major incidents, moreover Second World War, India's independence, and the dissection of the nation, slice through Ayah also known as Shanta, an important woman character of the novel who is employed by Mrs.and Mr. Sethi to take their physically challenged girl Lenny; Shanta is a coffee brown and short woman at the age of eighteen years, Lenny is the narrative character ; her description with her fifth year of age, and it comes to an end after her eighth birthday. Because of her inability, Lenny feels herself unusual from other children, and thus feels loneliness. To fill in life's hollowness, she passes her day with her endearing friend, Shanta and her friends. Shanta has friends in all communities; Imam Din, the Ice-Candy-Man, Yousuf, Hari, and Moti, are all her friends. Everyday all these friends meet and gossip at Queen's Park. The news of Hindus murdering Muslims spreads swiftly and burst into flames of vengeance among the Lahore Muslims. They start attacking Hindus, and Sikhs, got frightened by this violence, Hari, the gardener embraced Islam, and becomes Himmat Ali. The cyclone of partition disturbs the harmony and friendliness of the friends. In the wake in the aftermath of communal unrestrs, Shanta is kidnapped and her lover, lover Masseur, is murdered by her friend and admirer, Ice-Candy-Man. He betrays Shanta and makes her a dancing girl at Hira Mandi, a brothel house. What is noteworthy about him is his transformation, because he regrets and goes to India in search of Shanta, of course in search of his love, and his beloved, Jagdev

Singh rightly observes: "…the Ice-Candy-Man is willing to leave the land that he so much cherishes, for the sake of his Hindu beloved, is not only an example of self-sacrifice but also symbolic of a future rapprochement between the two warring communities – the Muslims and Hindus"(Singh 175). N.S. Gundur opines: "The story of Ayah and the Ice-Candy-man is important for the angle from which it looks at the partition. Because, it is invested with symbolic mode"(Gundur 70).

Lenny's eighth birthday registers the birth of the new nation, as a consequence of partition, so, her birthday fails to provoke any eagerness in her parents. While her neighbors are celebrating her birthday party, and others are concerned about the continuing riots, and their doubtful and dangerous future. Mr, and Mrs, Singh come to Lenny's family and ask her father to store a few things in the hope that things would dwindle. Shanta's friends are also anxious in the shoddy communal situation, suddenly Ice-Candy-Man appears desiccated, withered, and looks panicky and tells that the train from Gurudaspur has brought corpses of Muslims. Lenny realized that Shanta's friends are developing suspicious of one another. Ice-Candy-Man offers Shanta a gold-coin robbed from the house of Kirpa Ranm the financier, but she refused to accept the coin. Lenny got shocked when Moti and Papoo decided to convert to Christianity, she also opposed the proposal of Masseur to marry Shanta.

Sidwa gives a despicable account of the destruction unbridled by the partition. She has vividly describes the dislocations of millions of people and the Hindu leaders canvassing in favor of Britishers. Hari also known as Himmat Ali, accompanying Lenny, find Masseur's body in a gunny sack, this horrible scene is depicted in an objective manner, and it highlights the gruesome indisposition of the scene.

The life of Parsis was deeply affected by the distresses of the events happened on the eve of partition. They are disregarded not only at the time of pre-partition but even after partition. The novel portrays their distress in the aftermath of partition. Remarking over the freedom struggle, Col. Bharucha, a Parsi, says ; " It is no longer just a struggle for Home Rule. It is a struggle for power. Who's going to rule once we get Swaraj?...Hindus, Muslims and even the Sikhs are going to jockey for power : and if you jokers jump into the middle you'll be mangled into chutney!"(Ice-Candy-Man 36).Parsis understood that their life in the separated country would be in threat, they had never been a power element, therefore to stay truthful to the ruling authority was the only alternative. They were aware of the fact that they could only practice their religious customs and flourish by showing loyalty to the governing people and this essential mindset has been carefully represented by Sidhwa in all her novels. In pre-partition days Parsis were perplexed as to which side of the groups would eventually arise as the ruler. Colonel Bharucha, hushing the bitter the debate, rhetorically comments: "No one knows which way the wind will blow…..There may be not one but two – or even three – new nations! And the Parsees might find themselves championing the wrong side if they don't look before they leap!"(37).On the basis of religion, they were also baffled as to which community should they trust, a man probes in annoyed voice : "

if we're stuck with the Hindus they'll swipe our business from under our noses and sell our grandfathers in the bargain: if we're stuck with the Muslims they'll convert us by the sword! And God help us if we're stuck with the Sikhs!" (Ice-Candy-Man 37). The depiction of the Congress, the Muslim League, Nehru, and Jinnah is a common approach found in the partition novels. Demo of the predicament of a detached community is the important attribute of Ice-Candy-Man that makes it distinctive among other books written about the tragedy. Saros Cowasjee, poses a question about "the emotional trauma of the religious minorities such as Christians,

Parsees and the Jews? Though uninfected by the communal frenzy, these too were victims of the Partition of a country on a purely religious basis" (Cowasjee 38)

Conclusion

Bapsi Sidhwa intends to transmit the message that humanism is more important than communalism. Women may belong to any religion but after all they are also human beings, and so why they should silently tolerate all the victimization. In this novel, Sidhwa again lures our mind to the facts of oppression of women but here the persecution is a result of combined action. The communal violence that tailed the partition, are largely coordinated by crowds and become a signifier of a united male victimizer. The maid in the Parsi family at Lahore, the Ayah is the one who undergoes the bearing of partition the most. Partition is a disorder which changes the position of millions of unfortunate people on either side of the border in the subcontinent into migrants.

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A THEMATIC STUDY OF VICKRAM SETH'S *AN EQUAL MUSIC*

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Abstract

An Equal Music displays, in the true sense, a world of music, where the characters, mostly musicians, are found humming the tune or the half-tuneless tune of one of the masters like Schubert, Mozart, Haydn, Brahms, Bach and Beethoven. The bliss of this world is suggested in the lines from John Donne's imagination, coupled with his longing for rest in God after his spiritual struggles, yielded this serene state blessed with 'equal light', 'equal music' and 'equal eternity'. The choice of these lines as the motto of the novel reveals Vikram Seth's psychological insight. Love is a kind of emotional feeling which is present within each and every human being born in this earth. Love is an energy that vibrates and its reaches out to others. The theme of An Equal Music is based on a parallel structure of love and music.

Indian Writing in English has now started receiving the serious attention of literary historians, which is a certain proof of its growth both in bulk and quality. Indian English literature is today a fast-growing discipline at the level of certain and criticism.

Indian English novel came to attain respectability after the 1930's. National awakening and political gave great to the Indian novel. National movements, industrial growth, equalitarian protest, conflict between tradition and modernity, social reforms and political ideologies have been dealt with in an Indian English Fiction. They discern three important stages of its development the first stage thrust came in the mid 1930's.

Vikram Seth is a versatile writer, a student of economics translator, poet and novelists. Seth is able to move with considerable ease from medieval Chinese poetry to San Franscio Yuppidom and from the Hindi belt in North India to the world of Bach and Beethoven in Britain and Vienna.

Vikram Seth's biography is an extremely interesting one. He also writes during this time, "Poetry imputed with the traumas of life and love and vast philosophical questions about existence and purposes" which he dismisses as a bad poetry. Vikram Seth's literary career began with a slim volume of poems called *Mappings*. A *Mapping* has a large number of sonnets, already looking forward to The Golden Gate to be published a few years later. Vikram Seth's third novel, *An Equal music (1999),* set in contemporary Europe, focuses on the lives of classical musicians and their music.

Vikram Seth expresses his love of music and his anxiety to write a novel about music. "Music to me is dearer even than speech. When I realized that I would be writing about it was gripped with anxiety."Vikram Seth had the privilege to be initiated into classical music in his formative days. His 'guru' Pandit Amarnath was a disciple of Ustad Amir Khan, the great Maestro of Hindustan Classical Music.

An Equal Music displays, in the true sense, a world of music, where the characters, mostly musicians, are found humming the tune or the half-tuneless tune of one of the masters like *Schubert, Mozart, Haydn, Brahms, Bach and Beethoven.* The bliss of this world is suggested in the lines from John

Donne's imagination, coupled with his longing for rest in God after his spiritual struggles, yielded this serene state blessed with *'equal light', 'equal music' and 'equal eternity'*. The choice of these lines as the motto of the novel reveals Vikram Seth's psychological insight.

Love is a kind of emotional feeling which is present within each and every human being born in this earth. Love is an energy that vibrates and its reaches out to others. The theme of *An Equal Music* is based on a parallel structure of love and music.

Michael the protagonist of the novel offers a story of a love lost, found and lost again. Remberences of things past become parts become parts of the protagonist's present consciousness thanks to the unique narrative style. The ecstacy of love and the intense suffering for the loss of love are couched in a language which can properly be called 'the language of music'. The musicians who play together are bound by the unseen thread of music, a thread of love and understanding. To quote Michael,

"The Haydn's are glorious, they give us joy. Where there are difficulties, we can understand them and therefore come to an understanding among ourselves. We love Hadyn's and he makes us love each other. (AEM 13)"

An Equal Music reveals a world of music where the people are supersensitive and are guided by intense emotion, often unaware of the loss and gain in the world of matters. Michael is extra supersensitive for whom losing touch with a friend means losing touch, hearing, smell, sight and even 'taste' (AEM 10) Michael's obsession for Julia and the Venetian violin Ionone is at the centre of the novel and causes vibrations that lend a musical effect.

The rise and fall in the emotive scale of Michael's voice are due to the tensions and anxieties welled up in his mind. Remembrances of things past, quite in keeping with the thoughtful nature of Michael, intrude into his sensibilities every now and then and contribute to the variations of tone. Vikram Seth has arranged the plot in such a way that the past incidents come, in a series flashbacks, neither chronologically or haphazardly, but as and when required for the turning of the plot. The anxieties of the protagonist-be it his anxiety for searching a rare record of Beethoven, or for tracing the whereabouts of Julia-are woven into a plot that even appears to be a thriller on some occasions. Thus details about Michael's relationship with old Mrs. Formby are described at a time when Michael starts suffering from the fear of losing the Italian violin Tononi which was given to him by Mrs.

Formby, and which has by now been the part and parcel of his life. Similarly, the role of the music teacher Carl Kall in the life of Michael is revealed step up step, conjuring up a sense of mystery and suspense in the novel.

An Equal Music has an unconventional beginning. A milky violet sky, the white noise of the black water of the serpentine, make the setting convenient for the reflection of the protagonist who says that he has lost his thoughts. The sound of footsteps and the sound hooves, which are heard by him but are not found existing, suggest his supersensitive.

The protagonist is found humming some lines from one of Schubert's last song:

"I see a man who stares upwards. And wrings his hands from the force of his pain I shudder when I see his face the moon reveals myself to me. (AEM 4)"

Michael had betrayed them. No one in the family had ever dreamt of going to university, and their only son Michael was refusing to try, though he had a chance of getting in. Michael however, Manchester. When he left Vienna, his mother had died and his father did not object any more. It was in Vienna that he starts a new life with Julia, the only daughter of an oxford professor.

Julia exposed him to the world of Love and Music in Vienna and introduced him to Batch, Haydn, Mozart, Beethoven and Schubert. He was then little aware of the fact

that his own life had been tied to Julia through music. He could not make up his teacher Carl Kall and left Vienna.

Michael's loveless relationship with his student Virgine is described as a mechanical relationship which remainds one of the young men Carbuncular in Eliot's poem. Tortured by 'lust and loneliness', Michael turns back to his past and gets more obsessed with the thought of Julia whom he left in Vienna and with whom he has not able to make any contact since then. After two months of his return from Vienna, when he came to his senses, he desperately tried to talk to her on phone and wrote a number of letters but all in vain.

The first part thus reveals the poignancy of Micheal's loneliness, the effect of which is similar to that of music. One may compare the first part to the first note of a musical composition; Michael's reflections on his own music one to compare in this fashion.

The second part of the novel describes Michael's desperate search for Julia. He engages Erica, their "Big White Chief," and her "bulletins of unsuccessful" drain away all his hopes. When alone, he is sick with memory. Things begin to change for him when he gets back the lost record which is returned by the driver during his absence. Michael's search for Julia's love and for a good violin of his own.

In the world of music to which Michael belongs, there are such ascending and descending scales, sometimes sharply rising, and then ebbing swiftly; personal loss and gain become irrelevant within the lovely, virgorous world of music. It was one such vigorous orchestral concert in which Michael and his group played Bach's "Art of Fugue," that brought Julia to Michael again. It was played with such intensity, such calm, as could not be imagined earlier. While the orchestra was going on, Michael received a note that he had to tube his lowest string down a tone in order to be able to plat it. He did it though it was a source of anxiety.

The third part of the novel describes the romantic capture experienced by the two lovers. Michael is happy to share with Julia the joy of listening to a robin's whistle, it is ironic, as he has not yet heard of Julia's deafness though he has learnt of her marriage and of her son. The experiences of playing together again and making love elevate Michael to the height of ecstacy.

In the fifth part of the novel is set in Vienna, where the troupe including Julia has gone. It describes all about their rehearsals and performance. Michael's passion grows as he finds Julia alone. But he has also notes the difference in Julia that increases his agony. In the sixth part of the novel is set in Venice and Julia has also accompanied the group. At the beginning of this part, the rupture of love is described in detail.

In the seventh part of the novel attempts at self-analysis. Back in London, Michael, hopes against hope that Julia may turn up. And his hope belied, he comes to her home and learns that she is going for solo performances. Julia clearly says that she shall not continue any relationship with him. In the eight part of the novel starts with Michael's musings. He feels that his violin senses when he suffers. "My violin, I am sad like you, and yet I thank the moon for these few months of grace".(AME 12)

Music and Love are thus equated finally, implying an end of all anxieties and a peace of mind. Perfect music and perfect love belong to the ideal world and man has to be content with glimpse of the ideal. Michael learns this lesson after he has undergone lots of tensions and anxieties.

The effect of the novel is thus like the effect of music, that is composed out of a perfect blending of high pitched and low pitched tones which are woven together into a whole. When Virgine mechanically signs, "Mi-re-mi-si-sol-si-mi-fami-re,"? Michael tells her," It is not one damn note after another. That second mi-re-mi should carry some memory of the first." (AEM 7) Michael's remark may as well be applied to the eight

parts of the novel. Michael's anxiety for Julia is set in parallel with his anxiety for his instrument. The springing and ebbing away of Michael's tension an anxiety for love and music have been woven ironically and this weaving holds the structure of the novel.

An Equal Music keeps a perfect balance between the details of the realistic world and the mysterious world of the human psyche. Vikram Seth delineates the nuances of the characters mostly through their expressions. Vikram Seth's crafty depiction of characters, often through brilliant and witty conversations, charged with pathos, irony and humour, helps to make the structure of the novel perfect. *An Equal Music* clearly depicts the love of Eastern and Western and then, how the characters deliberately fall in love.

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THE PORTRAYAL OF YOUTH AND THEIR TRIBULATIONS IN THE NOVELS OF CHETAN BHAGAT

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Abstract

Chetan Bhagat is viewed as the Youth Icon. He is considered a renowned author, motivational speaker and his major focus is always on youth related issues that are prevalent in the contemporary society. Each of his novels deals with the problems of younger generation. One can connect to his writings instantly with ease and this might be the reason why the minds of the youth are captured the moment when they start reading his novels. He chooses the best themes or subjects for his novels and undoubtedly the prime focus will be on youth – especially youth related problems. He is an inexhaustible writer who keeps an eye on each and every aspect of the society and note down the challenges confronted by the youth today and offers them valid solutions to overcome them with will power, self-confidence and positive attitude. The present paper aims to show how the first five of Chetan Bhagat's novels that expose the innumerable hardships of the youth in the present society.

Keywords: Chetan Bhagat, youth, problems, overcome, solutions

Introduction

Chetan Bhagat is one of the leading novelists and acknowledged as a potent force in Indian English Fiction today. Chetan Bhagat has made a significant contribution in vocalizing the youth problems in recent years through literature. His prolific writing conceptualizes several crucial aspect of the society and notes down the challenges confronted by the modern youth today.

Chetan Bhagat is the author of nine books. These include seven novels-*Five Point Someone* (2004), *One Night @ The Call Center* (2005), *The 3 Mistakes of My Life* (2008), *2 States* (2009), *Revolution 2020* (2011), *Half Girlfriend* (2014) and *One Indian Girl* (2016) and two non-fictions *What Young India Wants* (2012) and *Making India Awesome*(2015).

Chetan's books have remained bestsellers since their release.

Chetan Bhagat's debut novel, 'Five Point Someone - What not to do at IIT!' is one of the highest selling English novels published in India and remained bestseller since its release in 2004. The novel revolves around three protagonists namely – Ryan Oberoi, Alok Gupta and Hari Kumar who met on joining IIT Delhi. The novel is all about these three said characters' friendship, their study, ambition, their drinking habit, mischievous acts, parental pressure, love and sex. Some of the crucial aspects in the education field which are escalating due to the mechanical and cut-throat competitive style pushed the students into a great depression. The trio has a bitter experience in the very first night itself which turns out to be a nightmare, as they are subjected to humiliating ragging by some pervert seniors. By giving the depiction of ragging, the novel focuses on the damage of the psyche of these aspirants probing in the dark for a flourishing tomorrow. Such a kind of thwarting state of affairs in the name of ragging may have a great psychological effect

on the minds of students which make them to commit suicide. Chetan Bhagat has presented a very pragmatic image of ragging in the novel.

The apathetic attitude of Professors, rigorous load of assignments and compulsion to secure good grade plays mayhem with their nerves, and before they could even comprehend, they are labeled as under-performers by a term "the five pointers", who have no place among the so-called intelligent nine pointers. Thorough out the novel all the three protagonists constantly struggle to beat the existing education system at IITs. The trio suffers derision of the teachers as well as the classmates. They always hate mugging of the subjects and strongly feel that the creativity and intellectuality of a student is suppressed.

Bhagat appeals and strongly believes that the learners and teachers ought to adopt an innovative technique that will suit the psyche of the new generation. The conventional education system must be shunned and the teachers must motivate and encourage the originality and creativity of the student community. Grippingly, at the end of the story, the trio proves their talent by working hard and acquire placement in reputable companies in spite of having gone through copious hurdles during their study.

Chetan Bhagat's second novel 'One Night @ the Call Center' presents a realistic picture of BPO life. It is a romantic comedy that revolves around six people namely – Shyam, Vroom, Esha, Priyanka, Radhika and Military Uncle – who work in a call center called 'Connexion' in Gurgaon. Western Appliances Strategic Group is the name of their bay and all these six people deal with customers of home appliances and their troubles all through their shift. The novel is based on the life of the people of middle class family in India and their woes. It is a story of emotions which shows pity, love, sorrow and ambitions.

It deals with the expectations of people and the frustration after not fulfilling them. The themes involve the anxieties and insecurities of the rising Indian middle class, including questions about career, inadequacy, marriage, family conflicts in a changing India, and the relationship of the young Indian middle class. Shyam and Vroom's project is plagiarized by their boss and but they do not lose their heart and resolve to start their own web designing firm and this audacious attempt in the novel makes them as the embodiment of genuine liberty and individualism. Radhika who is always gentle and sober does all the household chores bears the cross despite the rude comments made by her mother-in-law every day. Esha for getting modeling assignments left her home for Delhi to translate her dream into reality. Military uncle is the oldest person in call center but he lives a lonely life. His heart cries for his grandson but he gets more upset when his grandson asks him to stop mailing him. In this way everyone in the call centre is fed up with his life but one day at night everyone receives a call from God who motivates everyone and tells the way to handle their problems competently.

Chetan Bhagat's third novel 'The 3 Mistakes of My Life' deals with various contemporary social and political issues. The story is woven around three friends Govind, Ishaan Omi. The central character Govind's dream is he wishes to open a sports shop in the Swamibhakti temple. He even offers Maths tuitions as he is a Mathematical genius. He aspires to become a successful businessman and tries his level best to support his mother in financial matters as his had left them long ago. Ishaan is portrayed a failure in his studies but obviously, an exceptional cricketer who loves the game extremely. For him Cricket is passion and he can do anything for the sake of that game. It's Ishaan who notices an astonishing ability in a lad named Ali, who can smash almost every ball for a six. Ishaan decides to offer Cricket coaching to Ali as he possesses amazing talent that can bring laurels to the whole nation. The other important character in the trio is

Omi who is the son of a Hindu Priest. He doesn't have any inclination of becoming a priest and loves the company of his friends. He even sacrifices his life to save the life of Ali in the climax when some agitators want to kill him because of communal riots in the town. Chetan arouses curiosity throughout the novel about the three mistakes of Govind. Invested a sum of one lakh rupees further to enlarge their business in a new mall but lamentably is ruined by an expected earthquake and second mistake is falling in love with Ishaan's sister Vidya while offering Maths tuitions to her. The last one is a split-second delay in saving the life of the lad Ali from the hit.

The three protagonists of the novel are raising entrepreneurs and the plot revolves around their ups and downs of their business fortune. Social issues like communal riots of Godhra, religion, politics, blend of politics and religion, love, friendship, infidelity, cricket etc. are the issues discussed very gaudily in the novel.

The novel also expresses how caste creates barriers and how social values vary from caste to caste. It reviews the lives of passions of youth in a promising contemporary society. Through out the novel the author has dealt with such burning problems like expensive education, lack of progression in less noteworthy towns, conventional approach, fanaticism in politics, deceitful politicians, and religious extremism, chauvinism towards agnostics and atheists, poverty amid the brighter lower-middle course group youth, extreme contest in access exams for college admissions.

In his novel, '2 states': The story of my Marriage , Chetan Bhagat deals with complex human relationships and how two lovers of two totally different states, traditions, culture, customs have made an extra effort to turn their dream into reality. The central character in the novel, Krish, by shedding and keeping aside all his religious fears, threats and duties follows his inner-self which is nothing but God himself. Being a Punjabi he takes a valiant step to marry a girl named Ananya from Tamil culture. He bears the burnt good-naturedly so as to overcome two different cultures, pride and prejudices, diversities, the age old traditions etc. It is a herculean task to Krish to get acceptance for his marriage from both the families who strongly oppose.

The parents of both the families are impatient and disapprove the wedlock of Ananya and Krish and they are also insecure about the relations in and the problems that are going to be confronted in the future. Despite of all these worries, Krish never turns back and keeps on trying to change the mind-set of his elders and at last succeeds in his endeavour and throughout the novel Krish residues as a libertarian and listens to his heart and inner-self. By the end of novel, Krish marries Ananya and thus sets an example to the youth of this large country to be brave enough in their lives and should have abundant patience to achieve something remarkable. Chetan Bhagat has touched some of the sensitive issues in this novel which depicts the typical Indian mentality of not accepting inter-caste marriages.

In his fifth novel 'Revolution 2020: Love, Corruption, Ambition', Chetan Bhagat conveys a social message of goodness over corruption. It presents the matter-of-fact representation of the modern-day society by bringing the issue of the corruption. The novel attacks the assorted types of corruption prevail in our society and country. It depicts a corrupt social system where money can procure everything. The novelist highlights all aspects of life in India including the political, educational and social system it also projects the picture of unfair society in which the Indian youth are struggling to carry out their ambitions. The novel sheds light on the burning topic- the corruption in education. The author criticizes how the educational institutes have become business centres.

'Revolution 2020' is set up in Varanasi, the oldest city and one of the biggest cultural hubs of India. Three friends Gopal, Aarti and Raghav are the lead characters of the novel.

Aarti comes from privileged class, Raghav is a brilliant student and Gopal is neither well off nor a good student. Gopal who is a miserable failure on all fronts takes on to practical aspects of life and considers earning money as his merely religion in association with Shuklaji, the corrupt local MLA and thus makes a huge fortune and engulfs himself throat deep into corruption. Aarti finds it rigid to decide her life partner. She dreams to be an air hostess but ends up becoming the customer service manager of a five star hotel.

Raghav, the brilliant student who clears JEE but does not join a top class IIT institute since he has to live in his city Varanasi and wipe out the rampant corruption. He refuses to accept money-spinning job offers from multinational companies but joins a newspaper to fight the war against malpractices of the society. The novel exposes all the loop holes of our modern education system. If the same system continues longer, the huge number of youth will be unemployed. Bhagat considers a sense of ethics and quality is required to people who wish to open educational institutes and only such people must be incentivized to open colleges.

Conclusion

All the characters of Bhagat carry out some specific message and thus they represent the youth of emerging India. Bhagat's fictions seem to revolve around real life incidents and they unravel the mind of the contemporary youth. Youths form an integral part of the society who is supposed to build the nation. His novels capture the imagination of the Indian Youth. He has focused the interest of the youth. He has attempted to guide their invigorating enthusiasms and energies into proper direction. His works display the aspirations and ambitions of the youth. He tries his level best to offer fitting solutions to the younger generation.

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FAMILIAL CONFLICTS IN UPAMANYU CHATTERJEE'S *THE LAST BURDEN*

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Abstract

Upamanyu Chatterjee is one of the contemporary Indian English novelists who has attracted adulation and admonition in equal measures. His novels exemplify his approach to the ideas of his time and that happens to be extremely cynical. They project the horrifying reality of disintegrating middle class family values in modern times and at the same time demonstrate how the biggest impediment in the path of nation's development happens to be the welfare state itself. His second novel The Last Burden is a fascinating portrayal of life in an average Indian middle class family. He presents a vivid portrait of the awesome burden of family ties. He traces the lives of different people constituting a joint family, portraying their emotions, needs, desires and frustrations. The novel portrays the financial, social and emotional issues that make people favour a nuclear family in contrast to a joint family in contrast to a joint family. The younger generation which is affected by the western culture to a large extent believes in nuclear family concept which provides more economic independence, a consumerist life style because both the man and woman are earning members in the family and deviation from the cultural mornings of a traditional Indian society has affected the familial relations. The children are no longer taught the values and ethics, which were the core Principles of an evolving society. The novel throughout focuses on how values and cherished relationships suddenly get distorted to mutually destroying burdens.

Upamanyu Chatterjee is one of the contemporary Indian English novelists who has attracted adulation and admonition in equal measures. He is a Domestic Novelist. He has written a handful of short stories and novels. His works are *English August: An Indian Story* (1988), *The Last Burden* (1993), *The Mammaries of the Welfare State* (2000), *Weight Loss* (2006), and *Way to Go* (2010). His attitude is fundamentally ironic and the expression is wry in depicting the incongruities, the disparities, the contrasts, the contradictions inherent in the contemporary existence. His novels exemplify his approach to the ideas of his time and that happens to be extremely cynical. They project the horrifying reality of disintegrating middle class family values in modern times and at the same time demonstrate how the biggest impediment in the path of nation's development happens to be the welfare state itself.

Upamanyu Chatterjee's second novel *The Last Burden* is a fascinating portrayal of life in an average Indian middle class family. He presents a vivid portrait of the awesome burden of family ties. He traces the lives of different people constituting a joint family, portraying their emotions, needs, desires and frustrations. The novel portrays the financial, social and emotional issues that make people favour a nuclear family in contrast to a joint family in contrast to a joint family. The novel opens at the deathbed of Urmila and takes us through the story of this middle-class family. The emotions and seriousness bind the readers to the story and keep them engrossed till they read it. Jamun is the central character of the novel. He is young man, unmarried and staying away from his family,

which includes his father Shyamanand, his mother Urmila, his elder brother Burfi, Joyce, his sister-in-law, his nephews Doom and Pista and an old Aya. They live in a city by the sea significantly again without a name. It is a deeply hopeless, disrespectful, lacking in warmth, and violent.

"Home means parents of course. When our parents pass away we have no home at all only our children do (TLB 8). The line signifies the importance of family and life in a family. In our culture, the members in the family are closely attached and maintain relationships. Man-Woman relationship is the most important human relationship.

Literature of all countries celebrate this human relationship as it has the most significant role to play in a family life but this relationship suffers when one fails to recognize the merits of the other. In Patriarchal Society, this relationship is based on man's domination over woman. This is apparent in India where a woman performs all the works, submits to the demands of her husband and becomes a child-bearing machine.

Shyamanand and Urmila had a love marriage. It seems their parents did not approve their marriage. They were refugees, grew up in poverty without roots. He was a reluctant bridegroom. Throughout the novel, his behaviour remains deplorable whereas her sons to a certain extent care for Urmila, as a wife and as a mother. The relationship between them elaborates at length about the male domination. In her forty years long married life, she has suffered subordination despite being a working woman. They display the lack of true love and understanding of each other. He is self-centered, inhuman and offensive. Urmila is self-pitying. They both are intolerant of each other but dependent on each other.

The Last Burden presents a case of domestic victimization through the character of Urmila. She is a victim not of physical assault or battering, or rape but of male domination. She longs for physical and mental solace. She suffers from loneliness and feel alienation. Her only solace is Jamun, who understands her better than all the others. Even though she slogs, there is neither appreciation nor kind words from her children or from her husband.

Urmila's husband Shyamanand is very authoritative. He does not beat his wife but manages to reduce herself-confidence and even of her ability to think clearly. She has been trapped in a life being struggle with her husband. Her relationship with her sons also reveals the tragic nature of the burden of love.

The sons Burfi and Jamun have grown up into westernized individuals displaced from their cultural home Calcutta. The attitude of Burfi to his parents appears as 'burden' But Jamun shows some concern for his parents.

Urmila's heart attack widens the gulf on economic grounds. Shyamanand and Jamun decide to bear her medical bills; Burfi withdraws himself extending lame excuses. In the final phase he takes on the responsibility to look after Shyamanand. But the last burden has not been shed, for there is no last burden, the responsibility of living means keeping your shoulders to the wheel, parents die, and children appear.

The novel also exhibits the inner friction of a middle class family where every individual appears to be thinking about his or her own self. Urmila feels that comfortable state. She tells Jamun. "He may seem solicitous but inlay he festers whenever he spots me at rest." (TLB 113) There exists a certain amount of uneasiness in the family. Parents are not happy with their children and so are children with their parents. Husband and wife do not have a cordial relationship.

The elder son Burfi appears to be governed by his wife. The novel also portrays the frustrations and disappointments of parents. Closeness dies, between parent and seed, always. In his case, Shyamanand imputes this attrition in part to the

luxuriousness of his elder son, and so abhors his daughter-in-law. (TLB: 124)

The Whole family waits for the death of Urmila. There is no love, tenderness or feelings of remorse shown at her death. But there is a hot exchange of words between her husband and the sons regarding the will and money matters. This is the nature of relationships in India and the family togetherness of which India has been proud has become a myth.

Shouldering responsibilities of familial ties are not an easy task. It requires understanding of human nature, human sentiments and emotions. The modern generations especially belonging to the middle class appear to be lacking these human feelings. In pursuit of a higher standard of living they forget primal human feelings. They even forget that selfish emotional demands can only result in unhappiness and restlessness.

Chatterjee's novel suggests that the number of compromises and sacrifices a wife has to make and the amount of work she has to do to adjust to her husband's life style, make her a victim figure. The wife has to erase her true self and rewrite herself according to the desires of her master, namely the husband, in the Indian setup. Chatterjee is clearly aware of the disease that afflicts middle class life and through the portrayal of Urmila's family; he attempts to paint a searing picture of reality. Chatterjee has employed flashback technique in his novel *The Last Burden*. This flashback gives interesting clues to dinner consciousness of Chatterjee's characters.

After reading *The Last Burden*, it can be said that the author has discussed fragmented families rather than families. The traits of a disorganized and disharmonic family member are cynical and motionless. The younger generation which is affected by the western culture to a large extent believes in nuclear family concept which provides more economic independence, a consumerist life style because both the man and woman are earning members in the family and deviation from the cultural mornings of a traditional Indian society has affected the familial relations. The children are no longer taught the values and ethics, which were the core Principles of an evolving society. The novel throughout focuses on how values and cherished relationships suddenly get distorted to mutually destroying burdens.

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SELF REALIZATION THROUGH SELF ANALYSATION A REMEDY FOR WOMEN IN SHASHI DESHPANDE'S SMALL REMEDIES

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Abstract

Women writers in Indian Writing in English have become more cognizant of the perception of a modern woman. Amid the women novelists in India Deshpande's fictional works of art investigates the inner psyche of middle class educated Indian women. Deshpande's major concern in her novels is quest for self realization which starts from self analysation and their experiences. Her protagonists who endeavor to find out themselves through the analysation and comprehensiveness of experience in their lives because they are fascinated between tradition and modernity. No doubt, they are obsessed by the memories of their past and feel a kind of triviality; but, towards the end they realize their real selves by tolerating and compromising attitude and ready to fit enough with the present situations without losing their family bondage. Her women protagonists are middle class, educated, who have become sufferers of conjugal life and its errands. Nevertheless, they appear to be flourishing outwardly, because of their ignorance and contingency but they seem to require direction and feel a sense of futility. Her women protagonists are in unvarying search of their selves. Deshpande's novels fit into such a scenario and facilitate women realize their potential as serene human beings in an affirmative manner. This paper seeks to explore the passage for self realization through self analysation which provides self confidence to move further in their life boldly and smartly in Deshpande's novel "Small Remedies" and provides remedy for the prevailing situations of educated middle class Indian women.

Keywords: *Ignorance and contingency, Self-analysation, Tolerance and adjustment, Self confidence, Self-realization.*

Introduction

Shashi Deshpande, (1938) the existing stanch female writer in Indian English Literature inhabits a reputed place. She has treated the emblematic Indian themes splendidly thoughtful and has depicted the modern middle-class educated women with exceptional propensity. Shashi Deshpande presents her female protagonists searching their own selves to find how erroneous they have been in the assessment of self and how they have been infantile martyrs. Having lived long in stress, having despised many, and having wronged every member of the family, they discover that hatred, jealousy, and antagonism lead one nowhere. They discern that it is love that makes life worth living. In the process of self analysation, they come to terms with authenticity. In spite of the wrongs done to them, they take the initiative and restore normalcy and attempt to forgive and forget.

Self analysation is the assessment of one's own assiduous self-belief and attitude. It asserts that one's desires are intimate to an enlightenment of one's actions because one acts according to one's strongest needs. The consciousness of the self and the ultimate refuge in the temperament are reliable understanding in the novels of Shashi

Deshpande, the winner of the Sahitya Academy Award. Awasthi (1992) in his article, "The quest for identity in the novels of Shashi Deshpande," states to facilitate *"The chief concern in Shashi Deshpande's novels is evidently self-assessment."*(p.96)

Self-realizing people determine what they really sense, believe, and experience; they are proficient to attain liability for themselves and to fix on their ethics and endeavor in life. Their attitude and assessment are in the optimum apprehension both of their own escalation and that of other people. They want to have admirable interaction with others and concern over their wellbeing, but they have their centre of magnitude in themselves and are competent to sociable if others raise unreasonable demands or attempt to inflict upon their selfhood.

Ignorance and contingency "Small Remedies" is the story of Madhu, a lonely daughter, a sensitive and capable woman, a very vulnerable wife and mother. It is the story of Madhu, who faced the terrible vacuum caused by the death of Adit, her only son, sets out on a long and lonely journey in her attempt to come to terms with her loss. Madhu's healing process occurs when she is confronted with the lives of two other women, both brave in their own ways. One is, Savitribai Indorekar, a star singer of the Gwalior gharana, a singer who wrote headlines not only through her music but also through the way she lived her life. The other one is Leela, Madhu's aunt, with whom she had spent her youth and adulthood.

Accepting the offer made by Chandru, a family friend, Madhu takes a brave step out of her desperate situation, and comes to Bhavanipur to write the biography of Savitribai. In talking to Savitribai, she hopes to forget her despair and anguish. She knew Savitribai from her childhood, when the musician had moved into the house next door, with her lover and tabalaji, Ghulam Saab, and their only daughter, Munni. Savitribai, a daughter-in-law from a respected and conservative Brahmin family, had given up that life to learn music to devote herself to this art. That Munni rejects the name given to her by her parents and calls herself Meenakshi is just symptomatic of her rejection of the life led by her parents and her yearning for respectability. Madhu realized the special sort of woman her aunt Leela was on listening to Hari and Lata, Hari's wife, with whom she is staying in Bhavanipur. Madhu knows that Leela was the black sheep of the family. A widow who remarried. And, what was worse, infinitely worse, married a Christian man, Joe. But she thinks of Leela mainly as a kind and loving aunt, "who took me into her home (after my father' died) and was always with me after that." Hari (whose grandmother was one of Leela's sisters) thinks of Leela as an extraordinary woman, as a woman who participated in the '42 Quit India movement, who went underground, who was responsible for many daring deeds. Now Madhu understands that both Savitribai Indorekar, and Leela had tried to break out of the shackles, but they paid the price for their attempts to break out.

Madhu Saptarishi, the protagonist, in 'Small Remedies' goes through the passage of augmentation in the attainment of acquaintance and knowledge. Madhu is shown as a happily married woman to Som.

Then, the birth of her son, Aditya, makes Madhu to identify herself and to find her roots through this world in her role as a mother. She finds a new sense of worth. But, Madhu's perfect world crumbles, when she tells Som about a chance for a sexual encounter with her father's friend. Som can't let this incident go off his mind and he is haunted by Madhu's post. He becomes suspicious and intolerable towards her. At some point, while their son, Aditya, seeks to impede in their clash, one of them shouts at him to go out. Aditya in a state of shock goes out and never returns. His death in a bomb blast shatters Madhu's life completely. She loses touch with reality. Her healing process

starts with introspection when she is tackled with the lives of two other women, both brave in their individual means. One is Savitribai Indorekar, a celebrity singer of the Gwalior Gharana, a lead singer who wrote headlines not only through her music but also through the way she lived her life. The other one is Leela, Madhu's aunt, with whom she had spent her youth and adulthood. At the beginning, ignorance and contingency made her life nothing, but two women gave her the courage to survive further.

Self-Analysation

The protagonist-biographer Madhu works out her preference and discards her husband's essentialist's approach and streamlines her identity. Shashi Deshpande has sizeable accomplishment in describing a woman as protagonist in contrive centered encompassing issues such as feminine marginalization, marital conflict, sexual repression, isolation and the search for self. Shubha Dwivedi in her critical essays says,

"Small Remedies is a saga of women emancipation. The novel is about the 'making' of a writer, singer and a social worker…Deshpande recognizes the importance of interaction among different generation of women. She emphasizes that women's strength lies in their acknowledgment of their desire not only sexual but creative as well. Deshpande's work exemplifies that women need to be assertive in order to regain their mental equipoise and individuality" (p.281).

The root of the familial relationship is a man-woman relationship, if this is well enrooted in a healthy way, the family would be flourished in a way otherwise, and the total family would be collapsed. Madhu-Som are exactly reflecting the whole Indian societal man- woman relationship. The sudden death of her seventeen-year-old son in a senseless communal violence tears apart her moorings to sanity. Madhu's loss of her son and her pain has been emotionally touched and our eyes start tearing up when we read those pages in this novel. Madhu is guilty with the feeling that she and Som as parents could not protect Aditya. They have failed in their duties. On visiting the Bhavani temple, she realizes that no one is safe or protected forever – that is the truth of life. Madhu herself comes out with truth, when she says, *"Some mysteries have to remain unsolved, some answers will never come"*. (p.81)

No amount of adoration can defend man from life's disasters that befall on him. The disaster may even be the wrath of God on us when we forget Him. All that we can hope is to search for some small remedies to please God, small remedies like, *"The decorated threshold, the mango leaf torans, the Oms, the Swastikas, the charms and amulets all to keep the disaster at bay, to save off the nemesis of a jealous God"*.(p.55) There is no cure to life's ills, no prevention. There are only temporary remedies.

Tolerance and adjustment In 'Small Remedies', Madhu's wound starts healing finally, when she meets a young family celebrating an upanayanam ceremony in a very simple manner in the Bhavani temple in Bhavanipur, and later in the same temple she listens to an all night music performance by Hasina. On being asked by the mother to bless the small boy, Madhu thinks:

"May you live long. But what blessing can contend against our mortality? Mustard seeds to protect us from evil, blessings to confer long life - nothing works. And yet we go on. Simple remedies? No, they're desperate remedies and we go on with them because, in truth, there is nothing else". (p.48)

"Sukhi bhavam", (p.315) she says, to conclude, to the child. It is as if she is aware of that all the remedies one thinks of using are too tiny, minutely small when confronted with the enormous size of the diseases they are supposed to cure and to heal. The healing process is accentuated when Hasina, Bai's student for the past fifteen years and her lone companion, gives a concert in the temple in

Bhavanipur. Returning home after the concert, Madhu finds a letter from Som waiting for her. Som has said, *"Come home. We need to be together at this time".* (p.323) Madhu knows that this is how it should be. That she should be in the company of Som that they have to re-erect their son, to pray for his presence and make his existence real. Because, it's not just living children who need to be free, the dead clamor to release as well. Madhu then understands that memory, capricious and unreliable though it is, ultimately carries its own truth within it. That as long as there is a memory, there's forever the possibility of recovery, and as long as there is a reminiscence, thrashing is never total. It is a great and definite step towards the healing process.

Self-realization 'In Small Remedies', each individual character solves her problems on her own and does not reject all relationships in life. Her protagonists Madhu, Savitribai, and aunt Leela need to be on their individual to come to terms with survival, but once they have accomplished, they go back to their normal life, fortified by their newly found wisdom. Madhu, the woman character of the novel also returns at the end to her husband, Som. In writing the story of Bai, Madhu is truly occupied in the act of introspection. Madhu explicates it thus:

"We see our lives through memory and memories are fractured, fragmented, almost always cutting across time. . . . Truly, dreams are the stuff of life, the hidden truth that lies beneath the hard reality. Invention, creation, is sometimes the greater, possibly the best part, of reality. Even to write our own stories, we need to invent". (p.165)

Madhu realizes that truth is something beyond the words by which one tries to portray it. Her attempt at writing the biography enlightens her how small the idea of truth is linked with words, how a good deal of it lies in our connections to the unseen world, and that whether we know it or not, we are always cognizant of. It is then that she finds out how incorrect it was of her to tell Som, her husband, what had happened to her as a fifteen-year-old girl when an uncontrollable impulse had made her body act in response to the consoling hug of a friend of her father. Sharing the recall of this one event in which she had sex with a man who was old enough to be her father, an incident which drove the man to hang himself. Madhu apprehends what a blow she had given to Som's image of her as a chaste and untouched person. And she sees her loving, generous and kind husband twists into a savage, obsessed and haunting one. It was one such continual scene flanked by them when Som was punishing her (or was it Madhu herself who was punishing herself) when Adit walked into the room trying to find out what was happening between his parents. On being told, *"Go away, Adit";* (p.298) he goes away, never to return. It was the time in which Mumbai was rocked with religious violent behavior. A blast placed in a bus blows up Adit and Munni to smithereens. Madhu's search for him on the crammed full streets of the city even whilst Som strives to tell her that Adit is departed, and her ultimate acceptance of the inevitable truth are some of the most poignant scenes in Indian literature.

Conclusion

Every human being's way of life is strappingly related to their conviction attitude. Self analysation helps in honourable and optimistic thought process which enables self-realization in individuals' to attain perfection and to live a successful life which can be achieved only through the amalgamation of mind and heart. Self-realization is a remedy to all the vices within the self and the world. It boosts the confidence to face the reality; it motivates the characters to take correct decisions. It enables to tackle the emotional and intellectual challenges of the self and the world.

Madhu ascertains her moral and physical self in 'Small Remedies' by remembering and retelling the stories of Savitribai and Leela.

Madhu realizes *'that both were courageous women, that both were women who worked for and got the measure of freedom they needed, that both were ready to accept wholly the consequence of their actions'* (p.284). They went on with the dying desire towards their achievements facing the hardships while life threw upon them. They never looked back as they knew *'that what we call truth has nothing to do with the truth that emerges through words'* (p.255). Madhu arrives at the conclusion that life has to move on whatever changes occur in the lives of people. She realizes this when she witnesses an *'upanayanam'* ceremony in the Bhavani Temple. Her past to the present and acquiring knowledge to lead her future peacefully from her loss of her dead son Adit and back to meet her husband Som.

Self analysation is the need of the hour for every woman in India because disapprovingly, today, contemporary educated Indian housewives, as well as career women, have been influenced by western culture and that impact generates a thought towards their bridal life to get the divorce within a year immediately after getting married. This kind of attitude is being adopted, due to the western cultural constraint. They cannot adjust and compromise with their husbands or within their familial relationships. Captivating an instant solution to quit the man-woman relationship will not provide a serene life to a woman instead, she can adjust and apprehend the situation by means of self analysation without collapsing domestic harmony and may possibly carry certain ethics of our tradition and cultural beliefs, which provide security, peace, confidence and respect for her.

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DREAMS AND DESIRES IN ANITA DESAI'S *FASTING FEASTING*

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Anita Desai is one of the few remarkable Indian writers in English, whose Works have been greatly praised both at home and abroad. The main concern of the novel ***Fasting Feasting*** is to focus on the dreams and desires of the major characters and to explore how far they succeed in realizing them. Besides its feastings on food as Uma's family indulge in it, the title also relates to emotional, mental and sexual fasting and feasting. The novel probes deeper into the thought processes of every member of the family. It is the story of human hungers and cravings on one hand and satiation and surfeit on the other. ***Fasting Feasting*** is a sensitive story unveiling the human values through the characters, namely, Uma, Aruna and Arun. The main character Uma is the pivotal figure who sees life in its iridescent sheen and observes hoe others live through it. Mamapapa's dreams about their daughters, Uma and Aruna are partially fulfilled. From the parent's point of view, their desire to see their daughters well settled is not fully realized. After Uma's marriage, papa learnt that the boy (Harish) was already married in another city and had four children. It was only to save his ailing pharmaceutical factory that he had married Uma. Mamapapa was very annoyed. She is now neither a divorcee nor a widow nor a spinster- wed yet unwed. She is stuck in a strange human predicament. Like the tragic heroes of Shakespeare, Anita Desai's female characters learn by suffering. Moreover her feminist outlook is not vague, partial and monotonous but is always suffused with poetic exuberance and moral imagination.

Anita Desai is one of the few remarkable Indian writers in English, whose Works have been greatly praised both at home and abroad. The reader's first impression of reading Anita Desai is, therefore, one of great originality and uniqueness. Her novels are certainly a presentation of social realities from a psychological perspective. She closely examines the emotional world of the female. She certainly presents their individual peculiar traits and tender instincts as crushed by the dehumanization of society. In dealing with the interior landscape and the psychic odyssey of the characters, Desai has revealed and broadened the thematic horizon of the Indo-Anglian novels. Dealing with the thoughts, emotions and sensations at various levels of consciousness, Anita Desai adopts the technique used by D.H. Lawerence, Virginia Woolf, and Henry James.

The main concern of the novel ***Fasting Feasting*** is to focus on the dreams and desires of the major characters and to explore how far they succeed in realizing them. In the present context the word 'dream' refers to all those happy expectations, desires and ambitions of life about which the specific characters constantly think and strive to realize them. As hope springs eternal in the human breast, the present study deals with the hopes and dreams about the future which a character nurtures and either realizes it or fails to realize it.

The title ***Fasting Feasting*** is highly symbolic. Besides its feastings on food as Uma's family indulge in it, the title also relates to emotional, mental and sexual fasting and feasting. The novel probes deeper

into the thought processes of every member of the family. It is the story of human hungers and cravings on one hand and satiation and surfeit on the other. Anita Desai explores human psyche through her study of motives and actions. The novel captures the dreams and desires as well as the frustrations and despairs of the characters.

Fasting Feasting is a sensitive story unveiling the human values through the characters, namely, Uma, Aruna and Arun. The main character Uma is the pivotal figure who sees life in its iridescent sheen and observes hoe others live through it. In the first section Uma presents life the way she perceives; her parents lead the life of twins not because they love each other to such a great extent but because the father has completely overshadowed the mother, though it is a pity that he himself has nothing specific to cling to. 'MamndPapa', 'MamaPapa', 'PapaMama', it was hard to believe they had separate existence, that they had been separate entities and not Mama Papa in one breath.

Uma is the oldest of three siblings. As a child, she is quite normal despite the dictatorial attitude of her father. Her father is a strict disciplinarian who exercises authority not only on his children but also on his wife. But with the birth of Arun-the precious son-things change for the girls. The mother drifts away from the girls and the son becomes the central force in the family. All activities in the family revolve around him. Uma looks after all the household chores while the mother enjoys life with her husband. She is expected to choke her yearnings and to live for Mamapapa who become all the more inseparable , as uma is always there to take care of everything about the house. Uma has to be on her toes all the time.

Mamapapa's dreams about their daughters, Uma and Aruna are partially fulfilled. From the parent's point of view, their desire to see their daughters well settled is not fully realized. Uma and Aruna, grow side by side in the same family and yet poles apart from each other. Their desires and ambitions differ greatly. The simple and plain Uma, not very beautiful to look at, is a very homely child. She is always at the beck and call of her mama and papa. She is always busy with one or the other errand of her parents. Whereas Aruna, her younger sister is very smart, shrewd, arrogant and full of self-confidence. The Dreams and Desires of Uma are very simple and yet they remain mostly unfulfilled.

The growing desire of Mamapapa to marry off their elder daughter was realized after sometime when a party from another city agreed to Uma's marriage proposal. The auspicious ceremony was performed at home. The relatives came and everyone thanked Uma's stars. But this time when Uma reached her in-law's house, she was suspicious of their behaviour. Uma quietly accepts her fate and "she did as she was told" (FF 92). She used the weeks of her stay at Harish's house learning how to cut vegetables and grind masalas.

Later on, papa learnt that the boy (Harish) was already married in another city and had four children. It was only to save his ailing pharmaceutical factory that he had married Uma. Mamapapa was very annoyed. When the marriage is annulled and Papa comes to take her back home, she remains aloof and shuts herself, while the two families are busy ranting and raving over material goods. Uma is docile and submissive, but she emerges noble. Instead of wallowing in self pity and isolating herself, she learns to keep herself occupied and happy. Papa never tried to settle Uma again. Papa kept on regretting the two dowries, which he had to provide for uma's marriage. On this front they failed miserably. Thus the dream of Uma for her own sweet home was not realized.

Uma is a girl who lives in the society by accepting all the humiliations, injustices, sufferings and miseries without raising her voice or making resistance. Thus, the central

meaning of the novel lies in the character of Uma, the woman who becomes the prototype of Sita and Draupati in their sufferings which they had undergone willy-nilly. Like the traditional Indian woman, Uma suffers quite only to prove her great sense of endurance and stoic acceptance. Uma is made a victim of her circumstances, a victim of her fate and as such she accepts her destiny quietly, ungrudging and tries to live like the drum-driven cattle. But that does not mean that she is completely insensible and unthinkable. On the contrary, Uma is full of tender feelings; she has her wishes and desires, imagination and expectation, which she is unable to express. There is a sense of agony, a sense of irreparable loss and permanent shock in her which she deliberately hides in order to remain true to her nature.

The author weaves a story about the life and character of Uma. A girl with personal magnetism (like Aruna, her sister) or with a good educational background (like Anamika, her cousin) easily sails through in marriage. But Uma who has not studied beyond class eight, who is not adept in the art of cooking, who is not conversant with the ways of the world finds marital bliss, an impossibility. She is now neither a divorcee nor a widow nor a spinster- wed yet unwed. She is stuck in a strange human predicament. All doors shut tight against her. Life becomes a trap to Uma. To free herself she once takes a quiet leap into the holy river but she is brought back to the bank of life.

Uma proves failure at every front. She is not as educated and beautiful as her sister Aruna. She is also not lucky as her. Twice she is packed off in marriage and twice she returns. Her life is jinxed, she bears the stigma on her face but there is one to comfort her. Mama is busy indulging the whims of papa. She does not notice, does not notice, does not bother to notice the wounds of Uma. She thinks that keeping Uma busy with the household chores is the only way to keep her mind away from her personal life. An unmarried daughter's existence is futile, meaningless; she can bring significance to her life only by proving useful at home. Uma is forced to take up the role of the mother immediately after the birth of Arun and since then there is no respite for her while the mother has her own life and enjoys her freedom from Arun's responsibility. Uma is kept busy with the task of looking after her brother and by the time Arun grows up, she is found stuck in multifarious household chores. While the mother indulges herself stealthily behind papa's back, she does not realize Uma's need to exist.

Thus, Anita Desai, a great observer of men and manners, aptly shows the constant urge of woman's freedom. She seems to give a good retort to the dictum prevalent in society, that the woman should be judged and perceived as object and not as subject. Woman is not a mere tradition-tossed and toyed int he hands of a conservative society. Like the tragic heroes of Shakespeare, Anita Desai's female characters learn by suffering. Moreover her feminist outlook is not vague, partial and monotonous but is always suffused with poetic exuberance and moral imagination.

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STYLISTICS AND THE TEACHING OF LITERATURE

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Abstract

The major goal of teaching literature should be to develop students' literary competence by enabling them to be independent readers of literature and to respond to literary texts, appreciating their aesthetics. It is pointed out that in most literature classes in India students do not have any first-hand experience of reading literature, but they have a lot of second-hand information collected from teacher's lectures, critical materials and even bazaar notes. It is argued in the paper that stylistics complements all other approaches to literature and that the study of stylistics will improve the teacher's competence in the teaching of literature. It is suggested that undergraduate and postgraduate students need not be taught stylistics as a subject but that a study of stylistics is an essential part of the teacher's equipment and preparation. He should only indirectly and obliquely make students aware of the key concepts and procedures of stylistic analysis.

In this paper, how stylistics can help teach poetry is illustrated with reference to Arun Kolatkar's poem 'Parameshwari' from his ***Kala Ghoda*** poems.

Keywords: *Stylistics, aesthetics of literature, literary competence, appreciation*

Ever since English literary studies were introduced in Indian universities and colleges, the problem of how to teach English literature to Indian students remains still alive. Generally, teachers in India resort to 'lecturing' about literary works giving a lot of information about the author and the text borrowing from various sources, explaining the milieu and immediate circumstances that occasioned the writing and explaining the structure, theme/s and style of the prescribed text/s. There are glaring inadequacies in the traditional approach. There is unnecessary focus on extra textual facts. Interpretation remains impressionistic and teachers show a tendency to be judgemental about the text ('a great poem', etc.) without providing objective evidence. This method results in teaching 'about' literature and not teaching *of* literature. Moreover, the traditional approach ignores the crucial relationship between language and literature in the act of teaching and learning literature.

Since the evolution of stylistics as an 'interdisciplinary' area lying midway between the two disciplines of literary criticism and linguistics (Widdowson, 1975: 4), it has emerged as a complementary approach to the study of literature. It pays attention to the medium of literature viz. *language*. In traditional teaching content is highlighted and not the form. Earlier it was the *dualistic* approach which treated meaning as separate entity from the form of expression. Stylistics believes in *monistic* approach in that the form and meaning are indistinguishable. The search for meaning/message of a literary work by the reader, therefore, necessarily entails the search for the linguistic choices in the medium/code. This approach meaningfully contributes to the understanding, interpretation and enjoyment of the text.

The teacher can fruitfully use the objective procedures and concepts in the teaching of literary texts without explicitly drawing attention to the technicalities of stylistic analysis. The commonly used levels approach in stylistics - phonological, morphological, syntactic, semantic and discourse levels- leads to objective interpretation of literary works. This approach to literature is discussed below with an example of Arun Kolatkar's poem 'Parameshwari' from his ***Kala Ghoda*** poems.

Parameshwari

The faint but unmistakable smell of cheap tobacco in the air betrays the presence of Parameshwari, the pipe-smoking mama, the old lavatory attendant sitting all by herself on the steps of a dark and deserted Jehangir Art Gallery, and having a quiet smoke, a leaf pipe she herself has made clamped between her black lips and blacker teeth. The Kutchi witch with the leathery face and shrivelled dugs may have lost her gift of prophecy; she cannot transform herself into a bird, for example, kill a milchcow with a look or turn a young onager into a willing beast of burden, but she is still sharp as ever and nobody's fool. Even with her one eye dim and mucus-green with cataract, she can see through the new day and know it for the clever forgery that it is.

The traditional teacher would start discussion on the poem with a discussion about the poet's life, and more likely, would explain the characteristic features of Kolatlar's poetry- the themes, structure, philosophy of life and style, etc. Even when he discusses the poem, he explains the meaning of the poem with reference to the outside world or how realistically or imaginatively the poet has treated the character of Parameshwari and her world in the poem.

The stylistic approach involves three distinct steps: 1.Identification, description and elicitation of linguistic elements pertaining to each level of the study by students; 2. Interpretation and 3. Evaluation. The teacher may begin with a discussion of the title by formulating questions as to the identity of the titular character (Parameshwari, 'the old lavatory attendant') and the 'gazer' (the speaker) from whose point of view the scavenger woman is seen.

Lexical Analysis: The teacher may ask students to identify and count noun phrases and compare them with the number of verb phrases ((just 8) viz. *betrays, sitting, lost, transform, kill, turn, see* and *know*) and ask why the poet has used more number of noun phrases (the lack of agency or the subalterneity of the scavenger woman.); may ask why the repetitive use of the definitive 'the' in thematically important noun phrases – *'the* faint…tobacco', *'the* pipe-smoking…', *'the* old…attendant', *'the* steps…Gallery', *'the* Kutchi witch' *'the* new day' and *'the* clever forgery' (attests truth-value to the assertions made therein about the woman); and why words which evoke visual sense dominate the poem ('faint', 'pipe-smoking', 'dark', 'leaf pipe', 'black lips', 'blacker teeth', 'leathery face', 'shrivelled dugs', 'mucus-green', 'dim' 'cataract', etc.). She may explain the impact of all these lexical elements on readers- to etch a concrete and 'still' picture of the scavenger woman in the minds of readers and that it is an Imagist poem wherein the poet creates a concrete image of the woman in visual terms.

Syntactic Analysis

The teacher may draw attention to the fact that the entire poem consists of three well-formed compound sentences which are embedded with finite and a few non-finite clauses used for the nuanced presentation of the character. The prosaic syntax suits the third-person, objective perspective adopted in the poem. Another highlight of the syntax is the use of simple present tense throughout the poem which creates immediacy of impact on the readers as the poet's eyes get 'fixed' on her and give an account of instantaneous happenings in front of him.

Phonological Analysis

The teacher may draw attention to sound patterns by demonstrating that the poem is written in free verse with natural speech rhythm and subtle evocation of sound patterns to suit the *quiet* mood of the morning. Since it is morning and Parameshwari is sitting alone ('all by herself') on the steps of 'deserted' Jehangir Art Gallery and having a 'quiet' smoke, and the poet is quietly observing her, the auditory imagery is hardly called for. However, the poet chooses to orchestrate the 'silent' scene with a few alliterative expressions (*d*ark and *d*eserted) (*b*east of *b*urden) ; a repetitive expression ('*black* lips and *blacker* teeth'); and onomatopoeic expressions such as 'clamped' and 'shrivelled' which create ripples of sound effects. Since linguistic choices are governed by the point of view adopted by the poet, these phonological features subtly betray the poet's emotional involvement and his tacit sympathy with the plight of the scavenger woman. And thus, these features reveal the subjectivity of the poet.

Semantic Analysis

The teacher may ask students about the difference in meaning between the first four stanzas and the rest of the poem: the first four stanzas portraying the old woman realistically and the rest of the poem dramatically elevating the discourse to the metaphorical level – by identifying Parameshwari with the Kutchi witch, her name indicating the 'divine' element (Parameshwari) and the explicit comparison of her with the 'evil' creature (witch). The poet foregrounds the extended metaphor to illuminate aspects of the scavenger woman. The teacher may explain the extended metaphor.

The metaphor could be analysed in terms of words belonging to two semantic fields as shown below:

Expressions associated with 'witch'	Expressions associated with 'Parameshwari'
1) 'the leathery face', 'shrivelled dugs', 'one eye dim' and 'mucus-green with cataract' 2) ' lost',' her gift of prophecy', 'cannot transform,' 'cannot kill', and ' cannot turn'	1) 'old lavatory attendant', 'pipe-smoking', 'black lips' and ' blacker teeth' 2) ' can see', 'know',' the new day ', 'clever forgery'

The two sets of expressions with the interrelations between them clearly demarcate the speaker's 'vision' of the persona of Parameshwari. In appearance, she resembles the ugly witch as in (1) above, but in actions, as in (2), the woman is the exact opposite of the witch. Conventionally a witch is believed to be an embodiment of Evil and to possess magical powers as shown in (2) above, but the unequivocal equation is vehemently rejected by the speaker, since her abilities to do evil are negated. The *constructed* semantic opposition between the 'normal' and the 'abnormal' or 'human/natural' and 'inhuman/magical' , by way of negative reference, emphasizes not the evil, but the very humanness of the woman who cannot transform her life or change her destiny in this world- 'the clever forgery that it is'.

Arun Kolatlar's poem 'Parameshwari' is a poem about a scavenger woman whom the speaker, on his daily morning walk, meets in the city of Mumbai. It is written in free verse in nine stanzas of uniform length. The poem evokes the early morning scene with the tactical use of deictics of place and time- 'on the steps of a dark and deserted Jehangir Art Gallery' and 'the new day'. The familiarity and long acquaintance of the speaker with the woman is brought about by implicatures from expressions such as 'a leaf pipe she herself has made' and 'she can see...and know it'.

This creates a sense of omniscience the speaker appropriates for himself vis-a-vis the scavenger woman. The old woman remains a mute subaltern whose voice might have been drowned in the din of the city of Mumbai. The strong authorial point of view is reflected in the assertive tone ushered in by strong vocabulary, declarative sentences and the modality created by various linguistic elements.

Thus the stylistic approach to poetry is a rewarding approach which is more objective and systematic. This approach totally circumvents the conventional 'background' information about the poet's biographical, socio-cultural or psychological life which is taken into account in understanding the meaning of the poem in traditional teaching. The text of the poem is considered, as in this study, the authentic and ultimate repository of its meaning and the linguistic choices the poet makes to convey it, yield fresh insights into the poem which are not available to normal literary analysis. Stylistics, thus, greatly enhances understanding of literature both in terms of processes of literary creation and critical analysis.

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A THEMATIC CORE IN VOICE IN THE CITY

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Abstract

The genre of 'Voices in the city' is a novel with existential and nihilistic elements which became which became a common theme after the World War II. The search for oneself for oneself, one's identity and a strong outburst of individualism marked the tendency for literature too. The most important point this novel tackles is the imaginary transition of Indian women from a deeply enrooted tradition to fast changing modernity; Manisha closes up in her own world, while Amla so cheerful and positive about the change at the beginning sinks into the depression after her personal relationship failed. Confusion and vulnerability follow these women who decided to blend in with the modern world which does not want to accept them, the world where rapid industrial development makes people harsh, selfish and cruel.

Key words: *Existential Nihilistic Transition Tackles Enrooted Vulnerability*

During the last two hand half decades, a large number of women novelists in Indian Fiction in English have attracted a great deal of attention and favourable comment. Famous among them are Kamla Markandaya, R. P. Jhabwala, Nayantara Sehgal, Veena Paintal, Attia Hussain, Jayshree Chatterjee, Nargis Dalal, Namita Gokhale, Trupati Mookerjee, Santha Rama Rao and Anita Desai.

Anita Desai is one of the most significant fiction writers today. She finds place in book-reviews, journals, interviews and seminars. In the critical literature on Indian writing in English, Anita Desai is seldom obliterated. She is a different sort. Desai has social structure, but a unique individual penetration. She refuses to accept abstractions and idealistic representation rather she explores the disturbed psyche of the modern Indian women and also tries to strike a balance between instinctual needs and intellectual aspirations. The existential absurdity in Desai combines lack of communication and brings it to mental crisis and farther makes it a drama of pressures and pulls, while the central characters are seen in the quest of their individual identity.

Desai's fiction can be analyzed taking into consideration the Psychological motivations of her novels as psychic drama through flashback, diary-entries, sell-analysis, ruminations, rumbling of dialogues and description of the place and people. Looking inward in her characters. Desai explores the intricate facts of human experience bearing upon the central experience of Psychic tension of the characters. Her chief concern is human relationship. Her central theme is the existential predicament of an individual, which she projects through incompatible couples very sensitive wives and ill-matched husband. Desai is a mute observer perceiving everything minutely and delicately whenever she creates a typical situation. She gives it a perfect poetic treatment to every detail.

Though her characters are self-conscious of the reality around them, they carry with them, a sense of loneliness, alienation and pessimism. She deals with the dislocation of normal life morbidity of temperament maladjustment in family life, she dives deep, darkly and silently to work out the

inconsistencies of modern life and adds a new dimension turning inward into the realities of life. She scores out life's mysteries, turmoil and chaos. She is horrified by the emptiness and insecurity like Saul Bellow or Margaret Artwoods, the existentialists.

'Voice in the City' has a thematic core in Nirode's pursuit of higher life and value than the common man; common work for success and happiness; but Nirode gives up both as they may lead to a life of blind alleys. His body encases a sublime spirit, which is averse to the docility of an office life and servile bossism. He seeks Dhama's friendship for something unique & valuable, perhaps for love & wisdom.

The novel focuses on the anonymity of the true artist. Going autographs and declaring names is not becoming an artist of high rank, as it involves egotism. He has high esteem for the artists of Ajanta, Konark and Khajuraho, who never bothered for renown & self advertisement. Such anonymity should be followed in the field of writing & disparages the poet like Kalidas who could not resist the temptation of publicity. Writers are worse than painters and artists

Also, there is another valuable thread followed by Nirode- "Speech is silver, is gold". Art is communication & involves attention to the audiences. Nirode bids farewell as audience put great demands to the artist and this will be a great burden to a genuine artist, so he relinquishes disastrous old witch art. He expresses that a good author should write a play, which is above the standard of common theaters.

Monisha, like Nirode has something higher in her. The music of the Sitar player transports her to a higher region of experience and communion than the common man will be able to understand. She says – "I wander in this labyrinth at will, and blessedly, we never touch, merely remain in mystic communion with each other. I am willing to follow till I die".

Also, there is the theme of jealousy, which we find in Nirode's Hamlet like a jealousy. He is obsessed with his mother's relations with Major Chadha and is revolted and nauseated by his mother's sexuality and fails to draw systematic meaning in her conduct, who is affectionate and polite to the children, ready to help them, and stay in her utopian house at Kalimpong, enjoying her flowers and harden with her woes and adulterous lover. Anita Desai has tried to create a situation in this novel parallel to that of Shakespeare's drama 'Hamlet'.

Moreover, devotion to higher pursuits and fine arts (painting, writing and drama) is one of the significant themes well handled in the novel. Nirode's hermitlike life of poverty and standing on his own shows this. He is reduced to 'half the size' by his mother, for clothing borrows, old rage from a friend. This is a choice of moral and spiritual import and in keeping with Indian wisdom. His strange artistic potentiality of strange play adds dramatic significance.

The concern of Wasteland in life has been successfully handled in the novel, many characters participate in activities; but lead to nowhere. There is an atmosphere of emotional and spiritual stagnation. The city *symbol* contributes to the Wasteland theme.

The Bohemian and a sort of outlandish life with profuse liquor consumption, dance in European fashion and atmosphere of free and uninhibited love conversations, tempt us to think. Anita Desai is writing with an eye on Europe and America, more than the contemporary orthodox Indian readers.

The issue of Indian as a nation in the past, Indian's relation with other Countries, her exploitation are well handled in the novel. Nirode thinks that "India has been asleep long" and visualizes that intellectuals of the nation may exercise their power for reawakening the nation. Feudal India under British rule, the landlords and their decadent life of self – indulgence, love of music and wine, admiration of beautiful prostitutes is

presented through Sonny and his old Papa. Rebuilding of modern India theme is developed with humour and sarcasm.

In *'Cry, the Peacock',* Anita Desai remarked on man-woman love; but in *'Voices in the City'* there is Hamlet (Nirode); but no Ophelia. His mother's love for his father is passingly mentioned, stress has been laid on her abnormal love for Major Chadha. There is no light thrown on Monisha's love for her husband. Amla's love for Dhama is platonic, higher and idealistic as it is more sympathy, understanding of each other's problems with admiration and respect.

Also, there is the side issue of the place of woman is society and the novelist find them as a miserable lot. Freedom and independent voice for woman is expressed by Aunt Lila and says – "Woman place themselves in bondage to men weather in marriage or not. All their joy and ambitions are channeled that way while they go parched themselves".

In contrast to other novelists of Indian English Fiction such as Raja Rao, M.R.Anand, R.K.Narayan, Bhabani Bhattacharya, Desai uses a different set of language to depict the inner crisis and tensions in the lives of her characters. All of the characters are existential, non – political or social. She presents each of them as an unsolved mystery. By using first person narration, she allows them to tell his or her tale; but nowhere the reader feels that Anita Desai is manipulating her characters. Thus, Desai chooses the method of narrating the story to meet the challenging possibilities. A trivial situation or an unimportant incident in her novels evokes subjective and neurotic response.

Desai's unquestionable existentialist concerns have distinguished her from other novelist of her generation. She shows some sort of similarity to Arun Joshi; but Joshi has yet to attain the depths of Desai

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TEACHING ENGLISH IN INDIA: A JOURNEY BEYOND CLT

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Introduction

English is effective worldwide means of communication which has created a better understanding among the people of the world by breaking down the barriers of the nations and bringing the people closer. According to Kachru (1986), English has become a world language that is taught in the Asiatic nations either as second Language or as Foreign Language. In India, as per the recommendations of the Kothari Commission (1976-77) English has been one of the three languages taught at the school and college education. There is much experimentation that went into propounding a number of approaches and methods to make the second language learning into acquisition.

According to an American applied linguist, Edward Anthony (1963), an approach is a set of correlative assumptions dealing with the nature of language, teaching and learning of it, the subject matter to be taught, and the theoretical frame work and the approach is axiomatic; while a method is an overall plan for the orderly presentation of language materials. A method is more procedural and within an approach there could be a number of methods. So if an approach is the set of basic assumptions and beliefs about language and language teaching, method is the level at which planning takes place to put a theory into practice, while technique is the level at which the actual implementation takes place in the classroom.

Discussion

1. *The Grammar-Translation method* is the oldest method to learn a language and if based on the experimentation carried out by H.S.Ollendorf, Karl Plotz, Johan Meidinger and others. This is a way of studying a language through detailed analysis of its grammar rules followed by the task of translating sentences and texts from the mother tongue to the target language and vice-versa. Grammar is taught deductively and the rules of the target language are taught using the mother tongue. With the emphasis on reading and writing skills of the target language, this method aims at accuracy. But the drawback of this method is that, the students never attain the speaking skill and fluency in the target language.
2. As a reaction to die grammar translation method, towards the mid-nineteenth century, the Reform Movement had started emphasizing the speaking skill to be developed in the target language. By the efforts of the language teaching specialists like Marcel. Prendergast and Gouin, Henry Sweet proposed the *Direct Method* which emphasized that second language could be best learnt if taught in the target language itself. All classroom instructions are to be given id the target language and emphasis is to develop oral skills. Grammar is to be taught inductively. Vocabulary and pronunciation are emphasized to develop listening and speaking comprehension.
3. The 1950s and 60s saw the emergence of

the *Audio-lingual method* and the situational method which gave importance to the listening and speaking capabilities and gave emphasis to the functional and situational English / the Second language.

4. *The Communicative approach and Communicative Language Teaching (CLT)* started during the 1960s dominated all the other approaches to language teaching till date and proved to be very promising in developing the language skills of listening, speaking, reading and writing among the learners. This approach has its base in Noam Chomsky's Syntactic Structures (1957) who proposed that the current structural linguistics is incapable of accounting for the fundamental characteristics of language like creativity and uniqueness of individual sentences. Hence the communicative proficiency is to be achieved while learning a language rather than linguistic proficiency. Scholars who advocated this view of language are Christopher Candlin and Henry Widdowson who drew on the work of British functional linguists like John Firth, MA.K.Halliday and American socio-linguists like Dell Hymes, John Gumperz and William Labov. The British linguist, DA. Wilkins (1972) proposed a functional or communicative definition of language, which later is revised and expanded into a book titled Notional Syllabuses and this book had a considerable influence on Communicative Language Teaching. Basically it is an approach that aims to make communicative competence as the goal of teaching and aims at developing the four language skills of listening, Speaking, Reading and Writing (LSRW) among the learners.
5. *The Humanistic Approach* to language teaching/learning has evolved in the recent times with pedagogic and psychological insights into the nature of learning itself. As Geetha Nagarajan (1996:55) opines. The Humanistic Approaches tend to see language learning as a process which engages the whole person and not just the intellect. It takes into account the emotional and spiritual needs of an individual too. Caleb Gattegno"a *The Silent Way* uses Fidel charts and cuisine rods, and thereby make the teacher as silent as possible so as to have student responses; while Charles Curran's *Community Language Learning (CLL)* advocates using the tape recorder to record the voice of the students while teaching; Dr.Georgi Lozanov's *Suggestopaedia* is based on the principle of 'joy and easiness' and hence proposes to have music as the best way to case the emotional tensions of the learners and promote] learning; James Asher's *Total Physical Response* instructs the teachers to do all the actions while teaching a second language. The Humanistic Approaches have made the? teaching/learning of a language more learner-centric and had changed the role of teacher to a counsellor or a facilitator.
6. *Task Based Language Teaching* (TBLT) is a logical, development of CLT. It is propounded by Willis (1996)' and believes in making the learners perform various meaningful tasks to promote learning because activities that involve real communication are essential for language learning and language that is meaningful to the learner supports the learning process. According to Nunan (1989:10), a communicative task is

   ...a piece of classroom work which involves learners in comprehending, manipulating, producing or interacting in the target language while their attention is principally focused on meaning rather dun form. The task should also have a sense of completeness, being able to stand alone as a communicative set in its own right.

7. Post-method pedagogy has been the development in the second language teaching-learning arena during the 1990s by Prof. B.Kumaravadivelu et al. According to Kumaravadivclu (2004), post-modern pedagogy is,

   ....a three dimensional system consisting of three pedagogic parameters: particularity, practicality and possibility. (538)

Pedagogy of particularity means ....language pedagogy must be sensitive to a particular group of teachers, teaching a particular group of learners, pursuing a particular set of goals within a particular institutional contest embedded in a particular sociocultural milieu. (539)

Pedagogy of possibility means... one that empowers participants and points to the need to develop theories, forms of knowledge' and social practices that work with experiences that people bring to the pedagogical setting. (541)

Pedagogy of practicality means...it seeks to overcome some of the deficiencies inherent in the theory versus practice, theorists'-theory-versus-teachers' - theory dichotomies by encouraging and enabling teachers themselves to theorize from their practice and practice what they theorize.(543)

From the particularity point of view, it is at once a goal and a process. One simultaneously *works for and through* particularity. It is a progressive advancement of means and ends which starts with practising teachers by observing their teaching acts, evaluating their outcomes, identifying problems, finding solutions and trying them out to see once again what works and what does not A pedagogy of practicality aims for a teacher generated theory of practice. A theory of practice is an on going, living, working theory involving continual reflection and action. A pedagogy of possibility is the historically and socially constructed identity or learners that influence the subject position they take up in the language classroom and the relationship they establish with the language teacher, which together have the potential to alter pedagogic practices in ways unexpected by policy planners, curriculum designers and textbook producers. Post-method pedagogy believes that context-sensitive pedagogic knowledge has to emerge from teachers and their practice of every day teaching and in this sense apost-method pedagogy will always remain a work in progress.

Conclusion

Over the last hundred years, in the history of language teaching, there has been a continuous search for more effective ways of teaching second and foreign languages. However, for a number of approaches there is no clear applications of their assumptions and principles in the classroom and no approach or method is complete in it self. The selection of various approaches depends on the level and competency of the students and much is left to the individual teacher's skill and expertise. There started a search whether any alternative approach/es are available outside the frame work of these brand names of methods and approaches. Even though the study of these methods and approaches is a must for teachers in order to appreciate the link between theory and practice and to understand the set of activity resources available to the imaginative teachers, how best these can be used for efficient learning out put depends up on the judgment, experience and creativity of the teacher in the class. In order to develop a personal approach to teaching, one needs to know the basic assumptions, theories, activities, beliefs, principles and techniques of effective teaching and learning. Depending on the different type of class he or she is teaching, the level of the students, the understanding of the students, an individual teacher might draw different principles at different times. Some of the principles may be derived from the familiar methods and some may be personally

constructed over time based experience. Experimentation with different approaches and methods can provide teachers with an initial practice knowledge base on teaching and can also be used to explore and develop teacher's own beliefs, principles and practices. Second language teaching and learning is increasingly a field for intensive research and theorizing which would continue to motivate new language teaching and learning approaches which arc totally learner centric.

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CURRICULUM DESIGN AND DEVELOPMENT USING CHOICE BASED CREDIT SYSTEM

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Abstract

Credit baaed system is still rapidly transforming in India and is more prominent in some of our major institutions. This system equally brought the Indian qualifications in line with the systems adapted by major developed countries People do aspire for higher responsibilities and work abroad. The discrepancies with the value of our qualifications did indeed trigger the necessity to learn further before our professionals landed in their jobs. However, Choice based credit system is never short of its own issues along with the advantages. Choice based Credit system is essence is a system that enables to reward the identified skills in university students that may be based on different parameters such as Student work load. Entrepreneur skills. Analytical abilities, critical thinking skills, innovative approach etc Students are allowed to learn at their own pace and have more opportunities to innovative thinking and critical analysis. This system also promotes interdisciplinary collaboration and incorporation of additional expertise.

Keywords: *Innovation, aspiration. Globalisation, collaboration, monitoring. Quality assurance, contextual methodology.*

Introduction

Education has evolved rapidly and drastically in the past few years. Demands to produce more skilled professionals has never been to popular. Nowadays just getting a degree does not qualify for a job anymore.

Industries and institutions are aiming for excellence and are only prepared to opt for people who stand out of the crowd with their unique capabilities in their area of expertise. Students at universities are pushed to their limits for their analytical and application skills that were .secondary to conceptual learning a few years ago. One of the research groups who have successfully demonstrated the choice based credit system is the Russel Group who made invaluable contributions to the British qualifications education system who recognised the importance to developing these key skills in the young professional and reward them for their possible contributions to their professional roles in the future to come.

Choice based Credit system

Every Academic credit systems assess students' progress in their studies. Students are required to earn a certain number of credits in order to be entitled to full-time student status. Each course is worth a certain number of credit points determined by different criteria including student's workload, learning outcome and contact hours. The more work and effort a student is required to put into a course, the more credits that course i worth.

Academic credit can be gained either by successfully completing a study module or individual study course, depending on university policies. Awards such as degrees are offered only after receiving a fixed number of credits. In some countries, there is no consensus for credit transfer and

accumulation and the systems may vary greatly among institutions.

So considering the wide range of subjects on offer, the credit system is based on more general aspects such as

- To provide broad based education.
- To provide students with greater flexibility in choice of courses.
- To provide students multi-disciplinary curriculum.
- To enable students to choose courses at basic/advanced level/interdisciplinary.
- To enable students to acquire job oriented skills.
- To enable students to progress at their own pace.
- To enable highly motivated students, gain extra credits.
- To Bridge the gap between professional and social exposure to provide a holistic education.

With Choice based system of education, Students have greater options as to choose their own area interest and gain expertise as they learn. This approach is also more student led rather teacher led and completely conceptual.

Curriculum Design and Current Issuer

For fax too long the curriculum at university levels remained the same with minimal changes. Students are well trained to achieve great foundation knowledge however there is much less opportunities for innovation.

- Some of the developed global economies such America, England, Australia and roost of the European union nations adapt innovative approach to their curriculum which a dynamic system continuously updated to suit today's industrial requirements. There ore specialised courses offered to suit these needs and thus provide better employment opportunities to fresh graduates. Indian curriculum is still playing catch up with its curriculum design and innovation.
- Our style of teaching has also been exclusively teacher led where students are expected to listen and occasionally participate if at all the subject involves practical requirements. This in turn curtails the ability of students to think outside the box and bring their innovations and analysis to the current concepts.
- Monitoring of the curriculum has | always seemed to be a second priority to the exam boards and the publishers of academic text books. There isn't a strict set of guidelines set to be adhered to. Students rely far too much on learning the concepts at their core but never expand their understanding with critical analysis.
- Most of the American and the British universities allocate funding to research groups who continuously update the Curriculum with latest innovations and research topics to encourage students in adapting their basic knowledge to professional expertise. One of the largest research group is the Russel group in England which developed its own framework and now is adapted by 24 major universities in England.
- India recognizes that the new global scenario poses unprecedented challenges for the higher education system. The University Grants Commission has appropriately stated that a whole range of skills will be demanded from the graduates of humanities, social sciences, natural sciences and commerce, as well as from the various professional disciplines such as agriculture, law, management, medicine or engineering. India can no longer continue the model of general education as it has been persisting in for the large bulk of the student population.
- With the recent developments in India's foreign investments and her role on the bigger stage of academia our education system doesn't have a choice but to innovate and renovate our current practices.

So how can we get there?

Recommendations

- Make quality education available to everyone. The latest statistics suggest that despite the state declaring a 100% literacy rate, only a little over 20% of the population is educated to competitive standards in India. So it is important that more provisions must be made available to educating our vast population.
- This goes all the way to the roots where schools are left with little to no
- monitoring systems which leads to poor development of analytical minds. So I believe that the curriculum must be continuously monitored for better quality assurance at every stage of education.
- The education department must play a major role in funding and monitoring the curriculum and research.
- Interdisciplinary collaboration must be encouraged so the students are able to apply their key skills In developed their own ideology to detailed research analysis.
- The government must allocate funding for more research opportunities and specifically encourage major universities; and educational institutions to buy latest equipment.
- Teaching styles must be switched from conceptual approach to contextual methodology.
- Students should be given more opportunities to think and critically analyse their basic understanding.
- More private and public sector research facilities have to be made available so as to attract foreign investments in Research and development.
- The education department must allocate a monitoring system checking on excellence in classroom practice and promotion of student led lessons within the class. Education to students doesn't stop in the class. So it is also important to monitor how the teachers are promoting independent learning and thinking skills in students.
- The monitoring system and the governing bodies must be able to provide reports on individual educational institutions and regulate their performance against set guidelines in teaching and learning practices. Inspectors must be efficient at their advice and critical in their impartial judgments and provide mandatory recommendations for further improvement. It is also important that the changes are implemented immediately to prevent the gap in educating the youth of today.
- In my opinion I believe that the barriers between teachers and students distinguishing the hierarchy must be reasonable so that the students feel valued and free to express their views and understanding.
- Teaching strategies must be made innovative and allowed to use examples of latest technologies both theoretically and practically.
- Students must be assigned with tasks and assignments that are crucial to current industrial practices. Research and development must be continuously encouraged and promoted even at graduate levels. Some universities in Europe and the western countries do offer interim course such as Masters of Research which sets base for a detailed fully funded research eventually. It would be a good practice if such facilities are made available in our country.
- Teacher and lecturers must be encouraged to undergo developmental courses and training to keep up with current industrial demands.
- Students must be encouraged to do their higher education in our country und provide multidisciplinary courses that can prepare them to broader choices.
- Our curriculum must be continuously analysed against the leading nations and

be able to bring that innovation to our home land so we are able to retain our talented graduates for job opportunities in our country. It is also imperative that the government should invest in research development of curriculum and leave open ends so there are opportunities for latest innovations.

- For far too long graduates from major universities do stock qualifications such as B.Com and B.Sc. offered and then.
- eventually shift their disciplines into skills on demand such as IT. This has seriously crippled our socio economic development and literally made our economy a slave to a foreign need. Universities could address this by incorporating these innovations Science and technology so that there are areas of explorations available within our own facilities.
- More and more funding must be made available to research and development even if it means privatisation at higher education levels which I believe is a necessity given the vast size of our economy.
- Collaboration with foreign universities and sharing the research practices and facilities must be improved and built with latest technological advancements introduced in teaching practice.
- Students must be able participate in global classroom where they could be heard and learn from scholars across the globe. Indian curriculum must now be able to operate und educate its students on par with foreign universities. Our students should not feel that they have to learn more to enter the global job market.
- India has recently been a major player in the world market and has pioneered in attracting foreign investment. This has indeed retained some of our raw talent to serve the development of our nation's business infrastructure. So it is important to explore this arena and invent our own capital in research *and* development.
- Our current education system must also consider the improvement of managerial and public relation skills with in graduates. This should leave the students open to progression in their fields of expertise when employed. There should also be elements of Human resource management incorporated in the curriculum as a mandatory subject.
- While respecting the ethical values and good practices, students must be allowed to express their creativity which leads to innovation. More student forums discussing the current implementations of technology and use of hitech equipment must be funded and made available.

Conclusion

Education has always been the foundation to any global developed economy. India is only a stone throw away from achieving this status but has remains stagnant as only a developing country. Unless there are serious reforms in the system of education there will always be a continuous loss of home talent to foreign nations who offer more attractive opportunities in education. It is in many ways an open secret that our curriculum in desperate need for a full revamp but is ignored to remain the same.

Privatization of higher education has been a key success in some of the major developed countries. The Indian education must start to open up even broader opportunities for private investment in education.

Monitoring our education strategies, practices and curriculum development somehow has never been nationally effective with lack of descriptive guidelines that must be adhered to by the educational institutions. This must be prioritised and implemented to standardize our system of education and be competitively placed with global nations. We as a nation stand a great chance to explore the horizons of reason and analysis

with great minds being horn every day. It is only sensible to provide our younger generation the opportunity to soar these heights with the tight tools of analysis and inventive thinking.

This reformation must occur from the roots of curriculum at schools to teach the key skills and allow the higher education to pick up on the innovations. It is also important to provide wider choices and multidisciplinary courses at universities along with research facilities and opportunities.

Finally, it will all melt down to what happens in a classroom. So the time spent by the teacher in front of the students makes all the difference and the ability to inspire every student equally to be more critical analytical and innovative.

"You can never be too spoilt for choices."

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CAUSE AND EFFECT OF MALTREATMENT ON UNTOUCHABBLES IN ARUNDHATI ROY'S *THE GOD OF SMALL THINGS*

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Abstract

The redundant and malignant behavior convened out to the untouchables in India has been an issue of great concern. They have been going through the relentless humiliation at the hands of the so called higher classes of Indian society. Concurrence of political independence has not improved their social status. Caste inequality have been deeply rooted in Indian culture and the sudden surge of prosperity lead to power politics by some oligarchs, depriving basic human rights for individuals from the minorities. Arundhati Roy, a social activist has bequeathed the problem of untouchability pervading the Indian society in her Booker winner novel, The God of Small Things. Her novel explores the caste system, gender difference and police-politician relation that have existence in the country even after virtually six decades of independence. In The God of Small Things, Roy's character Velutha, his black complexion and his low birth suggest his social inferiority and the resultant segregation and subjection that he is subjected to. This paper, thus, examine the maltreatment meted on him.

Full Paper

Literature is a portrayal of vice and virtues of human life to help and to atone their life as a moral one. Literature focuses on socio-cultural, economic and political changes in the life of the nation. Indian novelists like MulkRaj Anand, R.K.Narayan, Bhabani Bhattacharya, Manohar Malgonkar, Nergis Dalal, Ruth Prawer Jhabvala, K.A.Abbas, Nayantara Sahgal and others shows a deep concern towards the caste and gender discrimination prevailing in the Indian society. According to Wikipedia, the free encyclopedia the caste is defined as "a form of social stratification characterized by endogamy, hereditary transmission of a lifestyle which often includes an occupation, ritual status in a hierarchy and customary social interaction and exclusion based on cultural notions of purity and pollution." Although the government has excluded the caste prejudice since 1950, but chauvinism continues.

The biased and animus treatment dispensed out to the untouchables in India has been a matter of great concern. Postcolonial Indian society has managed to achieve only political liberation, and not the social freedom. The later certainly needs to be invoked in an active way, because caste has got the inherent capacity of positioning danger to the people who practice it. The caste system in India is an important part of ancient Hindu tradition and dates back to 1200 BCE. In ancient India there developed a social system in which people were divided into separate close communities. These communities are known in English as caste. Presently, there are about 3,000 castes and 25,000 sub castes in India, each falls under four basic Verna's : (1) the Brahmins- the priestly and learned class; (2) the Kshatriyas, the warriors and rulers; (3) the Vaisyas; farmers and merchant; and (4) the Sudras, peasants and laborers. These divisions may have corresponded to what was a formerly

large, broad, undifferentiated social class. Below the category of Sudras were the untouchables, or dalits (literally fifth division), who performed the most menial tasks.

Concurrence of political independence has not improved their social status. Untouchables, referred as scheduled castes have been assigned the name "Harijan" by the father of the nation, Mahatma Gandhi. Now a day's these groups refer to themselves as Dalits which means exploited or underprivileged. Indian English writers, living in a democratic country freely blend social aspects and phenomenal situations with a vigour and credence. To name a few, there are Salman Rushdie, Vikram Seth, Shashi Despande, Jayanta Mahapatra, Namita Gokhale, Amitav Ghosh, Jhumpa Lahiri, Dina Mehta and Arundhati Roy.

Suzanna Arundhati Roy (born 24 November 1961) is best known for her novel *The God of Small Things,* which won her the Man Booker Prize for Fiction in 1997. This novel is not a dalit narrative in itself, but to the major extent Roy deals with the plight of the Untouchables in her text. As an activist, Roy is deeply concerned with the issues regarding aborigine, common masses and environment. She relates her work to the injustice dominant in the society which metes out to what/who is considered to be the 'other'(Roy 74). In the present study the dominant society is the Syrian Christian community of Kerela and 'the other' is represented by the Paravans, an untouchable community of the state. The central underlining conflict in Arundhati Roy's text, *The God of Small Things,* is between an individual who, aware of his own marginality attempts at emancipation and the dominant society that spurns him.

In her novel Roy sketches the rout subsidized Indians, traditionally called the 'untouchables'. They are the Dalits in today's jargon. "They have been oppressed not just economically or even physically, but also ideologically. Presumed to be impure by the twice born castes who believe that they pay in their present reincarnation for the bad *karma* of their previous lives, the Dalits have traditionally been relegated to the extreme margins of society, not only socially but also geographically, in much of rural India they have to live in separate hamlets, away from the main village whose temples they cannot enter" (Das 2). In *The God of Small Things,* "Velutha, Vellya Pappan and Kuttapen lived in a little laterite hut, down river from the Ayemenem house" (Roy 78), because the Paravans are untouchables, toddy tapers, who were not allowed into the houses of the upper cast people. They are viewed with contempt, suspicion, condescension and mistrust. Roy catalogues the social status of the Paravans with nude skepticism:

Pappachi would not allow the Paravans into the house. Nobody would. They were not allowed to touch anything that Touchables touched. Caste Hindus and Caste Christians. Mammachi told Estha and Rahel that she could remember a time, in her girlhood, when Paravans were expected to crawl backwards with a broom, sweeping away their footprints so that Brahmins or Syrian Christians would not defile themselves by accidentally stepping into a Paravan's footprint. (73-74)

Roy's repetition of the phrase 'caste Christian'(130) divulges a specific Indian social paradox. Abused socially and economically the untouchables/ Dalits of India have ventured to change their contempt and annoyance by conversion of religion. But the 'untouchables' have found out that the conversion does not confirm subsummation.

Even casteless religions in India are not resistant to the religious dharmic-karmic talk of the Hindu upper caste. The upper class strengthens its socioeconomic position and safeguarded its class interests by imposing dogmas as the basis of class system. In the course of time caste came to be viewed traditionally as a divinely ordained institution where Dalits were assigned the

lowest position and people, including Dalits themselves, stopped questioning their relevance or legitimacy. Both the upper caste and the lower caste seem to believe in this age old hierarchical social order as sanctified by religion and rendered accepted by tradition. Roy says that,

Equally, it could be argued that it began thousands of years ago. Long before the Marxists came. Before the British took Malabar, before the Dutch ascendency, before Vasco da Gama arrived, before the Zamorin's conquest of Calicut…. It could be argued that it began long before Christianity arrived in a boat and seeped into Kerala like tea from a tea bag. That it really began in the days when the Love Laws were made. The laws that laid down who should be loved, and how. And how much. (33)

Roy further describes the condition of the Untouchables during the late nineteenth and the early twentieth century in Kerala, where "the Paravans, like other Untouchables, were not allowed to walk on public roads, not allowed to cover their upper bodies, not allowed to carry umbrellas. They had to put their hands over their mouths when they spoke, to divert polluted breath away from those whom they addressed" (74). This type of breach of human rights in colonial times blows the reader and fetch to mind the situation widespread in Medieval Europe.

Persuaded by British missionaries the Untouchables of the Malabar region "converted to Christianity and joined the Anglican church to escape the scourge of Untouchability" (74). They believed that Christianity was a casteless and classless religion. Unfortunately , they only "had jumped from the frying pan into the fire. They were made to have separate churches, with separate services, and separate priests" (74).

Roy while revealing the sanctimoniousness of casteless religion also reveals the government, stating that after independence situation became even more pitiful for the poor fellows. They were deprived of "Government benefits like job reservations or bank loans at low interest rates, because officially, no paper, they were Christians, and therefore casteless" (74).

Despite the fact that Valutha is a highly talented person with proven skills of carpentry, yet what he gets in life is only the social exclusion. The cruel irrational orthodoxy didn't respect even a highly talented person. Mammachi is quite clear about how to draw lines:

To keep the others happy, and since she knew that nobody else would hire him as a carpenter, Mammachi paid Velutha less than she would a Touchable carpenter but more than she would a Paravan. Mammachi didn't encourage him to enter the house (except when she needed something mended or installed) she thought he ought to be grateful that he was allowed on the factory premises at all, and allowed to touch the thing that Touchable touched, she said that it was a big step for Paravan (77).

Velutha works at the Paradise Pickles and preserves factory owned by Ammu's family. Yet, because he is an Untouchable, the other workers rail against him and he is remunerated less money for his work.

Velutha's occurrence is disquieting to many who believe he proceeds above his station. His own father comments this problem: "Perhaps it was just a lack of hesitation. An unwarranted assurance. In the way he walked. The way he held his head. The quiet way he offered suggestions without being asked. Or the quiet way in which he disregarded suggestions without appearing to rebel" (Roy 73). Velutha fails to realize why his father Vellya Pappen scolds him for his love affair with Ammu, a high status woman; and is against social discrimination.

Consequently, his audacity in carrying on this constrained love-affair proves a deadly peril for him. On hearing about this love-affair, Babby Kochamma plots with the Inspector and Velutha is put behind the bar

by Inspector Matthew, where he is severely beaten to death.

He (Velutha) was semi-conscious, but was not moving. His skull was fractured in three places. His nose and both his cheek bones were smashed, leaving his face pulpy, undefined. The blow to his mouth had split open his upper lip and broken six teeth, three of which were embedded in his lower lip, hideously inverting his beautiful smile. Four of his ribs were splintered; one had pierced his left lung which was what made him bleed from his mouth. The blood on his breathes bright red, fresh and fresh and frothy. His lower intestine was ruptured and hemorrhaged, the blood collected in his abdominal cavity. His spine was damaged in two places; the concussion had paralysed his right arm and resulted in a loss of control over his bladder and return. Both his knee caps were shattered (Roy 310).

Velutha becomes a prey to the police brutality and pass on in the night. Roy describes his death as, "The God of Loss. The God of Small Things. He left no foot prints in sand, no ripples in water, no image in mirror" (265). Velutha's dead body was disposed in a pauper's pit where the police dump their dead. Ammu realizes that she has been responsible for the death of her lover Velutha, an untouchable low-caste Paravan. Ammu dies helplessly, sick and alone in the lodge. The church declines to bury her on several counts. Chako takes her to crematorium where nobody except beggars, derelicts and the police-custody dead were cremated. It is a warning to the transgressors of the laws laid down by traditional, caste-ridden conservative and oppressive patriarchal society. Both of them suffer tragically for ignoring the love laws and die at its altar. After the death of Ammu, her children Rachel and Estha's struggle for existence in the society has become miserable. They were unsure of their identity. The characters in *The God of Small Things* have a large universal appeal. They presents struggle between the community and individual on the timeless cause. Roy attacks the society ridden with untouchability, orthodoxy and outworn taboos that frustrate us. She throws light on the exploitation of the labour, oppressed people and their pitiable, social and economic conditions. The novel ends with a hope for a better tomorrow. It signals that there is no end for the emotions and the passions of the human heart were the dead are not really dead.

Thus we discern that untouchability is still being observed in Indian society. There has to be some proper implementation of law to check this social discrimination. Arundhati Roy is to be praised for uncovering this loathsome play of postcolonial India to the whole world. Of course there has been copious works on this theme before this novel but the fact that this novel went on to win the Booker Prize has certainly brought Roy and her novel much more rating than other writers.

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(BE) LONGING FOR BACK TO THE WOMB IN *A THOUSAND SPLENDID SUNS* BY KHALED HOSSEINI

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Abstract

Afghanistan is the country known for multi ethnicity, multi-linguistic and fundamentalist attitude towards religion. According to history, Afghanistan is the country which was embraced by peace and happiness before the arrival of wars. Due to wars and struggles, the peace loving country has changed its face as war-torn country and afghan civilians migrated to other countries. These invasions particularly the soviet invasion led mass departure of the Afghan people to various countries. Afghans who are now living outside of their homeland due to political disturbance have given birth to Afghan Diaspora.

Afghan expatriates despite facing many problems in isolation; they are still attached to their culture, custom and tradition. The title and the importance of this paper highlight the sense of longing and belonging of Afghans towards their homeland and back to the womb represents the reminiscence of their past by remembering their homeland's tradition and ethnic culture in Khaled Hosseini's novel A Thousand Splendid Suns. This novel published in 2007 by Afghan-American author Khaled Hosseini, it focuses on the riotous lives and relationship of Mariam and Laila, two Afghan women. They are considered as a witness for the atrocities and violence that happen in Afghanistan.

Mariam who lives in Kabul has sense of longing towards her native place, Herat and. Laila escapes from her homeland due to fear and violence from Afghanistan to Pakistan. This paper focuses on the diasporic feeling of Mariam and Laila who are considered as the representatives of Afghan diasporic society. Memory and hope are the strength of diasporic individuals which make them to return to their home land. The afghan civilians are isolated in their own country and also longing for their past peaceful country.

***Keywords**: Diasporic life, afghan Diaspora, nostalgic, memory.*

Home is the place to live and homeland is the land of attachments, memories and relationships. Home plays an important role in everyone's life that makes an individual to get attached to the homeland and patriotic sensation towards one's country. The shift of the home from one place to other carries all the memories, traditions, cultures and ethnic identities. When the departure starts from homeland diasporic life begins and it creates an environment filled with memories and imaginations of their homeland. These are the important factors in the diasporic literature. In diasporic life, human mind craves for belongingness and for the proper recognition in terms of identity.

The citizens of any country will move to another country with the purpose of their business, study or after marriage. This scenario is different in current times. The citizens exile due to political and economic issues, civil and world wars. These conflicts in a country push an individual to exile from their homeland to host land or to survive in their same country with lost identity. In this era many people exile not to live rather to

survive in this world. This study attempts to explore the idea of diaspora on Afghanistan, reasons behind afghan diaspora and the diasporic life on afghan in particular afghan woman in the novel *A Thousand Splendid Suns*.

The title of this paper suggests the (be) longing for homeland. Back to the womb is coming back to the homeland. Many diasporic writers' writing depends on identity or quest for identity in life due to their less attachment in their new land. The expatriates live between two conscious such as homeland with imaginations and host land with new atmosphere. Etymologically the word "diaspora" originated from the Greek word speiro (to scatter or to sow) and dia (over, through or around). Diaspora came to be used specifically to describe the exile of Jews from Babylon in 586 B.C. The Jews were the most ancient and known diasporic people who had no country. Many authorised dictionaries define "Diaspora" as the movement of the Jewish people away from their own country to live and to work in other countries. It means when any group of people who are dispersed from their original land and try to settle down outside. It suggests new life and new roots.

Diaspora may also be defined as the migration of population or a section of it, along with their ways of life to the place of destination or the receiving nation. In general they maintain their ways of living and cultural patterns in order to get integrated into the host country. The literature of diaspora pays attention to their native country, land or nation still has some claim or hold on those who have migrated to another place. Nostalgic feelings on their homeland are seen as the space around them because they inhale, think and live with their memories and belongingness towards their motherland.

Afghanistan is in southwestern Asia, bounded by Turkmenistan, Uzbekistan, and Tajikistan; China and the part of the disputed territory of Jammu and Kashmir controlled by Pakistan; on the south by Pakistan; and on the west by Iran. "In the case of Afghanistan, there was no colonial master. Instead, the boundaries are set by the outer limits of British, Russian, Persian (Iranian), and to some extent Chinese expansion through ethnic homelands" (Friedman 68). Due to the constant foreign invasions and internal clashes between different warlords has made the land of Afghanistan as a breeding ground of wars between world powers or colonizers.

"These wars led a huge destruction of infrastructure, economy, culture, mass killings of innocent Afghans, raped their women and destroyed the Afghans rich cultural heritage" (Pir 449). These worse conditions were intolerably gave birth to

Afghan migration and escape from the war. Over subsequent decades war collapsed and destabilized the Afghan society. Due to invasion of foreign troops and armed militias, it increased the number of registered refugees across globe like Pakistan, Iran, Germany, India and America, in search of safety and economic opportunities. (449)

Afghans who struggled much to find protection outside of their homeland have given birth to diasporic communities. Afghan citizens are known for their ethnic identity in their country which made them to struggle a lot to live in other countries. Afghan People who are living in exile express their experience as foreigner in their writing.

Afghan diasporic writers express their belongingness towards their homeland and are searching for better life through their writings. Diaspora literature or expatriate writing by Afghans has emerged due to the displacement of Afghan people to various countries. The reason behind the exile is political power and pride on their ethnic communities.

Human migration has a long history, but it is only in the twentieth century that the issue becomes politicized and internationalized. The migration could be due to political turmoil, civil strife, ethnic conflict, cultural

clash, domestic violence, environmental degradation, draught, and economic crisis. By chance and by choice man moves away from home and is displaced to another place. Afghan diaspora is different from other diasporic experiences. The reason for afghan diasporic lies behind the political and economical instability in Afghanistan. The conflict between the ethnic communities is also one of the major key factors for the war.

Afghanistan was a monarchy from 1747 to 1973, when the king was overthrown by military officers the country was proclaimed as republic; the republic dissolved in 1992 as the country erupted in civil war. After the struggle and defeat of the British in 1919, Afghanistan was torn with struggle of monarchs and Republicans, the internal struggles were largely supported from different external powers. "The horrors of war in contrast with nostalgia for the "good times" served to emphasize the involuntariness of departure from Afghanistan" (Akkoor 147).

Afghans revolted against Taliban regime and their atrocities. Afghan rebelled against the civil war and the government began not with the Soviet invasion or with U.S government but with Daud. He made an attempt to change the country. In Afghanistan's political history, a reign of forty years Zahir Shah skillfully promotes Afghan's interests, which brilliantly demonstrates the power of a non-aligned country to derive the benefits from other countries. Both the USA and the USSR build highways and hospitals, in a mood of superpower competition coordinated by Zahir's cousin and brother-in-law Daud Khan (prime minister from 1953). His departure prompts Zahir Shah to attempt a major constitutional reform. The result, in 1978, is a violent revolution setting Afghanistan upon an entirely new course which ended in civil wars. In March 1979 a resistance group declares a *jihad*, or holy war, against the godless regime in Kabul. Since 1978 the Soviet presence has been gradually increasing in Afghanistan. In the anarchy of late 1979, Moscow decides to take a more active role <http://www.encyclopedia.com>.

The political history of Afghanistan states that the causes for afghan's migration.

In 1985 during the meeting in Peshawar, formed a united front as the Islami Itehad Afghanistan Mujaheddin (Islamic Unity of Afghan Warriors, or IUAW). The Mujaheddin (holy warriors or freedom fighters), from the same Arabic root as *jihad* (holy war) become famous throughout the world as the latest manifestation of the Afghan fighting spirit. The warfare between Russia and the Mujaheddin not only devastates an already poor country but it also depopulates it. After many wars, Najibullah plans to remain in power, holding at the Mujaheddin. "The last communist ruler, Najibullah, agreed to a UN-sponsored plan for a multiparty interim government. On 19 March he announces that he would resign. That day a resistance alliance seizes Mazar-i-Sharif, blocking the road from Kabul to Russia" (Friedman 76).

Afghan diaspora is filled with traumatic experiences and heart touching stories of numerous families. The life as refugee and hope of returning to their own land are mixed with their memories.

Afghan mass migration throughout twentieth century and the beginning of the twenty-first century can be divided into four phases from 1970's to the present.

(1) First Phase of Refugees (1973-1992)
(2) Second phase of refuges (1992-1996)
(3) Third phase of refuges(1994- 2001)
(4) Fourth phase of refuges (2001)

Afghanistan has long been used as the battleground for strategic wars by larger external powers, first by the British and then by its geographical position, and due to the fragmented and polarized nature of Afghan society, which is divided into different ethnic group. (Pir 450)

Generally, a group of people migrates from one place to another in order to live and work. In Afghanistan the diasporic feeling starts within the country because of their pride over

their identity. Afghanistan is the land of multiple ethnic values and to stay with their identity they fight and dominate over other community. The longing for their happy life starts within the country. In this situations homeland itself becomes the host land to them.

"Identity and connections between people and place can neither be seen as primordial and unchanging, nor as infinitely flexible. Claims of roots play an important role among Afghans in diaspora," (454) Afghans living as immigrants has faced much turmoil as they try to settle down in an alien land. The problem of afghan identity, exploration of memories and belongingness are seen in the novel *A Thousand Splendid Suns* written by Khaled Hosseini.

Khaled Hosseini is an Afghan -American physician who writes novels in English. Hosseini was born on March 4, 1965 in Kabul, Afghanistan. Hosseini was born in Kabul, Afghanistan; his father was a diplomat and his mother a teacher. The author, a U. S. immigrant and practicing physician, grew up in Afghanistan and incorporates autobiographical elements in his writing. Hosseini lives in California. "Born and raised in Kabul, San Francisco writer of being the first Afghani to produce a novel of his homeland in English" (Bartley 43).

Khaled Hosseini's novels *The Kite Runner, A Thousand Splendid Suns And The Mountains Echoed* depict the life of Afghan people. The setting, background history, political issues and ethnic groups of the novels reflect Afghan society. In his novels, Khaled Hosseini gives us a vivid picture of Afghanistan that reminds us of how long his people have been struggling to triumph over the forces of violence and economic domination. Nevertheless, even today they are not free from violence and social inequalities that continuously threatens them. His novels illustrate the life of the Afghan people, their class conflicts, their ethnic differences, in particular, the struggles in the life of women. Hosseini's novels present Afghanistan in a different way, which is contradictory to the stereotypical idea of that country. It breaks the stereotypical idea of Afghanistan and the author shows Afghanistan as a peace-loving.

Khaled Hosseini's novels are knitted with political, social and historical events including ethnic differences and religious controversies. The background of the novel, the life events and incidents in the novels are closely connected with each other. The central theme of *A Thousand Splendid Suns* is about women in Afghan society. In this novel, Hosseini powerfully portrays the life of two women. Mariam, an illegitimate child who longs to have something determined of her own in her life, is forced to accept her fate, her husband and her new environment. She is uneducated and deprived from all her rights. Twenty years later the story shifts to Laila, the other women protagonist in the novel. Laila grows in a different environment from Mariam. Her father encourages women's education and women's participation in Afghan society. She enjoys the benefits of schooling and the freedom that was once possible for women. During her school days she loves Tariq. The bond between Mariam and Laila, two very different women brought together by their horrible circumstances, constitutes the heart of the novel.

In later part of the novel, Laila lives with tariq, a legless man. He is the victim of Soviet Invasion and Laila is the victims of Taliban are displaced to another country with Laila's children. "Tariq is also the representative of the refugees whose family is one of the many displaced subaltern who suffers from poverty, disease, homelessness and most important, hopelessness and despair" (Choudhury 213). They exile to Pakistan and start their life with happiness and hope that Afghanistan would come back to normal without war. Memories and dreams of the homeland are reflections of their mind and longing for their home land.

Laila has her own dreams. In them, she's always back at the house in Kabul, walking the hall, climbing the stairs. She is alone, but behind the doors she hears the rhythmic hiss of an iron, bed sheets snapped then folded. Sometimes she hears a woman's low-pitched humming of an old Herat song. (Hosseini 370)

Geologically and mentally the refugees and diasporic communities find their space in their place. The identity crisis and longing for their original identity make a person to get the information, happening and news about their own land. "Back home, bombs- Laila has been watching images of the war every day on television as she changes sheets and vacuums" (374).

The belongingness of one's own land is the power element in diasporic literature. Even though they exile from their homeland the expatriates follows their roots, their homeland's culture and traditions.

A year ago, she would have gladly given an arm to get out of Kabul. But in the last few months, she has found herself missing the city of her childhood. She misses the bustle of shoe bazaar, the gardens of Babur, the call of the water carriers lugging their goatskin bags. She misses the garments hagglers at Chicken Street and the melon hawkers...it isn't mere homesickness or nostalgia that has Laila thinking of Kabul so much these days. She has become plagued by restlessness. (378) Laila misses her home land and this shows the longing for her home land and their country. This makes Laila to return to her native land.

Laila hears the news that schools are reopened in Kabul, roads repaved, women returning to work and she decides to go to Afghanistan and to stop being refugee. ""I'm happy," Laila says. "Of course I am. But. . . where do we go from here, Tariq? How long do we stay? This isn't home. Kabul is, and back there so much is happening, a lot of it good. I want to be a part of it all. I want do something. I want to contribute" (379). Laila, Tariq and their two children goes back to their home land with hope and assurance that war would not disturb them. Laila's words becomes the voices of entire afghan refugees, they wish to live in their country with their own identity. Yet the dreams of many afghans become the imaginations of their homeland.

After the fall of the Taliban Laila and Tariq, returns to Kabul from Pakistan, when peace is restored in Afghanistan. Laila goes to Herat, Mariam's birth place. She finally settles down in Kabul with the best treasure of memories of friendship with Mariam who lives in her heart, "shines with the bursting radiance of a thousand suns" (366). They used their money to fix up the orphanage, where Laila starts working as a teacher. The novel ends with the optimistic words and it gives hope to other Afghans who are living as refugees that better times will approach and the peace will restore their country and their journey to their homeland. Laila becomes the representative of many afghan women who are seeking for happy life in their homeland.

Afghan diaspora not only focuses on homeland's treasure but the memories of their country before and after the wars. The memories filled with the traumatic experiences as

The devastation of Afghanistan has been very costly in both human and economic terms. Many Afghans have been exposed for a long period of time to several traumatic experiences; consequently they suffer from the physical and psychological shriek of torture and trauma, ranging from minor anxiety to severe psychosis. (Mehraby 8)

Memory and hope are the strength of diasporic individuals which make them to return to their home land. The afghan civilians are isolated in their own country and they not only longing for their homeland but they also longing for their past peaceful state in their country.

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INSIGHTS IN PACKET SIZE: TWITTER FICTION WITH REFERENCE TO TERRIBLY TINY TALES

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Abstract

Caught in the web world of shrinking time and minimum attention span, flash fiction like terribly tiny tales has become the perfect form of art today, serving the dual purpose of enlightenment and entertainment and hence is coming close to be recognized as a whole new genre of fiction. The scope of the genre is that it could be employed as an interesting reading activity in EFL classroom. As the fiction is brief, it will be engaging and the students develop deep syntactic and lexical awareness to construct meaning.

Keywords: *Flash fiction, TTT, brevity, micro-fiction, EFL classroom*

The bard wrote in *Hamlet*, "Brevity is the soul of wit"; this little piece of wisdom, used and misused time and time again is the dictum of the modern popular culture. In this era of instagram and twitter which has silently, but surely revolutionized the way we live, brevity is the soul of life. To "waste" time is the cardinal sin and it is no wonder that the popular reading habits have evolved to accommodate this trend. In a world where "Less is more" has become the mantra of the day, an ever increasing percent of the populace prefers the digital methods of reading to the traditional morning coffee with newspaper. The instantaneous and capsulated newsfeeds from social media platforms like facebook or twitter have left the traditional media in the lurch. The modern reader wants to be able to dip in and out of the stream of information whenever, wherever and however he wants. As we embrace the mobile era and overcome the limitations of the so-called small screen, being able to digest information on-the-go, has become our number one priority.

Living in a digital age, bombarded by texts, tweets, and TiVo, where we get our information in short doses, we process information faster. These new technological advances that keep us glued to our cell phones, laptops, and mobile devices are actually increasing the amount of time people spend reading and writing. Despite the popularity of YouTube, the Web is still dominated by text and reading. E-mails, texts, tweets, blogging, reading short stories on a cell phone, and reading or writing fan fiction are considered daily obligations for many. These forms of the written word not only cater to the viewer's short attention span, but also fulfil their leisure needs. While users are amused and entertained by the latest whims, it seems that regardless of technology, written word still remains as the popular medium to explore and criticise the human condition.

Among the changes in the written word, however, is a movement toward shorter pieces and greater interplay between text and visuals. In this new technology-driven environment, two particular forms of writing have soared: flash fiction and fan fiction. These categories embody the cult popularity of the written word through the eyes of today's digital-age readers.

The fascination with flash fiction is directly tied to the desire for brevity and instant gratification. In addition, they also get food for thought. Writers of flash fiction genre can find an accessible audience on the Internet that wants to read these particular styles—flash fiction for its brevity, combined with deep interpretation and feeling.

Flash fiction is a style of fictional literature or fiction of extreme brevity; often starting at the moment of conflict—*in medias res*—the end of a relationship or beginning of an accident. Also known as micro fiction, micro narrative, postcard fiction, short short story, and sudden fiction, there is no specific length for flash fiction but people usually categorize it as between 100-1,000 words. Even though it began to be written years ago, it gained popularity and recognition over social media.

Thus as a direct offshoot of current cultural predilection of flash fiction, for the quick byte and short attention grabbing visual in a mobile networked world with minimum attention span, sprang the digital fiction or the more refined and briefest form, twitter fiction. Twitter fiction consisted of tiny stories in tweet-size. These stories in 140 characters can be seen as the perfect form of art serving the dual purpose of enlightenment and entertainment. The art of brevity is best expressed in this kind of fiction and it is not as easy or silly as we might think it looks.

These stories are not simply irrelevant thoughts but they are 'world in a nutshell' kind of works that has the ability surprise us with an insight that is in a subtleway hidden in between those 140 characters.

One of the most famous examples of flash fiction, attributed to Ernest Hemingway, is the six-word story, 'For Sale, Baby Shoes: Never Worn.' When Ernest Hemingway reportedly dashed off his response to F Scott Fitzgerald's bet that he couldn't write a story in six words, the writer couldn't know his impromptu slice of flash fiction was almost a century ahead of its time.

Several years later, similar pieces pertaining to the form of this story started taking the internet especially the social media networks like twitter by storm. This story by Hemingway became norm and was regarded the perfect piece of Twitter fiction – deadly in its combination of compression, intrigue and maximum impact. The baby shoes story has spawned so many websites and publications devoted to six-word stories. Readers and writers have clearly been captivated by the depth of emotion hinted at by these six words. It is so sad to imagine why those baby shoes were never needed, and even sadder to imagine the stoic person who picked himself or herself up from loss and got down to the practical work of taking out a classified ad to sell the shoes.

The growing interest for the brief and insightful form of flash fiction or micro fiction led to the popularity of these online. Various e-literature forms sprang up in the internet especially in the social media networks like facebook and twitter and the micro fiction varieties are the most popular ones.

Perhaps the most relevant development for language learning is the production of microfiction stories on a microbloggingplatform.Twitter fiction refers to an original, self-contained work of fiction in each tweet published by a Twitter user.

In contrast to other pieces of micro fiction, due to the characteristics of the entry window or text box, Twitter stories do not have a title, which is an element that provides a focus or completes the meaning of the story (Lagmanovich, 2006).

There are a lot of advantages to twitter being used as a medium to disseminate fiction. First of all the tweet size briefs the story to 140 characters or less which gives stories that can be read in less than 15 seconds. Another structural consideration is the automatic time stamp published in every tweet which gives us a sense of immediacy and also provides a permanent link to the entry for easy reference and retrieval. In

addition, Twitter gives users the possibility of saving "favourite tweets" and replying to authors by using the '@+username' function.

In spite of the hybrid nature of microfiction, Twitter fiction is being classified into or labelled by its authors with certain literary genres which are given new names by combining the name of the different genres with the name of the application (portmanteau words). Thus, thrillers become twillers, haikus, twaikus and short stories, twistories or twisters.

As an expression of experimental postmodern literature, Twitter fiction shares characteristics of printed microfiction, such as brevity, multiple meanings, intertextuality, and fragmentarism (Zavala, 2009), reflecting the very nature of the environment in which it is produced.

As can be seen in the examples below, these characteristics blend in playful literary experimentation by both professional authors and amateur writers who choose to publish and share their productions on the web. The following samples of Twitter fiction are also characterized by a rich lexical density, metafictive devices, and even code-switching, revealing their complexity and multiple literary and extra-literary dimensions:

The wolf grins. "Sweet girl, why are you on the nightpath alone?" I smile with teeth, grip my knife under the red cloak. "Come find out." (137 characters) 4:40 PM Aug 15th from thaumatrope (Thamatrope)

He knew it. Sensed it.A dreadful feeling shot up to his mind just a moment before she spoke. It was over. Her husband knew. He had to hide. (140 characters) 2:11 PM Mar 24th, 2008 from web (Twitterfiction)

When the caveman lay on the stone to sleep, bizarre and wonderful ideas entered his mind before his dreams. Pen-less, he lost them. (131 characters) 2:05 AM Aug 17th from web (Midnightstories – Ben White)

They scattered his ashes. The wind turned, blew the stinging ash into their eyes. "He always had to have the last word," his wife mumbled. (138 characters) 4:01 PM Aug 26th from API (Nanofiction)

Dramatic music. He is struck by lightning. She comes rushing out. Drags him inside. They fall in love before he dies. Dramatic music swells. (140 characters) 11:49 AM Aug 22nd from TwitterBerry (ArjunBasu)

His small town felt too small. So he went to the big city. And he found a lousy job. And a tiny apartment.And moved back to his small town. (140 characters) 11:29 AM Aug 16th from TwitterBerry (ArjunBasu)

Frank climbed the mountain and the old man on top said, Life is an illusion. And Frank punched the old man in the face and watched him bleed (140 characters) 2:58 PM Sep 1st from Seesmic (ArjunBasu

Besides brevity, writers have used the interactive characteristics of Twitter itself – retweets, mentions, pictures and replies – to tell stories. Author Elliott Holt once told a mystery story through three different characters/handles live-tweeting their experience of a party, and Ankur Thakur narrated a Bollywood tale with screenshots of subtitled stills from movies. The medium also enables a certain democratisation of stories with readers tweeting back their own versions, and even sequels to stories.

Twitter Fiction in the EFL Classroom

Many of the Twitter Fiction account (e.g., Very Short Story http: // twitter.com /Very Short Story/) could prove engaging reading activities for EFL students, since microfiction calls for the reader's full awareness and collaboration. In order to "read" these microstories students need to interpret, infer, complete and recreate the texts to "construct" their meaning.

In every story the relationship between the beginning and the ending is a crucial element. In modern and post modernmicrofiction the beginning is enigmatic, i.e. anaphoric, in medias res [...] while the ending is a mock ending, i.e. cataphoric, incomplete [..] (Zavala, 2007)

The author concludes that this has a pragmatic consequence for readers: it motivates them to re-read the text.

The following are examples of some Twitter Fiction experiences currently being carried out that can be joined, replicated, or adapted to the language classroom: Complete datweet http://twitter.com/CompleteDaTweet/ Sixwordstorieshttp://twitter.com/sixwordstories/status/10048534239/Name your tale: http://twitter.com/NameYourTale/Misquotable http://twitter.com/Misquotable/

Whether the idea is to complete a one-line story following a given prompt, write a microstory in just six words, or recreate a well-known quotation, students need to develop deep syntactic and lexical awareness to construct meaning under such spacial and/or structural constraints.

Literature Tweets

One of the most compelling turns of Twitter in literature is the creation of profiles for literary characters or famous writers. We can surely gain an insight into the nature of all-time literary classics by reading their anachronistic or imaginative tweets as they interact with other users.

http://twitter.com/MissJoMarch/ (Jo March – Little Women)

http://twitter.com/justagoverness/ (Jane Eyre)

It can provide interesting ground for discussion, reflection and discovery to read William Shakespeare's reactions to contemporary events or Edgar Allan Poe "tweeting from his tomb."

http://twitter.com/Mr_Shakespeare/

http://twitter.com/Edgar_Allan_Poe/

What's more, these types of "character tweeting" can help us interpret and rediscover characters and writers by approaching their inter-textual game in a real time, interactive digital environment.

In his "Twenty-Five Interesting Ways To Use Twitter in the Classroom," Sauers (2009) included some historical, literary and fiction-related uses suggested by other Twitter users that can be particularly suitable for the EFL classroom, such as: Produce a tweet dialogue between two opposing characters (e.g., King Harold and William the Conqueror) about a key issue (@russeltarr)

Tweetstories: tweet a standard story opener to your network. Ask the network to continue the story in tweets, collaborating with the previous tweets and following them via http://www.twitterfall.com or a #tag (@kevinmulryne) Short but sweet: Give children individually the twitter 140 characters rule – they have to write a story introduction, character description, or a whole story. (@kevinmulryn)

Point of View and Character Development Based on a novel or short story After a study of point of view and character development, students become a character and create a twitter account ex: @janeeyre, @rochester Students use their study of that character to create conversations around key events in the plot. They might focus on events and situations that are omitted from the text, but referred to, so the students are creating their own fiction based on their knowledge of the writer, the time period, and the characters (@hlvanrip)

All in all, Twitter fiction can provide learners with a rich language experience in easily digestible fragments. It challenges them both as readers and as writers to attempt and explore multiple meanings and to develop academic skills such as synthesizing and paraphrasing while fostering structural and semantic awareness in playful experimentation.

Furthermore, microstories, misquotes and historical tweets are rich in cultural and literary references, and as such present a wide range of learning opportunities. They can help achieve the aim of teaching English through content that is dynamic, relevant and exciting for students.

Zavala (2007) has pointed out that microfiction is the antivirus of literature since

it has the following effects in those who read it (as translated by the author):

It is a vaccine that causes children and inexperienced readers to become addicted to literature, it allows easy access to huge works by approaching the fragment, it provides a didactic way to learn about complex literary elements, such as: humor, irony, parody, allusion, allegory and indeterminacy and it blurs the distinction between reading and interpreting a text.

Surely, the same can be said about Twitter Fiction. In addition, Twitter's networked nature facilitates connections, collaboration and immediate feedback for students' productions while building and generating interactions with a worldwide audience.

Towards open participatory literary circles

Current information and communication technologies such as Twitter harness the weightless materialization and viral dissemination of new forms of literature in which the voice of readers and writers blend in participatory interconnected digital literary circles. The participatory architecture of the Web 2.0 has allowed the creation and dissemination of user-generated content, which takes different social, cultural and literary forms.

Far from belonging to a unified scholarly literary movement, Twitter fiction has emerged haphazardly from individual and collaborative experiments on the web. Its diversity can be illustrated in terms of a wide variety of genres that range from short stories and thrillers to haiku-style poems. In addition, the phenomenon has spread beyond its original web application to other electronic publications such as twitterzines and e-books. As we have seen, it may also provide a compelling reading and writing experience for EFL students, while introducing them to a contemporary literary form.

Flash fiction as a genre, can be analysed on several levels. It is at once the manifestation of the modern frame of mind and the culmination of much older literary traditions, which relied on the brilliance of the idea, rather than the superficiality of the language to captivate the audience. This genre of short bursts of creativity is guided by the modern technological facilities like twitter or facebook and these platforms, which are so wide in their appeal, yet so intimate, accounts for much of the sudden popular interest in the genre. flash fiction is the genre that is moulded by the demands of the modern era; it is to the digital era what pamphleteering or political magazines were for the 18th century. Flash fiction embodies the spirit of our times— brisk, bare and passionate.

At its best, flash fiction dramatizes the psyche of the modern man. Most of the ttt stories analysed displayed an explicit inclination toward the tragic, the gothic or the shocking. The tales were their own terrible little universes with abounding themes of lost love, death and despair. Some vestiges of the post-modern existential anguish can be found in these sparse lines. Each story boasts of an interaction between some level of existential despair and the modern response to it. The use of black humour to subvert this anguish— subtle word plays, twisted endings, hidden surprises— is one such typical response. The theme of death or suicide is one of the other unambiguous responses to the modern existence. The fixation on death and the horror of the planes beyond has been at the centre of human existence for ages. Yet, even in this era, when man is inching closer to the status of God, the same anguish felt by the *Pearl* poet thousands of years back, still torments man. The uncertainty of death and the fear of losing a loved one are emotions yet to be conquered. The modern man, with all his technological innovation is still only trying to express the inexpressible— the idea of death. Flash fiction, even with its latest platforms of expression, has at its core the existential anguishes that are universal to humanity. Yet, its innovative form and stripped language, maintain maximum comprehension, without minimizing the

reader's opportunity to interact with the text. Even with its limited words, flash fiction manages to create and sustain universes of possible worlds, peopled by the wide array of characters of conventional literature. Its emphasis on brevity and conciseness calls to mind the longing of a poet—"one day I will find the right words and they will be simple". This yearning to simplify and reduce the human existence to bare understandable terms is at the core of literature and this is the organizing principle behind flash fiction—expression in simpler words.

Though the gem of the idea behind flash fiction has existed in the literary intellect for many centuries, the seemingly sudden popularity it enjoys needs a closer inspection. What makes flash fiction representative of the modern age is not only its brevity, but also how it has managed to integrate itself into the digital space seamlessly. Flash fiction remains in trend because of its ability to adapt to this digital space. It is popular and accessible, in its appeal and its dissemination, making use of the popular and free digital space. All it requires is internet access and the world of literature is yours in 14 characters.

The modern mind, bewitched by exclusives and suspense thrillers and twisty climaxes, refuses to settle for dragging plots and character developments and settings establishments and this works in advantage of flash fiction. In today's world, the tendency to sensationalize and scandalize has left little room for the conventional longer literature. This space, for intellectual leisure is what the flash fiction has come to occupy. Many cultural theorists have noted the modern predilection for the shocking; the desire to discard the ordinary and celebrate the bizarre, the shocking and the tragic. In analysing the TTT tales, it could be noticed that many of the stories harboured a "twist" for the readers—the better the twist, the higher the shock value and the higher the popularity. In fact, the goal of the writer appears to be to negate the ordinary and take the audience by surprise. The tales ascertain the contemporary desire to discard and rebel against conventions. TTT tales appear to be of two categories— those that examine present conditions and those that discuss universal themes. Yet, both exhibit a drift toward techniques to shock the audience. The aim of the tales, it appears, is to provoke the readers into thought by surprising them.

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DORIS PILKINGTON GARIMARA – A VICTIM OF THE STOLEN GENERATION

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Abstract

My writing is about the stolen generations (also called as stolen children) with the supporting facts based by the aborigine writer Doris Pilkington Garimara. As she is also one of the victim of the stolen generation Were the children of Australian aboriginal and Torres Strait islander descent(the Torres is a Strait which lies between Australia and Melanesian island of New Guinea) who were removed from their families by the Australian Federal and State government agencies and church missions, under acts of their respective parliaments, the removal of those referred as "half caste" children (aborigine mother and English father) were conducted in the period between approximately 1905 and 1969. Englishmen abducted the 'half caste' children because they believed that the half caste children were more intelligent than the aboriginal children and it was easy to train them as domestic workers and laborers.They preferred these children because they could not afford high wages to keep English servants. Fear aroused among the women they preferred to give birth in the bush rather than the hospitals because they know their babies will separate soon after their birth. For Pilkington the story of her own and her family cannot be told without the context of first contact and first settlement, of erosion of physical security and the erosion of the way of life of aboriginal people in others parts of the country. So she starts her story with the first encounters between aboriginal people in the western Australia and sealers and whalers, the sealers and whalers were called Englishmen 'gengas' and interact with them in sign language, as seen through theeyes of a warrior Kudilla.She defines how the aboriginal people believe in hunting/ gathering society, caring the culture activities adopted the occupation as pastoralist, the stockmen and domestic servants with the influence of the western Europeans settlers. How aboriginal people intrigued by Europeans customs and technology and fascinated with the species including horses, cattle,and sheep's, foxes, rabbits.She shows a society in which there is an evolution and adaption as traditional people sought to keep their values and adapt to living two cultures.

Introduction

Doris Pilkington Garimara was an Australian writer. She was born at Balfour Downs Station, near the North western AustraliansettlementofJigalong.She died on April 10, 2014, at Perth Australia at the age of 76. She was named as "NugiGarimara" by her mother Molly. However, her mother's employer Mary Dunnet thought that "Nugi" was a stupid name and hence called her "Doris". Her writings mostly reflect about the stolen generation. Doris Pilkingtonwas able to strive for unity in the diversity of genres and voices and have to recognize as a non–homogenous groups.

"Follow the Rabbit Proof Fence" is a book by Doris Pilkington published in 1996. The Australians constructed the Rabbit Proof Fence between 1901 and 1907 to keep rabbits and other agriculture pests from the east out of Western Australia. Based on a true story, the book is the personal account of an indigenous Australian family's experience as members of the stolen generation-the forced removal of mixed race children from their families during the early 20thcentury. The book and 2002 film by Phillip Noyce based the

work brought the international attention to long standing policy of removing mixed race children from their aboriginal families and interning them in settlements to be educated by missionaries and trained as servants.

The book tells the story of Molly Craig a 14-year-old aboriginal girl, who is deemed "half caste" by the Australian government along with two members of her family, her 8-year-old sister Daisy and their 10-year-old cousin Gracie Fields. Molly is taken by police officers from her mother in the community of Jigalong and transported 1600kms to the Moore River settlement.

Mrs. Chellow, an Englishwoman from Murra Munda station informed about 'Molly' the daughter of Maude and Thomas Graig and about her two sisters to the Commissioner of Native Affairs and constable Riggs followed the order of the higher authorities. He came to Jigalong to take the girls into Moore river settlement. Alf Fields, Gracie's white father was helpless because Riggs was a government representative. Molly, from the day one, made up her mind that she and her sisters are not staying in Moore River Settlement. Martha, an aboriginal girlat the settlement, took them out to show the surroundings of settlement. She showed 'Boob' the lockup for those who tried to run away from the Moore river settlement and gave the details about the inhumane behavior of the authorities. Molly was firm in her decision. she packed bag with pair of bloomers, frock and their small mirror, comb and a cake of lifebuoy soap. When they are in their way to the lavatories, she planned to escape. In 1931, the three girls escape from the Moore River settlement. They crossed bushes, sandy slopes of the cliffs, she tested the depth of the river bank. The weather was so rough and cold, they widen and deepen a deserted burrow for the shelter. They are helped by the both black and white people on their way. They first met two Mandu men from Marble bar, who gave them Kangaroo tail and a box of salt. Mrs. Flanagan gave mutton tomato chutney sandwich and some dry clothes.

The girls were trekking 24 to 30 kilometer a daywithout maps or compasses. The girls were aware that by following the "The Rabbit Proof Fence", the immense barrier fence which crosses Western Australiafrom north to south,they can navigate themselves to their home.

Theyare tracked by skilled tracker Moodoo and a policer officer named Riggs. Their escape and journey have challenged the Department of Native Affairs Mr.Neville(A.O Neville is the government's official in dealing with aborigine issues. Under the law, he has the right to seize "half castechildren")

Indigenous people have always understood inter connectedness. They work together in order to survive in a hunter gathering society, understood the environment and how it could provide for basic needs, foods, tools, clothing, entertainment medicine relates to everything else, and in this would to interdependence and reciprocity and so understanding is critical.

The story of how Nyungar faredagainst the early colonist explain what is stake for other aboriginal people as Europeans expand their hold over the country. Pilkington has illustrated what the traditional people lose as they navigate the profound changes. She shows a society in which there is an evolution &adaptation as traditional people sought to keep their values and adapt to living two cultures.

The depot is a source of both curiosity and interest providing protection, clothes, food and blankets. It was a bustling little community by the 1930's sacred object was bought were bought in from desert and buried there ceremonies were still performed and gain; we see the adaptation of aboriginal people to new set of circumstances.

"Under TheWintamara Tree" is sequel to The Rabbit Proof Fence.The Wintamare Tree is a permanent reminder of the beginning of Doris Pilkington life details.She was born on

traditional birth ground under the Wintamara Tree. Her life in Madu community was very short it was disturbed when she was hardly three years old. She was taken by the authorities to live within the confine of Moore river native settlement. She was later transferred to Roelands native mission where she was taught to be ashamed of being aboriginal. This is an obstacle she has to overcome when she begins the journey to find her parents and Madu heritage, recounting her experience as a stolen child."I thought I was being taken just for few days. "I can recall seeing my mother standing on the side of the road with her head in her hands, crying and me wondering why she was so upset." I see myself crying to sleep at night and wishing I could go home to my family. Everything's gone, the loss of culture, the loss of family. Pilkington described the Moore River settlement and what striking is how the white people into contact with seems to express a benevolence and kindness towards the girls and taken to such institutions were trained to be assimilated to Anglo to Anglo Australian culture. Family in Aboriginal society consisted of a dense range of kinship and complex conventions of reciprocity, duty and obligations in blood relationship and marriage. The social authority of individual members within the clan – older men and women and girls mirrored to a considerable extent their standing in families. People moved from a position of little power in childhood and adolescence, to considerable power in maturity, so that older men and women largely directed decisions for a group concerning marriage and child care work and group location.

The invasion of white settlers bought death and destruction to aboriginal communities, through outright murder introduced diseases malnutrition and forced relocation to mission and reserve. Aborigines themselves recount stories of subsequent family arrangement undergoing reorientation with restriction of freedom of movement, conversion to Christianity and exposure of western education and social system. Euro-Australians believes that their civilization was superior than Aborigines.

Caprice, A Stockman's Daughter is the first book by Doris Pilkington. This fictional account of one woman's journey to recover her family and heritage won the 1990 David Unaipon Award for aboriginal and Torres Strait Island writer, set in towns pastrol station and repressive institution of Western Australia. It is a moving story of three generation ofYamatji women. Kate begins her journey with life of her grandmother, Lucy a domestic servant. She discovers how hergrandmother's love for a young aboriginal stockman named Mick Muldune ended tragically, as he met with tragic accident at the railway yards, and life of Peggy(Kate's mother) and her love for Danny. She discovered whyLucy decided to come to Moore River settlement. Lucy travelled from her hometown ofKingsleyto support for her pregnant daughter Peggy. Peggy gave a birth to baby girl named Katherine BridgidMuldune and passed away within the 24hours of her delivery. Lucy went back to Kingsley bereft of her precious possessions, her beloved husband and her beautiful daughter, and spent rest of her days living with her cousin Daisy.She lost her interest to live and she passed away one summer night in her sleep.

Kate was born into the settlement,taught Christian doctrine and trained for a career as a domestic.Slowly and painfully she sheds this prescribed identity, setting out on the pilgrimage home, the environment of Roeland native mission farm was totally different from settlement conditions, missionaries believed in the literal translation of the bible,baptism and the power of prayer and the Holy Spirit.

Aboriginal culture.She fell in love with Kent Williamson and got married.Her married life was not successful; with her friend advice she enrolled her name for higher studies at the Geraldton Technical College.

Kate dispels the myth that has persisted throughout the decades that women are merely "breeders, feeders and follow the leaders". Finally, she accepted the love of David Larsen for her, after receiving graduation degree, at the end she felt "I am alive! I am vibrant! I am Caprice, a stockman's daughter".

National sorry day in Australia

South Australia and New South Wales passed formal apologies to the aborigines on 26thMay 1998, the first National Sorry Day. At 9.30 pm on 13th February 2008, the then Prime Minister of Australia, Kevin Rudd presented the apology to indigenous Australians as a motion to be voted on by the house. The form of the apology was as follows.

"I move: That today we honor theindigenous people of this land, the oldest continuing in human history. We reflect on their past mistreatment. We reflect in particular on the mistreatment of those who were stolen generations, this blemished chapter in our nation's history. The time has now come for the nation to turn new page in Australia's history by righting wrong of the past and so moving forward with confidence to the future.

We apologize for the laws and policies of successive parliaments and governments that have inflicted profound grief, suffering and loss on these our fellow Australians.

We apologize especially for the removal of aboriginal and Torres Strait islander children from their families, their communities and their country. For the pain and suffering and hurt of these stolen generations, their descendants and for their families left behind, we say Sorry, and for indignity and degradation thus inflicted on a proud people and a proud culture, we say Sorry.

We the parliament of Australia respectfully request that this apology be received in the spirit in which it is offered as a part of the healing of the nation, for the future we take heart; resolving that this new page in the history of our great continent can now be written.

We today take this first step by acknowledging the past and laying the claim to a future that embraces all Australians. A future where this parliament resolves that the injustices of the past must never, never happen again.

A future where we harness the determination of all Australians, Indigenous and non-indigenous, to close the gap that lies between us in life expectancy, educational achievement and economic opportunity. A future where we embrace the possibility of new solution to enduring problems where old approaches have failed.

A future where all Australians, whatever their origin are truly equal partners with equal opportunities and with an equal stake in shaping the next chapter in the history of this great country, Australia.

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HISTORY OF ENGLISH LITERATURE

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While thoughts exist, words are alive and
literature becomes an escape, not from, but into living..
- Cyril Connolly, The Unquiet Grave.

Abstract

Writings having excellence of form or expression and expressing ideas of permanent or universal interest. Literature is a mirror in which we can see the reflection of life. This is true in the sense that a poet or writer in composing his literary work is very often inspired and influenced by some of his own experiences and social surroundings: For the correct understanding and appreciation of such literary pieces some knowledge of social life of the people is essential. Knowledge of literature facilitates appreciation of literary masterpieces and so also by reading literary works an intelligent reader can get at the social background of the authors.

An enjoyment and appreciation of Literature provides the ability to develop an interest in books and reading which motivates the confidence to approach and tackle new forms of books and writing. The study of English Literature can help to add a refreshing and further dimension to a person's life that provides with a fresh and creative angle with which to approach our studies in particular and our lives in general. Initially, English literature tells us about the history of the English speaking world. In other words, through this literature, we are able to learn about ourselves and our history.

Secondly, English literature also teaches us many lessons that have universal themes, such as love, war, desire, justice and many more. When we read these topics, we become much more sophisticated in our thinking and our view of the world expands. This makes us better citizens. Thirdly, English literature also makes us think, as we might not necessarily agree. We will have to form opinions and convictions of our own and the reading of English literature can aid us in the process. The study of literature allows people to develop new ideas and ethical standpoints, and can help individuals to present themselves as educated members of society. Studying literature can be an enriching, eye-opening experience. English literature allows us to understand the philosophical movements and ideas that permeated a particular culture at a particular time. Literature is a form of art; it is capable of bringing about differing emotions and a general sense of "spiritual" well-being.

Keywords: *Literature, Universal themes, Motivates.*

Introduction

English literature is a path to knowledge. As with all World literature, the English literature has been a key for understanding the world and a means of inspiring and supporting cultural and social movements.

Inspired by folklore, this literature continue to transmit from one generation to the others messages of cultural awareness, of beliefs, spiritual growth, ideals an many manifestations of the human spirit. All over the world myths and legends similarly explained life and universe. By following the histories presented throughout English literature, it is possible to understand how contemporary Western culture has developed

into what it is today. It helps us to understand the past better and learn important lessons of life from it .Some people read English Literature for their own pleasure also. It also allows us to know and learn rituals, beliefs ,superstitions and culture of other religions and develop a secular approach towards it .Developing intolerant approaches to other religions , castes , community, groups ,countries etc. is the need of the hour in today's world and knowing their literature helps us in doing it in a better way.

The English literature served as a model for European and American literature but has also taken its part of inspiration from these. The novels of Modernism and Postmodernism sought to find a way to explain the trauma of the modern individual, given the reality of the dramatic World Wars, to understand the alienation of the individual. Reading is a way to live inspired...one can evade or better come to terms with his/her own reality if the literary work conveys a clear message. The spectators of the Greek Theatre purified themselves of evil manifestations when seeing the wrong-doers being punished for their deeds, therefore Old or Modern/Postmodern English literature in its extraordinary variety of forms and genre has this purifying, educating effect.

Salient features of English Literature

English literature can be found in all parts of the world: America, India, Australia, Britain and many smaller areas. Its history ranges from the Old English of Beowulf to the stream-of-consciousness of James Joyce. While it shares certain characteristics with all Western literature, there are a couple of characteristics that make English literature unique.

The English Language

English has more words than most languages, and those words have come from many different sources from all over the world. As a result, English is rich in words that vary slightly in meaning or that have differing connotations (subtle meanings). Shakespeare was a master at using the English language to compose great literature, using its wealth of words to compose brilliant speeches and witty puns. He was also not shy about making up his own words when the ones available did not suffice. Writers like Herman Melville who chose English, their second language, as the one to write in often did so because of the enormous depth and flexibility of English vocabulary.

English literature revolves around just a handful of common themes, many of which are shared with Western literature, that describe nearly all its stories. The five most commonly identified and most commonly used are overcoming the monster, rags to riches, the quest, voyage and return, and boy meets girl. Nearly every single story told in English incorporates one or more of these themes. Two other themes, comedy and tragedy, are often added to this total, but these themes can be simplified down to happy ending/unhappy ending.

In certain regional English literary areas, there is some variance. For example, Indian English literature is likely to incorporate both Asian and Persian themes like the Asian love-suicide theme in which one character kills himself for love. These, however, are additive and do not replace the core five English literary themes.

Influences

English literature, like the literature of most of Europe and a large part of the Middle East, has been heavily influenced by its Christian and Greco-Roman heritage. This can be seen most clearly before the 20th century, when a classical education ceased being the norm for youths. These influences are blended with uniquely British traditions, most notably King Arthur and Robin Hood. The tragic but heroic king (which can also be traced back to Beowulf) and the cheeky good-

hearted rogue are common English literature stereotypes.

Utopianism

While it is not unique to English literature, Utopianism---the search for a perfect land in this life---is remarkably common compared to other literary traditions. The theme can be traced back to Plato's Republic, but was revolutionized by Thomas Moore in the 1600s when he wrote Utopia. From that time forward, utopias and dystopias (lands that seem perfect but which are in fact terribly flawed) have been common plot drivers in English literature, concentrated especially in fantasy and science fiction genres.

Comprehensive Study of English Literature

The Anglo-Saxon or Old-English Period (670-1100)

The earliest phase of English literature started with Anglo-Saxon literature of the Angles and Saxons (the ancestors of the English race) much before they occupied Britain. English was the common name and tongue of these tribes. Before they occupied Britain they lived along the coasts of Sweden and Denmark, and the land which they occupied was called Engle-land. These tribes were fearless, adventurous and brave, and during the later years of Roman occupation of Britain, they kept the British coast in terror. Like other nations they sang at their feasts about battles, gods and their ancestral heroes, and some of their chiefs were also bards. It was in these songs of religion, wars and agriculture, that English poetry began in the ancient Engle-land while Britain was still a Roman province.

Middle-English or Anglo-Norman Period (1100-100)

The Normans, who were residing in Normandy (France) defeated the Anglo-Saxon King at the Battle of Hastings (1066) and conquered England. The Norman Conquest inaugurated a distinctly new epoch in the literary as well as political history of England.

The Anglo-Saxon authors were then as suddenly and permanently displaced as the Anglo-Saxon king.

The literature afterwards read and written by Englishmen was thereby as completely transformed as the sentiments and tastes of English rulers. The foreign types of literature introduced after the Norman Conquest first found favour with the monarchs and courtiers, and were deliberately fostered by them, to the disregard of native forms. No effective protest was possible by the Anglo-Saxons, and English thought for centuries to come was largely fashioned in the manner of the French. Throughout the whole period, which we call the Middle English period (as belonging to the Middle Ages or Medieval times in the History of Britain) or the Anglo-Norman period, in forms of artistic expression as well as of religious service, the English openly acknowledged a Latin control.

The Renaissance Period (1500-1600)

The *Renaissance Period* in English literature is also called the *Elizabethan Period* or the *Age of Shakespeare*. The middle Ages in Europe were followed by the Renaissance. Renaissance means the Revival of Learning, and it denotes in its broadest sense the gradual enlightenment of the human mind after the darkness of the Middle Ages.

The chief characteristic of the Renaissance was its emphasis on Humanism, which means man's concern with himself as an object of contemplation. This movement was started in Italy by Dante, Petrarch and Baccaccio in the fourteenth century, and from there it spread to other countries of Europe. In England it became popular during the Elizabethan period. This movement which focused its interest on 'the proper study of mankind' had a number of subordinate trends. The first in importance was the rediscovery of classical antiquity, and particularly of ancient Greece. During the medieval period, the tradition-

bound Europe had forgotten the liberal tone of old Greek world and its spirit of democracy and human dignity. With the revival of interest in Greek Classical Antiquity, the new spirit of Humanism made its impact on the Western world. The first Englishman who wrote under the influence of Greek studies was Sir Thomas More. His *Utopia,* written in Latin, was suggested by Plato's *Republic.*Sir Philip Sidney in his *Defence of Poesie* accepted and advocated the critical rules of the ancient Greeks.

The Restoration Period (1660-1700)

After the Restoration in 1660, when Charles II came to the throne, there was a complete repudiation of the Puritan ideals and way of living. In English literature the period from 1660 to 1700 is called the period of Restoration, because monarchy was restored in England, and Charles II, the son of Charles I who had been defeated and beheaded, came back to England from his exile in France and became the King.

The tendency to preciseness which ultimately became the chief characteristic of the Restoration period, made a lasting contribution to English literature. It emphasized directness and simplicity of expression, and counteracted the tendency of exaggeration and extravagance which was encouraged during the Elizabethan and the Puritan ages. Instead of using grandiloquent phrases, involved sentences full of Latin quotations and classical allusions, the Restoration writers, under the influence of French writers, gave emphasis to reasoning rather than romantic fancy, and evolved an exact, precise way of writing, consisting of short, clear-cut sentences without any unnecessary word. The Royal Society, which was established during this period enjoined on all its members to use 'a close, naked, natural way of speaking and writing, as near the mathematical plainness as they can". Dryden accepted this rule for his prose, and for his poetry adopted the easiest type of verse-form—the heroic couplet. Under his guidance, the English writers evolved a style—precise, formal and elegant—which is called the classical style, and which dominated English literature for more than a century.

Eighteenth-Century Literature

The Eighteenth Century in England is called the Classical Age or the Augustan Age in literature. It is also called the Age of Good Sense or the Age of Reason. Though Dryden belonged to the seventeenth century, he is also included in the Classical or Augustan Age, as during his time the characteristics of his age had manifested themselves and he himself represented them to a great extent. Other great literary figures who dominated this age successively were Pope and Dr. Johnson, and so the Classical Age is divided into three distinct periods—the Ages of Dryden, Pope and Dr. Johnson. In this chapter which is devoted to the eighteenth-century literature in England, we will deal with the Ages of Pope and Johnson. The Age of Dryden has already been dealt with in the preceding chapter, entitled "The Restoration Period."

The Age of Pope (1700-1744)

The earlier part of the eighteenth century or the Augustan Age in English literature is called the Age of Pope, because Pope was the dominating figure in that period. Though there were a number of other important writers like Addison and Swift, but Pope was the only one who devoted himself completely to literature. Moreover, he represented in himself all the main characteristics of his age, and his poetry served as a model to others.

The Age of Johnson (1744-1784)

The latter half of the eighteenth century, which was dominated by Dr. Samuel Johnson, is called the *Age of Johnson.* Johnson died in 1784, and from that time the Classical spirit in English literature began to give place to the Romantic spirit, though officially the

Romantic Age started from the year 1798 when Wordsworth and Coleridge published the famous *Lyrical Ballads*. Even during the Age of Johnson, which was a predominantly classical, crack had begun to appear in the solid wall of classicism and there were clear signs of revolt in favour of the Romantic spirit. This was especially noticeable in the field of poetry. Most of the poets belonging to the *Age of Johnson* may be termed as the precursors of the Romantic Revival. That is why the *Age of Johnson* is also called the *Age of Transition* in English literature.

The Romantic Age (1798-1824)

The Romantic period is the most fruitful period in the history of English literature. The revolt against the Classical school which had been started by writers like Chatterton, Collins, Gray, Burne, Cowper etc. reached its climax during this period, and some of the greatest and most popular English poets like Wordsworth, Coleridge, Byron, Shelley and Keats belong to this period.

The Victorian Age (1832-1900)

The Victorian Age in English literature began in second quarter of the nineteenth century and ended by 1900. Though strictly speaking, the Victorian age ought to correspond with the reign of Queen Victoria, which extended from 1837 to 1901, yet literary movements rarely coincide with the exact year of royal accession or death. All the great writers of the Victorian Age were actuated by a definite moral purpose. Tennyson, Browning, Carlyle, Ruskin, Arnold wrote with a superb faith in their message, and with the conscious moral purpose to uplift and to instruct. Even the novel broke away from Scott's romantic influence. Dickens, Thackeray, George Eliot wrote with a definite purpose to sweep away error and reveal the underlying truth of humanity. For this reason the Victorian Age was fundamentally an age of realism rather than of romance.

Skills You Develop While Pursing English Literature

- Verbal and communication skills
- Ability to develop creative ideas and plans
- Ability to build constructive and logical argument
- Researching and investigating skills
- To clearly describe, communicate and summarize
- Ability to decode and understand abstract theories, concepts and ideas
- Skill to play with words
- Persuasion skills
- Reading and writing skills
- Understand human emotions and psychology
- Interpersonal skills and team playing

These skills are highly sought everywhere and most often students do not have these skills but among English literature students these skills are commonly available. However, often students of English literature require pursuing specialization courses to get extra push for better career prospects.

Business and Corporate

In the business field, marketing is a sector, which is easier for English literature students to enter. With Masters in Business Administration or Post Graduation Diploma in Management, you can get lucrative jobs in business and corporate sector. Notably, communication and presentation skills, creative bent, interpersonal skills, and researching skills are in high demand in the marketing sector.

Conclusion

English Literature offers an author or poet the chance to convey a palpable message through an intangible scenario. The literature itself has a microcosm of plots and characters but the overall meaning is contained when looking at the text as a whole. I think it is a lot easier to debate or discuss questions of morality and ethics when they are relevant to a piece of literature because, since the events

may never have occurred in the real world and therefore there is nothing tangible to relate the ideas to, it provides a premise in which to explore the author's thoughts. The value of literary study involves reading poems, stories, plays, novels, and essays, thinking about them, discussing them, and writing about them. Literary study expands our capacity to sympathize with other human beings, enhances our ability to see and imagine human complexity, and broadens our intellectual horizons by enlarging our power to experience life vicariously. It does these things so well, in fact, that medical schools around the country are modifying their curriculums to include the study of literature. It develops our skills for discerning aesthetic principles and deepens our ability to take pleasure in the written word. We live in an age that grossly and dangerously underestimates the power and importance of the imagination. To ignore it is to stifle the breath of the mind. Even the most practical kind of student can benefit from knowing something beyond his or her own professional field, and literary study provides the kind of imaginative human broadening that can prove very valuable in the long run. Some great thinkers of the last two hundred years (Mill, Freud, Schweitzer, Einstein) have argued passionately for the importance of literary study in preserving the human imagination.

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FROM MARGIN TO MAINSTREAM: READING OF *AKKARMASHI AND DISGRACE* AS A PARADIGM OF EMULATION AND RECONCILIATION

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Abstract

The paper encapsulates the vision, voice, struggle and revolt and the grand retaliation of so called the marginalised and the sidelined. The paper explores the tormented psyche of Indian Dalits as well as the colonised South Africans who were brutally and pathetically alienated and humiliated. It also analyses how they rejuvenate themselves and try to be more like their masters. Sharankumar Limbale and John Maxwell Coetzee with their works, Akkarmashi (The Outcaste) and Disgrace, respectively portray the pictograms of awful awkwardness and represent the angry voice of the distressed. Limbale sketches his first hand experience as an outcaste-dalit boy. When The Outcaste depicts how women of Mahar community suffer the burns of Indian caste politics, Disgrace records how the black Petrus regains power from Lucy, the white woman and the daughter of the "disgraced" professor David Lurie. In both cases, sexual exploitation and poverty acts as a catalyst in marginalizing the 'other.'

Dalit experiences form the hallmark of Dalit literature. Limbale dexterously pictures the isolation of the members of Mahar community, especially women from all mainstream, including education and top jobs. He himself is the victim of discrimination, inequality and indifference. As fictonalized history and historicized fiction, these books form a collage of love, hatred and reconciliation. Subaltern literature highlights the degree of oppression endured by the marginalised. Akkarmashi and Disgrace enhance a new acuity that emerges as the hope and rebirth of modern structures of power and domination. Postcolonial literature often narrates the shifts of power, slavery, apartheid and mass extinction. Disgrace rereads history, deals with the race and power in postcolonial South Africa. Petrus "returns the gaze" of his white master Lucy. These novels document how marginalization and dehumanization cater strength to the oppressed to copy their masters and get ready for retrieval. Marginalized groups have limited opportunities, face political and economic hardships and they struggle for their existence. Gayathri Chakravarthi Spivak explains that subaltern can be defined as a young woman who cannot be understood without the support of patriarchal mastership. Akkarmashi and Disgrace perceive and treat the cultural marginalization, poverty, loneliness and unemployment as serious issues. Homi K. Bhabha uses the words "construe" and "establish" in his definition on colonial discourse itself justifies the return march of the marginalised. The "dark Africa" in European perception is melting down. Just like the Indian dalits, South Africans too begin to wear the white mask: they regain strength to fight back reminding us what Caliban did. The distinction between the "black" and "white" literature itself announces the marginality cause. Subaltern literature acts as a historically inevitable therapy: a move for an order from the ordeal.

Keywords: *Marginalisation, hegemony, racial discourse, discrimination, class consciousness, subaltern, shifts of power, empire writes back, inequality, mimicry, return the gaze, regains power, retaliation.*

The paper encapsulates the vision, voice, struggle and revolt and the grand retaliation of so called the marginalised and the sidelined. The paper explores the tormented psyche of Indian Dalits as well as the colonised South Africans who were brutally

and pathetically alienated and humiliated. It also analyses how they rejuvenate themselves and try to be more like their masters. Sharankumar Limbale and John Maxwell Coetzee with their works, *Akkarmashi* (*The Outcaste*) and *Disgrace,* respectively portray the pictograms of awful awkwardness and represent the angry voice of the distressed.

Limbale sketches his first hand experience as an outcaste-dalit boy. When *The Outcaste* depicts how women of Mahar community suffer the burns of Indian caste politics, *Disgrace* records how the black Petrus regains power from Lucy, the white woman and the daughter of the "disgraced" professor David Lurie. In both cases, sexual exploitation and poverty acts as a catalyst in marginalizing the 'other.'

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Sexual harassment, poverty and the rude caste politics and the prejudiced male dominated society made the scene much worse for Indian Dalits. Limbale writes: "My mother is an untouchable, while my father is a high caste from one of the privileged classes of India… Father is a landlord; mother landless. I am an akkarmashi (half – caste). I am condemned, branded illegitimate" (9).The stark reality of the pathetic plight of the marginalized is vividly captured in *The Outcaste.* In his book, *The History of Sexuality* Foucault states:

Discourses are not once and for all subservient to power or raised up against it … We must make allowances for the complex and unstable process whereby a discourse can both be an instrument and an effect of power, but also a hindrance, a stumbling point for an opposing strategy. Discourse transmits and exposes it, renders it fragile, and makes it possible to thwart (100-1).

Dalit girls have invariably been the victims to quench the lust of the dominant caste. They are forced to fill their stomach with leftover food or else they have to beg or steal or even gather grains from cow dung.

The preface of *Akkarmashi* opines, "Everytime the dominant class attack and

exploit the weak, they violate their woman. the sexual exploits of men among the wicked exploiters draw legitimacy from their authority, wealth, society, culture and religion. But what of the exploited woman? She has to carry the rape in her womb." Their voice of protest against the discrimination gave rise to a powerful movement-dalit literature. Lucy Graham, the theorist investigates about the hidden sexual exploitation of the black women by the white men; he considers Coetzee's scripting mode as one that "breaks with colonial mappings of the female body and land, depicting instead feudal systems of claiming and reclaiming where there is contempt for women as owners of property and land" (439).*Disgrace* in many ways manifests power shifts in South Africa. Coetzee narrates how Lucy becomes the victim of interracial rape. Petrus, the black man is Lucy's assistant and he helps her to meet her both ends by selling flowers and keeping the kennel. Things turn upside down as Petrus makes *Pollux, his mentally disturbed brother-in-law to molest Lucy. The shift of power becomes more evident as Petrus reveals his willingness to accept Lucy as his third wife in exchange of land: a transition from dog keeper to land owner. Here we witness the end of morality; end of humanity as a whole. But the marginalised musters up courage to fight back. This post-apartheid novel echoes Breytenbach: South Africa has "slid straight from Prehumanity to Posthumanity" (6). Today we witness religious, ethnic and linguistic minorities around the world but in India and South Africa the backward caste and tribal class are sidelined. According to Antonio Gramsci, hegemony is the submission by the consent of the oppressed. Limbale as well as Coetzee are well accepted and much authentic as they narrate from their first hand experience. The hypocritical and illogical caste politics of India and the racial discrimination in South Africa impeccably been recaptured in Akkarmashi and Disgrace respectively. The initialization of power shift becomes complete as Petrus identifies the birth of postcolonial and post apartheid era. Padmini Mongia observes the term "post" in "postcolonial" as "signifying both changes in power structures after the official end of colonialism as well as colonialism's continuing effects" (1-2). Petrus becomes the landowner and Lucy is left back marginalised. Edward Said deals with the power-shifts among the dominant and the marginalised. Coetzee depicts Lucy as no more a dog lover, but one who is afraid to sleep in her own bed. The black attains power: "Because of the land transfer, I would guess. It goes through officially on the first of next month. It's a big day for him" (Disgrace 124). Dalit women emerge to the forefront and empower themselves, realising their rights and real self. They are no more the emblems of insecurities. This dislocation reverberates in world literature too. This displacement of the dominant class echoes a grand revival; a reversal of fortune, a return-march: yes, the empire writes back: from the margin to the mainstream.*

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SPIRITUALISTIC AND MYSTIC TERRAINS OF DEVOTION IN PSALMS AND GITANJALI: A COMPARATIVE STUDY

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Abstract

This paper entitled "Spiritualistic and Mystic Terrains of Devotion in Psalms and Gitanjali: A Comparative Study" is primarily a study in respect to their spirituality which encompasses humanistic attachments to bring to light the underlying concerns of humanity. Humanism is more needed in this present scenario. This aspect can be seen in wide range in both the poems. This paper brings out the re-reading and re-interpreting of the writings of Psalms and Gitanjali in the light of the modern and theoretical stances from a comparative viewpoint and to show how both poems have been the pioneers in championing their yearning for God's love and protection, reunion with God, their praise and worship rendered to their own Gods and, how they transform God's love to Human beings. The aim of this paper is to compare and contrast the devotional aspects - the ultimate end is their love towards God which they manifested to the human beings in their respective writing, i.e., Psalms and Gitanjali.

This paper also paves way for a meaningful understanding of the deep structured harmonious unity of the mankind, despite the threatening disturbance of the surface-structured man-made differences of colour, creed, rank and so on. As a great humanist Tagore and Psalmists are the products of different era, the unified focus and one would find in them, would clearly bring to light the oneness and unity as well as the difference and dissimilarities within the perception of a spiritualist as a mystic, which finally concludes that the whole universe becomes one family. The methodology employed and the tools of analysis made use of in this paper are basically those that are normally adopted in any comparative literary study, with of course the sole purpose of establishing the possibilities of appreciating literature beyond boundaries and across countries from a devotional or spiritual viewpoint. This undoubtedly, would effectively point to and clearly establish the oneness of spiritual vision and love for human beings.

Introduction

Rabindranath Tagore and the Psalmists are well known for their song offerings and worship rendered to their own Gods. Both had their longing to be united with their Gods. They trusted their Gods during their times of troubles and triumphs. They saw that life without spirituality was life without hope, without light and without a sense of direction. Both had love towards their Gods which they transmitted to their fellow beings.

Though there are many similarities, Tagore did not reflect an approach to a personal God in his writings. On the other hand the Psalmists' God was Jehovah and he rejoices in knowing such a sovereign God.

Rabindranath Tagore says that God lies among the human beings. He is in you, me and every living being. So to love everyone in this world is to love the Almighty and to serve mankind is to serve the Supreme, Immanent will. God is not to be found in the temple but with the lowest and the humblest. Tagore says in *Gitanjali:*

Here is thy foot stool and there rest thy feet where live the poorest, and lowliest and lost. (Song No.10:10)

The Psalmist reminds us that there are not two forces at work in this world. The God of power and the other force is that the God of tenderness, caring and peace. The Psalmists' spirituality leads them to care for the weak and the weary souls who thirst for God's love.

Psalm 113: 6 and 7 verses evoke an image which emphasizes God's compassion for men and women. He is indeed exalted on high, but he also stoops down to take care of the poor and the needy.

6 who looks far down
on the heavens and the earth?
7 He raises the poor from the dust,
and lifts the needy from the ash heap,
(*Ps*113: 6-7)

The rich and the bourgeoisie are far removed from God because of the artificial living. That is why The Bible says: Blessed are the pure in heart, for they will see God. (Matthew 5:8).

Rabindranath Tagore had a vision of universal brotherhood and the essential oneness of humanity. Tagore is a poet of humanity par excellence. In *Gitanjali* he prays to God to instill noble ideas and ideals in human heart so that mankind may usher in a golden future. He sings:

This is my prayer to thee, my lord - strike,
strike at the root of penury in my heart.
Give me the strength lightly to bear my joys
and sorrows.
Give me the strength to make my love fruitful in service.
Give me the strength never to disown the poor or bend my knees before insolent might.
Give me the strength to raise my mind high
above daily trifles.
And give me the strength to surrender my strength to thy will with love.
(*Song No. 36:*36)

The God of the Psalmist says, in John 14:6, "I am the way, and the truth, and the life. No one comes to the father except through me". This precisely means such a divine union and eternal integration of God and human beings and God for the liberation ('moksha') of the entire humanity.

The spirituality in Tagore's *Gitanjali* and the Psalmists' *Psalms* ultimately led them to this supreme state of divine union and eternal merger of God and Human beings for the redemption of Human beings and the glory of God. And that was at once the consummation and the culmination of Tagore's and Psalmists' spirituality.

Put differently, despite the very close commonness that one could discern at the surface level between the Psalmist and Rabindranath Tagore as a mystic and spiritualistic writers, there are deeper and deeper layers of strong differences in their perceptions of worshipping their own Gods. This paper highlights mainly on the similarities of their writings.

Comparative Literature

Comparative Literature, or what is popularly known as Literature across Cultures, basically aims at bringing into a unifying focus, certain inalienable and universal features as reflected in different writers, in different cultures, in different ages, in different social milieus and in different political backgrounds. Comparative Literature, even as it transcends space and time, does also, broadly speaking, situate two authors, two cultures, two epochs, two periods and the two ages, well within the spatial and temporal reality that would ultimately account for a meaningful critical evaluation of the underlying commonness and differences in the handling and treatment of the subject in variegated contexts.

Comparative Literature thus bridges the gap between nations and nationalities, countries and people, sex and gender and communities and ethnicities. Perhaps the greatest contribution of comparative literature is the unification of humankind. The human person, wherever he or she is, is

after all a human person, in thought, in feeling and in emotions. But at the same time the local difference as brought out with the local cultural flavours, when viewed from comparative perspective, would help identify the deeply underlying commonness in consciousness and difference in perceptions.

In other words, Comparative Literature is a study in terms of comparisons and contrasts or similarities and dissimilarities of literatures and cultures of more than one country or region, in order to contribute to the mutual appreciation of the literary experiences of various people.

K. Chellappan, a comparatist with a conceptual difference, goes far beyond the limited goals of comparative studies set by the other theoreticians and holds that a comparative study provides a broader, mutual illumination and appreciation of literature.

Need for spirituality

The need for spirituality is instinctual and innate. And spirituality has been the everlasting quest of the human being. The Psalmist has expressed his longing for the innermost God:

"As a deer longs for flowing streams, so longs my soul for you, O God"

(*Ps*. 42:1-2)

The same message is echoed by Rabindranath Tagore, "Lord, Where shall I find you?" And he answered himself,

Your glory fills the world.
Behold, I find you
Where the ploughman breaks the hard soil,
Where the quarrier explodes stone out of the hillside…
(Song No.11:11)

At this moment, especially of the scientific development and technological revolution, spirituality is very much the need of the hour.

In modern days, people are as close to one another with the mobile phone or computer or internet or television and fail to be concerned over others and lack of communication with their inmates. As such, there has been a religious loss, moral turpitude, domestic despair and sexual turmoil in all countries, the world over. Walker Percy's suggestion makes clear the present predicament of modern man:

In such times as these, a time of pollution and corruption of meaning, it is no wonder that the posture the novelist often finds natural in that of derision, mockery, subversion and assault . . . assault and satire can only be understood as confirmation of the current corrupted meanings of such honourable old words, as love, truth, beauty, brotherhood of man, life and so on (*Signposts in a Strange Land* 161).

Spirituality and Religion

It has been realized that there is a difference between spirituality and religion. Religion is associated with formal organization whereas spirituality does not depend on institutional affiliation. Religion and spirituality are not the same. Religion indicates an organized way to relate to the divine, situations, events and people. It focuses on controls and morals. Spirituality operates in private. It is intrinsic and chosen, though religion may sometimes act as a driving force. Religion is accessible at church/mosque/gurdwara or temple. Spirituality is a personal way of relating to the divine, self, people and the world. Spirituality offers autonomy from institutions and provides an open ground to explore. In religion, people have difficulty in interactions - 'my way is right'. Craving for ego, power, control, prestige and arrogant authoritarianism may act as underlying currents of religion. Spiritual people have a common communication flow. The words might vary in terms of individual, time, place and socio-economic set-up, yet acceptance is the same in terms of distinctiveness of the people. Spirituality lies in the kind of religion about which Swami Vivekananda (1994)16 says: "religion is not in doctrines, in dogmas,

nor in intellectual argumentation; it is being and becoming". Also, Tagore believes that religion is essentially a matter of spiritual experience.

Spiritualistic and Mystic Terrains of Devotion

The major role in one's spirituality is 'Love'. Man's "life, strength and action are nothing but love". (D'Souza 140). 'Love' is channeled into two directions. One is love for God and other is love for human welfare. Love for God is 'bhakti'. It is known as contemplation. Love for human welfare is called compassion. The Psalmist speaks of contemplation towards one's love for God. According to Tagore without loving God we cannot transcend the love to human beings. Therefore, true spirituality consists of both contemplation and compassion.

According to Tagore, God dwells in each man. We should love and respect each person, especially the poor and the companionless, as the image of the Eternal. The poet says:

> "Thus it is that thy joy in me is so full. Thus it is that thou hast come down to me O thou lord of all heaven, where could be thy love if I were not". (*GT 56:60*)

Psalmist believed in contemplative person in constant union with God could do wonders: Steadfast love belongs to you, O Lord. (*Ps* 62:12)

The next most vital element in all religions is Mysticism. In a sense it is the highest expression of religion. Among the many forms of experience, mysticism conforms most to the claims of religion. The mystic aspires to an intimate union with the Divine, in whom he finds the object of his love. He penetrates into the Divine and his individuality, with all its modes of acting, thinking and feeling, disappears in the divine substance. The poetry of Tagore is replete with mysticism. Mysticism, at the outset, seems to be an engine, a puzzle; but when analyzed deeply, it makes one understand and perceive the truths of life and truths about all creations. There is a force behind every creation and it is the unseen supreme force. The ordinary sense perception of man will not help him in understanding the supreme Force. It is to be felt and realized and it is this experience, which Tagore expresses in *Gitanjali.*

Tagore believed in the immortality of soul. It is transcendental and it fulfills itself by reaching forward to what lies beyond itself, to what should be and what might be. The finite looks forward to the Infinite, and individual to the universal. Human soul, the finite, seeks fulfillment through union with the universal, and filled with the boundless bliss whenever such a union takes place. The body dies and the soul is reborn in a new shape. Tagore says:

> Thou hast made me endless, such is thy pleasure. This frail vessel thou emptiest again and again, and fillest it ever with fresh life.
>
> This little flute of a reed thou hast carried over hills and dales, and hast breathed through it melodies eternally new.
>
> (Song No.1:1)

Further the poet says:

> Even so, in death the same unknown will appear as ever known to me. And because I love this life, I know I shall love death as well.
>
> The child cries out when from the right breast the mother takes it away, in the very next moment to find in the left one its consolation. (Song No.95:100)

The human body is described as "this frail vessel" which is filled again and again with ever fresh life, after being emptied again and again. He affirms that human body is mortal and the soul of a man is immortal.

Even in Christian mysticism, this is rooted in Biblical spirituality and the depths of all human yearning, is a way of finding union with God in prayer, love, and service to others in all walks of life. The *Psalms* are largely

avowal of the mystical yearning for and delight in union with God:

One thing I ask of the Lord;
this I seek:
To dwell in the house of the Lord
all the days of my life,
That I may gaze on the loveliness of the Lord
and contemplate his temple.
For he will hide me in his abode
in the day of trouble;
He will conceal me in the shelter of his tent,
he will set me high upon a rock ....
Your presence, O lord, I seek ....
I believe that I shall see
the bounty of the Lord
in the land of the living.
Wait for the Lord with courage;
be stouthearted, and wait for the Lord
(Psalm 27:4-5, 8, 13-14)

Mysticism in the *Psalms* has a similar concept. There is a force behind every creation and it is the unseen supreme force. The ordinary sense of perception of man will not help him in understanding the supreme Force. It is to be felt and realized and it is this experience, which the Psalmist also expresses in *Psalms*.

Mysticism is an immediate knowledge of God attained in this life through personal religious experience. It is primarily a state of prayer, and as such admits of various degrees, from short and rare Divine "touches" to practically permanent union with God in the so-called "mystic marriage." The mystic is the person who attains to this union. The mystic is one who goes beyond knowing about closeness to God to being a personal relationship with God. The effects of drawing close to God in such a personal way are an increase of humility, charity and love.

Both Tagore and Psalmist hold this true nature of spiritualistic and mystic terrains of devotion. Such a conception of the human being naturally accounts for the impulsive inner urge in every human being for the union with the absolute and the eternal longing for fellowship with God. Thus, to Tagore and Psalmist, spiritualistic and mystic terrains of devotion - is love of God and love towards human person naturally lead to union with God or to attain salvation.

Conclusion

The Whole World as One Family

Whatever be the faith, whatever be the colour, whatever be the creed and whatever be the continent, man becomes the central concern of the spiritual revival, the spiritual rebirth and the spiritual realization. The terrains of devotion in *Psalms* and *Gitanjali* thus, led them at once to be mystics and world teachers whose message centered round the dignity of man and the universal spirit of unity.

Such an intense experience of the Ultimate for the liberation of the common man made, Tagore and the Psalmist more and more religious and more and more spiritual. The people whom they saw with their own eyes every day and the people whose cry of despair they heard with their own ears everyday became the living subject and the animated object of their spirituality. It is thus, an action, a service and a social spiritual action which perhaps is the greatest religio-spiritual revolution that Tagore and Psalmist were able to bring about. Their spirituality is thus, love in action and faith in action for the entire mankind. What, therefore, ultimately matters to both Tagore and Psalmist is only the Human Person, God's noble creation and the whole universe is the ever living home of the Human Person.

Terrains of devotions in *Psalms* and *Gitanjali*, thus, transcends all man-made barriers and makes a universal declaration of their spiritual experience that it is God's love for Human Person and Human Person's love for God as shown and seen in his/her love for his/her fellow-beings that unites and integrates the entire human family in truth, peace and justice.

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SPEAKING OF LIFE BY EMILY DICKINSON

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Abstract

Emily Elizabeth Dickinson, the doyen of slant rhyme, is well-versed in showcasing the painful reality of life and joyful experience of afterlife. Her verses are abstract but loaded heavily with meanings. She is often misread as the poet of death and hater of God. But the truth is, she is the poet of life and lover of God. Her aloofness taught her the philosophy of life and real spirituality, which she speaks in an objective way. Thoughts on life that she shared in her poems are witnessed even today. The main purpose of the study is to analyse the portrayal of true life exploited by Emily Dickinson in her poems, to hammer home the fact that she is the poet of life and to unveil that the poems of this poet is a classic and still gives message to the present society
***Keywords**: meaning of life, effect of emotions, handling the emotions, true selfless life.*

A state of living between birth and death is life. Literature is the reflection of life. It reflects and comments on the aspects of things that humans experience in their daily life. Every genre has its own style in reflecting the happenings of life. It depends upon the writer where he places this mirror. From time to time every writer records and explores the rapport between humans and society. Every exploration stands as a classic and could not be erased by the passage of time. Poetry emerge as a powerful literary genre which endeavours to reveal feelings, emotions and trauma through words to provoke thought and reflection of life itself. It recounts two types of life— before death and afterlife in a crisp and lucid manner. Especially, the poems of Emily Dickinson are known for this special feature.

Emily Elizabeth Dickinson, the doyen of slant rhyme, is well-versed in showcasing the painful reality of life and joyful experience of afterlife. Her verses are abstract but loaded heavily with meanings. She is often misread as the poet of death and hater of God. But the truth is, she is the poet of life and lover of God. Her aloofness taught her the philosophy of life and real spirituality, which she speaks in an objective way. Thoughts on life that she shared in her poems are witnessed even today. The main purpose of the study is to analyse the portrayal of true life exploited by Emily Dickinson in her poems, to hammer home the fact that she is the poet of life and to unveil that the poems of this poet is a classic and still gives message to the present society.

In "Fame is a fickle food" (*The Single Hound* 6), Dickinson illustrates the factual face of fame which leaves nothingness in human life. She equates fame to a 'fickle food' which arrives to a person's table as a one-time 'guest', transforms people in an instant and never returns again. It is not what it seems to be, it is not eternal and a food without nutrition. It is like a crumb in a field. Here the poet facts out that even crows inspect the value of the crumbs. If it is not worthy, they laugh and fly off to the farmer's corn to eat something nourishing. But humans without inspecting the crumbs (fame) "eat of it and die". It shows the foolishness of mankind. The poem has a jovial tone but leaves a heavy message. The thoughts on fame shared by the

poet still suit the present world. Today most of the people judge the famous personalities based on the impression of fame and not on the way of life. They run after fame, thinking there are only profits but they do not understand that it is a mirage, mere shadow that does not last long. They are living in a world of illusion not knowing the reality that those who tasted the fame eat not at that table again, for that experience kills the source from which it came.

The poet is not a sadist or pessimist in expressing the stand of life rather she is a realist and a silent spectator of human life. She brings out the minor pictures in the life's frame, which make some major turns in the life's trade. She tries to make her readers practical in handling emotions. Like fame she leaves an astounding message in the reader's mind about simple concept of emotion, exhilaration in "Exhilaration is Breeze" (*The Single Hound* 13). She says, feeling of excitement and happiness is unique in human life. It is like a breeze which lifts up from the sultry life to cool ecstasy. The people who feel it never want it to fade away and feel difficult to descend to their normal life. Even try to fill the gap with some newer joys. By singing only eight lines on exhilaration she makes the readers think on the real effect of the emotion and leaves them to analyse how people fail to accept the real nature of life and how it becomes an unquenchable thirst in every life. After revealing the cause of emotions, Dickinson herself articulates that one can experience the excitement again as a compensation for pain:

For each ecstatic instant
We must an anguish pay
In keen and quivering ratio
To the ecstasy
(*PbEDSS* 32)

Then, she too adds that every feeling, joy and happiness are only the medicine at the time of every pain. But pain could not be stopped.

Dickinson very genuinely records the facts of life in her lines and leaves the readers to draw message from her verses. Her poems on life teaches the readers the true selfless life on earth. It shows the clear path to live but the decision is in the hands of the readers. She says, the meaning for the successful life can be explained only by the person who experienced failure, that is who tried to achieve success and the true taste of life can be experienced in preventing one's heart from breaking:

If I can stop one heart from breaking,
I shall not live in vain;
If I can ease one life the aching,
Or cool one pain,
Or help one fainting robin
Unto his nest again,
I shall not live in vain
(*PbED* 18)

The above lines still make a doctor in Chennai to give life for a number of cancer patients. An Oncologist, Dr. Manjula stands as the model for the above lines. She is a daughter, a mother, a good friend, care taker and a pillar of hope for the patients who are left uncared by their family members. She says that people who are with broken heart and with pain needs love and protection, which she showers whole heartedly with a smiling face (*Dinamalar* 28 May 2017). It is well evident that Dickinson's poems still stand as a classic. She also elucidates the power of human words in "A Word" (*PbEDTS* 18). She has written number of poems on life that are still unnoticed by the world. Only few people have realized the facts. Very beautifully she treasures up the facts of true life in a capsule of lines. For her, true life is to make others happy and also be a blessing for others. In her life time, she was a blessing for her parents and made her guests happy. She never stops singing on life but she herself led a life of happiness as she sang.

In the present world, her verses stand as a challenging one, it calls the people to lead a true, selfless life. But the callings are heard

only by a few, because she is often viewed as a poet of death. Though she was obsessed with the thought of death, she never took any extreme steps to die. The reason is she understood the value of life. Her poems are like mirror, from which one can analysis the way of life. Still there are lots of scope to analysis Dickinson's poems in different perspectives, the present short analysis is a way to make clear that Dickinson is also the poet of life and all her poems still stand as a classic and speak about life.

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INNOVATIVE METHODS OF TEACHING LITERATURE

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Abstract

Language is our primary source of communication. Through the language we share our ideas and thoughts with others. There are thousands of languages in this world. Countries have their own national languages in addition to a variety of local languages spoken and understood by their people in different regions. Nowadays English has been an important role in our daily Life. It is the massive means of communication. Learning to speak English well may be the best way to improve our Life. The traditional method of teaching English that's persisted for hundreds of years are now acquiring inferior results when compared with the more modern and revolutionary teaching methods that are available for use in today's education. Greater student interaction is encouraged, the boundaries of authority are being broken down, and a focus on enjoyment over grades is emphasized. Having formed part of traditional language teaching approaches, literature became less popular when language teaching and learning started to focus on the functional use of language. As teachers, it's necessary to be able to teach literature effectively and remain engaging. The purpose of this paper is to presents the innovative methods of teaching English literature in the class room. The innovative methods are not only used for improving education but also to empower people, strengthen the governance and systematize the effort to achieve the development goal of the students.

Key Words: *Communication, Education, Language, Teaching.*

Introduction

"Literature is the most agreeable way of ignoring life."

— Fernando Pessoa, The Book of Disquiet.

Literature is important in everyday life because it connects individuals with larger truths and ideas in a society. Literature creates a way for people to record their thoughts and experiences in a way that is accessible to others, through fictionalized accounts of the experience. Literature is important for many reasons, including its ability to provide pleasure to readers, to help build experience, to help readers empathize with others and to develop thinking skills. While literature's educational importance is often downplayed in favor of business and technical education.

Teaching literature to Modern Language students constitutes an enormous challenge nowadays. The biggest challenge any teacher faces is capturing the student's attention, and putting across ideas in such a way that it stays with them long after they have left the classroom. For this to happen, classroom experience should be redefined and innovative ideas that make teaching methods more effective should be implemented.

Impediments Faced by Students

The Indian students face number of difficulties while studying English literature. Before stating the creative techniques to teach English literature, it is quite relevant to refer to some of the problems faced by the Indian teachers as well as students. Most of the classes have large number of students. It becomes difficult to follow diverse

experimental methods to teach and maintain the balance of interactions with all of them within the stipulated time. Now-a-days the need to communicate in English is emphasized everywhere. It stresses the functional use of the English language. Hence, most of the students get interested in the study English language and not the English literature. Indian students have no easy access to the inward meanings of the British, the American, the Commonwealth, and other English literatures because these literatures have totally different cultures in every aspect. Another very acute problem is the insufficiency of proper study materials.

Both the students and the teachers have to depend mainly on the Bazaar notes instead of real authoritative reference books. The next impediment or problem is undoubtedly vernacular background. A large number of students admit themselves in the Undergraduate courses with a very poor background. In the rural schools they do not get proper guidance due to non availability of trained teachers. So their knowledge of English language remains very weak. In order to capture the student's attention, the classroom experience should be redefined and innovative ideas that make teaching methods more effective should be implemented. Here are some innovative ideas that will help teachers reinvent their teaching methods and make their classes interesting.

Creative Thinking

Creativity is a big deal in the 21st century classroom. Many countries include it as a core aim for their students in national curriculum. We live in a world where increasingly complex problems require creative solutions and where individual's lives can be enhanced by the greater sense of agency that comes with having opportunities to explore their own creativity. Take the help of creative tools to stimulate the student's creativity. Include playful games or forms of visual exercises that will excite the young minds and capture their interest. Literature is an effective tool for engaging students in critical thinking. By teaching children to analyse and evaluate literary texts appropriate to their age and interests, we can help them develop critical thinking skills. This involves seeing relationships between events, drawing inferences, analysing events, synthesising evidence and evaluating both the content of a text and the language used to the express ideas contained within it.

Pre-Teaching Activities

Pre-teaching is the teaching of the language learners need before an activity. Pre-teaching Activities are generally designed to generate interest and assist students in approaching the text in questions, Introduction of themes and issues, often through discussion, Introduction of related literature or film with similar themes, Introduction of period or social context, often through research, documentary film, working with images from the period, is always valuable to train students.

Role of Multimedia in Teaching Literature

Multimedia sources like songs, movies, TV series, magazines, newspapers play a very vital role in improving our language. Multimedia activities encourage students to work in groups, express their knowledge in multiple ways, solve problems, revise their own work, and construct knowledge. The advantages of integrating multimedia in the classrooms are many. Through participation in multimedia activities, students can learn.

Incorporate audio-visual materials, Supplement textbooks with models, filmstrips, movies and pictorial material. Use info graphics or other mind mapping and brain mapping tools that will help their imagination thrive and grow. These methods will not only develop their ability to listen, but will also help them understand the concepts better. These sources help them

understand why such tools are necessary and also help them understand their usage. Hence this method is again very effective in teaching the literature.

Collection of Mythology

Myths are stories that are based on tradition. Some may have factual origins, while others are completely fictional. But myths are more than mere stories and they serve a more profound purpose in ancient and modern cultures. Myths are sacred tales that explain the world and man's experience. It is very important to teach the mythological references that occur in the works. It is used to explain how things came to be, to teach lessons or values to unify group or define a group's identity, to explain social or religious rituals, to entertain. The teaching of mythology provides many varied benefits to students of all ages. Students come in contact with a variety of world cultures while comparing those cultures to their own. Mythology also teaches history by examining ancient times and their effect on the modern world. It can also increase student's appreciation for Literature and art by understanding the many mythological allusions. By teaching ancient mythologies, students start thinking analytically about modern culture, analyzing the traces of ancient mythology has left behind and the legends that have been created in their own day.

Close Reading of the Text

Close reading is essential when teaching literature at the college level, so make sure that you devote plenty of class time to close reading. A good close reading captures the listener's attention, keeps them engaged, and is embedded in our memory for years. Exercises for reading between the lines are essential to teach students of literature to read between the lines. They can be asked to speculate on the meaning of the pieces of literature. What do the particular lines or dialogues mean can be explained by students. It will increase their imaginative powers and mental horizons. It is very important activity. The teacher might invite one student per class to read a favorite paragraph aloud and invite the rest of the class to discuss that paragraph.

Encourage Group Activities

The group activities are known as active learning, or classroom participation. Every teacher wants to know *how to motivate students* to participate, and how to nurture more involved students and fewer apathetic ones. Group work can be an effective method to motivate students, encourage active learning, and develop key critical-thinking, communication, and decision-making skills. Some students will not feel comfortable speaking up in class. Therefore, it is helpful to include small group activities into your classes so that all students have the opportunity to contribute to class discussions. Including group activities, or cooperative learning, in the classroom can also benefit students by providing them with the opportunity to learn from their peers.

Properly structured, group projects can reinforce skills that are relevant to both group and individual work, including the ability to break complex tasks into parts and steps, plan and manage time, refine understanding through discussion and explanation, give and receive feedback on performance, challenge assumptions, and develop stronger communication skills to the literature students.

Teaching Human Values in Literature

Literature starts in delight but ends in wisdom. In other words, literature not only instructs but also delights. Literature helps students appreciate diverse cultures apart from their own cultures. Certain emotions like anger, greed, love, jealousy etc are universal. Once the students have absolute control over their emotions, it will help them

in their professional lives also. In short, one can say that literature serves a dual purpose. It informs and delights at the same time. Teachers have to encourage the students to learn the values of literature and follow them in practical life. They can be inspired for patriotism, humanism, kindness, loyalty, truth, peace, love, social reforms etc. They must read literature beyond the lines. It helps to increase the maturity level of students. It also refines their sensitivity and enables them to be sympathetic as well as empathetic.

Conclusion

Reading literature is a pleasurable, entertaining activity that offers readers the potential to escape from the troubles of daily life. Literature has the power to provoke thought in readers, making it a leisure activity is also intellectually productive. Literature also has the power to impart a wide variety of experiences to readers, but it is essential to teach literature with the help of new methods. With these methods it is possible to involve all the students in the learning activities. These innovative ideas are sure to make teaching methods more effective.

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THE USE OF ICT IN ENGLISH LANGUAGE TEACHING AND LEARNING

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Abstract

ICT (Information and Communication Technology) has been used in almost all fields of life, including in education. The utilization of ICT in education has recently started to appeal the potential and significant progress in language learning. It has become a major issue in education world and has been used from preschool through to university that could facilitate students and teacher in teaching and learning process. ICT has been publicized as potentially powerful enabling tools for educational change and reform. The computers play significant role in the learning process especially in learning language. The use of ICT in education is absolutely required. Integration of ICT in teaching and learning process is a topic of interest to many researchers, including education practitioners. Based on the use of ICT can be applied in three different scopes such as: curriculum, topics, and teaching. ICT also in terms of finding learning materials from original sources and recognized. This paper proposes description to help the institution, teacher and student that the role of technology is being used to ease them to achieve the objective of education. Besides, it is aimed to introduce teacher and learner about the effect of technology in language teaching and learning. Since, the objective of this paper are to describe ICT, the benefits of ICT, and explain how significant is the use of ICT in English language teaching and learning is making the difficult to be the easy done, people are helped to solve their problem.

Introduction

English Language is increasing as educators recognize its ability to create both independent and collaborative learning environment in which students can learn English with much ease.

Information and communication technology (ICT) is an important tool during the 21st century in the context of the global exchange/sharing of knowledge.The use of ICT in teaching -learning process is the need of an hour.The teacher is expected to be traditional as well as modern/innovative in his/her teaching learning process. The teacher must be adequately preparedto make use of information and communication technology (ICT). In the 21st century technologies are truly communicative and interactive but the implementation is low in the language classroom. When one tries to bring about an innovation in the educational field, one needs to think of the audio-visual aids and their extensive usage in imparting education.

ICT can be defined as scientific, technological and engineering based management techniques used in information storage and communication mechanism with optimal time and space utilization in comparison to other traditional methods adopted for the same. The word 'ICT' includes any communication device or application such as computer, mobile phones, radio, television, satellite system etc.Today teacher can make use of these different tools of technology and can make his/her teaching innovative and interesting.

In this modern era of information and technology, due to rise in Globalization and Commercialization, English language teaching (ELT) has become an integral part of

our educational scenario and occupies a pivotal position. ICT has become an essential part in our daily life because technology has brought in several changes. In the recent years English language teaching has undergone drastic changes with the advent of latest methodologies and techniques .As language teachers it is important to understand and adopt the various methods and techniques and also apply them in classrooms. Language teachers should keep themselves abreast of the current trends to create inquisitiveness among the student community and prepare them for the challenges of the future.In this paper we focus on choosing the modern techniques and activities that are appropriate for each particular task, context and learner with a focus on motivation and helping learners become independent and inspired to learn more. It also throws light on how technology can be used in English classes to make learning more interesting and fun for students.

In this age of Information and Technology, the use of Internet has brought many changes in teaching English. It is a highly useful tool which benefits both the learner and the teacher using it for many activities related to teaching and learning. Modern technology is developing at a faster pace, the learners and teachers have to upgrade themselves from time to time of these latest developments.ICT has the potential to cater to the needs of students by providing opportunities to learn creatively. Integration of Technology projects a paradigm shift in language teaching.

The Conventional classroom teaching can be replaced by various Electronic gadgets and technology. ICT is of immense use in teaching and learning of English language that caters to students of all walks of life. It provides

teachers and students lots of creative and practical ideas to create a learner-friendly environment. Use of ICT in a Class room Provides highly motivational activities for students. Computer based activities can provide stimulus to creative learning More opportunities for student teacher interaction.
The development of information technology, the Internet, directs the history of educational technology in the new groove. Online services in the education of both degree and non-degree are basically providing educational services to users using the Internet as a medium. Online services can be composed of various stages of the process of educational programs such as: registration, test entry, payment, learning, case assignments, case discussions, exams, assessments, discussions, and announcements. Nothing the positive impact of various studies on the use of ICT to support learning in the school, it is a must if the school is not excessive in this country also have the prospect of a future that allows for deploying ICT in supporting learning and they are:

Electronic Books

Electronic book or e-book is one that utilizes computer technology to deliver multimedia information in the form of a compact and dynamic. In an" e-book can be integrated impressions" sound, graphics, images, animations, and" movie" so that the information presented is richer than conventional books. Type e-book of the simplest is a mere transfer of conventional books into electronic form displayed by the computer. A more complex and require more rigorous designs such as the Encyclopedia Britannica and Microsoft Encarta encyclopaedia which is in multimedia format. Multimedia format allows e-book provides not only written information but also sound, images, movies and other multimedia elements. A description of the type of music, for example, can be accompanied by footage of the sound of music so that the user can clearly understand what is meant by the renderer.

E-Learning

Various definitions can be found for the" e-learning". Victoria L. Tinio, for example, states that" e-learning" includes learning at all levels, formal and informal, which uses a computer network (intranet and extranet) for the delivery of teaching materials, interaction, and facilitation. Although a variety of definitions but basically agreed that the e-learning is learning by using electronic technology as a means of presenting and distributing information. Included in the definition of educational television and radio broadcasts is a form of e-learning. Although radio and television education is a form of e-learning, it is generally agreed that e-learning reaches peak form after synergize with internet technology.

Internet-based learning or web-based learning in its simplest form is the" website" are used to present learning materials. This method enables learners to access learning resources provided by the speakers or facilitators whenever desired. If it is necessary that may also be provided mailing list specifically for the learning website that serves as a forum for discussion. E-learning facility" complete" provided by a special software called software or learning management LMS (learning management system). In today's era where information and communication technology is rapidly developed and turns to be a lifestyle for people throughout ages and places, its literacy has undoubtedly become a prior necessity. The sensitivity of the technology helps one in attending a more important task and in attaining a higher achievement in the area of education, professional career, and social relationship at which its literacy is a major requisite. ICT which stands for Information and Communication and Technology, is elaborated as follows.

ICT

ICT covers any product that will store, retrieve, manipulate, transmit or receiving information electronically in a digital form. For example, personal computers, digital television, email, robots. So ICT is concerned with the storage, retrieval, manipulation, transmission or receipt of digital data. Importantly, it is also concerned with the way these different uses can work with each other.

Information

Information means the processed data in a meaningful and purposeful form according to Shore in Hartoyo (2012:2)

Communication

According to Potts, communication is defined as a process by which we assign and convey meaning in an attempt to create shared understanding. Brown (2011) stated communication is transfer of information from one person to another,whether or not it elicits confidence. But the information transferred must be understandable to the receiver.

Technology

Technology derived from the word 'techno' which means technique, art or skill, and 'logos' which means science. Therefore, technology can be defined as a scientific knowledge of art or skill.

Based on the definitions of the three components, ICT as a whole can be described as the utility of technology to support the effort of conveying information and communication particularly in the area of education. The technique includes digital technologies mostly of electronic information – processing technologies, such as computers, internet, mobile phones, networks, broadband, and so on.

The Benefits of ICT in General

ICT is found to be advantageous in several ways as mentioned by Herington (2002), (1) technology facilitates exposure to authentic language; (2) technology provides the access to wider sources of information and varieties of language; (3) technology gives the

opportunity to people to communicate with the world outside; (4) technology allows a learner – centered approach; (5) technology develops learner's autonomy. ICT help people in order to get information and to communicate each other in wider range.

ICT Tools in Language Context

There are some kinds of technologies classified into information and communication technology commonly used in language context, such as: Interactive multimedia, Computer, Audio devices, Internet, Television, Telephone, Mobile gadget,Social interface, Interactive whiteboard.

Current Application of ICT in English Language Teaching and Learning

ICT defined as technology which the function is to support the process of conveying information and communication. The ways of conveying information doesn't have to be carried out directly between the communicator and the communicant. The development of ICT makes the process of communication between the communicator and the communicant can be conveys in easy ways. They can communicate through telephone, internet, e-mail, satellite, television, video conference and so on. The process of those communications applies in language learning. In language learning, there is a communication between teacher and student. The process of learning is not always carried out by subjecting teacher and students in the certain room or a certain place directly. As the example, teacher can use internet as the medium to give lessons, assignments, or other information to their students. In context of language learning, ICT has an important role as the "media" bridging and enabling the learning process, or direct communication between students and teacher although they are not present in the same room or place in certain time. Language learning program can be created to enable students to learn the lessons with guidance, instruction, information or further explanation. ICT in language learning used as a reference-book. Computer can store unlimited lessons or references, which can be accessed anytime, anywhere and accurately.

Conclusion

ICT is a form of advanced science technology must be optimized function, especially in the implementation of learning. ICT provides opportunities for students in the era of global competition needs to obtain adequate supplies. through innovative ICT-based learning can provide vast opportunities for students to hone and promote competence on an international scale. On the other hand, mental attitude and self-reliance in accessing any information necessary learning independently influence the value teaching student's character it does not always depends with others. Mastering current tick is necessity for every human being inedible age. as well as in education, innovative learning, especially learning can be done by using the Internet to generate device-based learning ICT.

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HUMAN VALUES IN MULK RAJ ANAND'S THE VILLAGE

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Abstract

Mulk Raj Anand, a communally dedicated novelist, has produced a good deal of literature. He is one of the few fruitful Indian writers in English who have earned a good name as major novelists. The most persistent theme in his novels that strikes the reader is his handling of the oppressed and suppressed classes of society. Human values and rights are expression of the need for justice. Mulk Raj Anand's novels contain passion for justice. Though we are living in a technologically developed nation but still religious fanaticism, superstitions, meaningless rituals have been given importance by Indians. Through his writings he attempts to spread awareness about human values and rights. This paper focuses on the novel "The Village" illuminating awareness from the hero Lal Singh, a dynamic and amiable young man from the village of Nandhpur in Punjab whose progressive views in an ultra-conservative society, where religious fanaticism, superstitions, meaningless rituals and landlordism sound strappingly. Anand found such a social situation a spontaneous, striking and excellent background to present the lonely struggle of his hero, Lal Singh, to liberate himself from the malice and manipulations of the society.

***Keywords**: Religious fanaticism, superstitions, human values, awareness, justice*

Introduction

All characters of Mulk Raj Anand's novels are remarkable for intimate touches of fidelity to life and intense realism. He has written about the suffering and tragedy of the downtrodden and the poor whom he has actually seen and known in his childhood and youth. Mulk Raj Anand's three-dimensional achievements are admired by most of the critics. S.Menon Marath calls the Trilogy *"the finest and the most balanced of Anand's works"*"(190). The Lalu trilogy (The Village, Across the Black Water and The Sword and the Sickle) marks an important phase in Anand's career as a novelist and as a revolutionary idealist. Anand delves into the historical part with a view to re-interpreting the significant events between 1939 and 1942. The trilogy gives an incisive analysis of the tense, fear ridden and war-tom world, both in Europe and Asia, out of which these novels were fashioned. Anand also endeavors to show his personal aspirations and involvements into the narrative pattern such that they acquire the epic amplitude and immensity. Each of the novel retains its separate identify while tending to conform to the narrative continuum by virtue of its projection of the global vision of India. The first novel traces out the development of the protagonist Lal Singh, from 'innocence' to 'experience' and also successfully renders Anand's indictment on war, poverty, religion and various types of social taboos which gives pain to the Indian society. Anand successfully blends, in the triology both content and form into the plasticity of his vision and hints at the possible restoration of sanity and wisdom which were perforce lacking in the Indian society. The trilogy is also an intense politico-

sociological document intended to project on congeries of conflicting forces which impinge on the consciousness of the hero as he gropes for identity. While Anand's protagonists in his earlier fictional experiments like Untouchable and Coolie become mute witnesses to the diurnal drama of pain and unbridled social mayhem, in the trilogy Lalu comes into the open and reacts sharply to the changing patterns of life and fights valiantly with the ironical forces of a society which try to intimidate him. He neither succumbs to the rigidities of the caste-system nor surrenders before the sacrosanct religious customs; he is much more bold and venturesome than Anand's earlier heroes like Bakha, Munoo and Gangu since he is cast in an entirely different mould.

Religious Fanaticism

Lalu is a revolutionary by instinct, and by conscious choice, and he has the never-to-flout all religious and social regimentations which have, according to him become fetishist in the ever changing social contest. He even becomes a relentless crusader, a dedicated soldier and an arch revolutionary, gearing up his unbridled strength to galvanize the inarticulate masses into organized incendiarism against all forces of ruthless repression perpetrated by the new rich, landlords and religious fanatics. Through the character of Nihal Singh, who is the father of Lal Singh, Mulk Raj Anand presents that the main hindrance to the progress of the society is the unwillingness of people to accept modernization. Nihal Singh shows that the enemies of modernization are the people themselves who are unwilling and who do not want to give up their old ways of life and who protest against anything new though advantageous. Through the character of Sardar Bahadur, Anand represents the typical class of landlords. After seeing his daughter who is playing with Lalu he loses his temper and abuses him, takes hold of his daughter and drags her away. The next day police comes to Lalu's house with a summon to arrest him on the charge of theft. Behind this incident the mam culprit is landlord Sardar Bahadur, who wants to punish Lalu for playing with his daughter. Loknath is like the capricious, blood-thirsty drill instructor, which dislikes Lalu from the the very beginning. He slaps and abuses Lalu for every slight mistake during the drill. As against the cruelty of Lok Nath, Lalu receives compassionate treatment and affection from Kirpu, the orderly of the Subedar Major, who has been nick-named 'uncle' for his age and eccentricity, Daddy Dhanoo, older and even more fatalistic than uncle Kirpu and from Havildar Lachman Singh. He has been in the army for nearly five months when one day he receives a telegram informing that his father is seriously ill. He is allowed to go home. After a quick journey from Ferozepur by rail he reaches his home.

After reaching home, Lal Singh is drawn to his father with affection. His father has been receiving medical care from Muhammad Ali, the Mulah who has been practicing a mixture of the indigenous and the Greek system of medicine. On the day his leave has expired, Lalu packs his luggage and with reverence touches his father's feet. The old man blesses his son and asks him to be brave. His friends quarrel for the privilege of carrying his belongings. Almost the whole of the village follow him in a procession to see him off. When Lalu reaches Ferozepur he is able to confirm the rumour he had heard earlier that a war has started between Germany and England. Soon orders arrive for te 68th Rifles to get ready as part of the Ferozeput Brigade to go for war. The only topic of conversation for Lalu and his friends is the exact date of departure and their destination. *"But the sepoys had been left completely in the dark on both these counts and the range of conjecture had become limitless"*(Village.240). And finally the exact date of departure arrives and they march towards the sea-shore where their ship is anchored. While Lalu and his

companions wait for their chance to enter the ship, Havildar Lachman hands Lalu a telegram which reads: *"Baba Nihalu passed away. Harnam Singh"*. Tears, the silent language of grief appear on Lalu's face. Uncle Kirpu, Daddy Dhanoo and Havildar Lachman console him. *"Then he shrugged his shoulders and ran along the decks towards the forming sepoys"*.(Village, 253)

Superstitions

Lalu, as presented in the novel is a non-conformist. His reason for cutting his hair is this:

"The Katch,Kara,Kirpan,Kesh and Kanga might well have been necessary when Guru Govind was fighting Aurangzeb. Then it was said he enjoined his men to wear shorts, because he couldn't get clothes, bangles and swords for symbols, and long hair because he couldn't get barbers to shave them, and combs to tidy their hair. Such provisions were dictated by necessity and commonsense. But as everyone with a grain of intelligence said, what was the use of observing these conventions now that there was no further need for them? There was no religion in doing so".(Village,28)

The non-conformist Laul's commonsense has clearly gone against the conscience of his community. So, the society looks upon him as a dissenter and pervertor of truth. His own affectionate family condemns his action. Ajit Kaur exclaims, *"Oh. The Shame! It is the most shame fullest shame that could be for a Sikh to have a single hair of his body shorn"*, (Village,92) and she further adds, *"It is the most terrible insult to our religion of the five K's."* (Village,93).Laly's Brother Sharm Singh becomes uncontrollable. He shouts at Lalu, *"You are a dirty contaminated dog, a pig."* (Village,93).Lalu's mother turns deeply sad and deplores, *"Oh, all is lost! We shall not be able to show our faces in the brotherhood."*(Village,93). Soon the news spreads around the village. The Priest of the Sikh temple becomes furious, as he is aware of the danger in allowing anyone within the faithful fold to exercise private judgment and conscience. He shouts, *"Look, oh, people. This rogue has spoiled our religion, disgraced the village!"*(Village,95).

The sound and fury of the society does not alter Lalu's conviction. The priest's accusation that he 'disgraced the village' by his hair on his head shorn is something absolutely absurd for Lalu, the existential seeker of his own destiny. He firmly believes that all those who have persecuted in did him wrong for his doing the right thing of cutting the oppressive long hair on his head. The question of hair as presented in the novel was something unacceptable to the staunch believers. They found the novel a book of sacrilege and in 1968, under their pressure; it was banned by the Punjab Government.

Closely connected with Anand's criticism of religious fanaticism is his laughter provoking presentation of religious parochialism, Muhammad Ali, the Mulah of Nandpur Mosque, who treats Lalu's father more by prayer than by medicine, though free from malice, is not prepared to see to manifestation of God in religions other than his own:

'According to my religion, you will soon have to stand before God on the Judgement Day', said the Maulvi. 'And since you are an infidel, the prophet cannot intercede on your behalf. The first Guru, Guru Nanak, was an admirer of Muhammad, however, and that may count in your favour'. *"But each day in life is judgement day',burst Lalu, impatient at the Maulvi's words. 'And surely there is no favouritism shown to men in heaven, iof there be such a place, just because men belong to one religion or another"*.....(Village.218)

Awareness

Lalu's protest seems to be Anand;s own protest against religious intolerance to Anand. It makes Gujri indignant about, the Maulvi's entrance into the barn through the kitchen and makes her lift the shoes, which the Maulvi has discarded at the door, by

means of a stick and throw them into the courtyard. It is the same social attitude which provokes a Hindu merchant, who has a booth at the Fair next to the Mohammadan stall in which Lalu enters, to shout at him:

Sardarji, have you left your senses that you are eating at a Muhammadan shop? But probably they have left you,since the hour of twelve O'clock has struck. At his hot hour, I suppose it is impossible for your head loaded with hair to think at all..(Village, 80)

Intolerance is the root of religious fanaticism and mankind can destroy its root only through goodwill. Anand's humanism insists that religion should be humanized. This he illustrates through an incident in the novel. Lalu goes with the Maulvi to collect a potion he promises to give which will ease the paid on his father's back. On their way they hear from the mosque the deep musical cry:*"Allah ho Akbar! Allah ho Akbar"* and immediately *"Maulvi Muhammad Ali lifted his hind feet like a duck out of water and rushed through the gateway without a word to Lalu, as if he would miss his chance of entering the kingdom of God if he tarried"*. (205). Lalu as to wait there, till the Maulvi ends his prayer to collect the promised potion, leaving his dying father, in the meanwhile to continue to suffer the paid. Piety is good but piety at the expense of an urgently required help to fellow human being is something contradictory in essence. Anand insists that God should not eat away one's common sense.

The life in the villages in India is afflicted with superstitious practices. Not only Lalu's old mother Gujiri who is foolish enough to believe that it is a good omen to meet a sweeper or a black dog before one begins one's journey, but also the entire village community is in the grip of superstitions. Superstition is the religion of feeble minds; it retards progress; eclipses and spoils the rue aspects of religion. Superstitious beliefs are continued o be honored in India, as every new generation of Indian society submissively adjust themselves to the older generation and its irrational values and traditions. It is unfortunate that superstition is still and integral part of the general Indian set up. A person like Lalu who has the courage to challenge superstitious practices is treated as an outcast of the society. The risk involved in rebelling against superstition is enormous and so everyone in this country dances to the old tune leaving India, a land of incorrigible superstition. Irritation analyzing the situation made Lalu to become more aware of his self and free will.

Human values and Justice

Most of the farmers in Nandpur are poverty-stricken, miserable looking 'slave of the wheel of labour', like Lalu's uncle Harnam Singh who has to mortgage the whole of his six acres to the money-lender Chaman Lal to pay the land rent to the Sarkar and to have a little money on hand for seed. Most of what they grow goes to the moneylender as interest and there is no question of paying back the capital for years. Yet poverty never teaches the villagers to be frugal. Instead, the empty illusion of prestige induces them to spend money on feeding, ungrateful brotherhood and the 'holy men' who are embodiments of hypocrisy. Lalu is irritated with such a social attitude. Lalu's annoyance and anger with the Mahant of Nandpur who has indicated his desire for a dearer variety of silk than that his father has bought for him from his meager saving is in fact anger with the whole society.

Lalu felt a violent revulsion against Nandgir now. That the wretch should make it a point to remind the old man about the cheapness of the cloth and his father has said that the harvests were not fetching much. The main obstacle to the progress of a society is its unwillingness to accept modernization. The society's adherence to the old and the tried with an allergy to the new and the untried makes economic stagnation inevitable. Anand wants India to be modernized are the people themselves who are unwilling to give up their old ways of life and who protest against anything new and more

advantageous. Anand's writing display the violation of the human rights of the under privileged people during the pre-independence period. He opined that literature should be an interpretation of the truth of people's lives and he wrote what he saw or witnessed in the then society. Human Rights are articulation of the need for justice. Mulk Raj Anand's novels contain passion for justice. Through his writings he attempts to spread awareness about human rights and values. He, no doubt, is writing a massage for his own culture. He voices the need for restoration of Human Rights to every downtrodden, underprivileged and deprived section of society.

Conclusion

Mulk Raj Anand's Punjab trilogy–The Village (1939), Across the Black Waters (1940), and The Sword and the Sickle (1942) speaks directly to the destruction of traditional agricultural systems under colonial rule and the absorption of the agricultural goods and human labor of India into a global economic system. The Punjab trilogy traces the life of a character searching for another India, an India free of oppression, misery, and classism. Mulk Raj Anand traces out the transformation of his hero, Lal Singh from an irresponsible Sikh youth to a committed revolutionary.

In most all his novels, from Untouchable to The Bubble, man is a central figure. All his novels are novels of responsibility, of involvement of creative tension and its resolution, of profound humanism and moral values. Mulk Raj Anand's main aim is to reveal an idealistic humanistic vision of life. He writes with the aim of helping to raise the untouchables, the peasants, the coolies, to human dignity and self awareness. Mulk Raj Anand's novels show a happy blend of idealist; revolutionary socialism and a comprehensive historical humanism which is rare in the contemporary novel. In his novels Mulk Raj Anand attacks hypocrisy, superstition, and caste and class prejudices. Mulk Raj Anand, deals with man as a social being with a moral purpose capable of self-development. Mulk Raj Anand's literary contributions map the pre-independence and modem India. His novels universalize issues, which concern every man, every community and every country. He produces a tragic vision of life but also finds resolutions to the problems it presents. In his novels he envisions a world permeated with love and good will.

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