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We feel so proud and enrapt to present this special issue having its content with educating or knowledge pouring write-ups sprinkled over 150 pages penned with their self-reliance by several enthusiastic up-coming educationists and academic critics, with their present status as students, researchers, discussants, junior and senior, assistant and associate professors, research guides and also well experienced trainers and tamers in the relevant areas of specified or un-specified thematic platforms.

This compendium comprises of articles on different titles and the authors are left free to cover their options and choices within a marginal boundary on language and language teaching with its possibilities and barriers with reasons and opinions and leaving the responsibility of finalizing and following their suggestions, to make yourself free to reasonable justification and adjudicate it by verifying the acceptable and admissible fact and truth to meet the need of the readers like you making it valid the verse of Helen Keller “Literature is my Utopia” wherein the Greek word Utopia is defined as “an imaginary perfect place.”

We record our heartfelt gratitude to all people, especially the SRM group of educators who all initiated, supported and shouldered our burdens while processing this compendium to reach the Press to bring out the edited version into a book form to find a suitable place in your memory bank and Library shelf as well.

With good tidings,

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IGNITING MINDS WITH BLENDED AND INTEGRATED METHODS OF TEACHING IN LANGUAGE LEARNING- A PRAGMATIC ANALYSIS

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Abstract

The aim of this study is to explore with the innovative teaching methods such as blended and integrated methods of teaching in language learning to higher education HE students. The observations are also made by scrutinizing their achievements in the tasks and their motivational levels towards learning the tasks. The illustration is exclusively designed for the select higher education HE students. The select group of learners from KL deemed to be university. The experimental group is given a questionnaire on English learning proficiency through a computerized program in the integrated method. Concepts like vocabulary learning, spell check, word pronunciation and accent are given to this group of people. Hence, the research explored that the virtual learning and integrated teaching methods with blended and flipped learning methods gives better results than traditional and personal teaching methods. The statistical analysis revealed the significance and importance of blended and integrated methods of teaching. The importance of information communication technologies (ICT) is increasing day by day. Moreover, the COVID Pandemic has become a challenge to the traditional teaching and learning methods. Hence, the terms like teacher, class room teaching and student have been replaced with the terms such as learner-centric approach, interactive and collaborative learning with integrating technological teaching methods.

Keywords: *academic achievement, blended learning, integrated methods, personal learning, virtual learning environment.*

Introduction

Literature Review

Much research has been done on the blended learning approach and reached conclusions that emphasized its efficiency. Ceylan and Kesici (2017) investigated the effects of blended learning on the middle school students' academic achievement level and product evaluation scores. According to Fisher and Baird (2005) in virtual classes where learners are motivated with a better understanding to attain their goals. Trainers can explore with the new online backgrounds that augments self-confidence, autonomy and reflection. Apart from

this they can reduce learners' isolated feelings by providing continuous feedback. They also can encourage interaction between them and their learners. Moreover, it also helps to learners to communicate among themselves. Such condition can enhance motivation, which in turn may positively affect their academic achievement. The present research is to investigate the effectiveness of blended learning with integrated teaching methods on students' academic achievement in English language and their motivation towards learning it. The sample consisted of a questionnaire which is given

to B.Tech first year students of KL deemed to be University, Andhra Pradesh, India.

Significance of the Study

According to Jordanian Ministry of Education, (2003) it is worthwhile to find various modern teaching methods that help students to learn in an appropriate way in order to produce graduates with the skills and competencies required to participate in the modern world in the 21st century. The results showed that blended learning environment had shown a major difference in students' academic achievement. The implication and connotation of this study twigs out the fact that it provides a comprehensible insight into the field of using technology in the educational process to adopt blended learning as an effective way which would enhance the quality of English learning and teaching process.

Moreover, such sort of these pragmatic studies would be a torch bearer to trainers to enable them to use the suitable techniques of blended learning in order to develop learners' English competencies. In addition to all these this analysis provides learners' motivation towards using technology for learning English. Furthermore, the findings are used as an orientation for other trainers to conduct more research on this ICT education. At the outset, this study is desired to reveal the real impact of integrated learning and teaching and students' achievements in English.

In this process of integrated teaching and learning students' achievement in English as a foreign language is identified through a questionnaire. The method of virtual teaching through the process of blended learning to Higher Education students in favour of the blended learning method and the opinion poll has been considered in this study.

However, the results of this study are limited to the opinion poll which is given to learners on

computerized educational program. The pragmatic analysis is also limited to English classes. The questionnaire consists of students' opinions and their views in the poll on the concept of blended learning teaching. The results showed statistically significant differences in students' achievements and attitudes in favour of the blended learning.

The blended learning method was supported by using technology and a software course. Cracraft (2015) studied the effect of blended learning on students' success rate as compared to the traditional way of teaching. This study aimed at finding out if students' achievement improved when using blended learning in their daily classroom practices. The results showed that there is a significant change in learners' achievement. The results showed that blended learning, compared to the traditional method, showed much betterment in the learners' achievement in vocabulary. Hence, this study is to provide a bird's eye view on the usefulness and efficiency of using Internet based computer teaching ICT and integrated blended learning methods which can be put into practice to improve students' academic performance in English.

However, this blended learning has a great advantage as it allows learners to have a global access with global networks and shifts the role of the teacher into a trainer. It provides a platform to learners such as where in which they can use multimedia, e-mails, virtual libraries, and all internet data collaborative software. Besides all these advantages it also allows learners to interact with the learning materials through listening watching interacting and observing.

Problem Statement

Graham (2006:1) opined about blended learning that a combination of instruction from two historically separate models of teaching and

learning: traditional face-to-face learning systems and computer-mediated learning. O'Donoghue et al. (2004) and Nedeva et al. (2010) have asserted that e-learning students lack the sense of community and feel somehow isolated because of the scarcity of interpersonal communication skills with their peers and teachers through awareness of how they can make this possible. More disadvantages have been pointed out by Lewis (2000), Dowling et al. (2003) and Hameed et al. (2008).

Design and Methodology

Hence, this study applied the pragmatic method to analyse the impact of blended learning method on Higher education students' achievement in English and their motivation towards learning it. As it is stated by Al Fiky in 2011, those learners can gain more confidence, responsibility and creativity since the class becomes more student-centered rather than teacher-centered in virtual classes.

Procedures of the Study

Through this blended learning method, learners utilized technology in performing the tasks. Moreover, learners performed in multiple ways since it is flexible to use internet sources during the pandemic situation. Apart from all these learners have become confident as the trainers focused on the individual students' needs during the virtual classes through messages, chat in the chat box or personally asking over phone. The another technique used in teaching was the flipped class where students were given chance to design their own material like drafting a conversation based on a particular situation, apply vocabulary for a specific topic and so on and so forth.

Apart from these learners are assigned to prepare videos, power point presentations or texts that sometimes were accompanied by pictures through which they were asked to give

certain responses or perform tasks depending on the material given to them, such as using selected vocabulary, grammar or writing. All the responses of the learners were recorded after the completion of the guidelines. At the end of this process the questionnaire was released on this blended learning in comparison with the traditional method. Learners draw the conclusions by giving high priority to integrated learning teaching methods rather than personal and traditional learning.

Results of the Study

The statistical analysis was done with the help of a questionnaire in google form. The first hypothesis as follows: English language attributes in the teaching method of blended learning method and integrated method are checked. The experimental group learned English via blended learning in virtual classes. The analysis indicates the positive effect of using blended learning on the achievement. There are statistically positive results among the students' motivation toward learning English attributes to the teaching method in a blended way rather than traditional method of teaching.

This result is further illustrated from fig. 1 to fig. 8 based on which the hypothesis was made that online and blended learning with flipped way of learning is preferred by learners.

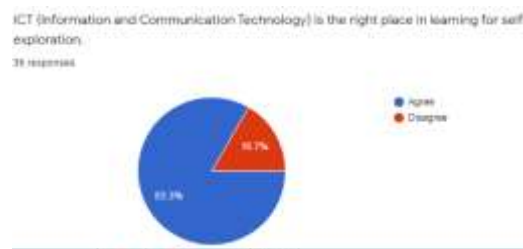


Figure 1 ICT (Information and Communication Technology) is the right place in learning for self exploration. out of 36 responses 83.3% agreed, and 16.7% disagreed.

Various academic activities are possible through virtual classes.
36 responses

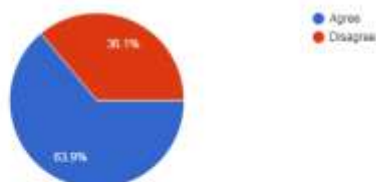


Figure 2 represents various academic activities are possible through virtual classes. out of 36 responses 63.9% Agreed and and disagree by 36.1%.

English vocabulary learning is made easy through many online websites.
36 responses

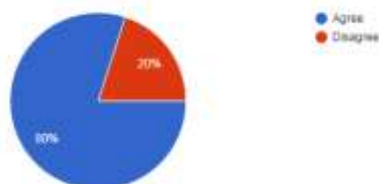


Figure 3 English vocabulary learning is made easy through many online websites.out of 36 responses81.8% agreed and 18.2% Disagreed.

Figure 4 I feel comfortable when I listen and learn word accent and pronunciation. out of 36 responses 82.9% agreed and 18.2% disagreed

Online English language development videos are much supporting to improve my language.
36 responses

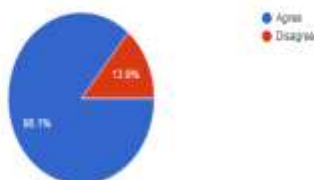


Figure 5 Online English language development videos are much supporting to improve my language.out of 36 responses 86.1% agreed, 13.9% disagreed.

Practice while learning is possible through online classes
36 responses

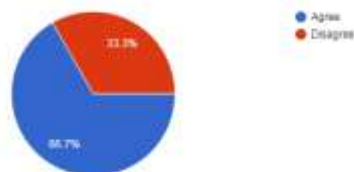


Figure 6 Practice while learning is possible through online classes. out of 36 responses 66.7% agreed, 33.3% disagreed.

Practice while learning is possible through online classes
36 responses

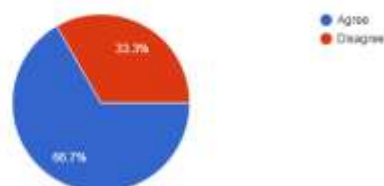


Figure 7 Out of 36 responses 66.7% agreed and disagreed 33.3%.

Innumerable web resources are helpful in widening learning perspectives
36 responses

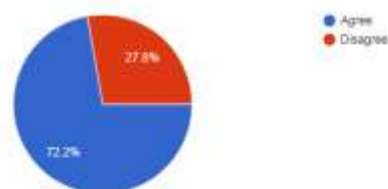


Figure 8 Innumerable web resources are helpful in widening learning perspectives out of 36 responses 72.2% agreed, 27.8% disagreed.

Discussion

The mentioned assessmentquestionnaire which is given to learners are asked to perform various tasks and activities during their English classes to enhance their English language vocabulary, speaking, reading and writing abilities.Activities such as explaining a given text, answering questions, extracting a grammatical rule fromthe given sentences are given by using many web sources like india bix.com, examveda.com,

hitbulls.com, all india exams.in, sawaal.com, careerride.com and so on. Apart from these, experimental methods such as direct interactions in padlet are used where learners can speak, record their voice and can listen which will be helpful to enhance their language skills.

Learners could use power point presentation or websites to envisage the concepts they wanted to learn which make all groups of learners like slow and fast learners learn successively. Moreover, this sort of learning process become easier and more accepted to all groups of students because the fast learners could explore with new and advanced learning and slow learners practice till they are perfect in the given task where as this is not possible in personal or traditional class room teaching. However, this blended learning is an integrated method of teaching where the teachers' role transforms into a trainer and a facilitator. hence, the learners are facilitated by the learners to acquire knowledge by themselves, enabling them to understand better way.

Furthermore, it is stated by the learners through this blended learning, they can interact with other people from all over the world. They feel it as a very good platform to discuss in English language. In this way, they enhance their communicative skills through the computer programs in blended learning which are reflected positively on their achievement.

Findings

The questionnaire results gave the statistical analysis which showed that there is a lot of significance is given to online and virtual learning. The blended and integrated learning make learners more enjoyable with mixed fun and also learning provide opportunities for students to fulfil their tasks. Oweis (2018) also talked about the nature of the computerized material and how it may affect students' motivation positively.

It is observed in the findings that most of the computer programs have designed in such a way where all learners all aim at increasing the internal motivation of the students, due to the presence of many factors in the task they perform. Ormrod (1998) stated that students who are enhanced internally perform their duties and learn classroom materials in an appropriate way.

In Nut-shell

Hence this study explores how the technical aspects of blended learning and flipped learning methods in inculcating English language skills through virtual way and how they have influenced learners in learning in higher education level. At the outset, this analysis gives clarification on various concepts of information communication technologies ICT, and explores the ways in which they make learners' responses to the learning environment which they experience. However, the virtual environment provides an impending and creates an important platform and make the learners capable of fabricate a sense of presence, perspective-taking and introspection. The learners are given free hand to prove themselves in a virtual learning environment.

Limitations

Wong et al. (2018) pointed out that blended learning did not promote students' achievement but had positive effects on students' motivation towards learning English. Some of the related academic journals negated and showed negative results on the blended learning in enhancing students' achievement.

Summing-up

Blended and integrated learning and teaching method is a new method that which facilitates learners to achieve their goals. This analysis has clearly shown that blended learning positively affects students' achievement in

English and enhances their listening, speaking, reading and writing skills (LSRW). This blended learning method engages learners in the learning process as the trainers play the role of facilitators, in contrast to the traditional method. In this method, the learners are given utmost importance where the trainers streamline them through different types of activities that suit their different styles.

In this, the ICT, blended and integrated teaching method enriches learners' self-confidence which makes explore with innovative techniques from their own learning since they are able to search in many electronic sources or ask their trainers when they need help. As the integrated learning method is quite interesting the computerized material, enjoyable and attractive.

Conclusion

Gardner (1985) stated that It is a key factor in the teaching-learning process in a second or foreign language learning environment as "the extent to which the individual works or strives to learn the language because of a desire to do so and the satisfaction experienced in the language learning activity". learners can learn based on their individual intelligence quotient (IQ) levels, which gives more chances for more individualized education Moreover, they can learn from real-life resources available with more authentic information. By throwing the light of the hypothesis in findings, it is suggested to provide more technical facilities that which add and enhance the blended learning experience among the learner community. It is also identified to recognize and recommend the educational content of the curricula according to the requirements of the blended learning. With respect to the LSRW skills to measure the skills blended learning should be related to English learning such as vocabulary, spelling, and pronunciation. upon all these take the

learners' recommendations opinion poll for intensive training implementation of English language with the blended learning methods to enhance their information technology skills. For such improvisations, it is also recommended that the trainers also need to use innumerable apt strategies and methods like visual and auditory aids, films, pictures, songs and so on during the implementation of the blended learning approach. It is also recommended not only for teaching of English but also suggested to be implemented in other subjects in order to get better results than traditional methods.

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MARTHA'S QUEST FOR IDENTITY IN DORIS LESSING'S NOVELS MARTHA QUEST AND A PROPER MARRIAGE

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Abstract

This paper reflects Martha's search for identity in Lessing's novels Martha's Quest and A Proper Marriage. Most of Doris Lessing's novels are often the story of characters who are dissatisfied with their current situation and, willingly or unwillingly, embark on a precarious path to discover their identity. The journey of Lessing's heroines in search of their identity is a repeated motif of Lessing's life. This journey of her heroines is physical, psychological, and spiritual which opens up new avenues of life and allows her heroines to explore the opportunities to know more about themselves. Martha is the protagonist of an entire series of novels, The Children of Violence. The series consisting of five novels, namely Martha Quest, A Proper Marriage, A Ripple from the Storm, Landlocked, and The Four Gated City was written by Lessing in the period from 1952 to 1969. Lessing depicts the life of a young teenage girl, Martha who leaves her home in Africa to build a new life for herself. This paper shows how the family relationship plays an important role in identifying one's identity. Lessing starts Martha Quest as a female model who struggles for pre-eminence and attempts to arrive at a new vision of womanhood. Lessing depicts Martha Quest as a unique character who breaks sex roles and searches for self-determination, power, and completeness outside of her traditional role. Throughout her journey, Martha investigates her own realities and battles outside forces imposing her consciousness and self-concept. She then tries to understand and transcend her own cultural boundaries. This paper sheds light on how the extreme domination of Martha's mother and her husband initially separates her from her parents and later from her matrimonial family.

Keywords: *identity, self-determination, dominations*

Introduction

Doris May Lessing (22 October 1919 – 17 November 2013) was a British novelist, poet, playwright, biographer, and short story writer. A recipient of the Nobel Prize in Literature Lessing was the oldest person ever to become a Nobel Laureate in Literature, at the age of 88. Doris Lessing became involved in radical politics and engaged herself with the communist party.

The first four books in Lessing's "Children of Violence" series reflect the

traditional ways through which Martha Quest attempts to find meaning in her life.

All novels follow the life course of its protagonist, Martha Quest, from childhood to adolescence and her death. The first four novels in the series are set in Southern Rhodesia from 1930 to 1940. The fifth novel is set in London which shows that the whole world is in the grip of World War III.

Martha is a passionate girl who yearns for self-knowledge. Martha's parents are relatives of British descent in Rhodesia who have not

been doing as well on their farms as they had hoped. They live in Rhodesia and hope to return to England every year. This daydreaming attitude of Martha's parents is the cause of her irritability, as she can see that her parents refuse to believe that they have failed and are going nowhere. She is bitter and narrow-minded most of the time due to the extreme dominating behavior of her mother. Martha has always wanted a free life. She has trouble with her mother at home. Whenever her mother says something, she feels very sad. Martha always considers herself a grown-up but her mother sees her as a sweet little girl. Martha had a liberal approach regarding her costume and lifestyle but her mother always bullied her. All she wanted was a chance to explore her ability and her knowledge. As time passes, she breaks this bond of her home as a rebel and moves to the city to take up the job of a typist.

In the city, she encounters the life she has been eagerly seeking. Martha's story is autobiographical as it is drawn from Lessing's own experience in Africa. It reflects the sophistication of life in the Veld, the superficial environment of racial discrimination, and life in the city. The novel is an autobiographical depiction of Lessing's childhood memories, her involvement in politics, and her concern for society.

Martha left her parents and came into town. There she came in contact with many men. She decided to marry but her decision, in reality, was governed by social patterns. As a single woman in town, Martha sees no clear future for herself. Her job fails to fulfill the possibilities she envisions. So she passively accepts the role of a wife. It is ironic that she eventually accepts the marriage she hopes to avoid.

However, Martha is not sure whether she wants to get married till the end. She thinks under the mistaken belief that marriage will

open up a new wonderful world for her, freeing her from everyday life. But after marriage, this illusion of hers is soon shattered.

Martha begins her new married life at the age of nineteen. Although she gets married, she is scared of getting pregnant. Both Martha and Douglas did not want children at the time. She doesn't feel ready for motherhood. After finding out that she is pregnant, Martha feels uneasy and sad. She is worried and desperate about her pregnancy as she does not want to settle down and be a simple housewife. Martha's mother considers pregnancy to be the highest experience in a woman's life. The discussion between Martha and her mother reveals the conflicts of two generations who may see things quite differently. Apart from that, Martha has no other choice but to have a child, for social prejudices do not allow abortion. The idea of abortion coupled with patriarchal misadventures wreaks havoc in Martha's life. Even the word abortion is a cause for concern and anguish for Martha. Worse yet, abortion was illegal despite the government's condemnation. She questions the right of governments to set conditions for women as to what they should do with their bodies. She considers it the ultimate humiliation of personal liberty. In addition, Douglas does not allow her to attend nurse courses.

Martha is astonished and upset at Douglas' authoritative voice on abortion. She feels that a woman has to obey the orders of many people other than herself in her life. Her belief tells her that the woman is always in chains; they have no sovereignty.

Martha has her plans for the child. She wants to provide her child everything that she has lost in her life. Martha wants to save her child from Martha herself because Martha knows that if her mother hadn't dominated her as a teenager, her life would have been different. She feels the harsh pressure of her mother all the

time. She doesn't want her past to be repeated with her child.

After some time Martha gave birth to a baby girl. Her name is Caroline. Martha is a progressive woman. Thus, freedom is essential to her. She also wants to make her daughter self-reliant. Taking care of a child is a trying experience for her.

Mrs. Quest often visited Martha's house and inspected everything. She is worried about the way Martha leaves her house at the hands of the servants. Martha feels that her mother is still haunting her and her household. Martha feels suffocated inside her. She always wanted an independent life away from her mother and her dominance. She wished to live her life in her way.

Towards the end of the novel, Martha and Douglas faces marital discord. Douglas seeks Martha's pregnancy as the ultimate way out of all these family and marital discord. In the course of action of dominating Martha, Douglas tries to rape her, to make her conceive but Martha is indomitable and obstinate not to have

another baby. Now it becomes impossible for Martha to bear Douglas anymore and she decides to part ways with him. The novel ends with Martha leaving her baby girl, husband, and house. She left her family to serve and work for the communist party.

Conclusion

Thus Lessing women are intelligent and conscious about their identity. Martha leaves her home to find the purpose of her life. Since she is a modern woman, she does not want to follow her mother's footsteps. It helps her in gaining the spiritual knowledge. After a failed marriage, she discovers the purpose of her life. She wants to do something meaningful and use her knowledge with confidence and commitment,.

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BLENDLED LEARNING FOR THE NEW GENERATION EDUCATION

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Abstract

Computers and technology has become the order of the day after Covid. Though computer based or technology based education is not a new phrase in the field of education, people still find it difficult to comprehend due to the gigantic growth of technology in a shorter period. We have two sets of people as a result, one who is ready to change and the other who is stuck with the traditional ways. One year has passed with both these kinds of people struggling with the technology, and alternative options were also simultaneously researched on. The result is the blended or hybrid learning which brings together old and new. Flipped learning is also experimented on in these scenarios. This study is based on the consolidation of the research carried out during Covid in various parts of the world to address the issues faced by the teachers and learners in using the technology mediated instruction. It describes in details the pros and cons of technology in general comparing it to traditional form, then it explains the problems in the current technology and then proceeds on to discuss the problems encountered by teachers and students, and finally speaks of the solution, i.e, blended and hybrid learning.

Keywords: *animated videos, artificial intelligence, computer-aided teaching, traditional way.*

Introduction

Technology has become the essential component of everyone's life after Covid. It has become the launch pad of competition between individuals and institutions. Almost all fields have started using technology in their field in order to compete and also to improve the efficiency and performance. The technology used is usually pre-programmed to do certain activities and work accordingly thereby increasing the productivity. Though there are Artificial Intelligence based computer technologies that can work with minimum human intervention, educating somebody always happens with human intervention. Sometimes this type of technology assisted education is being looked upon as a way to attract students and to create in them the interest for learning. This kind of aid by the computer is utilised in all the fields to increase the efficiency.

In a computer-aided teaching, teaching is done with the mediation of a computer. This

transformation was gradual, being computer-aided education, and later computer-mediated education. With the advent of technology, now the entire education is happening through computers. The students can join the teachers through a virtual platform, where he/she can interact with teachers as they do in a face to face classroom. They have wide learning opportunities, like they can access a video, listen to a recording for comprehension or watch some animated videos in case if they cannot understand any concept, and most importantly they can record the whole session and access it later to get themselves clarified of any doubts. Though there are such mind blowing changes in the field of education technology to increase the learners' attention, there are some grey areas to be addressed. We have to accept the fact that in spite of the growth in computer aided education worldwide there are people who refuse to accept the change and learn with it and insist on the traditional methods.

Times are changing and with it the people should improvise themselves in their ways of teaching and learning. Teachers and students have no other option but to stick to the online technology to continue their teaching and learning. The balance is uneven with the technical and technological knowledge for everybody with innovative methods getting published on one end and people struggling to differentiate between ctrl+C and ctrl+V. In spite of the struggles, these teachers try to juggle between Microsoft Teams and Google Meet and other such platforms just for their students. Thus computer aided education has become a forefront of discussion about user-friendly technology. The pandemic has forced everyone to resort to computers and smart phones and therefore it has become a household device. But it is also the right time to think of making the learning happen without any obstacles. This essay tries to analyse the traditional and computer aided education, and lists the problems in the existing technology and finally proposes a user-friendly technology assisted education. This essay proposes the method called blended learning as a solution to integrate the old and the new world.

The Benefits and Drawbacks of Technology-Assisted Education

Computer-aided education or computer-mediated education is the new norm after Covid. Teachers worldwide are struggling to adapt to this new environment. There can be various reasons ranging from being a tech-novice or love for traditional way of teaching or lack of access to this facility. But still this mode of teaching has its own perks. Cingi C (2013) speaks extensively of the advantages and disadvantages of traditional system and compares it to the computer aided education. It is stated in the research that traditional education has a lot of disadvantages like the cost of publishing and

editing and the need to carry the hard copy of the study materials. On the other hand he speaks highly of computer-aided instruction. Computer aided education is so colourful to attract the young learners with varying media based materials. It is economic when it comes to people and printing/sharing materials. Apart from these, being interactive and non-judgemental are the best factors of this method. With the pandemic in the limelight, this is the best method for remote learning and teaching.

Though these are quoted to be the advantages of computer aided education, we have to accept the factor that humans cannot be replaced when it comes to education. Computers cannot be empathetic. And we have to agree with the fact that there are more subliminal things that are transferred from one human to another through teaching process. Traditional teaching methodology has much more to offer than this, for example as stated above, empathy is one of the chief characters that can be offered only by humans. On a closer look, one can observe that computerised learning puts more pressure on students. Students have to take responsibility for their learning. In the long run it burdens the children. Whereas in a traditional methodology, teachers take up most of the responsibility like dividing bite sized portions of syllabus and prepare the children accordingly. He/she will be taught according to their level of understanding. The teacher could actually read the minds of the students with their facial reaction. Non-verbal communication takes an important place in traditional education. This does not necessarily mean to ignore technology based education.

Difficulties in the Existing Technology

In the current scenario, we could see every sector dominated by the computers. Particularly after Covid situation completely utilises the

power of technology. We cannot ignore this in the field of education. But just because, we tried to adopt the technology haphazardly, we were led to face the chaos. Though computer technology has been there for more than a decade in the field of education, people did not pay much heed to it until recent times. Therefore its sudden development became incomprehensible. Moreover there are various other reasons too that contribute to the difficulties in working with the current technology.

External and internal impediments, according to Johnson et al., (2016), obstruct the smooth functioning of technology in the classroom. The following are some of the external barriers he mentions:

- Access to the hardware / equipments,
- Inadequate training
- Lack of support (p.14)

Though internal barriers differ from one teacher to the next, he attempted to categorise them as follows:

- Teacher Attitudes and Beliefs
- Confidence in skills and knowledge
- (Belief in) technology and learning (that works with their students)
- Teacher resistance to technology in the classroom (p.21)

He also wants teachers and administration to be more accepting of classroom technology.

External barriers are those that arise as a result of a lack of investment on the part of the institutions where teachers operate. Institutions should invest in technology and select individuals to manage the department as part of their overall development strategy. They should be educated about developments in the global education landscape and keep themselves up to speed. Despite this, the internal barriers also matter. Some teachers tend to stick to traditional methodology and they believe that only that will help them. They always have

serious doubts about modern gadgets interfering their methods. Some others doubt their own capabilities of learning a new technology. They have doubts about their abilities to remember and comprehend new information. The researcher then goes on to discuss the belief in technology. Learning is a process of trial and error, and teachers must feel that this strategy will be successful with kids. Though they may have a setback from time to time, as a seasoned educator, they must accept the truth that the students (and the teachers) will learn in the due course. The next barrier is that some teachers tend to view technology as teacher replacement. Once, they get this idea, they start to resist the technology in the classroom. Probably, they must have their own insecurities. It can be because of any of the previous mentioned factors as well.

Regardless of these factors, we must recognise that technical knowledge will undoubtedly survive in the coming years, and teachers must overcome their fears and preconceived beliefs about technological interference in order to understand and accept the mediation of technology. Method(s) that partially include the intervention of technology can be adopted to prevent them from being terrified.

Problems Encountered

Following Covid-19, it has become necessary that all learning and teaching take place online. This is true at all stages of education, from kindergarten to college. The stakeholders had little time to make suitable arrangements due to the changeover, so they had to start with what they had. It had its own hazards with the teacher and students in developing nations where internet learning was not a common occurrence. Nambiar (2020) in her paper on 'the impact of online learning during COVID-10: students' and teachers' perspective' states the issues faced by

the teachers and students in teaching and learning process. She opines that “teacher-student disconnect, lack of interaction, inability to engage the group, technical issues” were the main-issues stated by the teachers. (p.787) When asked about the general problems faced during these classes, they stated the following issues: “technical issues like poor connectivity, power cuts, broadband issue, poor audio and video quality” (p.788)

The students were also questioned as part of this study, and the results revealed that they, too, have issues with topics like “technical issues, lack of structure, disturbance in the flow of classes, problems in clarifying doubts, lack of interest and motivations to attend the classes” (p.790)

Despite the fact that there are additional challenges, such as those stated above, both teachers and students agree on one point. During these periods, both teachers and pupils felt that their lack of computer abilities rendered them unproductive. They believed that their technical abilities should have been improved. Kaisara and Bwalya (2020) in their investigation on the e-learning challenges faced by students during Covid-19 in Namibia, quotes the problems faced by the students in e-learning platform layout: “when I login into e-learning I find it hard to find the information I’m searching for”, “still finding it quite challenging to adjust to the new user interface of the e-learning platform” “don’t understand the MOODLE platform” “I click on one course, and somehow I find myself on another course” (p.313) It is clear from these student comments that technology is new to them. It could be the platform's layout, commands, ease of access, and so on that are difficult. This could be the case with teachers as well, as many of them are technologically inexperienced.

The comments from professors and students also indicate that both of them sensed a lack of

personal touch in learning, which can only be provided through face-to-face learning; they believe that online classes are insufficient. One recommendation put forward by Nambiar (2020) is that “the educational institutions should provide opportunities for students to become comfortable with the medium before they take online classes” (p.792) When talking about challenges, Kaisara and Bwalya (2020) quote Bates’ updated SECTIONS (Students, Ease of use and reliability, Costs, Teaching and learning, Interactivity, Organizational Issues, Novelty, Speed) models. He says that these should be considered while implementing e-learning. (p.314)

Considered Factors and Suggested Methods for Improvement

The problem in the current situation is, as Ozadowicz (2020) mentions, “when the teacher wants to achieve the most far-reaching synchronization between the topics and questions presented during the lectures and the topics,” and “simultaneous introduction and application of new methods to activate students and to use modern e-learning tools.” (p.1, 2) In order to address the situation, the government developed numerous forms of learning, particularly those that incorporate technology as a major component. Experts have recommended a number of strategies for carrying out this type of education that have proven to be beneficial. Blended learning is one of them. The researcher Ngogi Emmanuel Mahaye (2020) states that ‘the meaning of Blended learning can therefore be summarized as all forms of teaching and learning that combine the conventional face-to-face classroom method of instruction with online system of learning, making use of information communication technology-facilitated learning in situations where the learners and teachers are sometimes separated by distance.’(p.11)

The blending is actually done with various proportions. It depends on the availability of the technology and the teacher's expertise, the blending is decided. Nerantzi (2020) discusses flipped learning and peer instruction as effective approaches that work well in both the blended and the online classroom from lower level to higher level of education. He says, 'flipped learning and peer instruction can engage diverse students in inclusive ways, maximizing opportunities for self and peer learning.' (p.7) In this example, in addition to receiving regular instructions via computer mediation, learners are encouraged to communicate with one another in order to learn from more educated peers, and flipped learning promotes learner autonomy. Flipped learning allows the learner to choose what he wants to study. In these situations, the teacher's involvement is low, and the usage of computer technology is similarly minimal.

Ozadowicz (2020) while discussing the approaches proposed based of e-learning and distance learning, speaks of hybrid courses and blended learning, "where lecturer and/or assistants combines different online learning activities and traditional course, providing some virtual sessions and activities accessed remotely by student." (p.4) He continues to quote from other researchers how blended learning combines both online and traditional learning environments, including the learning methods in both. It also as he puts it, "allows the building of a variety of frameworks and structures for courses, with high commitment of students and active, mentoring role of teachers and lectures." (p.4) He also recommends flipped classroom methods where most of teaching learning material is found through cloud sharing methods and teaching learning is done through, "brainstorming, problem-solving discussions, promoting active learning in the presence of the teacher/mentor." (p.4)

Conclusion

The governments worldwide are continuing to patch up the learning gap occurred because of the emergency situation. It is evident from the continuous researches made after the introduction of e-learning system, that it is not so successful; teachers and students are struggling with it. There were so many options provided as a result of these researches. Blended learning and hybrid learning are the two methods introduced after taking into account various factors that affect the teaching learning process. They give independence to teachers as well as learners and make the learning happen hassle-free. The technology use is minimal, and it is not scarier anymore. This is a solution proposed to the current scenario, where every stake holder struggles with the use of technology. But it is not necessary to continue this for a longer period as we can be sure that as and when the users of technology progress, they get to know the nuances and varied uses automatically. They start acquiring the technicalities of the process, once they start using it on a regular basis. Some of the researches refer to for this paper also talks about the newer ways like share screen and utilization of readymade online materials which are positive signs of technology becoming hassle-free.

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SIGNIFICANCE OF NATURE IN RUSKIN BOND'S SELECT STORIES

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Abstract

The term 'Ecocriticism' which first arose as a concept in the late 1970s, is coined by William Rueckert in his essay, "Literature and Ecology: An Experiment in Ecocriticism" (1978) but it gets its massive popularity only in the hand of Cheryll Glotfelty, an American ecocritic, in the late 1980s. The literary ecocritics like William Rueckert and Cheryll Glotfelty meticulously examine the relationship between literature and environment in their theories in order to appraise how literary texts treat the subject of nature. In this context, an exact delineation of such issue in Ruskin Bond's short stories, Bond stories could be done where nature or environment remains an imperative stuff of discussion. The paper also inspects how Bond has exercised the Wordsworthian sense of belief on nature in his short stories. The paper not only reveals the beauty of nature but also explores why its downfall transpires and it's not the scientist or conservationist who can give the best protection to birds, animals, and trees living around us rather it is 'common man' who can give the best protection to them in the long run, only by maintaining the natural poise.

Keywords: *conservationist, ecocriticism, ecocritics, environment, literature, nature.*

Introduction

Ecocriticism has turned a new vista in re-evaluating our attitude towards the world. It focuses on the shift from anthropocentric to biocentric attitude as major critics of ecocriticism accentuate. It documents a writer's deep association with and the endless impressions that destruction of our ecology has occasioned. The works effectively and successfully bring about environmental awareness on the moral and spiritual level. An ecocritic has an eye - far reaching and penetrating, a foresight that warns the readers about the impending devastation that man's ruthlessness has propositioned. The intellectual energy of such writers and their profound artistic dedication guides us to a wondrous interplay of provincial and private being translated into enduring universal concerns.

In literature ecocritics has performed a pivotal role fostering literary artists in transmitting values of profound ecological undertones. Ecocriticism is the study of relationship between the physical environment and literature. Richard Kerridge opines:

Ecocriticism is literary and cultural criticism from an environmentalist viewpoint. Texts are evaluated in terms of their environmental implications. Ecocritics analyse the history of concepts such as 'nature', in an attempt to understand the cultural ecological crisis (Waugh, *Literary Theory* 530).

There is more often than not an environmental implication inherent in the texture of the stories of Ruskin Bond. The scholars as well as critics who labelled Bond only as a writer of children fiction probably overlooked

the fact that what Sundarlal Bahuguna as an environmentalist has done very few writer of India like Ruskin Bond evoke such universal concerns of ecology and environment in literature.

The key concepts of ecocriticism lie in its penchant for our ethical commitment towards nature and interdependence between humans and natural world. It stresses our ethical rectification towards nature. Bond pronounces about his deep concern about mother earth:

I am told that this entire region is “eco-fragile” . . . I should think most of our earth is “eco-fragile” having had to put up with hundreds of thousands of years of human civilization (*Rain* 236).

So, Bond often hints at our ethical reassessment towards nature. Ruskin Bond is an ardent admirer of nature. His traumatic childhood – his mother's separation from his father and his father's sad demise at an early age of the author – finds its refuge in the soothing lap of nature. Nature always rejuvenates the writer and also liberally renders the source material for his writings. To evaluate Bond in the light of ecocriticism it would be pertinent to trace out his relationship with nature. Nature is not only a decorum for his artistic purpose, it is a perennial source of inspiration, “a guardian spirit in his loneliness and a transcendental celestial existence in the later period which culminates in his humanism with the world of flora and fauna” (Sen, 176), and finally it is “his religion” (Pathak) also.

The trees have an important place in the biodiversity. Dense forests are always rich in different kinds of species of animals and plants. Trees are very important for the animals; they get protection, shelter and peace in trees. The ecosystem of the trees is not limited only to the big animals, it provides habitat to insects and birds. In the story “Growing up with Trees” Bond says that “the banyan tree was a world in

itself, populated with small beasts and large insects (*The Essential Collection for Young Readers* 45). A single tree can give shelter to hundreds of birds, small animals and insects. The story shows that “the height of the monsoon, the banyan tree was like an orchestra pit with the musicians constantly turning up. Birds, insects and squirrels express their joy at the end of the hot weather and the cool quenching relief of the rains” (*The Essential Collection for Young Readers* 45).

Plants and trees find a prominent place in Bond's short stories. He treats plants and vegetation with full consideration and care. Plants are not presented only as mere background but they share equal space in action. He represents them as volitional, minded, sentient and intellectual beings capable of making their own decisions. Writings of Ruskin Bond bring forth different issues related to vegetation in general and the Himalayan vegetation in particular. The strong relationship between humans and plants has been highlighted in different stories. Deforestation and its effects form an important aspect of Bond's short stories as destruction and damage to trees and greenery are discussed in various stories. His stories such as “Growing Up with Trees”, “The Cherry Tree”, “Death of the Tress”, “An Island of Trees”, “Great Trees of Garhwal”, “A Long Walk for Bina”, “Uncle Ken's Rumble in the Jungle”, and “Trees of the Himalayas” deal with plants and plant-life abundantly.

Conclusion

Bond is an ecocentric writer who considers humans and non-human world equally important. He gives equal respect to plants, animals, mountains, rivers and humans. In his short stories, the flora and fauna and natural landscape are not used as background, but these are the dominating and main content. He is concerned about climate change and destruction

of forest covers. Because of deforestation and loss of habitat many species of animals and birds are also on the verge of extinction. He is against hunting and killing of animals for pleasure. Plants and vegetation are an integral part of his stories.

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IMPORTANCE AND BARRIERS OF ENHANCING INTERCULTURAL COMMUNICATION AT TERTIARY LEVEL - A STUDY

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Abstract

Due to globalization, the world has become a single platform, bringing together all the cultures caste, creeds, traditions, and professions, where intercultural communication has become mandatory. Communication is a channel that transforms every emotion, views, ideas from one to another. When this communication is Intrapersonal within the same culture does not take any effort from speakers to receivers. But when the learners are exposed to global platforms, they have to face different cultures and creeds, to explore their knowledge, creative skills, and lucrative job opportunities. Up to the secondary level the learners face their own culture in the learning environment, which gives them confidence and able to communicate smoothly. When these learners enter into graduate or tertiary level, they have to migrate to different places and universities where they encounter different learners with different cultural variations and communications. Even though the learners are well versed in their domains, they face challenges in communicating efficiently with the learners of different cultures. Foreign countries Higher education is eye candy to most of the Indian Learners. The quality education, lucrative job opportunities, status in the society always encourage most Indian learners to migrate to foreign countries to pursue their studies. However, at first, the learners have to adopt the culture, psychological and physiological changes, and learning environment, and also language issues that exist in that society. Developing Intercultural communicative competence is more important for the learner acquiring higher education, as well as it has become mandate for the learners who are desirous to get a good job in the global platform. Making a student competent in communication is a challenge with interpersonal relationships, and intercultural communication. Therefore, this present paper is intended to view the barriers that exist with our learners of tertiary level.

Keywords: *intercultural communication, global platform, stereotype, learning environment.*

Introduction

Intercultural communication is explained as the communication between the people of different cultures. ICC is a complex art of communicating, as it is included with different cultures, castes, creeds, race and religion, as well as varied social backgrounds. ICC has become mandate in the presentscenario as the world is living under the same roofinteracting with more and more people of different cultural backgrounds. Understanding culture and its meaning is an arduous task as cultureposses different levels. Culture is a term that draws on concepts of ethnicity, race, and shared identity, and is often based on factors of

differentiation, such as nationality, religion, language, and caste, to name a few (fish, and Brooks2004 Gopal Krishnan 2014). Culture is like a beautiful plant we witness but the values and morals that we adopt from our own cultures are like roots that we were unable to witness and are deeply rooted inside the person's character and personality.

Relationship ofLanguage and Culture

Language and culture are inseparable and interrelated. When a person, or learner grows up in a society, it is common to habituate with all the customs, values, ethics, and morals. The

learners easily adapt to the body language, gestures, hand movements eye contacts of their own culture, as they learn those things from their parents, elders and friends. Language variations, tone, accent and intonation also differs from culture to culture, and their living environments. So adopting their own culture is very easy and comfortable for the learners.

Culture deeply affects the behavior of a person and their languages .It is the reason when a person from a typical cultural background interacts with other it differs in so many aspects.

Importance of ICC

Now a days the exposure to the global platforms for the sake of jobs are accelerating. Many corporate companies are hiring employees from different countries, every country has their own set of principles, rules, regulations, and ethnicity, bringing together all these things to a single platform, and mingling with each other, interacting in a friendly manner, without any hesitations and inhibitions to explore their own knowledge, creative skills, and also to cope up with that environment is dire needed to get successful.

Even though competence in intercultural communication is inevitable to get success a lot of barriers are restricting the learners from becoming competent in intercultural communication.

Most of the tertiary level learners come to colleges from different socio economic backgrounds and large group of learners are from rural and semi urban places where exposure to different cultures is not possible. After entering into tertiary level learning they witness different cultures and various scenarios for which the learners are unfamiliar, and face problems in interacting with others.

The following barriers are absorbed in the tertiary level learners

Stereotype

There is a variety of definitions of the term stereotype that generally agree about its basic nature, but differ in certain additional aspects. For example, Allport (1954) understands a stereotype, as an exaggerated belief, associated with category. Its function is to justify or (rationalise) our conduct in relation to that category. (ibid, cited in gardener, 1994 ;3)Taylor (1981) defines a stereotype, as consensus among members of one group, regarding the attributes of another (ibid cited in gardener 1994 :3).

There is a common perception that stereotypes are common beliefs of a culture, ranging from age, gender, social class, education level and nationality.

The personality and behaviors and beliefs of another group of people from different social groups may or may not have same characteristics. They may be positive or negative. For example within the country, in India, most of the Muslim women are asked to cover their head and dressing styles are varied from non Muslim woman.

Stereotypes, originate from social categorization (stronger 2000:2) this implies rather than receiving or observing an individual character and personality, we approach them with preconceptions based on their individual culture and class, and put them in certain category, ignoring their individual traits.

Prejudice

In social psychology Prejudice has also been labeled in a group favoritism social antagonism and ethnocentrism (Augoustinos, and Reynolds 2001).In stereotype, we may experience positive and negative characters, but prejudice is expressed as beliefs that have negative characteristics, may be negative feelings like fear, anger, hatred,dislike these characters may lead to separation of one group with another. prejudice means prejudgment.Prejudice is based

on gender, is called sexism and racial prejudice is called racism (stronger, 2000). The notion that foreign women in developed countries are too bold is an example of sexist prejudice.

Language

In intercultural communication the biggest barrier is language. As languages differ based on the cultures, one may not understand the language of another. For ex: Saaru, is a term used to call a teacher in Telangana, whereas it is called as maastaru in Godavari districts. So if a person is familiar with the term Saaru may not understand the term maastaru. At these times the communication will not be effective and successful.

Accent

Accent is another barrier in learning languages, even though English is a global language, and even if Indian learners speak English fluently, but still most of the Indian students, or learners are unable to understand the accent and pronunciation of some words, which will create ambiguity in understanding the language at their workplaces, for example, schedule is pronounced as /shedyoool/. In Telugu states, whereas, it is pronounced as /skedyool/. Some more examples are Dias, van, environment, etc.

Shy and Hesitation

Learners from different social and cultural backgrounds have different upbringing. In some cultural groups, the learners are raised with Some restrictions, values and beliefs. And some maybe raised without any limitations.

For example, Indian women are asked to keep distance from men since their childhood, but in the developed countries it is very common to work with men and are treated equally. Shaking hands, hugging each other to greet at workplaces is seen in the corporate offices frequently, where the woman who was raised

with Indian beliefs and values face problem and inhibit themselves to move freely in the workplace atmosphere, thus restricting themselves from exposure to the global platforms, and also physical preferences, giving priority to one group of people and ignoring other class is also one of the ICC barrier.

Conclusion

In recapitulation, the learners at tertiary level cross a lot of barriers in inter culture communication. Stereotypes and prejudice show a lot of negative impact on enhancing ICC skills of the learners. Enhancing ICC skills is an Herculean task in the college's and university. Most of the learners desire to spend the time with a person of their own culture, race and ethnicity as they feel secure and comfortable and they can move on, according to their own pace without any hesitation and inhibitions. Even though coming out of homogeneous groups take time and effort, it is the responsibility of teachers to motivate and encourage learners to expose themselves to the other cultural groups to make the learners believe that all are equal, even though their beliefs, values and morals are different. As ICC skills are dire needed in the present scenario the learners have to motivate to respect and adopt the cultures of fellow colleagues at work places. We cannot just rely on specific behaviors or techniques to communicate effectively-we need to understand the process and adjust what we do to suit the context. And this is not easy as it sounds (Hartley, 2002). According to the context and necessity we have to leave behind all these barriers that restrict the learners from intercultural communication and have to expose to the global platforms to get success.

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LAND AND MIND: INDIGENOUS VIEWS IN LINDA HOGAN'S *SOLAR STORMS*

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Abstract

The paper focuses on two worlds, two human groups, two belief systems which comes down to nature and man, aboriginals and civilized, culture and society. Each society is formed by its own belief system but, what happens when thoughts of Occidentalism intervene with primitiveness? Should an entire system of beliefs, views, culture and society syncretized? The paper unravels the thoughts through the intriguing tale of Angela, who as portrayed in the novel, had been fostered for years, is in search of her biological roots and 'home'. The character is often in contrast between the western beliefs and indigenous roots. Hogan centralizes the cultural inclination of the aborigines towards nature which is land in this case. Thoughts on the difference between humanized landscapes and the natural terrains are reverberated throughout the paper. So as to even question the human 'desire' towards 'development' and 'establishment'.

Keywords: land, culture, society, development, aboriginals

Introduction

Linda Hogan's *Solar Storms* is a spiritual history where oral traditions and nature's mysteries are given prominence over Western ideological constructs of nature that have been confirmed as detrimental in the midst of the contemporary environmental crisis. Informed by her native heritage that encourages reverence for, and reciprocity to natural world, Hogan's respect for the earth's elements, what she calls as 'terrestrial intelligence' is clear in her insistence for a more balanced relationship between the spiritual world and human world.

Hogan's terrestrial intelligence is not confined to territories of solid ground. In the preface to *Dwellings*, Hogan reveals that the writings have grown out of her "wondering what makes us human, out of a lifelong love for the living world and all its inhabitants"(11). Hogan recounts that her works are a reflection of "the different histories of ways of thinking and being in the world out of respect for the natural world, recognizing that humankind is not separate from nature" (12). Hogan's devotion to place reflects these inspirations and requests our

acknowledgement of the planet we call home and its nonhuman communities.

Linda Hogan's approach to nature is nothing less than mythical, mystical and magical. Much of her philosophy and view of nature is founded in American Indian mythology. They are the deepest, innermost cultural stories of our human journeys toward spiritual and psychological growth. Wendell berry once made the statement that in order to know who one is one must first know where one is. Whether we are cognizant of their influences or not, environment factors play a crucial role in the physical, emotional and even spiritual configurations that determine our ideas of who we are. All human beings develop their own sense of place through life that determines why they love certain regions or feel utterly alien in others. It is not an uncommon human experience to long for the particularities of a certain place that has had a powerful interior effect on their human psyche.

The native people's intimacy with the land stands in sharp contrast to this lack of knowledge. Only close observance and intimate

relationship with the environment permits survival. Even though Angel grew up in various foster homes far away from her people and culture, she senses this deep connection with the land when she wonders about the legacy of her people. Hogan's portrayal of the local community as the non-violent protesters and the developers with the government as the oppressors, who do not have considerations for the land or its people, reflect her own distaste of violence as a viable method. Violence, according to Hogan, does not correspond with the sensitivity toward land and its protection. By not turning to violence, the native people in *Solar Storms* exercise their moral superiority in the role of the custodians of the planet. Angel adopts an indigenous perspective of interconnectedness of the world and humanity that stretches beyond individual or collective humanity towards a universal perspective. The mainstream society's dismissal and misunderstanding of the American Indian culture has been a stumbling block in the dialogue between both sides. The corporate interest coming from a world of infinite growth and dynamic change is seen as shallow and shortsighted; it is an interest of the people who have no vision, no future and no past. For the local community it is unthinkable to go against nature in the way the non-native intruders do.

DiZerega claims that the more all encompassing and intimate the character of our community relationships, the stronger the individual obligations to help protect and preserve those communities. Hogan has intimate connections with the nonhuman natural communities. She describes the relationship between the human and nonhuman world as a partnership that should be built upon respect and reciprocal exchanges. In her most direct attempt to contest the manner in which human beings view nature, she writes

We are of the animal world. We are part of the cycles of growth and decay. Even having tried so hard to see ourselves apart, and so often without a love for even our own biology, we are in relationship with the rest of the planet, and that connectedness tells us we must reconsider the way we see ourselves and the rest of nature (Hogan 114-115).

Echoing the thoughts of Glotfelty who states that nature is not the only element of focus in ecocritical studies. Other constituents include land, water, sea, fauna, technology and body. Hogan does not confine 'terrestrial intelligence' to physical attributes of the earth. She says the term environment is inclusive of cultural associations of people with the place. In this case Hogan recounts the indigenous helplessness towards their land. The place has been their home and their belief of the spirit for all the elements of nature are at threat. This very belief system is questioned when the proposal for the dam project is placed, as reflected in the novel. Their right for the land and all the spirits across have gone for a toss.

Hogan's *Solar Storms* foreground for a consciousness of the world toward harmony of nature, human and sacred. The consciousness surrounding her thoughts can be redirected to the theory of Ecosophy reverberant through the characters of Agnes, Loretta, Bush and Husk. The etymology of the word Ecosophy breaks down to 'oikos' and 'sophia' which translates to 'household' and 'wisdom'. Ecosophy contributes to philosophical belief of the living conditions in the ecosphere.

Conclusion

Both Næss and Guattari suggest that an ecosophy is more than a mere abstract system of thought. Indeed, it calls for a radical change in views and beliefs, challenging long established anthropocentric

models ruling over the nature/culture dichotomy, the notion of dominance and property over other species, and ultimate premises of life (Gare 2014).

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ORAL LITERATURE OF NOMADS: A LIBRARY ON THE MOVE

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Abstract

This paper grapples with the complexity of Maharashtra Dhangars' socio-political and cultural history through the analysis of their folklore praxis. Dhangars' history has been distorted by the mainstream grand narrative history throughout the subsequent regimes. But the Dhangar people have strong folklore traditions and oral traditions. These traditions played diverse roles in the life of Dhangars. These traditions are not just the forms of entertainment but they have transmitted from one generation to another generation the historical traditions, mythical stories, cultural history, socio-political and economic history of the Dhangar Community in Maharashtra. While talking about the importance of the oral literature produced by "Wasudev, Gondhali, Bhutye, Baradi, Shahir and Wagya-Murali", R.C. Dhere (1996), replying the arguments and allegations made by Tryambak Narayan Atre(1989), argues, "The folk literature singer has produced and circulated ancient songs, stories. They also circulated "hor, thoke, Banya"¹. If this literature is collected and analyzed or studied then it will throw light on the social history, religious history, traditional and customary way of social lifestyle. British people had started an archaeological research department. Similarly, any department exclusively dedicated to the folk literature and community oral literature collection and preservation would be useful to the country.

Keywords: dhangar community, nomadic people, oral literature, folklore Dhangari Mythological Stories

Introduction

R.C. Dhere (1996) studied the traditional singers (Those who preserved the community oral and folklore praxis in Maharashtra) of the various communities in his book *Loksanskritiche Upasak*. (Pune).pp.(4-5) In his book, *Gavgada* (1989), T. N Atre, writes about the criminal tribes and economy and sociology of rural

These are different rhythmic cultural and literary traditions of certain Maharashtra community.

Maharashtra. The discussion of the above mentioned book *Gavgada* is also available in Deshpande Sunita's *encyclopedia dictionary of Marathi literature*. (2007). Sunita Deshpande (2007, p 40) analyzed the book *Gavgada* to find out the sociological and social economy-related issues. She shows that how *Gavgada* is important to understand criminal tribes and other parasites in society. This book is written

using a colonial anthropological framework.

Dhangars' folklore is not just a literary form but it's a facilitator or promoter for the various socio-cultural and political engagements in the life struggle of Dhangars. This folklore not only digs out the hidden truth of community history but also it reconstructs the history of Dhangars through various evidences. The creating or writing history of any community is possible through different methodologies. In order to challenge the mainstream hierarchy in the social sphere, Dhangars resisted through various folklore praxis.

Dhangar folklore includes *Dhangari Ovi*, *Dhangari Gaja Nrutya*, *Dhnagari riddles*, *Dhangar Women Songs* and *Dhangari Mythological Stories*. The present study tries to understand the Orality of Dhangars and focuses on the history of

Dhangar cultural resistance. Folklore praxis is not just transmitted orally from one generation to another generation but it also transfers the historical and cultural baggage of the community. Dhangar community has very complex status in India in general and in Maharashtra in particular. Gunther Dietz Sontheimer and other researchers like Dnyaneshwar Gavate, Prabhakar Mande, Iravati Karve and R. C. Dhere have done research on Oral traditions and folk religion and folk culture but all of them studied the culture through anthropological perspective excepting Dnyaneshwar Gavate. But none of them captured the resisting elements in Dhangar folklore. Dhangar folklore tradition actually tries to resist, negotiate, assert and assimilate and create an identity for survival. Their songs are not only the worshipping songs or Ovi of gods but there exist elements of cultural resistance. The resistance is to the dominant ideology and oppressive Brahminical structure of Caste Hindu Society.

Dhangar folklore informs the Dhangars wisdom of life when they are on the move according to the availability of the fodder for their livestock –sheep, cows, horses, and buffalos. Due to this Nomadic life style, their history and culture became discursive and moving. It has not got fixity due to the lack of permanent settlements of Dhangars and lack of formal education. The previous researchers did not involve Dhangar community people to conduct research on them. This study involves the community people to understand and modify the knowledge creation on them.

This is a modest, though not exhaustive, attempt to collect and analyze the Dhangar folklore praxis from western Maharashtra. It also connects the oral and folklore praxis to the contemporary Dhangars' political; social and cultural struggle. This also includes the community's self-reform technique or what

Michel Foucault and Bhangya Bhukya call it "Technology of self" of the community and the role of folklore praxis in using such technique. In a way, this study attempts to historicize the folklore traditions parallel to Dhangars' socio-economic and cultural engagements and changes in western Maharashtra.

The existing studies conducted on Dhangars have not considered complex social, political and economic history of the community. The modern state rationality and the laws implemented by the State have created detrimental situation against the traditional sheep rearing occupation of the community. For example the cattle trespass act of 1871 changed the Dhangars' freedom of possessing and trading of Sheep and cows, bullocks and horses. It has affected adversely the political economy of the Dhangars. Dhangars have been pushed to the periphery of the mainstream society due to the implementation of the modern forest laws by colonial and national state. Dhangars were distanced forcefully from the natural resources of grazing meadows, forest and their land.² Their Nomadic life struggle also contributed into their marginalization process.

Very scanty and positivistic research is available on Dhangar community. Few Scholars have attempted to collect and analyzed the Dhangar songs, stories and other folklore traditions. But very few have analyzed the oral praxis and women ovis of the Dhangar to understand, speculate, prove or show the link and connection between these traditions and larger socio-political and economic aspects and problems of the community.

It is important to study Dhangars folklore praxis, to understand the Dhangar people and their history, which documents and records the genealogy and history of community as well as individuals. Dhangar folklore praxis is a strong resource of the community's socio-political and

economic contour. This research includes all available resources with some limitations, the songs and other oral praxis are collected from western Maharashtra i.e. Pune, Solapur, Satara, Sangali, Kolhapur and for few collections from *Aurangabad* and *Latur*. On the whole, this thesis throws a modest light on the process of songs of women Dhangari Ovi and Dhangari story compositions. It also historicize these traditions and analyses the role of these traditions in creating an alternative, resisting history and a history from Dhangars' perspectives. It also understands the process of identity and selfhood, imagination and Bhukya, Bhangya. *Subjugated nomads: The Lambadas under the rule of the Nizams*. Orient BlackSwan, 2010. p 80. It is significant to answer the following questions- How to understand Dhangars' negotiations with their cultural past? What is significance of Dhangars' genealogical memory to create their selfhood?

Conclusion

Dhangar folklore praxis acts as a catalyst or as medium in the contemporary Dhangars' Struggle in the all sectors. Dhangar oral traditions are the base for the new movements in Dhangari literature. It influences the political and social sphere. It is important to acknowledge the diverse and multifaceted role of the Dhangar traditions. The orality of Dhangar community turned towards written culture which positive outcome of oral traditions. The cultural resistance helped the community to understand and analyze the oppressive system. The orality and cultural resistance helped Dhangar community to mobilize and unite at different levels. At present, due to the Dhangar ST Status demand

and the efforts of the community to practice the traditional customs for the development of the community created a positive understanding of the Maharashtra state. So, the role of oral and folklore praxis cannot be ignored.

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COPING WITH THE NEW NORMAL: IMPLICATIONS ON STUDENTS' ACADEMIC AND MENTAL WELLNESS

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Abstract

The social and economic insurgence following the global pandemic Covid 19 resulting in a sense of uncertainty, tossed down the hopes and aspirations of even the most powerful countries. The impact, the pandemic outburst had on the field of education, needs contemplation and no doubt, globally, people are witnessing its irredeemable jolts. The first official lockdown didn't have great impetus at the outset as people were unaware or even unmindful of its impending danger. Little has been predicted, about the possibility of a prolonged confinement at home for months together. The concept of distant education started having its true implication, when the classes were proposed to be conducted online in virtual platforms. Began with a lot of chaos and apprehensions, hopefully for a shorter period, it has come up to a state of frustration and fatigue. Both the learning as well as the teaching community is equally under pressure. Invariably a much exhaustive study is being made on the boom and boon of online education. The present paper tries to pinpoint what is missed out in the forced distant learning environment. The study focuses on two distinct phases of the scenario- dearth in the academic or the literary and the psychological condition.

Keywords: *immaculate power, intimidating virus, literature learning, irredeemable jolts..*

Introduction

Life turns topsy-turvy in times of crisis. It topples down the routine and creates situations of new normal. The pandemic situation, humanity has been combating since March 2020, has imposed unimaginably complicated happenings and transitions that are beyond the power of mankind. The premise and structure of social set up has lost its grounds under the immaculate power of this intimidating virus. The global pandemic is an irretrievable reality that cannot be winked at, and an irrevocable page in the history of human race that cannot be overlooked.

The social and economic insurgence following the global pandemic Covid 19 resulting in a sense of uncertainty, tossed down the hopes and aspirations of even the most powerful countries. The impact, the pandemic outburst had on the field of education, needs contemplation and no doubt, globally, people are witnessing its irredeemable jolts. The first

official lockdown didn't have great impetus at the outset as people were unaware or even unmindful of its impending danger. Little has been predicted, about the possibility of a prolonged confinement at home for months together.

The concept of distant education started having its true implication, when the classes were proposed to be conducted online in virtual platforms. Began with a lot of chaos and apprehensions, hopefully for a shorter period, it has come up to a state of frustration and fatigue. Both the learning as well as the teaching community is equally under pressure. Invariably a much exhaustive study is being made on the boom and boon of online education. The present paper tries to pinpoint what is missed out in the forced distant learning environment. The study focuses on two distinct phases of the scenario- dearth in the academic or the literary and the psychological condition.

Literature is an experience that has to be cherished. Literature learning involves a lot of reading and interpretation, discussion and discourse, especially when it comes to teaching literary texts-real time experience in the classroom is what makes it meaningful. A literature classroom is the replay of life that is experienced and explicated in the books by the author and the absence of audience the students in the classroom makes it a futile even foul play. All forms of literature involve or invite the employment of different teaching strategies that end in vain in an online mode. When internet was still in its embryonic stage and ebooks were just surreal, teachers were the only exponents of knowledge dissemination. The generation sans gadgets and google was entwined by the expressive and even dramatic delivery of the teacher's pedagogy.

Poetry for instance recommends a lot of intensive reading between lines bringing into play the act of wild fancy and imagination in order to understand its implications through words and metre. The unlimited sources and study materials strewn in the internet can never replace the real experience of relishing poems like "Stopping by woods on a Snowy Evening", "The Palanquin Bearers", "Ode on a Grecian Urn" and many more treasures of poetic exuberance. Can any number of online classes bring out the beauty of Andrew Marvell's "To his Coy Mistress"?

If this is the case with shorter compositions, unimaginable is the predicament of longer narratives of literature like fiction and complex narratives like a play. Handling prose pieces of literature offers a very big challenge in the virtual mode where students are always in incognito mode. The genre of prose being mundane, even the studious and enthusiastic students find it less appealing. It needs a lot of concentration to listen to writers like Bacon or Ruskin or even the light hearted funny narrative

of Charles Lamb which often digresses into an alluring story or sometimes into a pensive nostalgia. In this context it is opportune to share a 'hands on experience' and experiment in the classroom of trying to dramatize Rajaji's prose 'The Tree Speaks' with the non English Major students. The resultant explication was one of a wonderful learning experience. Can there be any alternate for this rich experience of the text in a virtual classroom where the teachers could see only the register numbers or initials/profile pics of students?

Fiction classes are always moments of discussion, reading and arguments. Lots of lively discussions happen in the hours devoted to fiction in classrooms. The characters in the novels loom large in the classroom discussions and are always relatable to life through discourses of psychological and social interest. Comprehension of life, people and situations happens in a large scale in fiction classes but the online mode shut doors for such a possibility. The faculty find it too difficult to find any successful strategy or tool to teach fiction effectively in virtual mode. It becomes quiet challenging for them to keep the class engaged or interactive. Whatever may be the genre, there is very little difference with regard to the interest and involvement shown by the students. It left the students in a kind of mire because of the lack of one to one interaction with the teachers. Attention cannot be acquired as the presence of students on the other side as dubious and this inevitably results in monotony.

The highly promising technology had little to offer to even the brightest students who felt that online education does not in any way help them to hone their skills and perform better. Dr I. Bharat Reddy, senior consultant psychiatrist at Apollo Hospitals, says,

The uncertainty about academic programmes is causing good students to dread another year of online studies. It is affecting

their interest in studies as they have been groomed for competitive exams right from the beginning. But in the last two years, the academic schedule is such that students are not getting a chance to compete and excel.

(<https://www.deccanchronicle.com/lifestyle/health-and-wellbeing/110621/online-classes-affect-students-mental-health-experts.html>)

If academic scenario is this, even more serious is the concern with the physical and mental well-being of students. The student community, that is notably freedom loving, expected nothing of this sort, in the beginning of the pandemic crisis. The initial excitement of exemption from sitting long hours in physical classroom soon faded out as online classes became compulsory and a necessarily extended predicament. At the outset, there arose a sense of unsettled and restless mindset in the educational field, as it was with the other sectors. The sudden exclusion of physical classes and presence in campus created unrest and students and parents started having apprehensions of the forthcoming situations. People got completely severed from any human social interaction other than the members of the family and this negation of socializing scenario had its damaging influence on the psychological condition- especially from the perspective of students. "I miss being on campus and having that community of support, not only for my education, but also my mental health. (Upbeacon.com/article/202)

Learning from home, though comfortable and flexible from the point of view of students, (as they can have their preference to attend classes as they deem it), didn't have a say in the long run. The incessant hours of looking at the screen and the amount of pressure to complete assignments online paved way for a great physical and mental discomfort.

"Not only mental health, but they are also facing some health problems like eye

strain, headaches and fatigue from seeing the screen for such a long time. Besides, sports education and extracurricular classes have also stopped. As most of the parents are working and the child is all alone in the house, there is no way the children can interact with anyone". (www.educationworld.in)

The trauma of undergoing the pain of loss of the loved ones and suffering both physical and mental health concerns, the fear attached to the possibility of being infected unawares – all had a deep cutting impact irrespective of age, gender or any such criteria. UK-based internationally recognized parenting expert, broadcaster, speaker and author of Parenting Made Easy — How to Raise Happy Children (2012) Sue Atkins explained,

With the sudden halt to in-person learning, many students have missed their friends, yearned to be out of the house, developed erratic sleep habits and drove their (often working) parents crazy. On top of that, many were dealing with the trauma of a sick or dying family member, economic hardship and major changes to the life they once had.

As quoted in the article "Zoom fatigue and all-nighters: Online learning" by Carlos Fuentes, students are experiencing anxiety and mood swings and psychological unrest because of the scheduled class hours without break. The absence of random visits to the relatives, hanging out with friends and weekend expeditions like shopping and dining out all have ended up in a depressed state of mind. Dr Kannan Gireesh, psychiatrist, psychotherapist and founder, Live Life Education says,

What they are lacking is peer-to-peer learning. Social learning is not happening as they do not have friends to talk to and build new friendships. Building friendships is very important especially in the lower age groups,

which gives them security and self-esteem that gives them a sense of belonging. (qtd. by Sukanya Nandy)

Conclusion

It is felt that, there's also a sense of isolation when they are not around their friends as much which is an important protective factor in their mental health. All these are to be considered with utmost seriousness if this is going to be the order of the day for few more months or a year. Otherwise, the consequences might be scary and even irreparable may be its aftermaths. It is high time the student parent and the teaching community understand the gravity of the issue at hand, so that the return to normalcy in the post pandemic period would be smooth and less complicated.

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THE PSYCHOANALYTIC STUDY OF THE INTERNAL CONFLICT FACED BY THE WOMEN CHARACTERS IN GIRISH KARNAD'S YAYATI

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Abstract

Women in ancient India were celebrated well by attributing their names to country, stars, rivers etc. There was immense holiness with the women folklore in India. They are revered in different forms too as Sakthi, the all-powerful goddess. But unfortunately, in the Middle Ages there is deterioration in the treatment of women which began to slide slowly towards the modern ages. Hence, her individuality, self-respect, creativity are being damped to nothing. She can neither choosen or candesire anything both physically and mentally. This suppression of physical and mental desires leads to the depression which is the cause of all internal sufferings. These internal sufferings leads to internal conflicts. Generally, the suppression, oppression, internal conflicts are part of psychoanalytic study. Girish Karnad has beautifully depicted the various kinds of conflicts through his characters. Though the story is taken from an Indian epic, though there is lots of mythological references, the mood, the depression, the psychological pain, the internal turmoil are so modern in its theme. Hence, the interplay of tradition and modern makes the play stands the tests of time. These internal conflict is not restricted to the aristocratic characters alone. It is common among all the women character. Whether the character is a queen or a slave, whether the character is the mother-in-law or daughter-in-law, whether the character is a slave or servant maid, everyone suffers from one internal conflict or other. The depth of internal conflict faced by each character is so much that their whole personality is changed due to the mental sufferings and due to the environmental pressures, they face.

Keywords: myth, asura princess, shattered to pieces, super ego, mental sufferings.

Introduction

The story of Yayati was taken from the ancient epic Mahabharata. This story is woven around the attitudes, behaviours and desires of various characters. The dramatist has introduced few major emotions known as desire, anger, revenge for carving the characteristics of his dramatic personals. While the male character Yayati is carried away by desire, the main female character Devayani is personified with anger whereas Sharmistha another important female character is an incarnation of revenge. Few important concepts like post colonialism, feminism, conflict theory, psycholinguistic analysis is a part of this wonderful play by Girish Karnad.

To tell the story in a nutshell, Yayati is the King of Hastinapur. While he had gone for hunting, he saw a woman in the well, he tried to safeguard the woman by providing his right hand. The name of the woman was Devayani. She was the daughter of Asura Guru Shukracharya. According to the Myth, if a king holds the right hand of an unmarried princess, he has to marry her and hence Yayati had married Devayani and made her the queen. Devayani had fallen into to the well due to the anger of Sharmistha. Sharmistha pushed her into the dirty well. Though Devayani and Sharmistha were friends, Devayani could not accept the act of the Asura Princess, when she wore her dress accidentally. Devayani spoke ill of the clan and caste of Sharmistha and hence Sharmistha pushed her into the well.

Devayani's father cursed Sharmistha to become a slave to Devayani. Sharmistha had no other choice. When an appropriate opportunity comes, she had given vent to her anger by bedding with the King, the husband of Devayani. This act is reflected by a curse from Shukracharya because of which the King Yayati had got this oldness. Yayati who is having pleasure principle in his life exchanges his oldness with his son Pooru and hence Pooru had received the curse. This had resulted in the death of his newly married wife Chitrlekha. After the death of Chitrlekha, Yayati realizes his selfishness and was ready to go to forest and did penance.

Sharmistha accompanied him. Pooru who was so irresponsible in leading the kingdom is ready to shoulder the responsibilities.

The Interplay of Conflicts in the Play Yayati

Conflict is defined as a kind of resistance given by a character against another character. This resistance may be internal or external. This conflict may be caused by the self itself or it can be created by some external factors like environment, characters, society etc. The conflict is essential for the progress of any story. As these conflicts affect the moods, emotions, attitude of a person, the role of psychology becomes essential in any play. Conflicts are actually interwoven with the story. Whenever there is a chaos, the mind of a person is disturbed and as a result, the animal instinct overcomes the personality and there occurs a pleasant or unpleasant incident. The psychoanalytic theory of Freud is being used in the character depiction of Yayati. Yayati is a portrayal of Id concept which refers to the primitive principles of mankind. It knows nothing but the pleasure principle. Reality, the custom, tradition is secondary to it. The primary motive of Id is self-enjoyment. It could be seen in the character of Yayati, the King. The Ego is

depicted through the character of Sharmistha who is conscious of the real world but is still primitive inside. The character of Devayani is related with super ego as it gives importance to morals, principles, society and others. Superficially if one analyses, one could see this kind of character depiction. But if we analyse deeply, we could find that each character is having all these three characteristics. It comes out in a situation or other.

Internal conflicts refer to the dilemma posed by a character usually the main character on some ethical and emotional value. Generally, it is said that there should be two or three motives for the conflicts. When one stimulus increases the motive of other, the conflicts become serious. In the play Yayati, there are few important women characters namely Sharmistha, Devayani, Chitrlekha and Swarnalatha etc. The playwright is so keen in insisting a conflict known as cultural and social conflict. The whole play is bound by the cultural procedures. All the characters as if they are pre designed are ready to abide by the custom and tradition of their clade and religion. The main character too suffers the pains of these conflicts.

The small act of holding the right hand of a princess to safeguard her leads him to the pool of marriage which follows the physical contacts. Though it is generally divided under religious conflicts, it is more than that.

Self-image conflict enters inside the play when the main women character Sharmistha is actually in search of self-image as her very existence is shattered to pieces. The whole play Yayati is based on Freud's psychoanalytic theory which insists that one's attitude is determined by one's past. To compare a few, the character Sharmistha is unduly punished by the father of her friend who is a renowned priest known as Shukracharya. Hence, a kind of vengeance and a thirst for fulfilling her desire occupies her mind. Her uncivilized attitude is an

example of this. As per the theory of Sigmund Freud 1905, the repression faced by Sharmistha makes her to resent the procedures either through fair or foul method and thus become a part of psychoanalytic theory. As it is rightly said, the mind of a man or woman is always waiting for an opportunity or loop hole to pour out its desires and it is what is happened in the case of both Sharmistha and Devayani. Apart from this self-image conflict, there is one more conflict that is being used in the play. That is intergenerational conflict, that is conflict between the father and the son.

If you take the case of class conflicts, it is evident that there is a conflict between the asuras and the other groups. Devayani, being the daughter of a brahmin Guru, has a great vengeance on the princess of Asura, namely Sharmistha. The dramatist stresses few facts even through a small incident called the act of pushing a person inside a well due to a verbal war between the two. The drama starts with a welcoming ceremony for the arrival of the Prince along with his wife. Next to that, the conversation between Queen Devayani and her servant maid becomes a fine place to sketch the character of a slave known as Sharmistha. When the slave and the so-called Queen converse, there comes the flashback scene in which the playwright vehemently describes the difference in class during the following lines.

"....I was the prince of rakshasas. You were the offspring of a destitute brahmin, dependent upon my father. I had everything. Beauty, education, wealth. Everything except birth-Arya pedigree. What was your worth? That your father knew the 'Sanjeevini' spell. That is all. Yet I worshipped you. No, I loved you. To me, the most wondrous power I possessed seemed to be my ability to shower Gifts upon you- things you hadn't asked for but which you so gracefully accepted..." (Yayathi 10)

The dramatist has beautifully portrayed the social conflict theory through these two female characters in a subtle way. The persona or the inner turmoil is shown wonderfully here. The dramatist has introduced the psycholinguistics features with his portrayal. The psychology or the character of a person is described or built extremely well by the dramatists by the repeated usage of patterns. The readers form the typical persona of the character by the usage of these patterns which is one of the features of psycholinguistics. The usage of language and the conflict theory are used to depict the two characters namely Sharmistha and Devayani.

Devayani is depicted as the queen of Yayati. She is less interested in the ceremonies. She is very keen in listening about her slave Sharmistha whom she dislikes to the core. But still she pretends as if she is disinterested. There is fear, irritation, turmoil and anger towards her ex- friend Sharmistha. Her mind knowingly or unknowingly has waited for an opportunity to suppress her friend. Though she is ready to receive all the gifts from her asura Princess Sharmistha in the past, her mind has always had that superior feeling that she is above Sharmistha by birth. This class conflict is being introduced beautifully by the dramatist here.

The irony is that Devayani is ready to receive all kinds of Gifts from her Asura friend but fights with her when their dresses are unintentionally changed due to the bad storm. Sharmistha who always liked her friend and is ready to sacrifice everything for her friend has pushed her to the well vehemently when she talks bad about her clan. This incident not only paves way for the following incidents of the drama but it has typically presented the usage of social conflict theory here. In another case too, it is clearly mentioned. The father of Sharmistha, the Asura King, is ready to oblige the words of Asura Guru and is ready to send his daughter as a slave without a second word as he fears for the

curse of Asura Guru. But during the end the readers will come to know that he has given a lethal poison to his daughter with which she can easily kill her mistress and can die then. The Asura king feels that his daughter can die instead of being a slave to Devayani. Here apart from class conflict there is character versus character conflict. Sharmistha has only one thing in mind that is revenging Devayani. The sole purpose of Sharmistha is to revenge Devayani even at the cost of destroying her life.

Another conflict is shown here. That is the conflict of self. The conflict of self occurs when there is a difference of opinion in a character itself. Devayani though on the one hand is angry with the attitude of Sharmistha, she fears for the caliber of Sharmistha and is ready to free her. Her envy towards her is so much that she requests the king to have multitudinous concubines or wives but for Sharmistha who is her friend once upon a time. In the same way Sharmistha too is ready to lose her name, her feminine character and her life for the sake of revenging her ex-friend whom she adored once.

The environment though it is used only once in the play, acts very strongly in the life of two leading female characters of the play. Due to the storm, their clothes got mixed. Devayani is angry because a lower caste woman wears the dress of an upper-class girl like hers and hence, she uses foul language which kindles the wrath of Sharmistha. Sharmistha who is an Asura Princess by birth got irritated and pushed her inside a well. The act of pushing her inside the well becomes the major reason for the tragic flaw in the life of Sharmistha. This act lays the foundation for the whole play. And hence the intervention of environment is crucial as far as the Yayati is concerned.

If you see the fundamentals of any drama or novel, few characteristics are the main reason for the chaos and conflict. The primary among them is desire. From time immemorial, human

mind is considered as the seat of emotions. Out of all emotions, the desire, anger, appetite of various kinds leading to pleasure are the fundamental ones. As per the words of Freud, the human mind is having two parts known as conscious and unconscious. The unconscious is the real persona of every individual. It always outpours itself during the time of emergency. The self which is formed by society, family, culture takes a backseat when the real self explodes itself. This is the design of human mind. The desires of subconscious mind are being vented out with the help of our dreams without which human beings might have turned to be uncivilized. If you take the character of Yayati, the King, he is having a pleasure principle and acts as per that. His love and desire in sensual things are so much that he is ready to attain the worldly pleasures at the cost of his son's youth even. If you take the character of Pooru, the prince, he is having a low self-esteem of himself and hence he is having a conflict with himself. He is actually leading an ascetic life which in total contrasts with his father. If you take the case of Chitrlekha another female character, the wife of the prince, she is actually interested in two things. The title as the princess of Arya race, the youth of Aryan king along with the name and fame it carries. The desire to attain such a status has been seeded in her from her childhood that when it is deprived, she couldn't just tolerate that and hence she commits suicide. The conflict between self and character, the conflict between character and character, the conflict between environment and character is well employed in the case of Chitrlekha. On the one hand, the dramatist wants to portray her as a bold woman who is well-versed in the many arts and martial arts. Her tone is so bold and her attitude is so authoritative that she is a typical example of Princes unlike Devayani. But at last, the disappointment and wrath exceeded her persona that she committed suicide.

Another female character is being introduced in the play Yayati as a servant maid. She is so calm, rational, true to her mistress but is a bundle of emotions. She is shown as the victim of familiar conflict. Her husband, the charioteer who has to believe the chastity of his wife doubts her and hence disappears into the forest on one fine day. Swarnalatha, the maid, utters a lie as she is unable to bear the doubts of her husband. Her husband, a man runs into the forest and commits suicide as he is unable to accept the information. The suspicion kills the beautiful life of these two.

Conclusion

The dramatists, through the depiction of such characters tries to insists a fact to the human community. The conflict is common to all. Each one suffers from one conflict or other. Whether you are aristocrat or common folk, you are not an exception to this. King Yayati spoils his life by his excessive sexual desires. Devayani spoils her life by her unnecessary wrath. Sharmistha spoils her life by her desire to revenge her friend. Swarnalatha spoils her life by uttering a lie. The charioteer spoils his life by his extreme doubt. The Price spoils his life by his irresponsibility. Chitrlekha spoils her life by her short-temper and sudden decisions. Though the use of Myth and the selective words like Asuras, Asura-Guru

etc the dramatist tries to bring an Indian flavour to the play though this play is actually meant for an international audience. The story might have been taken from the Indian epic Mahabharata but the intention of the author and the message that he wants to convey is common to all the literature readers. Some advanced concepts like feminism, psychoanalysis, conflict theory is interwoven in the play and hence it becomes a feast to our ears, eyes and mind.

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THE QUEST FOR IDENTITY IN ALICE WALKER'S "THE THIRD LIFE OF GRANGE COPELAND"

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Abstract

Alice Walker's first novel "The Third Life of Grange Copeland" published in 1970, she introduced the themes of gender and racial inequality that she would continue to explore throughout her career. Explore issues of racial and gender inequality. This novel tells the story of the Copeland family, a family of tenant farmers from the 1920s to the 1950s. The structure is short and the themes and repetitions are similar to the cycle of poverty, abuse, and racism they described. This research began with attempt to find out how black women searched for their identity and how they suffered and how subsequently empowered themselves in the novel "The Third Life of Grange Copeland" through Education. The importance of education and equality is realized in all the continents as factors leading to social harmony and universal peace. Mem in "The Third Life of Grange Copeland" empowers herself through education. Therefore, she is able to stand independently without her husband's help. This study focuses on how black women characters in Third Life who empower through education and economic independence.

Keywords: Civil Right Movement, Pulitzer Prize, breakdown of conventions. Breakdown of conventions

Introduction

Alice Walker is a projecting voice in African American literature. She is an American novelist, short story writer, and a poet. Her writing involves community, patriarchal oppression, gender violence, the Civil Right Movement and slavery, racial, love, survival, and sexual politics and explores multidimensional kinships among women and holds the liberating power of social and political revolution. She became the first African-American woman to win the Pulitzer Prize for Fiction, which she awarded for her novel *The Color Purple*. Walker has published seventeen novels, twelve non-fiction works, short story collections and collection of essay and poetry. It is through these universals that she deals with rereading history, re-assessing cultures, investigating and confronting stereotypes of what it means to be black or white as well as what it means to be man and woman in the United States of America. American people in different historical periods. Walker

sees herself as an agent in the empowerment of her people through the reawakening of their history. Her goal is the renewal of the African past lost through slavery in America. Walker's work resounds with her interest in improving a black American history recording and representing the musical and lived voice of the people. Walker uses the historical instants of joy and significance in black history, many of which have been hidden from the conservative history books which mainly focused.

In the history of American black literature, the plight of black women occupies an important place and has proven to be one of the most fruitful and sustained movements. Continual attention didn't have much of an effect on popularizing African-American literature, so it didn't appeal to the majority of accomplished black male writers. In real life, black women can show that they outperform black men at work and fighting for blacks. African-American novel only appeared in the American debate on

slavery and freedom in the mid-nineteenth century. In fact, it was not until the 1920s that novels became a recognized literary form in mainstream academic circles. At this time, class and gender have become important factors in the social issues to be debated.

African oral narratives provide fertile ground and a basis for written literature. Literature is divided into two main parts, there are not so much two cultures as two forms, one part of literature is oral and the other is written. Only after African descent in the 1960s did American women like David Bradley, Ernest Gaines, Toni Morrison, Alice Walker, and Gloria Naylor appear on the literary stage. Black women writers have taken on the task of portraying the experiences of black women in a new dimension. The search for literacy, freedom, and self-identity are common in African-American writing.

African American women were particularly affected by racism. Racism is well portrayed in the novels of Alice Walker and Toni Morrison. The former described racism through Meridian Hill in Meridian, Ms. Copeland in *The Third Life of Grange Copeland*, and Celie in *The Color Purple*. Black women writers try to give them gender power through writing. When female writers like Alice Walker and Toni Morrison began writing, African American female writers faced the threat of "triple oppression." The first generation of feminist novelists with Hurston as a predecessor includes Alice Walker, Toni Cade Barbara, Gayar Jones, Gloria Naylor and Toni Morrison and a number of female writers. These writers wrote primarily about the exploration of the female self and the historical conditions of racism and sexism.

Alice Walker's first novel, "*The Third Life of Grange Copeland*" focuses on the black female characters in "*The Third Life*". Empower themselves through education and

financial independence. This novel introduces the rule of the same powerless men over powerless women. The main focus of this novel is not the social conflicts generated by racial prejudice; these social conflicts are generally written for a closer look at Americans. This novel exposes family conflicts and oppressive abuses and maddening injustices within African Americans. Due to this breakdown of conventions, critics accused Walker of not presenting the "right picture" of African-American life. This novel portrays slavery, racism, sexism, sexual harassment, and the empowerment of black women. The novelist records three generations of a black tenant farming family and explores the impact of poverty and racism on their lives. The patriarch of the family, Grange Copeland, had a sense of failure, causing his wife to commit suicide and abandon her children to seek a better life in the north. His inheritance of hatred and violence passed to his son Brownfield, who ultimately murdered his wife. Finally, with the help of his granddaughter Ruth, he made atonement for his past sins.

The story begins when a boy named Brownfield stands with his mother Margaret and father Grange, and tells his Uncle Silas, Aunt Marilyn and their children as they drive away. Brownfield was embarrassed by the condition of the dirt road outside his humble home, which did not treat his uncle's fancy new car very well. Brownfield saw the relative wealth of his cousins and believed that in the north, far from the south, blacks could live a free and prosperous life. Grange is a tenant farmer. Her life began with optimism and Margaret's hypothetical success, but as her debt grew at a rate that would shatter any dream of a good life, she has been freezing for years. Grange does not own the land on which he works, and some of the crops harvested by the landlord make it almost impossible for him to survive every year.

Grange is depressed and angry, rarely speaking to his son, and often getting drunk and treating Margaret and Brownfield violently.

The third life of Grange Copeland is Margaret Copeland, Mem, Josie and Ruth. Margaret Copeland, exploited both by white men and black men, and is a slave who is exploited. Josie is a prostitute that abducts men due to her sexual appetite. Mem, the authorized characters are organized teachers. Ruth, Brownfield Grange and daughter granddaughter offer comments on the characters in a novel. The walkers offer panoramic surveys of racism in the United States from a black point of view. The new success is derived from its ability that represents the black state that is absolutely avoided.

Grange and Brownfield, for example, defeated my wife because she could not recover against white atrocities. This brutal property has become sociable with its consciousness through many generations. Brownfield is a son of Grange Copeland and Margaret Copeland, and the second generation is represented mainly by him. Three years after his marriage have two children. Brownfield ignores his children, but Mem cares about his state in his research and society. But she is "good for him. (TLGC. 50). Brownfield is determined not to repeat the error of the father, starting with the determination that it does not work for the nation, and the father decides to coincide with the Debt in the way his father had his father, he met Josie, and began to see her romantic, and then start watching Mem without understanding that she was a woman with a grunge incident.

Mem is positive and aspires to a stable life for the middle class. However, just like his father, as the accumulated tenant farming system turned against him and undermined all attempts to escape, he began to fall into debt and despair. Mem managed to find work for himself and Brownfield, and a decent home; this angered Brownfield because he thought it was an insult

that his wife felt the need to make arrangements for them. Brownfield was furious with alcohol and beat his wife May to death; he was arrested and sentenced to seven years in prison.

Grange Copland spent her second life. It finds that the North has almost the same oppressive racism as the South, rather than a bastion of racial equality and opportunity, but without the clear laws and social structure of the latter. As he slowly realized how the entire system of modern life oppressed and controlled him, he became more and more angry. One day, when he walked through the park, he saw a white woman struggling in the water; she was drowning. Grange initially wanted to save her, but then stopped to watch her drown. He believed that she was hurting his entire system, and that letting her drown was essentially murder, representing the destruction of his control by the system.

Grange believes that through this act he is reborn and becomes a new person. He returned south and his granddaughter Ruth was as lonely as Brownfield. Grange decided to give his granddaughter her third life in an attempt to change the pattern that put him and his son in pain and violence. He visited Brownfield and confessed to his crimes, confessing that his actions led Margaret to commit suicide and indirectly incited Brownfield to murder his wife. Grange worries about Ruth and refuses to let her work. He bought her books and expensive clothes, and Ruth thought she was special, partly because of the way her grandfather treated her. Ruth became interested in and participated in the civil rights movement that emerged in the South. Brownfield was released from prison and claimed that he had authority over Ruth's parents and asked Grange to allow him to own her. Grange is determined to save Ruth. When Brownfield confronts them, Grange kills his son in order to ensure Ruth's freedom. She thought she could give her body to anyone, but not for

money. Walker in this novel reveal her compassion more for women characters than men to arouse the reader's indignation of the price black women pay as victims of racial and sexual exploitations. Walker struggles for the equality, which women needed in each and every department of life in society.

Walker emphasized the importance of awareness and positivity in transformation. Past experience should not be suppressed unconsciously. They must face it; they must admit a crime committed by a person in the name of despair, and a person's public behavior must prove a new faith. Grange took all the key steps. He referred to society as the enemy and actively took over his elevator to fight against society, but he also took responsibility for his worst behavior. You must never allow the enemy to take away all your masculinity. He no longer violates his basic duties, he no longer acts according to the wishes of the enemy, thus redefining himself as a person.

In "The Third of Grange Copland", the relationship between the Grange family is not so good. This physically affected his son Brownfield. Black women can empower themselves only when they protest against the barbaric nature of men. They must protest against the white government to obtain their basic rights. Although Mem in "The Third Life" loves him, he still protests against Brownfield's cruel nature. Margaret's submissive nature made Grange object to her in every way. The main goal behind this research is to create new personalities and voices for black women in modern American society, so that they can

become emotionally, socially, and spiritually confident.

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THE HAND OF MOTIVATION IN LEARNING FOREIGN LANGUAGE

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Abstract

This paper analyzes the function of motivation in language learning, particularly foreign language acquisition, is examined in this research. It compares two subjects studying English who come from distinct backgrounds in terms of family, language learning experience, and interests. They were given pre- and post-tests to demonstrate their knowledge, as well as interviews to learn how they are encouraged to learn.

Keywords: *language skills, motivation, knowledge, demotivation, intrinsic motivation.*

Introduction

The search for ideal strategies to improve motivation in the study of foreign languages is an objective necessity of modern society, especially in the context of the restructuring of all its ties, including education. It appears critical that educational institutions experiment with various techniques and methods for increasing motivation. The more motivated students are, the more fruitful the study of a foreign language will be. The modern technique highlights the need to improve the motivational features of language acquisition, based on pragma linguistics data and taking into consideration the changed status of a foreign language as a means of communication and mutual understanding in the global society.

Modern psychologists and teachers agree that the quality of an activity and its outcome are determined, first and foremost, by the individual's motivation and needs [6], his motivation; it is motivation that causes purposeful activity, which determines the means and methods used to achieve goals, as well as their ordering. In every subject studied, the issue of learning motivation emerges.

Methods for its development and stimulation have been created in relevant procedures and manuals, taking into consideration the subject's characteristics. The issue of motivation for

learning other languages, on the other hand, is particularly significant. Motivation researchers share statistics on how motivation declines from class to class.

It is worth noting that until the moment and the beginning of learning a foreign language, students are often very active. They want to communicate with their peers in a foreign language; it is tempting to read poems and sing in a foreign language; read to learn about other countries. Many students see some kind of "adventure" in foreign language learning, which penetrates into an unfamiliar new world; what is attractive is the opportunity for change: "I speak my mother tongue" and "I speak a foreign language". In short, almost everyone has the desire to speak a foreign language and be able to communicate directly through a book or letter. But the mastery of a foreign language has begun, and the attitudes of students are also changing, and many of them are disappointed." As a result, this process presupposes a period of accumulation of "building materials", an inevitable stage of original content, which overcomes various difficulties and delays the realization of dream goals. As a result, the motivation is reduced, the reaction disappears, the volitional foreign language learning ability is weakened, and the overall performance declines,

which in turn has a negative impact on enthusiasm. Then I will regret what I missed when I grow up. I am not only dissatisfied with myself, but also mainly dissatisfied with the stage of foreign language teaching. This is the widely observed situation related to foreign language learning and technical schools. The analysis of the existing national and foreign literature shows the following. At present, there is no consensus or clear solution to this question, namely what is the general motive, especially what is the motive for educational activities.

When it comes to psychological research in this field, it is possible to find a way to solve the problem of learning motivation, which examines the psychological basis of motivation.

As the world is discovered to be like a "global village", English is likely to become one of the dominant languages. Most people can learn it as a second language. However, when acquiring a second language, students may face linguistic ability, the influence of the first language, insufficient vocabulary resources, and sometimes even the psychological and emotional attitudes of acquiring the second language. , indisputable fact. Solve these difficulties. Therefore, this case study aims to investigate motivation as a key factor in language learning.

To be more detailed, in this case study, two subjects who are currently studying in the same course with different groups (German, Dutch) at University of Bonn and have different social backgrounds and levels of language skills are selected as Show how motivation affects your current learning and future education prospects.

Main objectives of this case study are threefold:

- To analyze motivation as a main factor of learning language more effectively like strong self-study skills
- To find out motivation as a tool of language acquisition whether continuing a career or

learning the culture of second language group

- To investigate why motivation might disappear (demotivation, a motivation)

During the observation process, the subjects were asked to carry out some tasks and give general questions, in addition to some research, learning and compilation of articles related to the case study, to compare with the case study.

Materials and Methods

Initially, when a new language is introduced to students for the first time, the first language can completely affect their understanding of some new rules. Also, some people start learning when they are old enough after the critical period. Although the problems mentioned above or other problems can become obstacles to language learning, some candidates show increased command of the language in different language skills. In fact, considering their linguistic ability, the emotional state is mainly to train them to become the best learners. This is the motivation.

Initially, it was discovered that motivation is one of the most important factors in language acquisition, showing that motivation is the second largest predictor of success in language learning after ability [1]. Mainly lead to clear goals, behavior changes (the desire to make parents happy through personal achievement, various effective learning habits), a strong willingness to achieve goals, and other attitudes. In addition, Susan (2008) assumes that motivation is a function of time and success. To be precise, motivation is not permanent, and it will not be the same as before. Sometimes an interruption occurs before success is achieved. Therefore, it can include some stages, such as the firststage of action that usually inspires target selection, the positivestage that is still encouraged despite the problems, and the later stagewhere the attempt is ended and the results

and achievements are observed [2]. However, success or difficulty in reaching the goal can affect the reduction of motivational arousal (motivational arousal).

According to I. Zimney, "Motivation is the reason that explains the nature of a given speech act, and the communicative intention expresses the communicative objective that the speaker plans to exert some form of influence on the listener." [5].

The other recognition of Belles Fortuno's motivation is that, compared to other emotional factors such as age, culture, gender and identity, motivation is initially the basic point of language learning. To test this point of view, two different groups of higher education students and students who have received vocational secondary education were selected as research objects and their learning styles were compared. In fact, they have compulsory English proficiency in the professional training that enables them to study. They have checked using various questionnaires, which include questions based on "agree, disagree," yes, no, and blank questions, as well as other questions based on written responses. Collecting all the data and survey results, the overall results show that the reason why college students become better learners is because of their intrinsic motivation, not their opposition representatives.

An interesting fact is that even if it is a language and its culture or a friendly environment between teachers and students, good grades cannot encourage students to learn the language, because their inner desire is inner motivation [3].

By looking at the different sources of the case studies, the researchers analyzed that most researchers used Dornyei's approval in their research work, because it provides more and different data on what the motivation is, the type of motivation, and it also shows The thoughts of other linguists. More precisely, motivation stems

from your responsibility to recognize human behavior by guiding or energizing it. According to Dornyei (1998), motivation is a general term for various factors; It does not have specific and defined definitions, such as emotion, cognition, mental energy, response to stimuli, and inner strength. The unique part of this research is choosing motivation as a process that requires a thought process! He said, "Motivation is defined as a process in which a certain amount of inciting force appears and initiates action, as long as no other force plays a role in weakening it" (Dornyei, 1998). In addition, it occupies three main components, which indicate the intensity of the motivational behavior, the desire to learn the language and the attitude towards the learning behavior. It has instrumental and comprehensive elements (called orientation in Gardner). The first is a practical quality and the second is a social and cultural value. He also pointed out that at the learning context level, it has some components. For example, they are curriculum-specific, teacher-specific, and group-specific motivational components.

Another point from this research is that gender is likely to differ in motivation for language learning. Finally, he also proposed ten main guidelines to motivate language learners.

Another study only focused on people's internal and external motivations for language learning. "Motivation itself is derived from the Latin verb "movera", which means "to move". Motivation affects actions and choices. It uses two terms to describe it: motivation and amplitude" [4].

A person is eager to learn a language just for fun or to learn it according to their interests, while another person may learn it due to an external desire that affects their learning. Intrinsically motivated students possess their self-learning skills and desire for themselves. In fact, intrinsic motivation is first found in the behavior of animals, they show curiosity and

playfulness without any reward or reaction to their behavior. Maybe some people are also very good at self-learning language, while others can learn because they can avoid being punished or get good grades. These two types of motivation are inter related. For example, an inner active person may be tired of strictly following the rules in class, but social recognition or good evaluation should motivate them. He also defined the types of comprehensive motivation and tool motivation.

Finally, after examining and analyzing some facts, the researcher will use Susan's recognition of motivation and its type to conduct her case study, and how the time factor affects it.

Results and Discussions

Initially, to analyze how motivation affects the learning of a second language, two subjects were selected. They studied at Tashkent State Normal University and at the same "Foreign Languages and Literature" university as second year students. However, they have large differences in social and cultural backgrounds and in first language acquisition.

The first subject is A.Z. Born in 1993, he studied in high school from 2000 to 2009 and continued his studies at the Faculty of Economics until 2012. Z started learning English when he applied in 2008. He failed higher education twice, and due to his job in the marketplace, he also stopped learning English for several years. After several years of hard work, he became a student in 2017. His first language is Dutch, but he has a strong desire to continue his educational process, despite the fact that most of his family members are just businessmen. and there is no language learning environment. They asked him to stop applying to college, but he didn't give up. The most interesting thing is that he does not speak German either, but now he is studying in the Euro group whose mother tongue is German and

he has been learning German. After accumulating enough German experience, you are now preparing for the IELTS test course.

The second subject in this case study is T.S., a 20-year-old girl. He began his high school education in 2005 and continued studying at the Faculty of Economics until he entered university in 2017.

His mother tongue is Dutch, but German is a bit dominant in his family, so he applied for the German group. Regarding family background, his mother is an English teacher and other family members have a good education. Now, he is also taking intensive IELTS courses.

First, two subjects were observed within a few days to analyze their habits, interests, and time spent learning languages, and both had different English skills. At first, they pre-tested their level of knowledge, and then provided opinion-based test materials to investigate their recognition of English.

In the following, some example questions are given (the full questions and answers see in the Appendix):

1. Speaking in English is my_____.

- a) enthusiasm
- b) hobby
- c) challenge
- d) irritation
- e) others

2. While speaking in English I feel _____.

- a) confident
- b) embarrassed
- c) shy
- d) nervous
- e) others

3. I want to improve my English proficiency because:

- (a) I want to get a better job
- (b) I want to make a good impression about me among people

- (c) I want to visit a foreign country where knowing English is a must
- (d) It is mandatory for my educational institute
- (e) any other

They chose the answer according to their wishes. In the next part, they were asked to write a short essay on "Why is English important to me?" Include the importance of language and the reasons for learning it (also attached in the appendix).

Finally, they were called for an interview and asked some questions about themselves and their study habits. For example, for the first topic, Z:

R: Could you tell me any English course that you have found boring and explain why?

Z: That was the phonetics class at my university. It's really boring.

To be honest, I didn't understand the teacher's explanation, and the textbook was a bit confusing and boring for me. For the topic behind, S answered another way:

R: Could you tell me any English courses that you have found boring and explain why?

S: When I started learning English 5 years ago, I went to a cram school. The first class was boring because I didn't understand English.

The most interesting part of the case study was to collect all the data and compare the results of the two subjects.

Based on all the results, it is proved that the first topic has intrinsic motivation, and then the second one.

Initial result of the pre- test

Name of the subject	Number of questions	Number of correct answer	Time management	Level
S1- Z	20	17	10 min	intermediate
S2-S	20	15	15min	Pre-intermediate

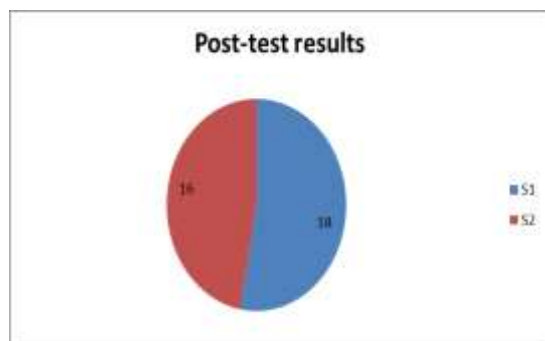
First of all, by observing them, girls can be seen as having the ability to learn English. There are many reasons for this. Initially, the women's family backgrounds were completely opposite. It shows the great emphasis on the cultivation of the pupils, the supportive atmosphere of the education and the mother, who can always help them to understand and overcome language learning problems [7]. Another problem is her gender factor, specifically she is a girl, she has been learning since she was little, but she does not have to work. Third, the emptiness of children stopping learning and restarting learning due to other problems. In particular, the test results showed her willingness to learn languages. For example, when asked why they want to improve their English, the boy replied that he was traveling abroad, and the girl was just to make a good impression. However, in the

interview, according to the boy's answer, he was anxious and could easily become unmotivated by the teacher's punishment, and this factor had no effect on the girl. Moreover, when he does not know the rules or may face challenges, he is an adventurer, but the latter is difficult to take risks.

On the other hand, according to his article, the child has a comprehensive motivation (orientation), because he is interested in another culture, so he wants to learn a language, and communicate with others while studying in S, because of his mother's requirements and work. In a foreign country or any international company.

In her IELTS intensive course, S became the tutor became more and more interested in her attitude, maybe her team also inspired her. After two weeks of observation, the post-test was

performed again, and the results showed that S had a slight increase in time and correct response (S1-18-10min/ S2-16-12min respectively).



In general, everything is observed and collected. A stick shows that Z is better at English than S and has a strong desire, precisely because of intrinsic motivation. The reason is that he can lose interest in language at any time and learn by being encouraged by the outside world.

Conclusion

As a conclusion of the case study, Susan's study matched the observational learning of subjects. In fact, if a student has inner motivation, it is easy to think about everything with inner desire. Learning disabilities and other influences that may interfere with students will be resolved. However, sometimes the types of motivation can change each other, revealing the language awareness of the learner and S2 (S). A variety of interesting activities, a variety of creative methods, a pleasant classroom environment, caring teachers and friends, let S2 learn the target language, improve language skills, instead of attending classes under the supervision of parents, or just avoiding the teacher punish. On the contrary, S1 is still very lively and intends to learn a foreign language after the English language reaches an advanced level. He himself devotes himself to expanding his vocabulary resources and discussing different topics.

As for additional suggestions, S1 should continue to improve and practice at this speed, while S2 can use different multimedia courses to avoid boredom and at the same time strengthen his understanding of English. It is said that even movies can influence language learning by improving students' comprehension. Through subtitles, they can improve their reading ability and learn some new daily vocabulary than the academic version. In addition, these two subjects have the ability to use the benefits of film to broaden their horizons of English-speaking country culture, thereby increasing their interest in learning. Imitate heroes, imitate their appearance and speech, and improve speaking skills, fluency and pronunciation.

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THE POSTCOLONIAL REPRESENTATION OF AFRICAN LITERATURE: LANGUAGE AND IDENTITY IN CHINUA ACHEBE'S

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Abstract

The paper aims to study Chinua Achebe's *Things Fall Apart* within the framework of a larger socio-historical process of colonial domination, and subsequent movement for decolonization. The fictional works of Chinua Achebe penetrates deeply into the traumatic effect of colonialism on Africa and its people. The colonial adventure in Africa is a brutal beginning which is a denunciation in *Things Fall Apart* that earned him recognition both in his country and abroad. Achebe's distinguished literary figure captures the nuances and complexities of African life in various stages with his creative imagination. Achebe, notwithstanding his status as literary artist, but also has emerged as a powerful social and political thinker with profound insights and understanding of life in the paradoxical post-colonial situation. *Things Fall Apart* successfully reflects the issues of identity and the values of unspoken and unheard of phases and facets of African life. Chinua Achebe novels have concentrated on the manners in which the European convention of the novel and African modes of expression identify with one another in both complementary and contesting ways. In his novels an important theory of writing that tries to mediate the politics of the novel as a form of commentary on the emergence and transformation of nationalism which constitutes the African writer's epistemological framework. By the changing discourse on representation and national identity in colonial and post-colonial Africa, Achebe's aesthetic has been over determined. Narrative can empower his anxious mission for a post-colonial that is predicated on the conviction the writer to express an alternative order of things restricted to realities imprisoned by imperialism and Western domination.

Keywords: post-colonial, colonial, africa, creative imagination, european tradition, nationalism.

Introduction

This paper explores the language and identity of post-colonial representation of Chinua Achebe's *Things Fall Apart*. Achebe's first novel, *Things Fall Apart*, speaks truth about Africa and Africa's reaction to British colonialism with clearness of language that brings Achebe both approval and analysis. Achebe is one author who rules out such a contention, he composes with purposefulness and deliberateness, and he is not hesitant to his motivations. Achebe confesses that his literature is a deliberate endeavour to engage his culture and his international audience, and he brings this same stubborn determination to the writing of *Things Fall Apart*. Achebe sets up himself as a postcolonial

creator who decides to wound his kinsmen with his pen before he permits them to sink into apathy or stupidity. Many literary critics agree that *Things Fall Apart* "describes the effect of British missionaries and administrators on a typical village tribal society; the dislocation that change, religious and educational, brings to historic certainties" (Povey 254). The nuances of the world's dialect capture the flexibility of man and demonstrate that language is basically an intricate form of expression that is in a consistent condition of transformation. The reason for the caustic criticism of Achebe's work arises from the fact that Achebe's dedication to objectivity and realism leads him

to the critical decision to write *Things Fall Apart* in the usurping British tongue.

Language changes as the world and its societies change, and that change, regardless of whether it is the life, demise, or change of language, happens not through destiny, as some would contend, but rather through the individual decisions made by the speakers of that language. The speakers of the world's dialects decide the power of their tongues, and the investigation of pivotal speakers within a general public will reveal what they think of their language, just as how they act towards the speakers of other encompassing dialects. One can follow the development of a language through the way that the individual speakers communicate with one another and with encompassing discourse communities. There is a lot to gain from speakers who independently decide on to take an adaptive complexity like language and wind it into a subconscious method of expression for a whole discourse network. This paper is an amazing investigation of one such speaker, a speaker from a Nigerian tribe enmeshed in the heart Africa, and a speaker whose choices about his language have helped shape the result of two world languages. However, the analysis of this speaker's decisions should come from a close reading of a written text rather than a perusal of oral statements, because, in light of the fact that Achebe has chosen the written word as his medium for linguistic and social reform. This decision to write in the English language has started countless debates, both in African and non-African circles, over Achebe's faithfulness to his homeland and his convictions about colonialism. An analysis of Achebe's language can reveal to the reader Achebe's personal language attitude as seen through *Things Fall Apart*, and how the study of his language attitudes can temper the lingering tension over his decision to write in the hegemonic British tongue. The second time

Achebe uses a slang word in Chapter Five when he writes that Obiageli was "making *inyanga*", or acting with a cocky attitude (28). The combined literary and linguistic approach moves challenges and readers to ponder about the culture, dialects, language identity, and the importance of language attitudes on the writing process.

This paper argues that a great novel has the capability of displaying the author's intentional and subconscious language attitudes within the discourse of the text, and that with an understanding of the role of language perspectives in literature the reader can likely to acknowledge both the literary and the linguistic disciplines.

Linguists are excessively restricted in the investigation of semantic generalizations in any event, when they approach access to authentic speech and speech communities, and the current strategies of study do not provide enough exact information to genuinely predict an individual's cognizant and subliminal attitudes towards another speaker. The study of language approaches in Africa is not just a sociolinguistic concern. Africans have been defining language perspectives in literature and society for spans, but the methodology or focus that they have taken only labels an individual's generalization dependent on the language they use. *Things Fall Apart* takes a turn in plot when Igboland unexpectedly turns into an objective of social and political dominion. In one side story that Achebe tells about Okonkwo's wives, he portrays the scene with the wives setting up the goat meat for a soup:

All this ant-hill activity was going smoothly when a sudden interruption came. It was a cry in the distance: *Oji odu achu ijij-o-o!* (*The one that uses its tail to drive flies away*) Every woman immediately abandoned whatever she was doing and rushed out in the direction of the cry. (68)

Thus far, Achebe has focused on a descriptive identification of the African lifestyle and the lives of one village, Umuofia. At the point when Umuofia experiences the white man, the novel starts to mirror the union of societies and the result of a cultural conflict. The village of Umuofia has its first collaboration with the white man when missionaries come from Europe and make their way into the core of Igboland. Achebe again works in the Igbo's historical pre-colonialism with his present status of post-colonialism. The primary Europeans enter Nigeria and start to set up education and trade. The British move into Igboland with the objective of consolidating what they see as lesser, dividing gatherings of polities, and forming hierarchical political structures and governments. Some communities never observed a large part of the British citizens; other towns and provinces were overpowered by them. Achebe catches this social change through the presentation of outside characters, explicitly Mr. Brown and his interpreters. At the point when the white man goes into Mbanta, another Igbo village in Nigeria, they carry with them several Igbo translators who, albeit capable of speaking the language, come from a different dialect and are subsequently perceived as outsiders by the Mbantan villagers. The Mbantans are unsure of how to manage with the presence of the white man and the strange allegiance that some of their fellow African brethren have for the white strangers. At first, Mbanta endeavors to overlook the impact of the Europeans. The village elders assure the people that the white man and his religious ideology will not last, and that to hang tight for them to leave is the most ideal approach to deal with their difficulty.

As time passes, however, the Igbo speakers understand that these individuals have gotten comfortable. Soon the white missionaries method the Igbo villagers and ask for land on

which they may build a church. It is now, after the white man has effectively challenged the divine beings and lived, that the residents of Igboland start to scrutinize reality behind the white man's methodologies. The entrance of the white missionaries undermines the pleased Igbo residents, whose way of life and customs have consistently depended on collective communal strength and dignity. Achebe's clarification of the Igbo outlook assists with explaining the unusual relationship that Igboland and Britain shared during the early property years, or the period wherein the British gradually moved to the African countries. It is this conviction that oversees the Igbo's reaction to the British presence, even as older folks of the longstanding network start to leave the sanctuary of the town and cross into the prohibited domain of the white man. After the foundation of the congregation, one conspicuous Igbo tribesman named Ogbuefi Ugonna cuts attaches with his town and projects away his two titles, going rather to the Christians and turning into an individual from the set up chapel. This switch brings out two critical changes in Igboland. It supports the teachers in their objective, for the white preacher was exceptionally glad for him and he was one of the principal men in Umuofia to get the ceremony of Holy Communion, or Holy Feast as it was brought in Ibo. Ogbuefi Ugonna had thought about the Feast as far as eating and drinking, just more heavenly than the town assortment. The teachers accomplish something huge here, for not exclusively is their most up to date convert a man and an individual from the network, however he is a man who has acquired honor and titles inside Umuofia and has surrendered them for the congregation. In any case, this transformation likewise shows that the Umuofians have gotten separated. They were once a village that pulled its source of strength from the pot of shared beliefs.

Umuofians once prided themselves on being united, on maintaining the same rituals, the same beliefs, the same gods, and the same way of life for their whole lives. Presently, notwithstanding, the winds of change have swept in and shaken what was once a united front. Because they respect life, hard work, and new potential, the Igbo rest confident that the white men will prove their worth or be destroyed, but that either way the fate will be decided and Africa will essentially, have its own way. In any case the missionaries do not die, and the converts begin to grow. Before long the acknowledgment of the white man's impact causes a disturbance in the run of the mill Igbo philosophy. Men and women begin to question their status, and some begin to see a benefit to changing over to a new regime. If Umuofia has a consistent response to the presence of the white man in its society it is that Umuofia is trying to adapt to change rather than refuting it. For Okonkwo, the society's openness to personal achievement allows him to move beyond his father's shameful reputation. Okonkwo can build a name for himself because the Umuofian society allows him to be an individual, to stand apart from his father's shadow. However, this same openness and respect transfers over, in a way, to the appearance of white man.

Achebe claims that the receptiveness of the Igbo can intermittently work to their inconvenience. The craving for agreement is the thing that at last brings Umuofia to its colonized state. The Igbo anticipate that the white man should come into their town and to fabricate their congregation on abhorrent ground, and to at last be washed away by the divine beings and by Africa. When the white man's stubbornness keeps him from abandoning his colonial venture, Umuofia by habit remains aloof, waiting to see if the white man can make a solid reputation for himself. Umuofia adjusts to the British presence in Igboland, staying isolated on the viability and

impact of the governments and schools. Chapter has never been resolved within the novel, because the book ends with Umuofia falling into the crisis, trying to decide how to deal with the betrayal of the white man's treason, but Okonkwo committed suicide because he can only see one option in front of the village, succumbing the option was influenced by the European and become subjects of the British crown. The novel ends here, with Okonkwo's tragic suicide, but the implications allow the reader to see that cultural indifference and linguistic atrophy help to make people who were once proud village to its knees. Achebe writes a passage that envisages a gathering of men in one of the Igbo homes:

Having spoken plainly so far, Okoye said the next half a dozen sentences in proverbs. Among the Ibo the art of conversation is regarded very highly, and proverbs are the palm-oil with which words are eaten. Okoye was a great talker and he spoke for a long time, skirting round the subject and then hitting it finally. (6)

The above lines portray a remarkable display of Achebe's grasp on the English language. He begins by establishing a foundation of Igbo society, which is the reliance and dependence upon the use of proverbs.

With the complete definition of this description of Achebe's iconic narrative and emblematic writing style fully defined, the analysis of Achebe's language use within *Things Fall Apart* may now be transferred to a deeper level, which was previously used by Achebe. Few people noticed in the previous study of Achebe's work. The figurative and narrative use of language within the novel is impressive, but emphasis shifts now to the more concrete level of language that Achebe uses to enhance the potency of the story. Achebe uses particular dialects to create a unique language situation

that no European or non-native writer of African literature can imitate.

The study of African literature and African writers is inseparable from the study of the philosophy behind the content. Literary critics analyse the literature and the authors of good literature in hopes of finding truths about the world and the writers in the world. With such an extreme literary background, numerous critics believe that the discipline has sufficiently exhausted the profundities of biographical and historical analysis. For this reason, this specific research is not another endeavour at autobiographical criticism or new historicism. It is in fact a deliberate step away from literary criticism and towards the scientific examination of anecdotal content. This paper works with the foundational belief that the words used in a text are placed with deliberateness and authorial intent. This takes a step towards an interdisciplinary analysis, using the field of linguistics as the primary method of research. The reasoning for this linguistic examination of African literature is twofold. First, the logical idea of linguistics allows a new perspective into the field of literary criticism. Man uses language to dissect behaviour and to communicate ideas. A linguistic analysis of literature allows the researcher to examine these things as they relate to an author and the author's text. Secondly, the branch of sociolinguistics studies the development of linguistic attitudes and applies the study of linguistic attitudes to literature, providing a new approach to literary criticism and, in particular, the African literary dilemma. The linguistic analysis in this research remains fixed on Chinua Achebe and his use of language within *Things Fall Apart*. It assumes the authority and intentions of the author, and works to uncover the linguistic methods and stereotypes of language used by Achebe in literature. Therefore, the theoretical approach to the language, this paper uses the methodology

behind sociolinguists to capture the concrete, practical use of language.

The function words of a language are the words that act as textual or grammatical glue. They grasp the dialect together as a combined structure. Thus, in English, the function words are those grammatical units like determiners, conjunctions, etc. that do not carry intrinsic meaning, but are responsible for making the language coherent and logical. The content words are the carriers of meaning within language. As the complexity deepens the reader will see that Achebe moves from isolated forms of speech to the creation of linguistic complexity within phrases and sentence-level constructs. Achebe catches the life of his kin with the usage of Igbo and pidgin words, establishing the dialects in the composed word to be saved, as dialects, however as delegates of a pre-pilgrim lifestyle, a mainstay of remembrance for the way language was before the English of the world came into the picture.

Chinua Achebe dedicates himself to portraying his African and Nigerian reality, and it is for this reason that the complexities uncovered in this paper have the power to reshape the way readers interpret good African literature. Some authors and readers feel that African stories should be expressed in the various ethnic languages while others utilize the presence of English in Africa and around the world as a platform for proclaiming the rich Africa narrative.

Achebe's particular reality is one full of binaries and parallelism. There are two parallel cultures, the Igbo and the British, and both are portrayed within the novel with all of their attributes and defects. Pinker argues that words "are not just about facts about the world stored in a person's head but are woven into the causal fabric of the world itself" (9). Achebe's fabric weaves a story about the Igbo society and its reaction to English imperialism. The language in

the hands and hearts of the arranged vessels has the power to shape the world, and the choices made by individual language speakers everyday will ultimately determine the effectiveness of their oral and written language. The British conquers unassumingly, the Igbo caves without a fight, the Christian religion preaches love in the midst of hateful actions, but the Igbo gods remain silent when they should speak for the people. *Things Fall Apart* is a unique cultural text.

Achebe clearly shows his post-novel discourse makes it clear, however, that his interest is not to write a story that focuses solely on colonization. He writes specific statements like: "I hope nobody is dying to hear all over again the pros and cons of colonial rule. You would get only cons from me, anyway" (*Education* 5), and later: "In my view, it is a gross crime for anyone to impose himself on another, to seize his land and his history, and then to compound this by making out that the victim is some kind of ward or minor requiring protection" (*Education* 7). Achebe does not agree with the European colonization of Africa, and he understands that much of his culture was lost due to the cultural and linguistic assimilation of Nigeria. Statements like these add both clarity of Achebe's beliefs and complexity to his written words; and it is the depth of meaning within the written word that lends the clearest understanding of Achebe's language attitude.

The literary sketch of Achebe's language attitude comes to the conclusion that Achebe desires to preserve a realistic depiction of Africa through an honest, in-depth portrayal of the precolonial African archetypes. Achebe labors to this end, shaping characters and a rich narrative structure, hoping of present to the Western bias a nation worthy of acceptance and recognition.

The linguistic analysis of *Things Fall Apart* finds an even deeper level of Achebe's language attitude: a level that causes even Achebe's subconscious language choices to reflect his passion for his country and his dedication to its preservation. Although Achebe writes the majority of *Things Fall Apart* in the Standard British English, he is unfailingly loyal to his first language. Achebe discovered the value of Igbo content. Although he chose to speak to the world in English, he could not and would not sacrifice his Igbo lexicon to a foreign tongue.

Things Fall Apart may be only one chance book that manages to display such a clear bond between language and identity; however it is likely that it is only the first of many cultural works that defend the existence of an author and his beliefs about language. World literature cannot be fully appreciated unless it is expressed through language.

Conclusion

This paper shows an undeniable bond between language and a literary masterpiece; and with future research this relationship may prove to be an invaluable link between the critical reading and understanding of world literature.

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IMPACT OF MULTICULTURALISM IN CHITRA BANERJEE DIVAKARUNI'S VINE OF DESIRE

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Abstract

In this galaxy of women writers of Indian Diaspora, Chitra Banerjee Divakaruni who can be placed in the category of Indo-American writer has a distinctive position of her own for her fairy like imagination, profound concern for the emotional crisis of Indian immigrant women, the craving for belongingness with native cultural ideologies, affirmation of feminine sensibility and also the narration of major socio-political events taking place at the global level rocking the foundation of human society as a whole. The Vine of Desire depicts the east –west confrontation of the protagonist and how they negotiate cultural differences to make new adjustment in their new surrounding by reinventing themselves. The novel constantly focuses on the transculture; the characters seem to shuttling between two worlds. The novel presents diverse immigrant experiences of different characters in the novel.

Keywords: *geographical displacement, cross cultural conflicts, feminine sensibility*

Introduction

The women writers of Indian Diaspora dexterously explored investigated and constructed the dilemmas of gender prejudices in the background of the phenomenon of geographical displacement and cultural dimension. Their fictional world is an authentic exposition of the misery, agony, complexity of personal relationship and the terrible loss in the conditions of assimilation in the high technocrat society of America. In this galaxy of women writers of Indian Diaspora, Chitra Banerjee Divakaruni who can be placed in the category of Indo-American writer has a distinctive position of her own for her fairy like imagination, profound concern for the emotional crisis of Indian immigrant women, the craving for belongingness with native cultural ideologies, affirmation of feminine sensibility and also the narration of major socio-political events taking place at the global level rocking the foundation of human society as a whole. Chitra Banerjee Divakaruni uses her pen to expose the issues of marriage, personal adjustment in marital relationship and the cross cultural conflicts.

The Vine of Desire continues the story of Anju and Sudha, the two young women portrayed in the novel Sister of My Heart. Living separately for so many years Anju and Sudha rekindle their friendship in America. They feel love for each other and provide the support each of them needs. The Vine of Desire depicts the east –west confrontation of the protagonist and how they negotiate cultural differences to make new adjustment in their new surrounding by reinventing themselves. Women have always played a significant role in every society and culture, their contribution being as important as that of men. Passing the cultural aspects of life from one generation to other is done by a mother, wife, daughter and sister. In the novel Sudha faces the cultural conflicts and this feeling creates before her the problem of trying to maintain a balance between her dual affiliations of herself. Sudha embrace the traditional Indian culture, married in a joint family. The relationship with her husband lacks affection and mutual respect. She has no identity of her own. She is forced to lead her life as per the terms dictated by him.

Sudha decides to depart from her husband's home when her mother in law forces her to abort the female foetus. First, she went her mother's house and then to America on the invitation of Anju. Sudha thinks she will be able to bring up her daughter Dayita in a better manner in America, as a single parent. Sudha comes with big dreams to America but she was not satisfied with her life in the U.S. She decides to leave her cousin Anju because of the emotional involvement that grows between her and Anju's husband sunil. However; she does not want to cheat her. Sudha has to take care of Trideep and Myra's disabled father which she got with the help of Lalit who is a surgeon. She works round the clock in order to provide shelter and food for her daughter. As immigrant in America Sudha leaves the status of her past, discarding nostalgia and seek assimilation into her adopted culture, which for her, is the chief survival strategy.

The American way of life is totally contradictory to the Indian standards of living, where virtues and culture predominate. Sudha tries to adjust herself to the alien culture but she could not digest the life style and attitude of the Americans. She never compromises her orthodox Indian ways. As a typical Indian woman she never compromises with her rich religious tradition. Sudha finds consolation in the folk songs of Bengal countryside. She plays most Indian music and cooks Indian dishes to maintain her culture. Divakaruni's multicultural perspectives are vividly shaped in the fiction the *Vine of Desire*. She portrays the multicultural world of her characters and entertains a passionate desire to tell an honest and moving story. The novel constantly focuses on the transculture; the characters seem to shuttling between two worlds. The novel presents diverse immigrant experiences of different characters in the novel.

In the novel *Vine of Desire* Divakaruni introduces Lalit Reddy, a handsome, thoroughly

americanised young surgeon. He was a second generation immigrant. Lalit tells Sudha about the immigrant experience, he believes that "All immigrants are dreamers, you're saying? Yeah, but they're practical about it. They know what's okay to dream about and what isn't" (370). The cultural disparity Between India and America is clearly pictured in the novel. In India this obstinance will not be accepted and it will be driven out from a girl, "Sudha thinks of the stubbornness of her daughter in the light of the two cultures, "but here (in America) she's not sure. All rules are different in America, and she knows none of them yet." (161) Sudha is greatly excited by the American proverb that is "Live for yourself." (177) She states that now she will not think about others as she used to be in the past. Initially, she falls in love with American life style and makes friendship with American guy Lalit in the party. He advises Sudha, "There is a lot about America that is unexpected. Don't be in too much of a hurry to make up your mind about things or people." (178) Sudha feels lost in a society where it seems that there are no rigid rules to follow at least; goes through a lot of transformation as she gets freedom that she could never get in her home culture.

The immigrants traumatized not only by the loss of original home and culture, but also by the problems of relocation, they experiences the 'culture shock' of being alienated. Such immigrants feels culturally cut off themselves from the two worlds the original homeland and the alien land. Anju unlike Sudha deliberately decides to stay in America appreciating the changes that have occurred in her life in that place. She turns to scholarly pursuits and creative outlets for self determination. Though she doesn't like certain aspects of her home culture but her view is quite balanced about both Indian and American culture.

Conclusion

However the third generation of Indian born in the United States adapts to the new culture. Growing up in the West, they assimilate to its ways of life in a seamless manner, in a way their

parents never could. There are people who are interested in India and Indian – American experiences in the country. Both Anju and Sudha are trying to discover their own selves amidst joy and heartbreak. Chitra Banerjee Divakaruni specializes in cultural dialectics representing immigration experience. She also highlights the links between identity, gender, history and culture in a unique way.

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VICTIMIZATION TOWARDS ASSERTION: A CRITICAL STUDY ON HEGEMONY IN IMAYAM'S "KOVERU KAZHUTHAIGAL" ALIAS "BEAST OF BURDEN"

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Abstract

The research paper titled '*Victimization towards Assertion: A critical study on hegemony in Imayam's Beast of Burden*' will throw light on the caste issues, pains and sufferings that the characters endured and also meted out by the both upper caste and the lower caste people in the society. They are labeled as the scheduled castes or Dalits. They are also known by the expression 'Untouchables' which defines the way they are treated by the other caste people in the society. This paper portrays and explains the Dalit people sufferings that they encountered and turned out to assert their presence in the society. They raised their voice that they are also part of this society through the novel 'Beast of Burden' by Imayam. Imayam also known as V. Annamalai was born and brought up in Tamilnadu and working as a school teacher in Arcot district, Tamilnadu. He is a prominent and well known Indian novelist. He wrote five novels, five short stories, and a novella. The most notable work of Imayam among his other works is *Koveru Kazhuthaigal* (Beast of Burden) (1994). This research paper concerns mainly about the mother and a teen-aged protagonist. Since he is a Dalit had faced many struggles in his life from his childhood. Thus this novel reveals the painful suffering and humiliation that he underwent which helps him for his self-realisation. The experience of being a Dalit as a narrative of shared history of suffering and pain is examined in order to establish the identity of Dalits as a socio-cultural subject.

Keywords: caste system, dalits, assertion, self-realization, identity.

Introduction

India being a multicultural land consists of several states, languages, cultures, customs and rituals which diversified itself with caste system. India was colonised for more than three centuries but the fervour of nationalistic spirit runs high to get freedom and it was achieved too. But post independence India confronted recurrence of social changes especially in the caste system mainly because of brahminical canon. The re-emergence of 'Untouchables' voices challenged the dominant socio-cultural structures. So it can be argued that the entire knowledge production is meant for the dominant structures. Thus it was considered to have perspectives of subjugates to form the mainstream intellectual discourses in many states especially in Tamilnadu.

The Non-Brahmin enlightenment emerged in India which is mainly because of the intensity and scope of violence that was perpetrated on the Dalits of Tamil Nadu in the last fifty years and in this, Non- Brahmins are the ones who called Dalits and also mentioned as the depressed classes (Adi-dravidars). Some of the notable Dalit writers of the era are Imayam, Meena kandhasamy, Cho. Dharuman, Thenmozhi, Bama, Dr.C.S.Chandrika, Dayaparwar, Urmilaparwar, Ravikumar, Arjun Dangle.

Imayam is a pen name of V. Annamalai is a prominent and a well known novelist in Tamil literature. To his credit he wrote five novels, five short story collections and a novella. He is also part of the Dravidian Movement. His novels 'Koveru Kazhuthaigal' (The Mules) and

'Arumugam', have won acclaim within Tamil literature and have been translated into English and French respectively. He has received several awards for his writings, including the Agni Akshara (1994), The Tamilnadu Progressive Writers Association Award (1994), Amutham Adigal Illakiya Award (1998), and the Sahitya Akademi Award in Tamil. Iyayam's work is considered one of the classics of modern Tamil Literature, especially dalit writing.

This research paper will throw light on misery and anguish endured by Arokkyam and her family. The novel portrays about the sufferings of the washer man family and their community. Arokkyam is the protagonist of the novel. The novel throws information on certain rites and rituals followed in the Colony in which they ill-treated by their own community. The main characters of this novel are Arokkyam and her husband Savuri, her children Joseph, Mary and Peter. The daily routine of their family is portrayed in the novel. Arokkyam, the protagonist and her husband Savuri used to serve only the Dalit streets, which is known as 'colony' used separately by washer man to serve the upper caste people. Arokkyam and Savuri were given cooked rice, leftovers and also grains, foodstuffs, clothes, etc., at any fixed times of the year in return for their service. When the priest offers a life to her son and he decides to move out the family to flourish in his life and not to suffer any more. Arokkyam's shows no reaction. The transformation is that the sons are ready to make their life better for living whereas Arokkyam is not ready to get rid of her miserable life in the colony. Through this culture, as an autonomous domain reclaims the pride and the consciousness of being a 'dalit.' These characters reflect the political posture and throws light on the socio-cultural setting that affects the concept and themes of this novel. In times, Dalit writing traces the proliferation manner in which an identity beyond caste is

understood with suffering as an enabling ground for these characters.

Arokkyam is being one of the important characters and one among the members in the families of the town. The most important occasion is the child birth, since there is no hospital facilities child birth happens in their homes itself. For the families in the town Arokkyam is the one who helps them in needs. At that time they never seemed to think of Arokkyam that she belongs to a lower caste and untouchable woman and a human being. They would hit her, kick her, and push her away. But Arokkyam laughs at them rather annoying. This shows the soft-hearted nature of Arokkyam. Iyayam pictures her as a mother-like character and continuously rendered her service for parturition inspite of all kicks and hits. The most pathetic condition is that she encountered the struggle and bears the pain from the beginning to till the end of the novel. Thus, the novel *Koveru Kazhuthaigal* gives us an immense sense of knowledge and a deep sense of understanding on the theme of caste deep rooted in the mind of the people and through the struggles and the cruelties that the Dalits endured by the upper caste community. But this laid down the framework for cultural intersection and political dimension to signify the Dalit's negative identity as having the positive cultural value. Iyayam being one of the prominent writers argued that history has always been regarded as theirs who possess the power and means to write it. The marginalized Dalit who is dispossessed remains 'invisible' in the Indian caste system.

From this novel various themes can be categorized and can be viewed from different perspectives. The themes are of caste, community, mother-daughter relationship and male domination. The primary theme revolves around the protagonist Arokkyam, her dilemma with the changing behaviour of the people in the society. The major character pertaining to the

theme of mother-daughter relationship her love, kindnesses, care, motherhood are the combinations of this relationship which pertains only to Arokkyam. Who is a soul mate to her daughter never leaves her to face any difficulty and shares her as hers and endures sufferings, distress and pains. She always stands with her as a shadow which is the assertiveness showed by Arokkyam.

The same assertiveness is seen in the character of her daughter, Mary too. She always worries about her mother especially of her health and the way she suffers in the drudgery. Even though she is aware and wants to share her mother's sufferings, she is failed because she is scared of her life and of the men in the colony. This is obvious that there is no safety and security to low born girls and even women for that matter. Mary concerns for her mother and helped her in collecting the clothes for washing and collects the food; but she was molested by Chadayn, Kothukkaarak in the colony. She was in a situation that she couldn't open up this matter because she will be blamed ultimately because she was born in a lower caste. But her mother could find out the right reason and worried for her situation. The last word of Arokkyam to her daughter is 'Hereafter, I only want to look after you. You give me faith. You are my whole life, child' are the words which triggers our emotions which is sympathetic as well as kind of security that she created for her daughter.

The theme of Male domination can be viewed from the male character that oppresses or ill treats the women in the colony. Characters such as Chadayan, Mottayan, Kothukkaarak, Karaikkaarak, Ramasaami, Ponnusaamy, Chinnayagaander who are all portrays supremacy through dominancy in the colony. Chadayan has a daughter of Mary's age. He is the character who teases and abuses Mary. He acts unkindly and violently to Mary. He follows

her and worried her inhumanely when she starts to collect clothes for washing. Being born in a low caste she had to tolerate silently and bears the pains of these sufferings within herself. Yet another character called Mottayan also acts in the same way without any humanity. He treats the Dalit generally in a way without any kind of respect or even in any act of kind-heartedness. He doesn't even will to give them their share of food instead he shares the food of his bullocks. The people in the colony can get food only from the left over of the upper caste people or else they have starved without any food. Their source is only through them this causes them to be silenced for their ill treatment and sufferings. Even if they raise their voices then again they are forced to be submissive as they are not allowed to raise their voices or convey their ideas and views. Kothukkaarak and karaikkaarak are the elders of the village and that also treat the people in the same way. They used to tease the girls and bully them. These are some of the characters who are the perfect example for the theme of male dominancy. This was proved by the conversational style of the novel with full of proverbs, sayings and analogies as the protagonists are emphasizing a life of hardships and troubles with a few rewards and this was conveyed by the characters,

If you chase a dog, it is not only the dog whose legs will hurt.' 'Even though the rain falls from the heavens, the water has to flow along the earth.' 'In a house where there is nothing, what does it matter, who rules?' 'He hoped to belch after feasting, but his stomach will only rumble from fasting.(v)

Fanon once said that the "voices of the voiceless need representation to re-define India's political modernity and combat the power of the 'guardians' who maintain the status quo by perpetuating their hegemony." Thus, literature as a cultural device has been more important for resistance. This acts a new weapon for the

writers to paves the way for the re-assertion of Dalit movement and its literature to put forth in the public arena. Belonging to the Dalit community inculcates in them a sense of pride, as their identity and their image are socially affirmed through various powerful narratives. Dalit literature is one of the popular and more than a protest literature, since it depicts the cultural values of the community, helping the readers to understand their way of life the characters.

So, the Indian culture becomes a framework for showing diversity and traditional values, giving a unique flavor to their identity. But the Dalit literature, exposes the slave driver and slaves, which examines the ideological power structures of the community that have tilted the balance of power of the commons.

From this novel various themes can be categorised and also can be viewed from different perspectives. The novel portrays various themes such as caste, community, mother-daughter relationship and male domination. Iyamam focused on the theme of caste in his similar novels and one such best example is the novel '*Sedal*'. In order to celebrate the power of self representation, which examines the domain of Dalit literature as living movement that seeks to create themes of marginality and resistance as a way of preserving and protecting the 'self'.

Conclusion

The main purpose of this study is to identify the underlying purpose of Dalit writings is to throw light on the life of these people, which is holding

the oppressors responsible for the sufferings of caste Dalits, rejecting their rights. The community tried reclaiming the identity of Dalits snatched away from them for years and opposing any kind of discrimination on the grounds of caste, class and sexuality. The analysis of Dalit literature on the whole suggests that a number of autobiographical writings meant that Dalit writers believed that literature will give expression to their sufferings and help them in protest their oppressor that their actions were not just responsible for their hunger, poverty and hopeless conditions, but had also deprived them of human dignity. This study proposes that this literature shouldn't be relegated to the meager depiction of victimhood to evoke pity, but as Vyas and Panda (2019) describes victimhood in Dalit literature as 'active,' 'authentic' and 'agentic,' this literature, irrespective of the language, unites a deprived community for the larger cause of creating a casteless society. The *Beast of Burden* by Iyamam is an authentic documentation on how each character proposed and asserts their existence by enduring all such sufferings and it will be end only in their hope of new start.

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A COMPARATIVE STUDY BETWEEN CHARLOTTE BRONTE'S JANE EYRE & JEAN RHYS WIDE SARGASSO SEA

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Abstract

Jane Eyre is a famous gothic English novel published during the Victorian period by Charlotte Bronte. The novel contains the social criticism of religion and feminist, which is assessed to be formerly of its time whereas, in Wide Sargasso Sea, Jean Rhys has put down a prequel to Jane Eyre. Meanwhile, Bronte characterizes Jane, growing against societal force, due to her understanding of self-worth and faith. Jane Eyre is narrated from a point of view, that everything is evident about who is good or bad through one viewpoint. In Wide Sargasso Sea, it is narrated from a point of view, that the reader cannot be specific which characters are good or bad, as it enables the readers to form an opinion towards characters by themselves like a modern worldview. Moreover, to know the womanhood and the way of finding a kind of self-empowerment as a woman during that time. However, the heroines in the two stories share some resemblances and variations. This study aims at understanding the comparison between Jane Eyre and The Wide Sargasso Sea, analysis of various themes associated with the novel, contrasting characters.

Keywords: *jane eyre, charlotte bronte, wide sargasso sea, jean rhys, mr rochester.*

Introduction

The novels by Charlotte Bronte and Jean Rhys assess the opposing arguments between the two very different women and their ordeals in their society. Then the latter was about a Creole woman, Antoinette, sharing cases of self-terror during the time of English colonialism in the Caribbean, Both the novels encompass symbols within nature to indicate femininity and the path both women handle with their conditions as females in two societies put around the same period. Bronte's Jane Eyre was almost feminine empowerment for the character of Jane against the outside forces of a male-dominated society. Rhys characterizes Antoinette's conflict for individuality within herself under patriarchal society, bringing in her constraint and dying at the end and addresses the dominating power

affected by outside forces as a portion of what led to her tragic death.

Methodology

A qualitative approach is used in this research paper. Here the descriptive generic structure is used to analyze various themes associated with the novel, contrasting characters.

Comparison of the Novel

Comparing both the novels, Jane Eyre, an English born orphan who faced upheaval in her journey for self-discovery by Quoting a statement from the novel, "*I am no bird; and no net ensnares me: I am a free human being with an independent will.*" Whereas the novel Wide Sargasso Sea, the Novel is set shortly after the 1833 release of the slaves in British-owned

Jamaica by quoting a statement from the novel, *"There are always two deaths, the real one and the one people know about."* In the novel Jane Eyre, the plot can be separated into five sections: her youth at Gateshead, her schooling at Lowood, her time at Thornfield, her retreat to Moorhead, and her re-visitation of Rochester at Ferndean. The novel *Wide Sargasso Sea* is divided into three parts. Antoinette narrates the story to an unnamed Englishman of her life from childhood to her arranged marriage. In the end, this Englishman renames Antoinette as Bertha after her mentally unstable mother, confining her to a locked room until she descends into madness.

The red-room incident introduces Jane's attitude and inner strength as both possible snags to her joy and internal strength that permits her to remain consistent with herself in the face of hardship. At the point when Mrs Reed send Jane to Lowood, Jane meets Ms Temple and Helen, who show Jane Christian qualities that temper her anger. Jane's time at Thornfield settles her back in contact with the energy of her childhood, this time as romantic love. Jane should assume the job of a governess, subject to a rich family for stability. Jane's moments with Rochester, even after they agree on their love, are brimming with foreboding signs, from Bertha's tricks to the destruction of the chestnut tree. These terrifying feelings make a feeling of anxiety affecting their relationship. Jane trusts Rochester to be her home since he esteems both her ethical quality and her passion. Jane decides that she can't live without Rochester, who likewise draws out her passion. At the point when she discovers Rochester at his retreat at Ferndean, he has attempted to take responsibility for his marriage with Bertha to save her from the fire. Blind, Rochester should now rely upon Jane and her marriage with him in this way addresses Jane picking a home with both love and morality, for which she alone holds responsibility.

Antoinette is the narrator of the first part. She describes her childhood, her mother's second marriage, her illness, her brother's tragic death, her, Christophine, her friendship with Tia, the family mansion in Colibri, Jamaica, the Englishman's proposal and so on. Part Two opens up in the perspective of the newlyweds during their honeymoon to Granbois near Jamaica. Here it is said in the view of the husband, an unnamed Englishman who is feeling threatened because of the strange landscape, language, and customs of the Caribbean and also he distrusts the servants, especially Christophine and the young and defiant Amelie. The Englishman wedded Antoinette for her money and sees her as a gorgeous but unsettling stranger. One day, the husband receives a letter from Antoinette's half-brother, Daniel Cosway, who asserts to be the product of an illegal relationship between her deceased father, Old Cosway, and one of his slaves. The letter notifies the husband that madness runs in Antoinette's family on both sides, relating rumours that both Antoinette's mother and father died "raving." The third part opens from the point of view of Grace Poole, Antoinette's caretaker in England. It is indicated that Antoinette is being kept against her will in the attic of the husband's house, in conditions that make Grace Poole uncomfortable, but she is paid twofold what the other servants are for her silence.

Comparison of Themes

In the novel, *Jane Eyre* and *Wide Sargasso Sea* the theme of racial identity and social class plays a major role. In *Jane Eyre*, Jane as a governess struggles with her identity for being the governess aristocratic woman. She was considered a paid employee and had no money or power to change her situation. Also, she is anticipated to behave in a way that aristocratic people do. At the same time, Jane struggled with

the issue of social class because she wanted to act as if she was a member of the upper class while being treated as a member of the lower class. Racial identity plays a significant role in the Wide Sargasso Sea that is similar to the struggle that Jane experienced. Antoinette struggles because she is an outcast in Jamaica. The desire to be loved and accepted is throughout Jane Eyre and Wide Sargasso Sea. Jane longs for acceptance and a feeling of belonging. She wishes for romantic love as well but understands that a relationship with Rochester will only result in her becoming a mistress rather than an equal partner. In the Wide Sargasso Sea, Antoinette also desires to be loved and accepted the way she is. She grew up in a Caribbean society and doesn't fit into either the white culture or the black culture since she is a white Creole. Further, she strives to fit in because of her fashion sense as well as her strong personality. The themes of race and class along with the strong desire to be accepted regardless are explored in both novels. Jane and Antoinette both portray women desperate to overcome their social or racial identity to find a place in society where they fit in. They both strive with their current situations and wish to make some changes. Jane expects to be respected for her work as a governess and loved at the same time. Antoinette expects to be loved and respected despite her racial background. Finally, both women work very hard to survive the life experiences that leave them feeling entrapped to find true happiness.

Contrasting Characters

In Jane Eyre, Edward Rochester wins Jane's heart, despite his harsh manner and not handsome appearance. In the other part of the novel wide sargasso sea, Antoinette's young husband, Mr Rochester, narrates the story of Antoinette's mental downfall in his own words. Rochester was the first person in the novel to

offer Jane enduring love and a real home. Jane is Rochester's intellectual equal although he is Jane's social and economic superior. Still, men were widely considered to be naturally superior to women in the Victorian period. In the first part of the novel Wide Sargasso Sea, Rochester's arrival in Jamaica and his marriage with Antoinette is figured out. Jane is Rochester's moral superior even after the marriage is interrupted by the disclosure that he is already married to Bertha Mason.

Rochester nevertheless has proven himself to be weaker in many ways than Jane even though he admits guilt of his former libertinism and usefulness. Jane thinks that she would mean the loss of her dignity while living with Rochester as his mistress. She becomes dependent and degraded upon Rochester for love but unprotected by a true marriage bond. Towards the end of the novel Jane Eyre, Rochester has been blinded by the fire and has lost his mansion house. Rochester is the nameless creator and, as a white man, he is referred to only as "that man" or "my husband" remaining nameless throughout the novel. For instance, In an attempt to distance her from her lunatic mother, whose full name was Antoinette, Rochester decides to rename his wife, calling her "Bertha". Rhys creates similarities between her two antagonists in their cases with fever and their twinned experiences with dreamed or actual forests.

Conclusion

The Wide Sargasso Sea originates from Jane Eyre, and the connection between the two has incited a lot of basic conversation about the two creators' expectations. The books should be perused together to completely see the value by the way they complete one another, and how each is additionally a novel by its own doing, with particular characters and plot. The two writers utilize the artistic gadget of imagery in

their composition. And we could understand that our enthusiasm for the characters and subjects is advanced by the imagery intrinsic in such story components as dreams, dreams, scenes, characters' names, place names, shadings, fire, and surprisingly the titles.

L'EXPLOITATION DE LA LITTÉRATURE DANS UNE CLASSE DE FLE: (FRENCH ARTICLE)

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Abstract

La langue c'est un système de signes vocaux, éventuellement graphiques, propre à une communauté d'individus, qui l'utilisent pour s'exprimer et communiquer entre eux. (Larousse.fr). La littérature c'est un ensemble d'œuvres écrites ou orales auxquelles on reconnaît une valeur esthétique.

Pour développer la langue il faut avoir une combinaison de développement de phonétique, grammaire, sociolinguistique etc. Des études récentes ont montré qu'on peut utiliser n'importe quel moyen pour apprendre une langue. Avec la crise pandémique on a essayé d'incorporer plusieurs méthodologies dans notre pédagogie pour rendre notre classe en ligne intéressante. On a développé les jeux ludiques, des applications qui attirent les apprenants. Mais on remarque qu'on a recours à la grammaire et des conversations, phonétique mais le plus souvent il est d'usage d'éviter la littérature dans une classe de langue étrangère pour les débutants. Mais c'est une erreur. Parce que pour comprendre une langue il faut traverser par la littérature.

Qu'est-ce que c'est la littérature. A quoi ça sert dans une classe de langue.

La littérature est issue des conséquences des événements ou cela représente la société existante. Donc la littérature représente une partie intégrale de la langue. Sans la connaissance de la littérature, le savoir langagier qu'on acquiert reste partiel. De nos jours avec l'avancement de la technologie on a recours aux plusieurs documents authentiques et tous les systèmes éducatifs ont reconnu le rôle des documents authentiques dans l'apprentissage d'une langue. Cela réduit la distance entre le

monde d'un apprenant et le monde de la langue qu'il apprend.

Cela nous amène à réfléchir à la place de la littérature dans l'enseignement du FLE. Afin d'avoir une compréhension globale d'une langue il faut passer par la littérature. La littérature améliore non seulement la connaissance de la culture mais aussi du vocabulaire et cela pousse les apprenants d'avoir un sens du réel et facilite l'interculturalité.

Maintenant nous allons passer aux activités que nous pouvons aborder dans une classe de langue.

Présenter les auteurs

La première phase est celle de la préparation à la lecture ou le professeur justifie son choix de l'œuvre. Les apprenants sont invités à anticiper le contenu de l'œuvre pour susciter des hypothèses. La première étape confie au professeur la tâche de choisir une œuvre selon le besoin langagier de ses apprenants et aussi selon le goût de ses apprenants. Avant d'aller directement au texte, on peut présenter l'auteur, le situer dans un contexte et un temps réel et énumérer la condition ou les événements de la société qui ont conduit à la naissance de cette œuvre.

Ensuite comme entraînement on peut demander aux apprenants de se représenter.

Dans la deuxième phase on peut demander aux apprenants de décrire le couvert du livre. Par exemple avec les couleurs, les personnages, etc.

Dans un deuxième temps on peut introduire le titre et leur demander une justification dans leur propre langue et peut leur demander de composer leur propre titre. On peut même leur donner plusieurs titres du même auteur ou de auteurs différents et leur demander de former des phrases ou de nouveaux titres.

C'est également intéressant de leur faire deviner le titre du livre parmi une dizaine de titres.

Dans la deuxième phase de lecture, on peut donner le texte au présent pour les débutants et leur demander de dégager les verbes, des adverbes, des adjectifs. Ainsi on peut renforcer leur connaissance de base.

Il est possible de diviser la classe en groupe et leur donner une partie de discuter. Puis chaque groupe présente le texte donné.

Ainsi on peut leur demander de faire un résumé de l'histoire.

C'est intéressant d'inviter les apprenants de réfléchir sur un livre qui porte le même thème dans leur propre langue. On peut allumer une discussion. On peut leur demander de créer un dialogue/jeu de rôle dans le but de fortifier leur vocabulaire.

Les apprenants peuvent être invités à modifier l'histoire. On peut aussi dégager la pensée de l'auteur.

En gros on peut dire que la littérature aide au socioconstructivisme. Le socioconstructivisme est important car la compréhension de l'œuvre littéraire est vue comme un travail de construction (Barth, 1993)

Ainsi la classe de français devient un lieu de médiation culturelle où les jeunes apprennent à se distancier de leurs pratiques culturelles, de la culture de consommation et des discours idéologiques, pour mieux y réfléchir. Lire c'est soumettre la langue à l'imagination pour accéder le monde et la pensée de l'auteur.

La littérature facilite l'Approche Coopérative – la tâche de lecture et l'analyse favorise un sentiment de collaboration. Il développe les compétences interprétatives et culturelles.

Il y a plusieurs façons d'aborder la littérature dans une classe de FLE et c'est à nous de trouver des façons innovatives.

Enseigner la littérature la question reste plus ouverte que jamais.

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JAWAHARLAL NEHRU: AN EXEMPLARY IN TEACHING HISTORY THROUGH EPISTLES

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Abstract

Teaching history is an art. Pandit Jawaharlal Nehru, the man with many laurels mastered it. When we are in search of ways for effective teaching, he was the one whose footsteps we shall follow in teaching not just history but also other difficult subjects. History remains a tough subject because of its rigidity and certain other unique features. Letters from a Father to His Daughter is a collection of epistles penned by Jawaharlal Nehru to his daughter Indira Priyadarshini. Nehru has proven himself as a trend setter in teaching history in a more comfortable way for students. The objective of the researcher is to analyze the significance of epistles and also to find out the effective way of teaching history as adopted by Nehru.

Keywords: jawaharlal nehru, epistles, indira gandhi, history, ancient civilization, races and teaching.

Introduction

Teaching history is an art. Pandit Jawaharlal Nehru, the man with many laurels mastered it. He was a multifaceted personality like most of his compatriots; a shrewd politician, outstanding statesman, the most challenging freedom fighter, smart lawyer, eloquent speaker, and prolific writer. He doesn't need an introduction as he was the most familiar face of India across the world. But he was the one among the few who mastered the art of teaching history. When we are finding out ways for effective teaching, he was the one whose footsteps we shall follow in teaching not just history but also other difficult subjects. History remains a tough subject because of its rigidity and certain other unique features.

Certain people in our country are out to diminish Nehru's stature and repudiate his legacy. Whosoever is in power, Nehru's memory must be kept alive in the interest of our democratic and secular values. Students of Indian history, will benefit from his writings, which embrace the creative thrust and splendor of the Indian civilization. Nehru was a voracious reader who had read 55 books from 1922 to 1923

alone. He delved into philosophy, and turned the pages of history to illuminate his understanding of the ideas and movements, that stood as the catalyst for momentous transformation. Jawaharlal Nehru's writings transmitted the enthusiasm and animation he felt for the discipline of history. In fact, there is something interesting about the way in which a self-taught and amateur historian like Nehru explored the unbounded universe in full variety.

Letters from a Father to His Daughter is a collection of epistles penned by Jawaharlal Nehru to his daughter Indira Priyadarshini, consisting of only the 30 epistles sent to Indira in the summer of 1928 when she was 10 years old. The epistles were pieces of education on the subjects of natural and human history. Originally, epistles were written in English by Nehru. This book has become a phenomenal piece of literature over the years because of putting a lot of light on the bond between a father and his daughter and the many things that Nehru tried to explain to her. These epistles are still relevant over a span of ninety years and that is exactly where their beauty lies.

The epistolary collection spans over a large range and has many topics covered in it. While writing these pieces of education, Nehru was in Allahabad while his 10year old daughter Indira was in Mussourie. In order to educate his daughter about all the wonderful things in this world and his thoughts on people and the society, he wrote her diverse epistles that initially spoke of formation of the earth, existence of animal and human life on earth and entry of societies into the fray. Nehru further explains about races, faith and beliefs that existed in those times. The epistles cover a major portion of human history as well as the history of India.

After reading *Letters from a Father to His Daughter*, the collection of epistles Jawaharlal Nehru wrote to Indira Gandhi from prison, one could find it amusing to resonate with the spirit of the famous father-daughter duo. We will definitely enjoy it with the bashful enthusiasm of a child. To make up for his absence, he wrote these letters. He wanted to make his daughter aware of her circumstances, of her environment. Nehru's intention was to nurture her young and impressionable mind with an unprejudiced view of history, as well as the current state of affairs.

In these epistles, Nehru takes up a variety of topics. He converses natural history, the beginning of the earth, and evolution. He speaks about the various races of the world, and their formation. He explains the genetic make-up of these races. Nehru also explores the topic of civilizations. He engrosses the ancient civilizations, the great cities of ancient times, the origin of language and religion, the growth of mankind, and the changes in religion and its current manifestations. Nehru also elaborately talks about the history of India, the Ramayana, the Mahabharata, and the great kings of the past and their kingdoms.

The topics of economics, trade, and travel were also brought in by Nehru. He wanted his

daughter to have an empathetic view towards the world, its conflicts and woes. He covers topics like division of labour, problems of the peasants, and the economically deprived. The epistles clearly show Nehru's love for nature, for people, for history, and also prove his overwhelming desire to cultivate the same in his daughter. As Indira Gandhi expresses in the introductory note, these epistles were instrumental in arousing in her an interest in people, and concern for them. These education pieces written by Jawaharlal Nehru to his daughter Indira Gandhi contain priceless guidance, advice and information given by a loving father to his daughter.

Let us analyze the 30 epistles penned by Nehru to his daughter as education pieces in order to encourage and motivate her to learn and understand everything in this world. Indira Gandhi was very fortunate to have a father like Nehru to whom her success has to be attributed. As we hear that behind every woman's success, there is a man, it was obviously Nehru for Indira.

From first epistle to fifth epistle, Nehru talks about the natural history that covers the formation of the earth, writing of early history, existence and survival of living organisms on earth, appearance of animals on earth. From sixth epistle to tenth epistle, Nehru discusses the coming of man, life of early men, formation of races and languages, emergence of differences among men, relationships between languages and entry of the societies into the fray. From eleventh epistle to fifteenth epistle, he engrosses the history of beginning of ancient civilizations, lifestyle of early men, formation of tribes, genesis of religion and division of labour, prevailing discriminations among men, changes brought about by agriculture and also the emergence of patriarchy among tribes.

From sixteenth epistle to twentieth epistle, he converses about the evolution of political establishment, rise of monarchies and

governance set-up in those days. He also touches the history of ancient civilizations, the great cities of the ancient world, and the superpowers of the ancient world. From twenty first epistle to twenty fifth epistle, he explores the historical heritage of both China and India, sea explorations and adventures in those days, significance of languages, writings and numerals, genesis of the deplorable casteism and ruthless division of people on basis of labour and later by birth. He also exposes the cruelty, hypocrisy and deceptive nature of religions and the ruling classes across the world. From twenty sixth epistle to thirtieth epistle, he explores into archaeological perspective of Indian history, arrival and settlement of Aryans in India, emerging conflicts between Aryans and Dravidians, the original inhabitants of the land, and antiquity of India, its civilization and also literature.

Conclusion

Pandit Jawaharlal Nehru has proven himself as a trend setter in teaching history in a more

comfortable way for students. It is evident that the methodology adopted by Nehru to teach history to his 10year old daughter through epistles is an effective way of teaching and also the easiest way of learning even difficult subjects. Very often, the teaching community faces hurdles in finding out easier ways to teach the student community. In this regard, Nehru is an exemplary who had set forth a way before us so that we may also adopt and adapt to it for the benefit of the student community.

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SOUND OF SILENCE: A STUDY OF SHASHI DESHPANDE'S A MATTER OF TIME

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Abstract

*Many women lose their identity and become just drops in the ocean of patriarchal and matriarchal domination before and after their marital life. There are women with individuality who fight against all odds in their familial and marital life. They also feel confident of braving any kind of domination and misfortunes to establish their individuality independently. Some women who become mothers do not mind giving up their unpleasant familial and marital life to lead their further life as independent individuals. They all look at their marital and familial predicament as a resolute step so that they can engrave their names as single women with their trait of individuality dominant. Women remain the ones who do not silently accept whatever misfortunes happen to them during their earthly avatars. Even though the mothers with unmarried daughters are expected to be quiet and positive individuals even during their life of misfortunes, they never fail to express the sound of silence. Sumi in *A Matter of Time* is also one such woman but never hesitate to brave such misfortunes to prove herself as an independent individual. Hence, this paper analyses how Sumi has used silence as a powerful weapon and proved her individuality.*

Keywords: misfortunes in marriage, familial predicament, sound silence

Introduction

The Indian English novelist Shashi Deshpande has commenced her literary career by publishing a collection of short stories followed by her debut novel *The Dark Holds No Terror* in 1980. Her second novel *That Long Silence* earned her Sahitya Academy Award in 1990. To her credit, she has written 13 novels, 4 children's books, a memoir, and a collection of essays. For her contribution to enrich Indian English Literature, she was awarded with Padma Shri.

Shashi Deshpande's *A Matter of Time* is published in 1996. It tells the story of the marital predicament of Sumi who is married to Gopal, the man who has abandoned the family with no reason. In this novel Shashi Deshpande has created a woman of individuality in Sumi to reveal how a woman, as an abandoned mother, should cope with challenging situations in order to establish her independent individuality without depending on anyone after her husband having betrayed her.

Sumi is a traditionally brought-up woman who starts her marital life with absolute satisfaction. She has an arranged marriage with Gopal, who is a professor. She is a contented wife who manages the family which her husband provides her with monthly from his salary. When the years role, she becomes the mother of three daughters. Her marital and familial life is proper by the birth of her daughters Aru, Charu, and Seema. Even in unexpected situations too, Sumi never seeks the monetary help of her sister, Premi, who is a comfortably settled doctor. Because Sumi feels that expecting help from others is an insult to her husband. Her twenty-three years of marital life run in a rented house with her independent family.

After Gopal returns from college, he sits with his wife to watch television. It enhances their togetherness and becomes their habitual action till one unexpected day comes. On the day on which Sumi's life has gone topsy-turvy,

instead of sitting close to his wife, Gopal occupies a chair next to her and gives a shock. He informs her that he is departing from her, three daughters, and home never to return. After revealing his decision of desertion, "Gopal looks at her [Sumi] for any kind of reaction, but Sumi still sits silently, simply gazing at him just as expectantly, waiting for him to go on" (8).

Sumi's way of staring at him silently reveals that she is a woman with an undisturbed state of mind. She considers his decision of abandoning her without any reaction. Neither does she want to know about his reason for forsaking her all of a sudden. There has been no wordy quarrel between them the day before to strain their relationship. She silently reconciles herself to her fate. She should have felt that it was God's will, and so it happened. However, she informs him, "It takes time [for you] to get used to sharing your life with another person, [but] now I have got [mentally and physically ready to be being alone, she without her husband and their daughters without their father]" (23). She hopes to encounter him one day or other and, on that day, she will ask him for the reason of having deserted his family:

It is you who has said [to me] that we [as husband and wife] are shaped by the age we live in, by the society we are part of. How then can you, in this age, [become] a part of this society, [after having turned] your back on everything in your life such your home, your wife and your three daughters? Will you be able to give me answer to this? (27).

Gopal expects that his wife will plead with him and force him to stay back with them. Since Sumi looks silently at him without any expression of feelings at his mention of the word 'desertion,' he looks startled. Sumi knows in and out of her husband. Hence, she is certain that she cannot change her husband's decision even if she tries. At the same time, she cannot discover any possible clues to his desertion. Next day Sumi

wakes up with a desolate heart as she realizes that she is an abandoned wife now. She becomes determined that she should change her present predicament into something better for her family. She deceives everyone close to her and her daughters as if nothing untoward had happened to her. Dr. Hannah Evangeline is of the view:

No doubt that, Gopal's absence leaves her in a state of vast emptiness, yet, from the depth of her despair that she struggles hard to transform her emptiness into meaning in order to redefine her identity. She does not become a passive person, but an active agent. Sumi, like her mother, Kalyani, is a suffering oppressed and wronged woman. Yet, Sumi does not question the man, her oppressor- Gopal. She enacts no scene, no drama. (139)

Soon after settling in her mother's house; Sumi decides to keep herself engaged in some other literary activity so that she can completely forget her desertion and her uncertain earthly life. She starts drafting a play with the title "The Gardener's Son" for the school function. After enjoying everyone's appreciation for her play, Sumi's heavy heart lightened and appears to be optimistic. She appears satisfied with her single life, feeling, "[The] journeys of [my and that of my husband] are always separate, that is how they [journeys of human life] are meant to be. If we travel together for a while, [it is nothing but mere] coincidence" (212). However, she does not let others know what kind of feeling she has in her heart [after husband has left her once for all]. She also brings to her remembrance what Gopal has said before both have got united in marriage, "If either of [them] wanted to be free [from their marital binding], [one] should let the other go as they are not going to be tied together" (221).

Even though Gopal's words of the past have become true now, she does not lose faith in her

individuality to carry on with her life without experiencing any kind of bitterness for being single. She feels absolutely confident in better prospects and in her strong will. She looks like a personification of hope because:

A woman [like Sumi] may not always have a comfortable life and she will not always be able to solve all [her] problems at once but [being a single woman], she should not ever underestimate the importance of her life that she is leading [without her husband] because history [of the life of both men and women] has shown her that courage can be contagious and hope can take on a life of its own. (Obama, *Shutterfly* 20 Jan.2021).

Sumi is not an ordinary abandoned married woman to shed tears all the time. Even though she knows that she will get alimony through divorce, she didn't apply for it. Instead of groaning for the act of her scholarly husband, she moulds herself. According to Prasanna Sree:

Sumi presents her image to the world as graceful and courageous woman of individuality. She expects everyone to admire her [for her strong mental make-up] instead of being pitied [for having accepted her desertion meekly]. She is also against her daughter's advice for a legal separation from Gopal. She does not want to be found fault with for being legally divorced. She expects that her desertion by Gopal should not give any chances for her neighbours to talk ill of her. (qtd.in Sudha 74-75)

Sumi is a woman who accepts her situation completely. This understanding doesn't yield her to have self-pity or pity from others. Her acceptance of her predicament keeps her ears shut for the pleading of her daughters to be united with Gopal. She pursues her independent life, and, fortunately, she gets a job in a school.

Only women like Sumi can be sturdy in their decisions.

Conclusion

Sumi's strength lies only in patience, silence, and endurance, and she has indicated them in the face of adversity. She keeps silence a weapon to encounter the oppressions of patriarchy. Sumi's silence contains a language (sound) which loudly expresses her strong will, success, and self-reliance.

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DEMYSTIFIED ECOFEMINISM IN SELECT WORKS OF ALICE WALKER

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Abstract

This research paper portrays Alice Walker as an Ecofeminist in her select works by defining what is Eco feminism and its relationship between nature and feminism. The select poem lines are used to substantiate Alice Walker as an Ecofeminist.

Keywords: *Ecofeminism., Ecology and feminism, Patriarchal system.*

This work is an attempt to find out the relationship between Women and Environment with the context of Ecofeminism. The authors poets, critics and researchers have also discussed the role of women and their interconnectedness to the environment and relationship between feminism and ecology. The term Ecofeminism is an old term 'Ecology and feminism' which is now called as Ecofeminism. The writers and researchers have focused on literary work by and about women. Poetry has always rooted to nourish reality which reflects the realistic life of the society, its practices, system and problems. On the other hand it also indirectly portrays the picture of the ills of society, operation and violation of women and nature hand in hand or dissatisfactory social and family life which enable the reader to think and act on it. This paper tries to study Ecofeminism in the select works of Alice Walker's poems.

Ecofeminism asserts that all forms of oppression are connected and that structures of oppression must be addressed in their totality. Oppression of the natural world and of women by patriarchal power structures must be examined together or neither can be confronted fully. These socially constructed oppressions formed out of the power dynamics of patriarchal systems. The select poems of Alice Walker like "We have a beautiful mother",

"We have a beautiful mother", a poem written by Alice Walker. The poem is about our mother 'Nature' and her beauty. Alice has beautifully described our nature in each line in the poem. In this poem, walker calls the earth as air beautiful mother. She tries to attribute motherly qualities to this world. Walker keeps a mother and this earth in the same place and depicts the beauty of a mother's role. We can clearly see the poet's perception of human's relation to nature. This poem shows what nature meant to a woman like walker. The below lines beautifully shows the hills and buffaloes belong to mother. Further it can be assumed like our mother's children too. Both the buffaloes and hills belong to mother, immediately in the next stanza walker compares ocean with mother that the oceans are her womb and her wombs are ocean. It shows that the mother's female parts are beautifully compared to mother organs / parts.

We have a beautiful

Mother

Her hills

are buffaloes

her buffaloes

are hills.

We have a beautiful

Mother

her oceans

are wombs
her wombs
Ocean. (1-11)

Further, in this poem, “we have a beautiful mother”, walker celebrates nature and its various components. In each and every line of the poem, walker adds metaphor to compare natural resources with women and their lives. Words such as womb, lap, body, hair and beautiful undoubtedly celebrates womanhood and motherhood in terms of natural surroundings. Therefore, whole poem is the depiction of eco-feminist perspective drawn by walker. And with the above quoted lines we see that Alice thinks that women and nature are same. The women’s body parts / organs are same like natural resources in the earth.

We have a beautiful
mother
Her teeth
the white stones
at the edge
of the water
the summer
grasses
her plentiful
hair. (13-22)

Again in the above lines walker compares herself with the natural resources like stones, water, summer and grasses. The above lines can be perfectly seen from an ecofeminist view. She says we have a mother whose teeth are white stones in the edge of the water then the summer grasses as her hair. In the final stanza the poet says “Her green lap / immense” (25-26). Then she uses the colors to refer nature such as in the lines “Her brown embrace / eternal”(27-28) and in the final lines blue body means ocean water. Therefore the poet portrays nature as mother which is seen in feminist view. Thus walker’s poem we have a beautiful mother is an ecofeminist poem.

The poem “desire” is written by Alice Walker. The poem portrays about nature of human desire. The poem is written in free verse. In the poem “desire” we can find metaphors and smiles. The metaphors help to create the meaning and give a picture about the poem. Also the poem contains descriptive imagery of ecofeminism which helps to convey the theme and create a picture. Walker’s use of imagery can be found in almost every other line in the poem. Walker’s imagery helps us to understand the meaning of the poem in an ecofeminist way. Hence the poem desire in this thesis is analysed in ecofeminist view. Then the Walker indirectly puts in our minds the thought that environment is degraded by while man’s way of life and thus reveals her own plans to rescue the planet from further destruction. The desire which walker talks about is her desire to rejuvenate the environment and thus, highlights her ecological concerns. She wants to clean up the dirt around all places and says that it is her desire which turned out to be devotion indeed. The below quoted lines are from the poem “desire” written by Alice walker

My desire
Is always the same; wherever life
Deposits me:
I want to stick my toe
And soon my whole body
into the water. (1-6)

In the above stanza, she says that her wish is always unchanged whoever she becomes in life. She says that she is fond of water. Walker shows her love for water and compares herself with the water that she wants her whole body to merge into the water. Also it shows about the poet’s love towards nature. Walker has used a metaphor ‘toe’ for the initial desire wanting to dip it into the water. The whole body is metaphorical to growth of desire. To summarise the poet is saying she started with a desire then soon it grows to consume her. The use of this

metaphor further contributes to the whole idea of how desire grows and it cannot be satisfied.

I want to shake out a fat broom
And sweep dried leaves
Bruised blossoms dead insects
and dust.(7-10)

These lines openly show walker's ideas regarding her ecological ideology. She says that she will clean up insects and dust whatever she goes. Immediately in the next stanza she writes she wants to grow something, that she implies plants and trees. And she says that it is her deviation, rather than desire. She also admits that this is what keeps her going in life.

I want to grow
Something.
It seems impossible that desire
Can sometimes transform into devotion;
But this has happened.
How the hole
I carefully tended
In the garden of my heart
Grew a heart
To fill it. (11-21)

The above quoted lines she compares the garden to her heart. The quote 'In the garden of my heart grew a heart'. We can clearly imagine she compares her heart to the garden. Also it can be observed from an ecofeminist view. Walker's desire to take care of the environment is similar to women's desire to take care of their family and all of their relationships. It is also understood that walker tries to protect womanhood by protecting the nature as both womanhood and nature are being destroyed by men.

Unlike Alice Walker's other eco feminist poems, the poem "she" echoes a strong ecological ideology combined with a feminist perspective. The poem is all about women who are seen parallel to nature. Though the poem addresses Walker's beloved sister and friend Gloria Steinem, the poem can be seen as a

dedication to whole woman kind who are unique in every way from the dominant male society. Because we women are the ones who could discern various things which are suitable in nature as opposed to men who know only to breathe us. Walker is again the voice of Afro-American women who have been the victims of slavery and discrimination for many years. And she just tries to equate the sufferings of black women with the destruction of nature by the dominant male chauvinism. In this poem "she", walker celebrates womanhood by depicting the qualities of Gloria Steinem and the same becomes the example of womanhood, especially Afro-American feminism.

She is the one
who will notice
that the first snapdragon
of Spring is
in bloom;(1-6)

Walker highlights how Steinem and collectively women are concerned about seasonal changes around their place. They know how to prepare themselves in any kind of situation.

She is the one
who will surprise you
by knowing the difference
between turnips
and collard
Greens;
& between biscuits
& scones.(7-14)

These lines show women are capable of spreading happiness everywhere and how wise they are to differentiate deceiving things from good ones.

These lines "She is the one / who is saintly" (30-31) show how every woman is particular and decisive about things around them.

These below quoted lines show about how women choose to dress in every occasion. They know who they are and they need not prove it to

anybody and nobody can deny the fact that they are intelligent.

She is the one
who knows where
the best clothes
are bought
cheap. (38-42)
She is the one
Speaking
the truth
from her heart. (49-52)

These lines are symbolic of women's charisma and their inherent ability to spread happiness and also their honesty. "She is the one /who is there" (82-83). All the lines are the exemplification of how women are mentors, patrons, teachers and friends who play all the roles together as a single person to guide others in any kind of situation. Walkers shows any kind of situation and she shows how much courage to afro- American women have and at the same time how much rejection they face to be put in prison.

If they come for me
& I am at her house
I know
she will hide me.
If I tell her
where I have hidden
my heart
she will keep
my secret
safe.
She is the one
who
without hesitation
comes to my aid &
my defense.
She is the one
who believes
my side of the story
First; (69-87)

These lines tell us about walkers own life as the shared and spent it with Steinem. Probably the 'they' in the poem may refer to white men or even black men who are torturing women during slavery. The poet who tells us how the Steinem was so helpful and how much respect they had for one another. Thus walker tells us who Steinem was to her and how Steinem was to her and how Steinem proved to be an activist and inspiration for all of them. Walker remembers Steinem after all these years and Steinem after all the years and celebrates her as an afro-American activist.

Conclusion

Ecofeminism is the off-shoot of two significant movements of the twentieth century: environmentalism and feminism. Ecofeminism or ecological feminism is a combination of feminism and ecology. Ecofeminism like feminism aims to highlight the oppression of women by men and also raises its voice against social discrimination, social injustice etc. Ecofeminism is ecological because like ecology it is concerned with the relationship of human beings with each other and their relationship with nature. Thus, Ecofeminism is not only concerned with the ethical relationship of human beings with each other that is, between women and men but is also concerned with the ethical relationship of human beings with the natural world. This research paper shows Alice Walker's ecological concerns through feminist perspective in a subtle manner. Any disarming reader would capture this suability of ecofeminist connections present in her poems. In order to Conclude Alice Walker and her select poems "*She*", "*We have a beautiful mother*", and "*Desire*". Here again these poems are analyzed in ecofeminist view, also the poet Alice Walker has been proved as an Ecofeminist.

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THE CINEMATIC REPRESENTATIONS OF LAKSHADWEEP: A STUDY BASED ON SELECTED FILMS

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Abstract

The history of representation can be traced from Greek philosophers. Poetry is a form of representation of reality at first. Other literary genres are becoming mode of representations in different eras. In contemporary times, film is one of the new modes of representation, which presents the world around us. Film has a mechanical capability of representing the world through moving images, which creates illusion with reference to the real. Film as an art form has drawn on several earlier traditions in the field of such as story telling literature, theatre and visual art. It is one of the mediums that directly influence our society. There have been various representations of Lakshadweep in Indian cinema over the past century. These representations have played a crucial role in painting a picture about Lakshadweep in the Indian mind; a majority to which the coral paradise is inaccessible. So this paper focus on the representation of Lakshadweep in selected movies from and discuss how these representations have influenced popular imagination about Lakshadweep.

Keywords: film, cinema, lakshadweep, romanticism, lagoon, island, landscape, culture, people, islandness

Introduction

Several films from Malayalam and Hindi used Lakshadweep atmosphere as setting depicting its people, culture, geography and scenic beauty. Some of them are justifiable to the reality. But most of the items depicted are over projection or misrepresentation. Lakshadweep is a pristine geographical area of India, comparatively free from evils and vanity of civilisation. This archipelago is situated in the south western region of India at Arabian Sea. These Islands are situated about 250 to 450 kilometres away from the Kerala coast. Cent percent of people from Lakshadweep believes in Islamic ideology which reflected in their language and literature and culture. For the study purpose, this paper analyses four films and how they are represented islanders in it.

Dweep directed by Ramu Kariyat

The first film in discussion is the Malayalam film *Dweep* which was released in 1977. The film which is probably one of the first to be set

against the backdrop of the Lakshadweep island community is directed by Ramu Kariyat and released under the banner of *Priya* Films. The major castings of the film are Jose, Shobha, Allepey Ashraf and Kuttiedathi Vilasini. The cinematography is done by Ramachandran Babu and Music scored by MS Baburaj, while the background music is composed by Saleel Chaudhury.

The story of the film follows the life of Chandran who is from a poor family background and struggles to earn a living. However his life takes its turn when he gets a job as teacher in Minicoy Island of Lakshadweep. As the job offers a promising salary, he decides to accept the job despite the apprehensions of his kith and kin. He experiences a journey on the ship and later on a boat and finally reaches the island.

At the island he meets some of his colleagues from the mainland who helps him settle in. Gradually he gets acquainted with a

local family through one of his students 'Aysha'. That family which consists of a father, mother, son and two daughters considers Chandran to be their long lost son who had died in ship wreck. The father is a fisherman and the mother is a home-maker while the elder of the daughters 'Aminu' does tailoring. Chandran too begins to accept the role of the son and gradually forgets his homesickness due to their hospitality.

He often writes letters home as there is no other means of communication. In the letter he details to his family about the beauty and wonders in that island and the innocent people, their culture and life style. During the summer vacation he embarks on a journey to mainland Kerala with his newfound family who are thrilled with the new sights and scenes.

Aminu eventually develops a romantic interest in Chandran. Although Chandran feels the same, he advises her to marry Ismail, who loves her intensely. As such Aminu accepts his advice and accepts Ismail's proposal for marriage. After they return back to island, Chandran gets a telegram from home with the news of his father's death. His time at the island come to an end he leaves amidst tearful goodbyes.

Here in this film a considerable amount of the story happens in Minicoy Island of Lakshadweep. However the story begins in Kerala and the shift from the landscape of Kerala to the Minicoy Island takes place only a good twenty minutes in the movie. Owing the limited technology at the time, the film fails to capture the landscape of Lakshadweep in all its beauty; especially the turquoise waters of the lagoon. But nonetheless the cinematography must have been a visual treat to the contemporary audience.

A clear attempt to romanticise life in the island is evident. Except when one of Chandran's colleagues mentions about the difficulties in journey in yesteryear

Lakshadweep when passenger ships weren't available, the difficulties of island life find little mention in the movie. The sea is always calm, the weather is always pristine and the basic facilities are always available.. Even the journey aboard the ship is easy as the film coolly brushes off the transition from the ship journey to the boat journey to reach the island which is in fact a difficult and risky task for an outsider. The lyrics of the songs in the movie too seem to romanticise the island.

As the movie is set in the Minicoy Island, the islanders especially the women are depicted in their traditional attire. However the movie seems to portray Minicoy as the representative of the Lakshadweep island community. In fact, Minicoy Island, with its own attire called *Libas*, customs and even language, is quite different from the remaining islands of the Lakshadweep island community. As such it is not a good representative of the Lakshadweep as a whole.

The movie takes great effort to keep reminding the audience about the innocence, hospitality and the refinement of the islanders. At one point in the movie almost turn in to a tourism advertisement with narration that seems to be read out of a brochure. The narrator speaks about the landscape with its turquoise waters and coconut palms, the light house that was built during the colonial period, explains about the main occupations which include fishing and coconut farming and even the export of tuna which has much demand in the international market.

Anarkali directed by Sachy

The second film in discussion is the Malayalam film *Anarkali* which was released in 2015. It is a romantic drama film written and directed by Sachy and produced under the banner of Magic Moon Productions. The movie was shot primarily in Kavaratti, Bangaram and Agatti in Lakshadweep and stars Prithviraj Sukumaran in

the lead role with an ensemble supporting cast including Biju Menon, Priya Gor, Miya, Sudev Nair, Kabir Bedi and Samskruthy Shenoy.

Shantanu portrayed by Prithviraj reaches Lakshadweep to work as a deep sea diving instructor, but he is also in a mission to track down someone he has searching for the past few years. Shantanu has been trying to track down his lady love Nadira portrayed by Priyal Ghor and he reaches Lakshadweep in the hope of meeting her brother, who works at the island. His friend Zacharia portrayed by Biju Menon and a few islanders join in to help him in the quest.

Through a flashback we learn that Shanthanu was a navy officer who had to leave the navy because of his love affair with Nadira. Nadira whom he loved was immature at the time, but Shantanu was not aware. He only realizes this once he is caught red handed by her father Jaffer Imam portrayed by Kabir Bedi; who is also Shanthanu's commanding officer. Her father threatens to press charges if he is unwilling to leave the navy and so he gives in. But before he leaves he tells Nadira that he will wait for her. Gradually Shantanu loses contact with Nadira but still keeps waiting for her.

Shantanu learns from Nadira's brother Naseeb Imam about the cruelties done unto her by their father and that she still waits for him. Shantanu is determined to reunite with his love, but her father challenges him by blocking all the conveyance from the island using his authority in the navy. However, Shantanu risks his life and is evacuated to his destination where he finally reunites with Nadira.

The representation of Landscape, People and Culture of Lakshadweep in this film is vivid in nature. The film begins with the protagonist Shantanu's journey aboard the MV Corals ship amidst pomp and celebration which is unusual in a routine ship journey to Lakshadweep. At the end of the opening credits, however the viewers

are given a peak into the difficulties an islander faces in a ship journey, when the protagonist hesitates to disembark from the ship to a boat in the middle of the sea. This is a usual difficult situation of islanders. Especially while disembarking in Androt Island.

Once the protagonist reaches the island, the visuals excel in capturing the pristine beauty of the island landscape proving the technological growth of Malayalam cinema since the release of *Dweep* in 1977. Sujith Vaassudev comes up terrific visuals that keep you stunned most of the times with the visual splendour of the underwater shots.

However the choice of Lakshadweep as the location isn't integral to the story and seems to have come out of a want for an exotic location. This is reflected in limited number of characters who are islanders. The only two characters who find adequate screen time are Attakoya and Dua. Although, the representation of islanders and their language and culture are on point, as we can see from these characters. The characters speak the native language and dress in the appropriate attire and also embody the essence of the islander.

Unlike the narration in *Dweep*, these characters also act as a gateway to the understanding the culture of the island through their dialogues that are artistically stitched into the narrative. We learn much about island life through the character Attakoya. Through his conversations with Shantanu we learn that the native language *Jasari* is a mix of Malayalam, Tamil and Arabic. He narrates one of the versions about the history of Lakshadweep which relates to the story of Cheraman Perumal. This however is still debated by historians. The audience also learns from his conversations that Lakshadweep is a group of ten inhabited islands where there is no robbery, alcohol, dogs, snake, nor suicide. But in these narrations too we see

the attempt to romanticize the island community and life.

However, we do get a glimpse into the difficulties of island life in the portrayal of illness and death. Through the character of Attakoya, the viewers learn that when an islander dies in the mainland, the funeral is conducted there since there aren't any provisions to bring the body back to the island. Also, during times of serious illness, the islander has no other option but to be evacuated to the mainland for further treatment as we see in the case of the protagonist in the climax.

Even though the film goes a long way from *Dweep* in the representation of island life, at times, it also looks like an attempt to sell Lakshadweep as an exotic location. The film to a great extent misrepresented the status music among the girls. During Chettuva Shajahan's song "Aa Oruthee.... Avalorutheee..." Dua not permitted her daughter to sing but with the help of doctor she sang the song. In the real sense, all persons of Lakshadweep keep songs in their veins, especially folk songs or traditional songs. Another misconception is Dua's religious identity and ideology. In the film Dua blindly supports Shanthanu, but not in the case of his own daughter. But at the end of film gave consent based on the situation, throwing away his identity. This is not at all justifiable in the present scenario of Lakshadweep.

***Pranayameenukalude Kadal* directed by Kamal**

The third film in discussion is the Malayalam language film *Pranayameenukalude Kadal* which was released in 2019. The film is directed and co-written by Kamal and produced by Johnny Vattakuzhi under the banner of Dani Productions. The film stars are Vinayakan, DhileeshPothan, Gabri Jose, Riddhi Kumar and Joe John Chacko and music scored by Shaan Rahman. The cinematography was handled by

Vishnu Panicker, while the final cut was edited by Shameer Muhammed.

The story begins when a man from Kavaratti Island in Lakshadweep reaches Beypore in search of expert workers to rebuild a traditional wooden vessel. He has been sent by the wealthy Arakkal Beevi, who once held sway over the entire island. A crew of skilled workers reach Kavaratti and among them is the protagonist Ajmal. He falls in love with the boat owner's daughter, Jasmine. The Arakkal matriarch is fiercely protective of Jasmine and has her reasons for keeping her away from outsiders. Among those watching over the girl is her mother Beebi Noorjehan portrayed by Padmavati Rao and her loyal and unquestioning henchman Hyder, played by Vinayakan. Things take a turn when a family member finds out about the relationship and tension ensues and the movie moves forward in resolving the tension.

Pranayameenukalude Kadal like the two films discussed before is bent on eroticizing and romanticizing the natural landscape of Lakshadweep. The showcasing of the mesmerising tones of turquoise lagoon does bring in a dash of novelty despite films like *Dweep* and *Anarkali*.

The film has its basic storyline built around three generations of women from the noble Arakkal family. But unlike the previous films, the characterisation of islanders seems like stereotypes taken from yesteryear Malayalam cinema than just representation of the people of Lakshadweep. Beebi Noorjahan, Sulfath Beevi and her loyal and unquestioning henchman Hyder are representations of people you would not encounter in Lakshadweep. In fact the character of Hyder portrayed by Vinayakan is a constant stereotype one often finds in malaayalm cinema. Owing to the economic freedom that fishermen enjoy in Lakshadweep it is hard to imagine such a character in the islands. The physical appearance, attire and use of native

language, however lends some authenticity to the characters.

On the flipside, Vinayakan's contribution as villain is limited to looking scary and sharp. He is portrayed as a man oscillating between aggression and subservience for no apparent reason. The spear-wielding shark hunter shares an umbilical cord with the sea and the film has some under water sequences that document his adventures. This final confrontation in the sea is chilling and well captured by Vishnu Panikkar. However the character is as much a figment of the writer's imagination as Hyder's artificial VFX sharks. Amidst all the drama of the romance between Ajmal and Jasmine, the film fails to find time to explore the cultural landscape of Lakshadweep.

***Moothon* directed by Geethu Mohandas**

The fourth and final film in discussion is a Hindi-Malayalam bilingual cinema named *Moothon* which was released in 2019. This film is directed by Geethu Mohandas and produced under the banner of Mini Studio. Nivin Pauly is the title character of 'Moothon' while Mohammed Ayyub, Shashank Arora, Sobhita Dulipala, Omkar Das Manipuri, Sujith, Dileesh Pothan and Roshan Mathew appear in supporting roles.

The story tells through Mulla, an orphaned 14-year-old, who is bullied at school due his sexual orientation. He has an arduous quest to find his elder brother Akbar who had left the island many years ago. Stealing a small and hard seaworthy fishing boat, Mulla flees the sleepy, idyllic island of Lakshadweep for the crowded bustle of Mumbai. Akbar, Mulla's elder brother, left for the city some years before, and Mulla - with only a phone number to rely on - is convinced the two can reunite there. But upon arrival, Mulla immediately falls in with a gang of criminal orphans, receiving a crash course in survival skills for Mumbai's criminal underbelly.

In the midst of the story, we are taken back to the days leading up to Akbar's departure from Lakshadweep when he met the mute Ameer - sent to the island for an arranged marriage. Their gay affection alters the course of both their lives, eventually leading to Akbar's departure to Mumbai. As the search goes on revealing sharp and naked truths one at a time, Mulla finally meets Akbar who has transformed into a vile, drug peddling gangster.

Unlike the films previously discussed in this study, *Moothon* doesn't try to romanticize the landscape of Lakshadweep - the island only acts as a playground where the story pans out. Since a considerable amount of the film plays out in Mumbai, the depiction of the island gets limited screen time when compared to the other films. However, the mundane elements of the landscape like the worn-out households, mosques and schools find representation in the film.

The raw portrayal of islanders detached from the romantic notions of innocence and refinement add to the authenticity of their representation. Even the use of the native language has not been toned down for the convenience of the audience. The characters like Moosa and Mulla's schoolmates, fight, argue and bully, thus breaking stereotypes and romantic notions of the islander.

The second half of the film carries a flashback to Akbar's origins as a young priest who performs '*Kuthu Ratheeb*' - a ritual that is foreshadowed in the initial scenes. This along with some scenes that deal with spiritual healing opens a window into the spiritual beliefs of Lakshadweep and the islander. Also explored is the gay romance between Akbar and the mute Aamir. The issues of LGBTQ rarely find representation in Malayalam cinema, especially in the context of Lakshadweep. As such the representation of the intimate scenes between the two and the presentation of the transgender

identity crisis of the young Mulla is a brave leap forward.

To conclude *Dweep*, *Anarkali*, *pranayameenukaludeKadal* and *Moothon* paint different pictures of the landscape, people and culture of Lakshadweep. These representations have left impressions in the Indian consciousness about Lakshadweep and its culture. For quite some time, the typical islander woman in the popular *Malayali* imagination was one who wore the *Libas* perhaps due to the representations in the film *Dweep*. Although the films *Anarkali* and *Pranayameenukalude Kadal* paint a different picture through the representation of island life in Kavaratti, they reinforced the stereotype of the typical innocent, refined and submissive islander. *Moothon* again rewrote these stereotypes by representing the islander in his raw, unromantic and detached persona.

However, none of the cinematic representations of the island and the island community is sufficient to 'true' picture of the islander. These representations fail to realize that the islander is a dynamic individual with his own tastes, perspectives and desires. Islands have a special significance in the history of human existence and survival on earth. These representations seldom capture the sense of islandness that transcends the specifics of island life, which various archipelagos across the world share.

Conclusion

Islandness is an abstract notion that encompasses both the physical and psychological realms of the island experience. The resilient spirit of the island and this sense of islandness that permeates and mediates every aspect of island, rarely find space in popular imagination. The reason, perhaps, is such one dimensional representations of the islander in popular cinema.

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DISSENTING VOICES ON SEXUALITY AND ETHNICITY IN SHYAM SELVADURAI'S *FUNNY BOY*

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Abstract

The universal problems of political realities, family conflicts and sexuality are the components discussed in Shyam Selvadurai's Funny Boy (1994). The entire novel is narrated to us through the protagonist, Arjie's perspective. The novel traces Arjie's sexual identity and the tension that mounts between Srilanka's Sinhala majority and Tamil minority. In the due course of Arjie's childhood to adolescence, the Sinhala and Tamil hatred and violence is also witnessed. Both sexuality and ethnicity, the broader themes in the novel have to be understood to trace the journey of Arjie from a young boy to young man. Arjie's separation from the characters like Radha aunty and Jegan also leads to his exile in the novel. While struggling with the problems of separation, Arjie eventually explores his identity as his father fears. The violent ethnic conflict turns into a major backdrop of the novel that relocates Arjie's family forever from Srilanka. Both sexuality and ethnicity could be oppressed and it is seen in the novel as how the characters dissent and lead their lives caught between the conventional gender framework and social constructs. The paper depicts how Arjie, the protagonist lapses his sexuality from childhood to adulthood and also analyses the ethnic struggle between Tamil and Sinhalese groups. The aim of the paper is to bring out the dissenting voices of the characters in Shyam Selvadurai's Funny Boy in the backdrop of sexuality and ethnicity as portrayed in the novel.

Keywords: *sexuality, ethnicity, dissent, queer, conflict*

Introduction

The ethnic tensions between Sinhalese and Tamils led to widespread conflict and eventually resulted in the Srilankan civil war that lasted from 1983 till 2009. The novel illustrates the idea that Sinhalese were a majority with all the power and Tamil as a minority torn in the alien place. The civil war displaced generations for almost two decades. Unable to withstand the violence in Srilanka, number of Tamils either lost their lives or fled to other countries as refugees. Shyam Selvadurai, the author of *Funny Boy* was born to a Sinhalese mother and Tamil father. After witnessing the violent Srilanka, he along with his family left to Canada as refugees in 1983 where he blended with other creative queer writers in bringing out his novel. Shyam Selvadurai's *Funny Boy* is a complex novel that has several themes and stories intertwined together in which sexuality and ethnicity are the

prominent ones. The novel captures Srilanka's ethnic conflict along with the trauma of the civil war and homosexuality from Arjie, the protagonists' point of view. Violent conflicts erupt as Appachi and Ammachi are killed, Appa's hotel and their house burned down and enormous Tamil's lives lose their business, home and even lives. The novel concerns both sexuality and ethnicity and allows the protagonist to get awareness on his own identity and on Srilanka's ethnic conflict. Arjie is led towards an exact exile because of the ethnic conflict. He realizes his own self and stabilizes only at the end. Also, the ethnic conflict in the environment around him embarks his new journey towards homosexuality. The research paper attempts to revolve around the novel through the characters on exploring both the above-mentioned crisis with dissenting voices over their concerns.

Literature Review

Research on Shyam Selvadurai's *Funny Boy* offers a clear picture of suppression of race and gender. The novel set around the ethnical conflicts also explores sexual awakening of the protagonist. While comprehending the gender identity which is still at continuous evolution, Heather observes:

"The experience of queer historical subjects is not at a safe distance from contemporary experience; rather their social marginality and abjection mirror our own. The relation to the queer past is suffused not only by feelings of regret, despair, and loss but also by the shame of identification." (Heather, 16)

Inequality and exclusion are social forces for homosexuals in the real-world conditions yet gets rooted in the individuals. They suffer homophobia's implications and experience loneliness tragically. Their emotional suffering and social inclusiveness are the scopes for further studies on this topic.

As Chattopadhyaya asserts

"In 1956 the communal struggle started when the bill was passed that Sinhalese would only be the official language of Sri Lanka. This enraged the Tamils and the riots followed that resulted in the killings of Tamils by the Sinhalese mob". (Chattopadhyaya, 52)

The ethnic crisis between Sinhalese and Tamil citizens escalated and resulted in a number of massacres. The interminable conflict ended with the death of innumerable lives and forced disappearance of others. This examination on the research makes it more intricate and analyze on the two broader concepts, sexuality and ethnicity.

Hypothesis

The author has concluded with the following hypotheses after a brief study and analyzing the

dissenting voices against the sexuality and ethnicity of the work.

Ethnicity is continually present and divided in the society where the characters live and voice out their concerns from their perspectives on societal norms practiced. Sexuality and ethnicity pose difficulties to the characters eventually driving them away from their 'home'. The shaded world of adults with its injustices fails to favor the emotional intensity of adolescence that the true longings and innocence dissolves as a mist.

Methodology

Shyam Selvadurai's *Funny Boy* focusing on the journey of Arjie's growth and development is viewed under the two dimensions sexuality and ethnicity respectively. The content has been chosen and examined from the author's perspective.

Analysis

Shyam Selvadurai's debut novel *Funny Boy* (1994) displays the unusual childhood and adolescence of Arjie Chelvaratnam, the son of a wealthy Tamil family in Sri Lanka. The novel set in 1970s also documents the Tamil and Sinhala ethnic conflicts. It consists of six stories mainly focusing on Arjie's part and eventually the novel culminates in 1983 Tamil, Sinhala riots when Arjie's family leaves to Canada once for all. *Funny Boy* redrafts Arjie's struggle from South Asian view. When the protagonist suffers internally the story revolves around postcolonial modernity, ethnic identity, class and language. Thus, the identity crisis of the protagonist is also intertwined with the caste, class, ethnicity and religious representations.

In the novel along with the other issues like caste, religion, class and ethnicity, homosexuality becomes comprehensible as a major expansive site of identification. Arjie's passion for cross-dressing is a threat to

heteropatriarchy. Young Arjie shines in wedding saree and play bride-bride with the girls rather than play cricket with boys. *'...by the saree being wrapped around my body, the veil being pinned to my head, the rouge put on my cheeks, lipstick on my lips, kohl around my eyes- I was able to leave the constraints of myself and ascend into another, more brilliant, more beautiful self, a self to whom this day was dedicated, and around whom the world, represented by my cousins putting flowers in my hair, draping the palu, seemed to resolve.'* (4-5, Funny Boy)

Arjie's affinity for things considered conventionally feminine lands him in trouble. When Arjie's passion for dressing like a bride is discovered, the hetero normative order is established. *"At the new nickname 'girlie-boy', everyone roared with laughter, and even Diggy grinned."* (25, Funny Boy) His draping of sari is considered a shame to his family before the world. *'I would be caught between the boys' and the girls' worlds, not belonging or wanted in either'* (39, Funny Boy). This notion of Arjie is a indication of his later identification of his homosexuality. The social construct and gender roles Arjie face in his childhood prepares him for the tumultuous events of his future life.

Arjie's father is worried to look at this desire to play with the girls, he fears that he might *'turn out funny like that Rankotwera boy'* (14, Funny Boy). He urges his mother to force Arjie to play cricket with the boys. Here, the *'Rankotwera boy'* is feared as *'the defamed other'* and Arjie's father wanted his son to be protected from this kind. *"He found me reading Little Women and declared it to be a book for girls, a book that boys should not be reading, especially a boy of twelve."* (104, Funny Boy) Appa worried of Arjie disapproves him in reading the book for girls but admits in a boys' school to awaken his masculinity.

Arjie unable to comprehend others view on his behavior is upset. Heather Love pointing to the several late nineteenth and early twentieth century literary texts which were identified by queer suffering, claims that those texts point out to the queer experience tradition as *'feeling backward'* (8, Heather) are now *'out of place as they are in a movement that takes pride as its watchword, is acute.'* (8, Heather)

Appa encourages when Arjie befriends Jegan as he wanted his son to be identified with that of masculine identity. Arjie's father symbolizes the threat of patriarchal homophobia when he shifts Arjie from St.Gabriel's school to Queen Victoria Academy asserting that *'the Academy will force you to be a man'* (210, Funny Boy) The academy is also seen as a racialized site as it has different classes for Tamils and Sinhalese. Also, we find a Tamil student attacked by Sinhalese students in the toilet. Thus, the academy too functions as a place for ethnic association.

As Kosofsky Asserts

"One useful putting the difference between the male-male bond and the male-female bond seems to be that the tensions implicit in the male-male bond are spatially conceived (you are this way, I am that way) and hence imagined as stable, while the tensions of the male-female bond are temporarily conceived (as you are, so shall I be) and hence obviously volatile ... Differently put, for a man to undergo even a humiliating change in the course of a relationship with a man feels like preserving or participating in a sum of male power, while for a man to undergo any change in the course of a relationship with a woman feels like a radical degeneration of a substance." (45, Kosofsky)

The patriarchal oppression of homosexuals is almost infinite and have been fierce for ages. The paternal homophobia is also seen as patriarchal control. The construction of

manhood of its students is evident in the development of the masculinity by the school and from Diggy when he comments *'take it like a man'* (211). But the institution only makes Arjie to find his first homosexual awakening with Shehan, his classmate. Even when Arjie's father does not approve his friendship with Shehan Arjie goes against everyone and takes his stand for his sexuality with Shehan. When he finds that the social and political structure of the academy abyses them he stands with Shehan to protect him from the evil. Arjie gets emotional support from Shehan. Initially he is confused with his strange dreams and liking for Shehan but later realizes that he has developed something more than friendship with Shehan. When his entire house is burnt down, he finds solace only in Shehan's relationship. In the end, Arjie is forced to bid goodbye to Shehan and moves to Canada. Though Shehan was a Sinhalese that did not bring any change of feelings for Arjie for him.

As Kosofsky Puts it

"Our own society is brutally homophobic; and the homophobia directed against both males and females is not arbitrary or gratuitous, but tightly knit into the texture of family, gender, age, class and race relations. Our society could not cease to be homophobic and have its economic and political structures remain unchanged." (3-4, Kosofsky)

The ethnic difference between Tamil-Sinhala in South Asia is critiqued along with the protagonist's initial homosexual encounter across class, caste and ethnic divide. Ethnic conflict as a collective term that includes issues of language, race, culture or religion. This conflict is present in the entire story and depicts how the characters live their lives. Therefore, the country's background is crucial to understand the whole context of the novel. Sri Lanka has many varied ethnic groups in which Sinhalese

and Tamil are prominent. Though there were major conflicts in the earlier centuries, after the arrival of the British it severed and during the post-independence in 1948, the communal conflict was set when the Tamils felt they were marginalized. When the idea of Tamil Eelam was generated by the Tamil tigers the violence began which was powered by other communities. The Sinhalese mobs crushed the Tamil militants so that they could not have their own state. Violent assaults against the Tamil militants began in 1981 and the Sinhalese mobs attacked the villages that sheltered the Tamils. The year 1983 was terrible for Tamils as the violence escalated and resulted in looting and killing the Tamils. Thousands of Tamils were abused and either took refuge or fled from Sri Lanka. Against the background of ethnic conflicts and subjugation the novel takes place.

The novel explains the Tamil rebellion when the Sinhalese government tries to make Sinhala its official language. Tamils as a minority ethnic group had limited possibilities. They were even afraid to speak their mother tongue Tamil and spoke Sinhalese to acquire freedom and possibilities. Arjie's father was well aware of this and made his children to learn Sinhalese to survive as a fact of life. *"But we are a minority, and that's a fact of life," my father said placatingly.* (173, Funny Boy) Appa enrolls Arjie in Sinhala medium classes and he is surrounded only with Sinhala friends and does not even speak Tamil. *"My parents put me in a Sinhala class from grade one because they wanted me to learn Sinhalese'.* (215, Funny Boy) While Sinhalese were the majority, they had the power and the Tamils were even afraid of speaking their own language. The Tamils too spoke Sinhalese as they believed it could allow them to gain more possibilities and liberty. *"These days, every Tamil is a Tiger until proven otherwise."* (183, Funny Boy)

The novel exhibits how culture decide people to believe and mingle with any ethnic group. When Radha's mother comes to know about anil she strongly opposes and says she knew that he was a Sinhalese. Anils father also does not approve their relationship as he has hatred for Tamils. Both their remarks reflect Srilank's ages of ethnic conflict and how they forget to see humane in others. Ammachi's own father was murdered by a racist Sinhalese mob and she has only hatred for them. Amma says to Arjie, *"The Jaffna library was burned by the police this morning. Ninety-five thousand books were set on fire."* (122, Funny Boy) Since Radha was in abroad for quite some time, she could not feel her mother's reason for the hatred for Sinhalese. She calls her mother a racist. Though her grandpa was murdered by Sinhalese Radha could not understand her mother's behavior until she experiences the violent attack in the train. *"The right half of her face was dark and swollen. The scarf around her head covered a bloody bandage."* (89, Funny Boy)

Amidst violent clashes between Sinhala and Tamil groups we also witness Sinhalese neighbors and friends save Arjie's family during the riots. When the angry Sinhala mob burns down their house sena uncle and Chitra aunty provide them shelter. *"They were saddened by it, and a few of them said that when they looked at the house, they were ashamed to say they were Sinhalese."* (198, Funny Boy) The Chelvaratnams' family survive due to the warmhearted Sinhalese people who value relationships and human emotions.

Sexuality and ethnicity bring complications to the characters in the novel. Amidst the horror of ethnic conflict one thing that consoles Arjie is his friendship with Shehan. He feels ashamed for his first sexual encounter with Shehan. *"I looked around at my family and I saw that I had committed a terrible crime against them."* (262, Funny Boy) Arjie's transformed lure towards

Shehan direct to the interposition with respect to caste, class and language differences for the queer subject. *"I was no longer a part of my family in the same way. I now inhabited a world they didn't understand and into which they couldn't follow me"* (285, Funny Boy) When Arjie's family stands for the oppression, he meanwhile discovers his sexual identity and his home becomes a place of exile. The Sinhalese have burned down their house, the place of their happiness and bondage.

The story tells how the conflicts affect people's lives and their dissenting voices fades away as caught in the crossfire. When Arjie was appreciated for his reciting the poems he uses his voice as a dissent to save Shehan from Black Tie and his selfishness. After fifteen years Daryl uncle comes to Sri Lanka to record the Sinhalese Tamil ethnic conflict. He intends to investigate the statements of Sinhalese government torture but dies mysteriously and Srilankan police covers it claiming it as an accident. Arjie also gets a new friend Jegan his Appa's old friend. He was a former Tamil tiger and Appa's Sinhalese employees suspect him. Jegan is accused of an assassination and later fired from the job. Ethnicity makes Arjie alien in his homeland, serves as an obstacle for Radha aunty to pursue her love interest with anil, and kills Daryl uncle. Arjie finally understands the long history of Sinhala Tamil conflict and how his father prophesied Sinhalese language as *'the real language of the future'* (61, Funny Boy) The dissenting voices expose the unfair realities of life that they are silenced forever.

Towards the end Arjie and his family realize that they don't belong to Sri Lanka anymore and were made foreigners in their homeland. The dominating Sinhalese has burnt down their house and have taken away their dignity. *"The fire had completely died down by now. I stood at the gate, staring at the devastation in front of me."* (297, Funny Boy) They need to manage

their lives now in a new place which is again alien to them.

As Heather Rightly Puts it

“Lot’s wife clings to the past and is ruined by it ... With increasing legal protection and provisional inclusion in several arenas of civic life, gays and lesbians no longer see themselves as necessarily damned. Although a brighter future for queers is not assured, it is conceivable. However, as in the story of Lot’s escape from Sodom, moving into that future is conditional: one must leave the past behind.” (13, Heather)

Conclusion

The novel *Funny Boy* set against the backdrop of late 1970s and 1980s with the exploding ethnic tension between Sinhalese majority and Tamil minority is interwoven with both sexuality and ethnicity. It exhibits how people are divided sexually and ethnically along with the idea of masculinity and traditional gender roles. With these societal norms and pressures Arjie, the protagonist overcomes these challenges and chooses his own path at the end. The plot revolves around the crucial moments of Arjie which only leads to his own growth. Shyam Selvadurai shows how people are torn and reduced to nothing by political forces and asserts that an ideal society could not be formed when they put forth racism as their principle. The novel allows Arjie to discover issues and conflicts related to sexual identity and race both inside and outside his family. The different

dissenting voices confront ethnic difference, discrimination, violence and sexuality and unfolds human condition mirroring the issues of being queer and political power.

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TEACHING LANGUAGE THROUGH LITERATURE

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Abstract

Literature is a rich source of 'authentic material' because it contains two characteristics in its written text: first, 'language in use': the use of linguistics by those who have mastered it in a way intended for native speakers; and second, an aesthetic representation of spoken language, which aims to recover or portray language in a specific cultural context. Language instruction through literature first assists instructors in acquiring language in order to enhance their own skills and view language as a social phenomenon rather than an exclusive area of study. It also creates proper platforms where communicative language can be really practiced. It also urges instructors to view language as socially acceptable. This would raise the degree of communication to that of social responsibility. It helps students to learn how to express meaning in English to improve not only their language abilities but also communication skills so that they may send messages, engage, and communicate with others, which is the ultimate function of language. It is well acknowledged that a rich, diversified literary text may excite language learners and elicit a wide range of emotions. This paper attempts to provide novel teaching approaches and a variety of suggested activities for increasing students' understanding of English through literature in language courses.

Keywords: construction literature, communicative language teaching, real-life language.

Introduction

Language teaching is a procedure which objectives vary not only from one country to another, but also from person to person. The difficulties involved in foreign language teaching constantly urge instructors to create and adopt innovative methods and techniques. Where feasible, the already popular 'Communicative Language Teaching' recognizes the usage of the 'genuine language' in a real-life setting. Structured exercises, which are often used in audio-language approaches make the process monotonous and encourage students to seek out new tools and materials other than a textbook in order to make learning interesting and fascinating. From few decades, the academicians and scholars have attempted to excite and alleviate students' interest by providing shortened literary excerpts. As a result, this study will go into a great detail about the use of literary passages in the teaching of a foreign language.

What exactly does Literature Imply?

Literature may be defined as written or spoken information that expresses a specific detail about all sorts of disciplines, such as literature for buildings, medical literature, children's literature, construction literature, medical literature, and writings that express the writer's style. Technically and elegantly written texts may not represent genuine life in this situation, but literary texts are created by the writers and so cannot be utilized in the classroom. If we proceed to define "literature" from the standpoint of language education, we discover a very important notion - Literature is the efficient use of words under appropriate situations. Literary works may be utilized in language instruction since the language used is appropriate for the circumstances.

The possible benefits of utilizing literary materials in language instruction:

The use of literature provides authentic content. Learners are exposed to real-life language samples, and literature serves as an excellent addition to such resources. A literary work is a genuine text in the context of a real language to which we may immediately respond. Such a book successfully grabs the reader's attention and opens up possibilities for linguistic inquiry.

Literature helps children improve their interpretative skills. Literature is an excellent source for students' abilities to infer meaning and evaluate meaning. Because literary works are often rich in many interpretations, the reader/learner must actively participate in comprehending the text's implicit consequences and assumptions.

Literature introduces children to universal topics and encourages them to read. Literature provides a vast and diversified variety of written material on long-lasting human concerns. Despite the fact that the literary universe was created, it depicts contextually lifelike individuals from a variety of socioeconomic backgrounds. You may learn about your ideas, feelings, habits, and possessions; what you purchase, trust, dread, and enjoy; and how you speak and act behind closed doors. This lively fictional realm may quickly provide foreign readers with an understanding of the norms and concerns that underpin a true society. This improves learners' knowledge of the target language society and helps to overcome the cultural gap.

Criteria for text selection and some favorable gains provides certain guidelines for literary works and genres. Firstly, sufficiency should be considered. This is the complexity of a text in terms of lexis, syntax, and style, which is related to students' grasp of English. The author was taken aback by the responses of the students in the class. Second, teachers should assist students in overcoming cultural barriers by

informing them of cultural characteristics specifically specified in the texts to be utilized. Third, enjoyment and satisfaction should be given more weight since they serve as motivators in reading, reading, and reading works that encourage readers/students. Nga thinks that instructors should adopt their students' perspectives in order to guarantee that the texts chosen are appealing to pupils.

Carter and Long define three major models linked with certain instructional practices: the culture model, the language model, and the model of human growth. The first two models emphasize literature study, but the personal growth model emphasizes literature as a resource to improve language and literary abilities for enjoyment and self-fulfillment. Rather, it aims to "instill a lifelong passion and appreciation for literary works that extends beyond the classroom. Furthermore, rather than being a conventional knowledge owner whose beliefs are highly important to pupils, the teacher should serve as an educator and facilitator for the transmission of information. This is meant to excite and encourage pupils in the classroom. As a result, the course may be tailored to certain objectives. The task structure includes: i) specific aims and results; ii) specific input data (in literary texts); and 3) one or more related activities or procedures. In other terms, the task framework looks like this:

Preparation

Teachers (and occasionally students) prepare suitable resources ahead of time.

To prepare students to handle the assignment Giving students the chance to engage in activities is the task at hand. Students are planning their oral task report. Report: This report was produced by students. Post-task activity: For example, listening to or discussing views across groups

Language Emphasis

Raise student awareness of the target language.

Language Practice

To give students with a restricted number of written target languages.

Optional follow-up

Provide students with the opportunity to redo (and ideally better) the work.

Exercises Suggested

A variety of activities from literary sources might be employed. The researcher, on the other hand, focuses on teaching the language through short tales in an integrated course. The following practical recommendations should be followed:

1. a) Strong lines: Students must read a short story ahead of time. However, the story is no longer visible in the classroom as a result of this activity.

- In the classroom, the instructor urges students to read the full story rapidly and to emphasize powerful lines that are the words and phrases that they love or that bother them.
- Divide the class into three or four groups and encourage students to share a strong stance with their peers.
- When students share "strong lines" in class, they may see that they are frequently utilizing the same lines; they all love lines of excellent literary value. The teacher might use this approach to help pupils to identify the positive qualities of their own work in a literary text.
- In one group, all members debate and agree on a single strong stance that the majority of members support (they can vote if needed.)
- As the title or topic of an expressive text, use the "strong" line. Write your thoughts about the above statement, for example. (Note: All members of the group should

contribute to the group's project. The instructor can assist pupils in comprehending the title or theme of their powerful line.)

- Ask each group to provide a report on their initiative. Make a class exhibition if possible.

1. b) Storytelling: Students must have read the short tale ahead of time. The teacher selects 10-15 words from the passage. Write the words on the board (in the text sequence of the occurrence).

- Allow the children one minute to memories the words.
- Cross out all the words. Students must rewrite the words in one minute.
- Examine the pupils' word list. Those who can write the most words are the victors. (Gifts should be accessible for this activity.)

1. c) Filling in the blanks: Students should read the tale ahead of time. Students in the class, on the other hand, are not permitted to look at the business following this activity.

- The teacher creates another copy of the text in which the students must fill in some holes. The holes can be filled with passive vocabulary, adjective vocabulary, and so on, so that students can study the lexis afterwards.
- Ask students to fill in the gaps, exchange pairs of responses, or groups of answers.
- Recall the relevant grammatical emphasis.
- If possible, allow them to practice the language/grammar.
- The teacher may remove relevant pronouns (who, where, when,) or adjectives of persons. (In the future, encourage students to use these adjectives to describe the characters in the narrative.)

1. d) Stories, stories, stories: The pupils are not given the text prior to the class.

- Select one or two key sentences from each part of the tale, i.e., those that provide a sense of the plot. Make a list of these terms and put them on a worksheet. If the teacher wants to make the work easier, the introduction and conclusion paragraphs might be included.

1. e) Guessing from the title: Guessing from the title is an effective warm-up activity for piquing students' interest in history.

It piques their attention and encourages them to participate in the performance. The title of the narrative can be presented in the classroom, and students can form their own hypotheses about the plot and the various topics that can be portrayed in the book. This gives you more time to think about the text.

For example, students were instructed to look at the title of the book they were reading, *The Woman in Black*, and inquire what the narrative was about. "The narrative will be about a woman with a magical black cloak," they said. It's possible that the black woman is a witch.

1. f) Visual inspirations: A variety of pictures and visual inspirations may pique the pupils' interest. A simple way to begin is to show them the book's cover design and ask them how they feel about it. Several more particular questions about society, persons, classes, countries, or other facts may be asked in order to offer accurate responses.

1. g) Key Words: The instructor can read a few words and phrases from the book and ask the pupils to think about and repeat the denotations. The deeper meaning of words in connection to the text can be discovered and taught to pupils. This discusses how words are used in various contexts. They can progressively connect the words to the tale. For example, "modern crowds," "modified promises," "modified propositions," "modified whistle," "mobile ghosts," "mobile ghosts". The passages

of *Far from the Madding Crowd* urged readers to repeat the terrifying 'utter stormy night.'

1. h) Word listing: Making alternative lists, such as using different colours or circling and writing for nouns or verbs, allows children to focus more on the words. The instructor writes a word on the board and allows pupils to respond in any way they see fit. Students may benefit from a list of terms organized by grammatical class.

1. i) Total physical response: Students can be taught to utilize Total Physical Response, i.e. to talk in a foreign language utilizing pleasant and successful verbs. Through Total Physical Response, the children were easily taught verbs.

1. j) Object tales: Stories can be triggered by any basic object, such as a fork or cup. Mixon and Temu (2006) tell a tale about things: a spoon, a girl, a banana, a vehicle, and a monk. It says a girl was holding a spoon and a banana. She was passed by a fast car. She was terrified. She threw away the banana and the spoon. When she returned, she saw a monkey eating a banana with a spoon. She guffawed at the monkey. She burst out laughing. This unexpected, basic narrative gives children the impression that they, too, can create stories. As a result, students might be divided into four or five groups and asked to tell tales using things.

1. k) Thematic discussions: It is simple to let the students feel broad about the book's concepts. They initially brainstorm before expressing their opinions on the issues. Students then interpret and discuss personal experiences related to the narrative's topics with one another. This stimulates the students' prior knowledge, which aids in evaluation and comprehension.

1. l) Reading the narrative aloud: Aloud reading of the book helps students work on their pronunciation. Some sections from the narrative were read aloud by the lecturers or students.

1. m) Literary and non-literary texts: It is critical that students utilize the language in a variety of contexts. The differences in language

usage between the story they read, and newspapers, magazines, and brochures were shown in the classroom. This educated them about the power and adaptability of all linguistic types.

Conclusion

Literature may be used to persuade many students to read in English. Literature is an excellent method for all students to demonstrate their command of the language and to express cultural preconceptions. Naturally, the success of utilizing literature is highly dependent on the selection of texts that are either linguistic or conceptual. It would be advantageous to employ literary texts from the point of view of language training since they reveal how language functions in different contexts. Besides showing how the language under which conditions and situations should be utilized.

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MARGINALITY, SPATIALITY, MODERNITY: EXPLORATION OF COSMOPOLITAN 'ENVIRONMENT' AND WOMEN IN MODERN MALAYALAM NOVEL

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Abstract

Marginality is becoming universal¹ so are the spaces of marginalization. With the advent of western colonial modernity, the indigenous spaces were encroached upon and transformed beyond recognition. The development projects brought about by modernity produced the byproduct called marginality. More often than not discourses on marginality discuss the social, cultural and economic aspects associated with the restructuring of margins and leaves out space where the real action takes place. The theory of Ecofeminism addresses the interconnected marginality of environment and women. The coming of spatiality into the critical framework of ecofeminism will, no doubt, expand the epistemic and ontological knowledge on the process of 'socialspatialisation' of margins—environment and women. Instead of the usual environment, Upamanyu Pablo Mukherjee's coinage 'environment' from Postcolonial environments is employed in this paper. His reading of 'environment' represents ecology, culture, physical space and non-human matter. This paper examines the spatiality of marginalization corresponding to the cosmopolitan 'environment' and women in the narrative place of postcolonial Mayyazhi which is mapped in the modern Malayalam novel, God's mischief by M Mukundan. This study tries to establish the connection between the transformation of 'environment' after (de)colonization and the following victimization of women and indigenous community.

Keywords: *marginality, spatiality, modernity, ecofeminism, cosmopolitan, 'environment', women, modern Malayalam novel*

Introduction

The places on the globe are under constant flux due to interventions (visible and invisible) that came, from time to time, in the form of colonialism, imperialism, and neo-colonialism. "Underlying social spaces are territories, lands, geographical domains, the actual geographical underpinnings of the imperial, and also the cultural contest. To think about distant places, to colonize them, to populate or depopulate them: all of this occurs on, about, or because of land" (Said 88). European justification for invasion and colonization arises from their idea of oriental 'spaces' as 'unused, underused or empty'. Therefore it is said that history of a place cannot be encompassed completely within the dimensions of society alone. It invariably requires the inclusion of spaces where the life events take place and their inter-actions with the outside spaces. Edward Soja calls this socio-

spatial dialectics as spatiality in "The spatiality of social life". This is in line with Henry Lefebvre's idea of "production of space" – space getting produced and reproduced through changing human intentions. However, it is not that everyone experiences the space and place in the same way, in the colonies and postcolonies. Marginalization runs deep in all kinds of social spaces at all times. Lefebvre in 1974 itself envisioned space as a "social product" in large part created and experienced through social structures and processes, and imbricated in patterns of domination and inequality (qtd. in Heise, Sense of place 46). Therefore spatializing the inequalities in everyday life is important to address the hidden exclusion that remained unexposed within 'grand narratives'. This paper aims to explore the spatiality of marginalization corresponding to

the cosmopolitan 'environment' and women in the narrative place of postcolonial Mayyazhi which is mapped in the novel, *God's mischief* (*Daivathinte Vikruthikal* in original), a micro narrative by M Mukundan. Mayyazhi was a small French colony in North Kerala which got independence by 1954. The winds of change brought in by colonization and decolonization altered the cultural, economic and political landscape of the place. The spatial practices of people also got transformed as a result of colonial modernity. The novel mainly discusses the marginalization faced by a small group of natives and the people of indo-French lineage who are thrown into a state of alienation and struggle hard to reconstruct a livable homely space for themselves after the departure of the French. The imagined individual lives of these characters in Mukundan's novel evince the impact of being in a cosmopolitan place, albeit involuntarily. The cosmopolitanism of the narrative place is originated from the confluence of two cultures- native (Indian) and French. Cosmopolitanism can be referred to as 'a more generally and historically deep experience of living in a state of flux, uncertainty, and encounter with difference that is possible in rural, urban, or metropolitan settings' (qtd. in Devika, Migration 128). The selected Malayalam Bhasha literature becomes modern when it addresses cosmopolitanism within indigenous imaginaries. According to Ramakrishnan "the conflict between the cosmopolitan and the indigenous is evident in each bhasha literary tradition. A defining feature of Indian modernity has been this internal dialogic structure of bhasha literatures" (21). This ecofeminist analysis based on a bhasha literature establish the connection between the transformation of 'environment' and victimization of woman under "colonial cosmopolitanism" which has not been dealt with in the study on ecofeminism.

Marginality is turned out to be the dark side of the development projects brought about by modernity. Walter Mignolo opines that modernity is a complex narrative created to

build and expand western civilization while at the same it covers its darker side and this darker side is coloniality (3) which created 'margins'. According to him "The 'margins' are places, histories, and people who [] were forced to deal with the encroachment of their [own] modernity (285) by the western colonial modernity. It is through the colonization of space and time that the projects of western modernity functions. Spaces in the earlier colonies "were deeply affected by imperial and colonial practices coupled with the exploration of commercial opportunities and markets. The objectification and exploitation of nature under capitalism went hand in hand with the objectification and exploitation of peoples" (Harvey 228). But, not all the people suffer exploitation in the same way.

According to the theorists of ecofeminism, women, children and indigenous communities are the worst victims of this large scale violation of autonomy of spaces and places. The term ecofeminism was coined by the French feminist Francoise d'Eaubonne in 1974. Ecofeminism is a philosophical and political theory and movement which combines ecological concerns with feminist ones, regarding both as resulting from male domination of society. Though ecofeminism uses environment without quotation to denote first nature and second nature (built environment), this paper employs Pablo Mukherjee's environment in quotation - 'environment' in *Postcolonil Environments*. It "is precisely this network of politics, culture, ecology, physical space and non-human matter" (13). The theorists of ecofeminism chart out the interconnected history of environment and women within the dynamics of ecology and feminism. The newly emergent concept under place study - spatiality (after the spatial turn in literary and cultural studies initiated by Robert T Tally) will give deep dimension to the analysis of double subjugation. The novelty of this

research is the integration of spatiality in the re-historicizing of place through the categories of 'environment' and woman.

The placelessness resulting from modernity (both colonial and capitalist modernity) create margins of enormous proportion. This calls for the incorporation of the triad— modernity, marginality and spatiality into the ecofeminist framework to critique the intersectional categories. Ecofeminists are also of the opinion that it is not only 'environmental' degradation but also the sexual division of labor that added to the impoverishment of women in some societies. The patriarchal communities believe family sustenance to be women's work and responsibility and therefore they impose on women the duty of 'caregivers'. These women suffer disproportionately from the deterritorialization of their native 'environment'— the traditional culture, indigenous space, politics of self-sustenance – resulting from the process of "cosmopolitanisation" (Beck) brought about by western colonial powers. By territorializing cosmopolitanism, the implications of the global into the local come to the fore within the everyday lived experience. According to cosmopolitanism theorist, Bruce Robbins, "dialectical narrative would have to recognize that alongside nature, reason, secularism, and humanity, the list of authorities that have sponsored cosmopolitanism also includes colonialism, God, the free market" (8) and this calls for plural histories of places not alone in Europe but other parts as well. Taking cue from Robbins this paper examines the cosmopolitanism sponsored by colonialism and the way it changed the 'environment' and restricted women inside their private sphere called home. This article attempts to answer the question, how does the newly emerged cosmopolitan space in postcolonial

Mayyazhi lead to the marginalization of 'environment' and women.

Mayyazhi's Cosmopolitan Space and Margins

The unitary idea of ancient cosmopolitanism, originated with the imperative of inclusiveness is an overriding loyalty to and concern with the welfare of humanity as a whole. The homes of cosmopolitanism have been cities and the sea spread on the planet. This has inspired Kant to develop cosmopolitanism based on hospitality for perpetual peace. For Peter Van der Veer cosmopolitanism is "the western engagement with the rest of the world and that engagement is a colonial one which simultaneously transcends the national boundaries and is tied to them". He connects cosmopolitanism to not modernity but colonial modernity and calls it colonial cosmopolitanism - "as a form of translation and conversion of the local into the universal" (166). With colonization, and the succeeding modernity, cosmopolitanism started losing its aura of humanity and being cosmopolitan is not something that brought happiness and peace. Cosmopolitanism thus becomes an unsettling experience that provokes 'ambiguity' among youth and stokes melancholy among old men and women. The colonized youth wants to understand the colonizer and also to come to a new understanding of oneself leading them to a state of 'hybridity'. Ursula K. Heise, in *Sense of place and sense of planet* argues hybridity as "a marginality that was viewed as both disabling and potentially empowering" (5). This liminal situation is what people of Mayyazhi have fallen into after decolonization.

In *God's Mischief*, post-colonial Mayyazhi is re-imagined as a site of 'hybrid cosmopolitanism' (my term) – both positive and negative cosmopolitanism. The positive cosmopolitan space of Mayyazhi can be witnessed in the coexistence of gods of East and West – Adithiyya (native) and Madonna

(French) and also of people. Half-castes (Indo-French), Christians, Thiyyas, and Moplas lived harmoniously on the land of Mayyazhi. The acceptance of the cultural integration is visible in this. After decolonization, a wave of melancholia strikes this land of hope. The senior citizens continue to cherish good old memories of colonized Mayyazhi when they had better lives under their French masters. I have made the inversion of the term 'postcolonial melancholia' by Paul Gilroy which denotes the neo-imperialist Britain's emotional reluctance to let go of their glorious past in various colonies and transposed it on the emotional space of the colonized in Mayyazhi who are still nostalgic and wish for the return of their colonizer. "The bungalow of the fair Thiyya, Advocate Kunhaman stood isolated like a lighthouse... Though it was years since the white men had left he was unable to reconcile himself to the new situation. His wife and children suffered from this self-imposed isolation" (108). Mukundan elucidates the disintegration of margins mainly through two characters and their families—Alphonsachan and Kumaran Vaidyar. The former, a half-caste and magician who used to perform for the French elite goes through postcolonial melancholia, the images of which are plenty in the novel. The latter had to shut his Ayurvedic medicine shop as people stopped going to him. They started the English medicine introduced by the French. "A lot of changes have taken place in our Mayyazhi since the white men left... there was plenty to eat and drink when the whites were here... while wealth and prosperity are increasing on one side poverty is growing on the other" (126). This interior monologue by Vaidyar indicates nothing but sadness that shrouded their lives after the modernization of Mayyazhi.

According to Thomas Bender cosmopolitan is uncomfortable even at home because cosmopolitanism is aspirational in nature

(Cosmopolitanisms, 12). After the exit of the French colonizer, the native youth's desire for social mobility made them averse to the spatial practices of the precolonial Mayyazhi and adopt the path of the colonizer. With a hybrid identity they aspire for the life of their erstwhile masters and leave for their land to acquire the symbols of modernity. In the novel, Dharmapalan, Phalgunan, Madhavan, Moosa who migrate to either France or Dubai become modern by possessing concrete bungalow, foreign liquor, cigarettes, torch etc. Whereas Michael, son of Alphonsachan who gets estranged from his birth place, shows a kind of 'subaltern abjection' towards his birth place and drown in the wayward life blinded by cosmopolitan modernity. He exhibits Paul Gilroy's demotic cosmopolitanism (qtd. in Negative cosmopolitanism 39) which brings him to destruction. For the new cosmopolitan men the decolonized Mayyazhi becomes the aspirational space to embark on migration. This is the beginning of the exploitation of gender role. Women are pushed into the permanent role of care giver for children and old following the migration of men to the land of the colonizer for greener pasture. Thus women are thrust into a world of melancholia but of different kind. If it is the lack of material satisfaction the cause of melancholia for the old, for the young women it is the lack of emotional fulfillment, in the absence of their husbands. This situation could be named 'modernist melancholia' – a unique cultural condition postulated by Melanie Klein, albeit Klein uses it to explore the condition of interwar Europe. It is pertinent to mention the ecofeminist critic in Kerala, J. Devika's article "Caregiver vs. citizen? Reflections on Ecofeminism from Kerala state, India" at this juncture, in which she talks about the distressed condition of women in Kerala after the men folk have departed to Gulf countries. While the focus has always been on the improved life situation

of Malayali community from the oil economy, the increased burden on women was not given any attention. Socialist ecofeminist, Carolyn Merchant proves the unequal division of labor in patriarchal society by showing how the reproduction of society undertaken by women is devalued over the men's production of commodity and capital leading to the exploitation of land and the resulting oppression of women. The wives of the men who went in search of fortune, suffered silently in Mayyazhi. Meenakshi, wife of Madhavan who works in Dubai and Vanaja, whose husband, Phalgunan went along with the whites to their land, had only the sea and its breeze to console them as they are burdened with the caretaker's role towards not only their children but old in-laws also. Vanaja takes her son near the sea and cries for her husband. "She doesn't want anything else but her husband. She cannot sleep without the warmth of her husband's body... The sleep won't come to her unless his heartbeats become one with hers. She is passing nights after nights without getting sleep" (18). This cosmopolitan depravity is not of money but of love and care. However, there are distraught women like Maggie and Elsie, wife and daughter of impoverished Alphonsachan, who struggle to make both ends meet. These women undergo moral disintegration to escape from poverty and slips gradually into prostitution serving the nouveau riche men in Mayyazhi. "Maggie had a new frock stitched to wear when she went to Aunt Clara's. It was shorter than usual. Her plump, fair thighs were almost fully exposed. Father Alphonse shut his eyes and sat as though he had not seen anything" (222). Thus the marginalized space in postcolonial cosmopolitan Mayyazhi slips into darkness while devouring the margins into its nadir.

Conclusion

The fictional geography of decolonized and modernizing Mayyazhi portrayed through the lived reality of characters in *God's Mischief* by M. Mukundan reflects the marginalization of certain lived 'environments' (spaces) and the associated victimization of women and indigenous people. This kind of spatially-engaged critique of marginality can enhance the potential of ecofeminism framework.

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End Notes

1. De Certeau in *The Practice of Everyday Life*, pg. xvii

SIMILARITIES BETWEEN JAPANESE LANGUAGE AND FEW INDIAN LANGUAGES

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Abstract

In this article I would like to write the similarities between Japanese language and few Indian languages like Telugu, Tamil and Hindi. Contrast Japanese with Tamil, Telugu and Hindi you will find that the word sequence is identical. In other words to think in this languages is to think in Japanese. No change in the line of thought is involved.

Keywords: Japanese grammar, Indian languages, sentence formation.

Introduction

In terms of grammar, Japanese and Indian languages have much in common. Consequently, all south Indian languages and even Hindi to some extent share this advantage. There are instances where Indian language usage is very helpful in learning the grammar part of Japanese.

Japanese is related to Indian languages in terms of grammar and sentence formation. The first similarity is being their word order. In case of grammar both Japanese and Indian languages use subject – object - verb form to create sentences. All these languages are subject – object - verb languages unlike English. This means that the verb rests in the final position after the subject and the object. In other words, sentences in Japanese, like in Tamil and all Indian languages (Telugu, Tamil and Hindi) end in verbs.

Eg.i) रामआमखाताहै। (ram aam khata hai)
 రమడుమమిడింటడు. (ramudu mamidi tintadu)
 ராம்மாம்பழம்சாப்பிடுவார். (raam mambalam sapiduvār)
 ラム は マンゴ を たべます。 (ramu wa mango o tabemasu)
 ii) रामकिताबपढ़ताहै। (ram kitab padta hai)

రమడుమనీతకంచదుమాతడు. (ramudu pustakam chaduvutadu)
 ராம்புத்தகம்பபிப்பார். (raam puththagam padippaar)
 ラム は 本 を 読みます。 (ramu wa hon o yomimasu.)

Japanese like Tamil, Telugu and Hindi has two separate set of words for demonstrative pronouns and demonstrative adjectives.

Demonstrative pronouns in Hindi, Telugu, Tamil and Japanese.

ये (ye) वो (wo)
 ఇదీ (idi) అదీ (adi)
 ఇత (ithu) అత (athu)
 これ (kore) それ (sore)

Demonstrative adjectives appears together with anoun. It is always used before a noun.

When noun comes, it changes in all languages Hindi, Telugu, Tamil like Japanese.

यहकिताब (yeh kitab) वहकिताब (vahakitab)
 ఈపనీతకం(ii pustakam) అపనీతకం (aa pustakam)
 இந்தபுத்தகம் (Intha puththagam) அந்தபுத்தகம் (Anthapuththagam)
 この本 (kono hon) その本 (sono hon)

Particles- Particles in Japanese are similar to Hindi, Telugu and Tamil.

సుబహసేషామతక (subah se shaam tak)
ఉదయంనుండిసయంత్రంవరకు (Udayam
nundi sayantram varaku)
కాలమైదుతల్మాలవైవరణ(kaalai mudal
maalai varai)
あさ から ばん まで (asa kara ban made)
मैपाठशालाबससेजातीहूँ। (main phatshala bus se
jati hoon)
నీనువరశలకుబస్సొల్వేళితను. (Nenu
pathashalaku bassulo veltanu)
நான்பள்ளிக்கபுரேந்தில்செல்வனே.
(naan palliku perunthil selven)
わたし は学校へバスでいきます。 (watashi
wa gakkou e basu de ikimasu)

Similarities between Telugu and Japanese

Vowel endings - Both Telugu and Japanese end with vowel sounds. Telugu words generally end in vowels. Japanese language too ends with vowel sounds. The only exception is the 'n' sound.

Eg: పిల్లి (pilli)ねこ (neko) Cat
దేవుడు (Devudu)神様 (kami sama) God
ఇల్లు (illu)うち (Uchi) house
కోతి (koti)さる (saru) monkey
మందు (mandu)くすり (kusuri) medicine

Garu and San- In Telugu we address people with గారు (garu) as a mark of respect after the name while in Japanese it is さん(san) after the name.

Similarities between Tamil and Japanese

There are striking similarities between Japanese language and Tamil. Japanese grammar has outstanding similarities with tamil grammar.

Adjectives use same suffix when it comes to adjectives both languages use 'na' suffix.

అழகానప్ప (azhagana poo) beautiful flower
きれいな はな (kirei na hana)
ஆரோக்கியமானகுழந்தை
(Aarokyamana kulanthai) healthy child

げんき な こども (genki na kodomo)
கனీவானநபர் (Kanivaana nabar) kind
person

親切 な 人 (shinsetsu na hito)

When verbs come in past tense before the noun.

நேற்ற்பார்த்தபடம் (Netru partha padam)
きのう みた えいが (kinou mita eiga)
நேற்றெடுத்தபுகைப்படம் (Netru yedutha
pugaipadam)
きのう とった しゃしん (kinoutotta shashin)
நேற்றபதித்தபத்தகம் (Netru paditha
puththagam)
きのう 読んだ 本 (kinou yonda hon)

Let us Shall we

போலாம் (pogalam)
போகலாமா (pogalama)
行きましょう (ikimashou)
行きましょう か (ikimashou ka)
படிக்கலாம் (Padikalalam)
படிக்கலாமா (Padikalama)
べんきょう しましょう (benkyou shimashou)
べんきょう しましょう か (benkyou
shimashou ka)
பாக்கலாம் (parkalam)
பாக்கலாமா (parkalama)
見ましょう (mimashou)
見ましょうか (mimashou ka)

Similarities between Hindi and Japanese

1. Hindi verb है (hai) is similar to the Japanese verb です (desu).

मेरानामनिवेदिताहै। (mera naam nivedita hai)
私の 名前はニヴェディタです。 (watashi
no namae wa nivedita desu).

2. Hindi prepositions की (ki) and का (ka) are similar to Japanese の (no).

Eg. i) येरामकीकिताबहै। (ye ram ki kitab hai)
これはラムの本です。 (kore wa ramuno hon
desu)

ii) येगुलाबकाफूलहै।(ye gulab ka phool hai)
これはばらのはなです。(kore wa bara no hana desu).

3. Another similarity is the use of prepositions. Instead of a preposition both languages have post positions ie the preposition comes after the nouns.

Eg. रातमें (raat mein), बससे (bus se), मेजपर(mej par)

つくえの (tsukue no), へやに (heya ni), えいごで (eigo de)

4. 'ka'isa question mark generally occurs at the end of the sentence in Japanese. It is similar to Hindi क्या(kya).

5. Hindi मात्र (matr) is similar to Japanese だけ (dake).

In Hindi we address people with जी (ji) as a mark of respect which is similar to さん (san) in Japanese.

Onomatopoeic expressions - Japanese, Hindi, Telugu and Tamil use a lot of onomatopoeic phrases.

गुडगुड (gud gud) sound comes when one is hungry.

धकधक (dhak dhak) (heart) beats

छपछप (chap chap) sound of splash of water

किलकिल (kila kila) sound of laughter

गलगल (guta guta) the sound made in drinking water rapidly.

गलगल (gala gala) the noise of laughing

सुदसुद (suda suda) hot hot

पलपल (pada pada) heart beats fast in anxiety

तकतक (thaga thaga) glittering

कसकस (koso koso) to talk in whispers

कुसकुस (kusu kusu) to giggle

उकुकु (uki uki) Expresses state of cheerfulness

Conclusion

With the above quoted examples, I would like to conclude that there will be hints to ease the grammar part of Japanese language with the usage of Indian language. If anyone finds any difficulty in understanding the grammar part of Japanese language, try to translate it into any Indian language like Hindi, Telugu and Tamil the language is learnt at ease.

MAJOR CONCERNS IN MINORITY STRUGGLE FOR SPACE IN SOCIETY – FROM SELF-REVELATORY KARUKU

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Abstract

Karukku was translated from Tamil to English and the paper focusses on its content besides presenting an "autobiographical involvement". As an Indian Christian woman, and a Dalit woman, Bama suffers from multiple hegemonies. *Karukku*, her autobiography contains several stories that illustrate the patriarchal oppression of women. A patriarchal or traditional suffering is endured at every moment by the protagonist. Bama's fiction presents several issues of violence against Dalit women, including beatings, molestations, loneliness, abandonment, ignorance, and so forth at their own homes. Her work tries to convey the struggles of Dalit women fighting for every day survival through the lens of social reality. It is a characteristic of Bama's writings to depict explicitly how Dalits are subjugated and how their oppression is due to the racist forces of the majority caste. An insightful, close reading of *Karukku* can reveal state of the 'Dalit and Dalit women in Indian society'. This paper envisages Dalit culture, racism, marginalization, and other issues relating to them. slavery, religion with special reference to Bama's *Karukku*.

Keywords: dalit, caste, exploitation, women.

Introduction

In his book "*The Removal of Untouchability*" Gandhiji stated that "I have to be reborn, I should be born as 'untouchable' so that I may share their sorrows, sufferings and affronts levelled at them". There are numerous literary movements that spread from deprived untouchables to make their appearance in post-independence India, among them Dalit literature. Dalit literature refers to those who are oppressed by the caste system in India. Dalits in Indian society have a history of subjugation to the high-classes of Indian society. Their history has been a marginalized, downtrodden, subaltern group. Communities like Scheduled Castes, Scheduled Tribes, and religious minorities who are marginalized by injustice and social marginalization are the primary subjects of Dalit literature.

Sharankumar Limbale says "Dalit writers persisted in writing and making every possible effort to be heard" (25). Dalit literature in India

today addresses discrimination, inequality, violence, injustice, and poverty experienced by the Dalits. Authors from the Dalit community often write about the plight of the Dalit community. Dalits have suffered suppression and humiliation throughout history and they continue to suffer them today. This is not adequate to address all Dalit writings or the complexities of issues involved in this introduction. However, we can still draw parallels between some of the issues raised and the objectives of this movement across cultures.

It is true that caste has decreased in relevance in Indian society post-independence, but it hasn't been wiped out. The law has considerably reduced the display of caste discrimination in public places. However, there are still perceptions and prejudices in private matters like marriage and family life. Indian English fiction has for many years been a way to interpret and predict society and culture in India,

and a way of representing itself artistically. Limbale says,

“Dalit literature is a new and distinct stream of Indian literature. It has contributed to Indian literature fresh experiences, a new sensitivity and vocabulary, a different protagonist, an alternate vision, and a new chemistry of suffering and revolt” (17)..

In Dalit literature, we always find liturgy with a cause, literature that is always of the oppressed. Dalit literature is not intended to entertain or generate literature, but to raise awareness of the pitiful conditions of untouchables around the world.

Expression Through the *Karukku*

Dalits in India were children of darkness, traveling through hardships and sufferings untold. In the meantime, they regard this endless hallucination of agony as a way of regenerating the energy through which they find liberation. The Dalit author Bama, under the pseudonym Faustina Mary Fatima Rani, was concerned with the nature of Dalit life, the perspectives of different groups and about the relationship between activism and literature. *Karukku*, originally written in Tamil by Bama. BAMA is the first Dalit woman to write an autobiography in Tamil Nadu.

The fiction *Karukku* was first published in 1992, further received an extensive status when Lakshmi Holmstrom translated it into English in the year 2000. When *Karukku* was first published in 1992. There was much criticism of the book from Tamil literary giants. As a result of the translation of *Karukku*, Bama Faustina Soosairaj was widely recognized as an exponent of Indian Dalit-feminism. Bama provided a dramatic account of poverty and survival in general and depicted the conditions of the underprivileged in the fiction *Karukku*.

BAMA, the author of *Karukku* begins by describing the beauty of the mountains from the

top of the mountains, before delving into the sufferings of the lower castes in the society as well as the discrimination they face. Bama's writing is primarily intended to share her experiences with others. The weapon she uses to fight for the rights of the underprivileged is writing. An emotional text, *Karukku* exposes the shameful and ugly secrets of mainstream Indian society, which thrives on the unfair practices of subjugating its most diligent and hard-working sections in the name of caste-based hierarchy.

During the course of the novel, *Karukku* traces the development of Bama from a normal village girl into a woman dedicated to fighting for the rights of Dalits. The crucial nerve of this story is her rejection of formal religion and return to society, by challenging existing traditions and defining one's own identity, one is striving to break with tradition. Having established the truth, the pursuit of justice and reparation follow.

In *Karukku*, Bama uses popular Catholic language, not the language of theologians, as Lakshmi Holmstrom points out. She uses Tamil for expressing her ideas and acts as a great tool for those who use Tamil as a medium of communication. Bama expresses the language of the oppressed, and in the language of the oral narrative, she brings forth self-reflection and inner strength, invoking turn of phrases, proverbs, folk songs, and other ritual songs of the people being represented in her writings.

Karukku is an attempt to shatter the social bonds of the caste system that has led to discrimination in social life. Bama, a Christian Dalit woman, suffered humiliation and sufferings according to *Karukku*. Her loss left her devastated. A sad and gloomy picture of Dalit women's plight is depicted in *karukku*, about Dalit society in India. The only good memories she had were from childhood. In response to her laments, father Mark, one of her

friends, recommended that she write memoirs of her childhood.

Another remarkable aspect of *Karukku* is the way it almost masticates for a new form. The story of Karukku centers on a Christian Dalit woman who realizes she is mediated by her Dalit identity, and that this makes it all the more difficult to fight discriminatory practices within and without the Church. In her mind, Bama contemplates the various events in her life every now and then from different perspectives.

"In this society if you are born into a low caste, you are forced to live a life of humiliation and degradation until your death. Even after death, caste-difference does not disappear.....If you are born into a low caste, every moment of your life is a moment of struggle" (Holmstrom, 26, 27).

In *Karukku*, the Bama addresses some of the ways in which Dalits could be abused, specifically the Paraiyars in Tamil Nadu, even within and by the Christian Church. Bama identifies as a Dalit woman, she writes about her community's experiences and urges its women to become strong and independent. Through their everyday income, women in the text play an important role in supporting their families as wage workers. Bama aims to challenge institutional oppression of the Dalits post-colonially and traditionally.

A Voice for the Voiceless in *Karukku*

The double oppression of Dalit women due to caste and gender is a major topic in Tamil Dalit literature. A major part of Bama's writings is about Dalit women who have established subversive strategies to overcome oppression. Bama talks about the hardship's women in her own community face. As a real-life victim and a violent resister, Ms. Bama shared her story. Bama speaks about how Dalit women sexually exploited both at their workplaces and at home. Men of upper caste victimize them at the

workplace with sexual harassment. Different methods of resistance are used by subaltern women, such as antagonism, reproving, uproar, actions, etc.

"Both my grandmothers worked as servants for Naicker families...My other Paatti was the same. As soon as dawn broke, she would go to the Naicker houses, sweep out the cowshed, collect up the dung and dirt, and bring home the left-over rice and curry from the previous evening. And for some reason, she would behave as if she had been handed the nectar of the gods"(Holmstrom,16).

There is a double marginalization of Dalit women. *Karukku* embodies how society still exploits Dalit women. Through various traditional and colonial forces, they are often pushed into subaltern positions. Women have been subjected to violence. In addition, Dalit men at home further oppress Dalit women. The way men treated women was deplorable. "Women suffer more than men, even if they did the same work, men received one wage, women another... Men are always paid more." (*Karukku* 47)

It was the case that women were dominated and undervalued in the society. The sufferings that Dalit women endured were intolerable. By describing the suffering and agony of Dalits in "*Karukku*", "*Karukku*" laid down a standard for women's writing. Activist intervention can be seen in her writing. Astonished by this new dynamism in literature, people become fascinated with it. As a result of modernization and globalization, women from different backgrounds in India have received equal opportunities and have experienced a non-uniform pattern of social change. In *Karukku*, Bama narrates her experience as a woman and a Dalit. The story of Bama's *Karukku* represents a collective trauma for her entire community, not just her story. To get the respect they deserve as

human beings, Baba advises all members of her community to hold their heads high.

Bama says “I don’t know when my wings will heal and gain enough strength so that I too will be able to fly again. Just as people throw sticks and stones to wound a wingless bird, many people have wounded me with their words and deeds. Yet I know I am moving forward slowly step by step (104). It is not just individual voice of a woman who express the sorrows and pains in the autobiography, but the entire community of Bama. This is a heart-wrenching account of the struggles faced by a Dalit woman and her community due to social ills. Throughout her work, she discourses the Dalits’ women experience of abuse, dishonour, and deprivation. Bama transforms from entrapment to empowerment and proves that her stance is justified through her portrayals

Conclusion

There are many questions left unanswered in Bama’s *KARUKKU*, even though it’s not an “authentic autobiography”, like one might find in a conventional work. Various themes are explored in *KARUKKU*, including caste, gender discrimination, religion, recreation and

education. By fighting for Dalit rights, Bama intended to bring about a change in their lives. Bama says “For, time being, I cannot see my way ahead. Yet I believe it is possible to live a meaningful life, a life that is useful to a few others. I comfort myself with the thought that rather than live with a fraudulent smile, it is better to lead a life weeping real tear” (104). An entire community’s collective consciousness is found in *KARUKKU*. BAMA drives at the liberty of Dalits through her writing.

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INFLUENCE OF GERMAN WORDS ON THE ENGLISH LANGUAGE

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Abstract

The aim of this research is to explore the presence of German language words on English language. While there have been several research on the impact of English on German, the converse language contact scenario has been mostly ignored. Current study has paid little attention to German borrowings that have lately been assumed into English. The purpose of this dissertation is to examine the impact of German on English.

Keywords: *etymology, backstory, German-derived English, plethora of English.*

Introduction

A German term in English is a foreign word, term, phrase, or quotation from the German language that has been adopted into the English language. A loanword is a related to the collection from one language and assimilated into some other without being interpreted.

German settlers brought not only their families, but also their language to the English-speaking globe. Many of these communities continued to speak their native languages, but when other nations mingled with them and the Germans had children, many of these German words migrated to the English language, resulting in a plethora of English words derived from German.

The relationship between English and German is almost as old as time; the two languages are long-lost linguistic cousins. Despite this, English and German are descended from the same base language, Proto-Germanic, which was spoken as a single language for thousands of years. The two languages just diverged to their current forms in the last 500 years or so.

Connections Between English and German

German is the official language of Germany, Austria, and regions of Switzerland, and it is spoken by around 95 million people globally.

The Germanic branch of the Indo-European language family comprises both English and German. They share a lot of characteristics because they are so closely connected. Furthermore, English is widely used in German popular culture and media.

First, etymology isn't a precise science because all languages are continuously in change, with borrowing and lending going on left, right, and centre, but we can be very certain that the following eight English words originated in German. And these are just the ones with a backstory - there are hundreds, if not thousands, more!

German-Inspired English Words

The process of "importing a word or its meaning from one language into another" is referred to as borrowing. It also refers to the object, which is defined as "the form and/or meaning of an item that was not initially part of the recipient language's vocabulary but was adopted from another language and made part of the borrowing language's vocabulary" (Fischer 2008: 6).

The number of German-derived English words is astounding. They're entertaining to say, appear in a variety of cultural contexts (which including movies, TV shows, and music), and can even help you learn German.

Autobahn: The term "Autobahn" has become synonymous with "expressway" in the English language. The Autobahn Indoor Speedway in Alabama is one of many tourist attractions with this name.

Angst: In English, the word angst connotes a feeling of uneasiness or depression.

Kindergarten: This is the year preceding first grade. The name directly translates to "child garden" in German.

Wanderlust: This is a popular term these days, and it was also the title of a film starring Paul Rudd. It is derived from the German words Wander (wander) and Lust (lust) and signifies a strong desire to travel throughout the world (desire).

kaputt: This vehicle is no longer functional!" When you say that in English, you're implying that the car is broken or not working. In German, the word has the same meaning.

Pfeife: A fife is a small, high-pitched flute.

Fest: the word "fest" comes from Germany, as it does for the Oktoberfest and Maifest feasts.

Hamster: A hamster is a furry small critter that many people keep as pets, however the word "hamster" is said to have originated in Germany.

Lederhosen: At Oktoberfest events all throughout the world, you'll see these all over the place. Men wear Lederhosen, which are popular and traditional leather shorts. This is a combination of the German terms Leder (leather) and Hose (hose) (pants)

Kuchen: Kuchen is the German term for cake, but it can also apply to a wide range of desserts and pastries in English-speaking countries.

Nudeln: This classic pasta dish, derived from the German name Nudeln, is something we all know and adore.

Cobalt: Cobalt is an element and a colour that may be found in the earth's crust.

Rucksack: In English, this term refers to a backpack carried by hikers. In fact, the military is the most popular application of the term. Although the original German translation is "back sack," it refers to the same item, a backpack.

Zeitgeist: In English, the term "zeitgeist" refers to a collective viewpoint or attitude of a big group of individuals. It literally translates to "time ghost" in German.

Similarities between German and English

If one can communicate in English, there's a good chance that person already knows a few German words. A number of German words have been borrowed into the English language, and some of them are used often. For instance, the term 'rucksack' is used to describe a bag worn on one's back, and the term 'angst' is used in psychology to represent worry.

Drink / trinken, house / haus, and winter / winter are among the cognates shared by the two languages. However, there are a few cognates that have various meanings.

Some Examples are Below for Cognates

German	Assumed meaning in English	Actual meaning in English
Aktuell	sounds like actual	Current
Groß	Sounds like disgusting, gross	Big
Fahrt	sounds like fart	ride, drive
das Handy	sounds like useful, handy	mobile, cellphone
der Chef	sounds like cook	boss, chief
Hell	sounds like hell in English	Bright
das Gift	sounds like present or gift	poison

Conclusion

The purpose of this study was to look at the impact of German terminology on the English language. In English, you may see the influence of German terms. Many times in English's history have seen substantial numbers of terms borrowed from other languages. The more contacts the language has, the more loan terms it will acquire. As is true in politics, journalism, and finance, modern English has created a collection of scientific and technological terminology that are common to and utilised by all languages. Although many terms from German have been absorbed into the English language, its widespread use, openness, flexibility, tolerance, and innovation have allowed it to become the major body of world language in the lexicon merging.

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ROLE OF CULTURAL ASPECTS IN FRAMING THE HUMAN VALUES OF PRESENT SOCIETY: A BEHAVIOURAL STUDY

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Abstract

Cultural aspects, freedom of religion and human values appear to be the most complex topics to be discussed from the attitude of diplomacy. Though, there has been an inconspicuous long debate on these terms, the conflict has not brought many changes to the society and it is mostly misleading. Accordingly, most of the people are unaware of the concept of humanity. This paper makes an attempt to break the myth of complexity and makes it possible to rightly interpret cultural aspects through language and literature by enhancing humanity within people. This paper strives to give an outlook on why knowledge of cultural aspects and human values are as integral as other issues debated in front line. The research is conducted by these variables to determine the interfaces and interceptions of culture and humanity using language, thereby giving way to more positive directions in order to advocate human values.

Keywords: *culture, tradition, freedom of religion, human values, humanity, conflict, language, literature.*

Introduction

Religion is considered more personal these days than how it used to be in olden days where people were forced to follow a particular tradition to follow any religion. Religion is more subjective. Most of the time the understanding between the freedom of religion and culture is negative and the values derived from them are almost lost. Most of the students of this generation hardly know the actual meaning of culture, tradition, freedom of religion and human value.

While in India religion remains important in the hearts of the people. This paper also discusses that a part of the Indians have become detached from religion which means that there is a cultural shift that happens among the recent young generation. This shift in culture is quite misleading because the young generations' state of mind is lost in between modernity and traditional values.

Understanding Religion

Religion is supposed to invest knowledge within people about existence, human values, and life.

Religion is generally defined as 'means a specific fundamental set of beliefs and practices generally agreed upon by a number of persons or sects' and also that it is a group of beliefs related to the reason, disposition and the purpose of the infinity, especially when regarded as the creation of a godlike agency, usually involving devotional and ritual observances, and often containing a moral code governing the conduct of human affairs.' All these definitions were only able to touch the minds of the people but not the heart. Though religion is seemed important and religious believes are subjective it is an irony to see that the young generations are uninformed about the real meaning and purpose of religion, culture, and traditions. Mankind on this earth has the highest quality of consciousness; their behaviour has turned out to be barbarous, despite their rich religious values. Henceforth everything that people call civilization has become just a word.

Once George Bernard Shaw was asked what was civilization? And he answered that. 'Civilization was good but it has not happened

yet"! This shows that most of the people have not understood culture or religion at its fullest but rather used them as a tool to make division amongst themselves. Religion should not be based on faith but on knowledge. From ancient times, religion was being interpreted and taught to make people faithful but not knowledgeable. To become knowledgeable is when one accepts criticisms when one knows the metaphors and irony of life. Knowing life itself. Moreover, every religious textbook needs to be seen through the eye of a literary work and left for interpretation rather than forcing every child to be faithful and a fanatic believer. There are still discussions going on how to know religion, culture and human values the right way. The very first step to do is to provide the freedom of religion.

Religion in hand has multiple perspectives. It has to be considered as growth but not destroy everything that raises one. Older generations blindly repeat the same sugar-coated words continuously without any implications.

Misinterpretation of culture and freedom of religion evokes to protect human values and to object against the origin of providing provision for gender discrimination. Most of the intellectual argues that these religious scriptures may not claim for human rights and moral value violation rather they are a part of cultural practice. In an attempt to weaken this gap between the freedom of religion and the claim to human values, a close comparison and contrast is made between culture and religion and human values. What is suggested is that the way culture and religion are interpreted is wrong.

Interaction between Culture, Religion and Human Values

One will definitely have a preconceived notion of the cultural aspects of the ideas inherited by their family. When religion is supposed to be considered subjective, it is largely politicized

these days sowing the young generation's mind with war, chaos, and division and not letting them think living in peace, joy, and harmony is what matters after all. Religion should be a treatment of eye-opener but it has become a nightmare in the minds of the people. Religion and politics are inseparable these days. Politics is always been as a dirty business and the idea of religion is becoming dirtier day by day.

In order to understand these alternative ways in which culture, religion, literature interact with human values and the positive indication they may have for literature, it is very important to perceive them as distinct terms.

Religion has to be understood as the way anthropologists do. They refer to religion as a cultural system. Religion is just an aspect of culture whereas culture is people's way of life among primal peoples. This means that there is no distinction between religion and culture. It goes hand in hand where culture becomes religion and religion becomes culture itself. They are so intertwined with one another and it's only much later in the history of humankind that people begin to distinguish and separate them from one another. They always belong together and religion is the spiritual dimension of the cultural tradition.

Literature plays a significant part in life and culture. Literature not only helps people to be aware of the different cultures and traditions but also induces them in critical thinking. Literature and culture are meant to be bound to each other. Though literature was formed from a culture without literature culture does not exist. It expresses emotions and feelings of the any society. The role of literature in English literature is undeniable, from history until today, in this high-tech era. It has to be expressed through young people at a specific time. As a result people would embrace reality of life, beauty around them and the purpose of literature.

Cultural Aspects Enriches Humanity

Jawaharlal Nehru has once said 'culture is widening of the mind and of the spirit', but that is indeed questionable in this generation where people's mind has only narrowed down.

The knowledge development among the young generations is an extensive interactive process. Every human being born has his own unique interaction with the world he is surrounded by. A person hailing from different cultures carry specific inputs from their environment. Therefore, there are a huge cultural difference, behavior, and beliefs among the people. This does not make one inferior from the other. Language and literature are some of the many ways through which culture is interpreted and affects development. With a qualitative method of approach, the researcher found that culture hugely affected the way people think and reason. Similarly, it was hard to see that they were mostly misled and interpreted culture negatively. Rather than giving importance to the history and the science behind it, people are restricted from the rules surrounding it. This gives them the wrong idea about culture and freedom of religion.

Why Literature for Humanity?

Literature is the reflection of society. Therefore reading literature gets the universal human experience. Literature teaches different ideas to different people, providing different meanings to an individual at different point of their life. Regardless of what the reader obtains from a book or what he learns from it literature connects together the universe with the reader. Marcus Garvey, Jamaican publisher and political activist has said that people without the knowledge of their past history, origin and culture are like trees without roots' they may fall anytime. When the young generation is made to interpret culture and religion rightly through literature for a moment comes empathy and self-

expression. Moreover, they learn the complexities of human nature in the current generation.

In this techno-centric world, reading literature develops a sense of creativity and individuality, as they are given the freedom to advance their own opinions about their texts rather than instilling beliefs and faith in their minds. This materialist world creates a disconnect within the reality and unrealistic life with its blindfolded beliefs, losing humanness and humanity. Through literature this they get to know the importance of learning literature to enrich humanity among people.

Conclusion

As it is brought out in the research article, it was strange to believe that traditional values, culture, and freedom of religion did have a negative influence on most of the people, as they were not taught the right way to interpret any of them. It was mostly forced on to people as beliefs and faith but not on the aspects of knowledge. Despite the fact that cultural aspects have great preaching's the young generation still lost in terms of understanding humanity and the ways of life. This gap or disconnect between the people and their humanness is bridged with the application of literature

The interrelationship between religion, culture, literature, and humanity is bilateral. Because the writers make use of some values, beliefs, and traditions as elements of culture support in the flourishing of culture. On the other hand, these works of literature are considered the greatest achievements of culture, to enrich society, believing that literature is unconventional of the culture of society. For the reason that culture is in harmony and dynamic with literature. It also becomes clear that the young generation should have a clear picture of these cultural aspects because it influences them both directly and indirectly in shaping them into

better human beings of the future. In fact, there is a direct relationship between culture and literature and both of them needs to be in harmony with each other to result in producing better thinker of the nation.

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KEY: ENGLISH LANGUAGE ACQUISITION AND LEARNING

SUB THEME: CHALLENGES AND SOLUTIONS IN

URBAN CLASSROOMS: A STUDY

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Abstract

English language has established itself in India as a language of trade and technology, social media, commerce and in education as a second language. We are acutely aware that English is recognized as a global Lingua Franca. When the nation entered and was termed as 'The Era of Globalization' we started experiencing the need for communication in English as it has become a source of sustenance to exist in the world. We need to be proficient in listening, speaking, reading and writing skills from schooling. Teachers need to pay attention to the language skills of the students. So teaching English as a foreign language to students is not only a rewarding career but also a challenging task for the teachers. This happens to be in rural and urban areas. Teachers need to extend their support and encourage students in technology, to have a good attitude, enthusiasm and motivate them to learn English. Usually, teachers and students consider English as a course but not as a skilled language. Interest is focused more in order to complete the syllabus than gaining competence in the language. The challenges are related to the teacher's proficiency in language skills, student's interest, responses and resources. They are interrelated to each other. The purpose of teaching English in urban areas is to make students flexible in using the language. This paper endeavours to analyze the difficulties and their confrontations faced by teachers and students in an urban classroom.

Keywords: *Language skills, second language, urban classroom, gaining competence*

Introduction

English is one of the most indispensable languages for communication in 'The Era of Globalization'. So, reformation was made by many countries in their English language education system. In India English is regarded as a second language. English is mandatory to procure a better job, to adapt to the environment and work in the present and future. Along with it English is the language of trade and technology, social media, commerce and information in the globalized world. Teaching English as a foreign language is an arduous task both in rural and urban areas. Teachers have to focus on listening, reading, speaking and writing skills. Teachers need to extend their support and encourage students in using technology, to have a good attitude, enthusiasm and motivate them to learn English. The motif of the teacher at schools

should be in empowering the competence of communication and to countenance in using the language. The challenges are linked to the students, teachers and facilities. Now the whole world is enduring the crisis of pandemic situation COVID-19 which has fostered upon us social distancing. This situation has promoted the need of learning and teaching English for communication. It is a well-known fact that English is serving our education system as our communication system which is entirely dependent on our proficiency in the English language. Hence, to learn the English language is essential for all of us in a skilful manner. Barring this leads to the failure of communication and education.

Before we discuss the problems faced by teachers and students, it is better to mention a

brief historical background on the language policy of education in India.

The Language Policy in India - A brief History

Amendments have been made in the language planning and policy in India due to the demands made by the people. This is continuing from 1947 to the present. We can find changes at many levels. In the formative years of independence, no language was declared as national language. Indian languages could function in the regions wherever they persuaded. In addition, they could be satisfied to prevail in English. Many ancient countries have recognized English and its importance and have revived their English education from the past two decades to confront the global economy and to raise the number of citizens with effective English communication (Littlewood, 2007).

English notably plays a vital role in preserving India's diversity. It acts as an associate official language and also as a compulsory second language. In many states English has been introduced in the first year of schooling and has confidently made its position in school education.

English education in Indian schools and its status is as follows.

- 75 different languages are used in the education system.
- 31 are diverse languages.
- Percentage of schools teaching English doubled between 1993 - 2002 from 7 percent to 13 percent.
- Out of 35 states, 33 states offer English as a medium of instruction.

Problems Faced by the Teachers and Students in Urban Areas

1. Education: From the past 50 years, English education has developed but it has still not reached the paramount importance especially in

the teaching of the English language. In urban areas, students find opportunities to learn English by reading newspapers, books etc. Parents are well qualified. They can purchase electronic gadgets and books for their wards but parents do not spend time with their children because they are occupied with their profession. Students watch videos on online streaming services like Netflix, Hotstar, Amazon prime etc. Students prefer to listen to writing and reading. So they are not able to cope up with the English language. Though the parents have the ability to interact with their children at home in English they do not prefer to interact with them. As a result, students' interest to learn the English language decreases. Because of less exposure to the English language, a few students feel inhibited from interacting in English with strangers.

2. Occupation: In urban areas, parents are employed in order to meet their needs. They are able to spend on electronic gadgets like large screen tablets, mobile devices to their wards. Wards are familiar with technology. But a few misuse them. They get addicted to games and to chat with their peer groups. They do not use technology to improve their communication skills.

3. Teaching English As A Subject, Not As A Skill: In Indian schools, English language is taught as a subject rather than a language. School teachers focus on completion of their course before examinations. Very less attention is paid to learning language as a skill and not as a content subject. Learning various sets of vocabulary and learning some English sentences to complete a course book is very common. This type of poor foundation hinders students from understanding English at next levels.

4. Large Strength of Students and Large Classroom: If the strength of students is large, the teacher cannot focus on every student especially the weak students. On the contrary, if the classroom is large with less strength voice echoes and students cannot get clarity on the content.

5. Infelicitous Infrastructure for Language Skills: Urban schools usually focus on elegant furnishings classrooms but not on language teaching aids like audio visual aids, tape recorders, vocabulary charts and language laboratory. So, students are unable to improve their language skills.

6. English Language Environment - Its Liabilities: The parents of the wards either know a little or no English. They face difficulty in guiding their wards in learning English. When their awards are at home, if they encounter problems during their assignments, their parents cannot solve their problems. Parents acknowledge the importance of the English language, but they are unable to help them. Consequently, a student is entirely dependent upon the teacher to learn English.

7. Laggard Motivation: Tedious teaching methods adopted by teachers in the class while teaching if it becomes boring for students, they do not concentrate in the classroom. This makes them incapable of completing their homework. Many schools adopt the traditional methods of language teaching and learning. This leads to incapable learning.

8. Amateurish Vocabulary: Students usually limit their vocabulary only to the course books. The teachers neither make an effort to relate the stories nor to make them learn real life activities to the students and make them understand them in English language. Hence the students are

incapable of retaining the vocabulary and learning new vocabulary.

Solutions to the problems in instruction and erudition:

In the precursory paragraph we will find the solution to those problems faced by the teachers and students following are the solutions.

1. To Create an Environment to Learn English at Home:

Children do not find the right environment to learn the English language at home as they are busy with their textbooks and homework. To create an English learning environment parents should cultivate the habit of reading newspapers and while staying at home, small libraries can be maintained so that reading skills can be enhanced.

2. Prerequisite of Professional Teachers Training:

The teachers of urban areas should receive orientation programs and focus should be paid on the four language skills: listening, speaking, reading and writing. Modern methods of teaching along with audio visual methods should be taken for developing the skills confidently. Teachers should motivate the students to learn different vocabulary items by engaging students in various games and reading sessions. Students should be asked to narrate a story or poem to recall the desired vocabulary.

3. Parental Support

To learn anything without the support of parents is impossible. The same is with learning the English language. It is the duty of every parent to support their wards in learning the English language. They should get book materials and also hire a tutor if required to teach English so that their wards would feel confident to interact with different people. If parents are able to

communicate with their wards at home in English language it would help students practice speaking in English language.

Conclusion

In conclusion we can presume that learning English is very difficult as long as we lack a good environment in which English is learnt. Every teacher should have patience, be onerous, honest, devoted and create a suitable atmosphere where students can learn English easily. Teachers should present English as an easy subject from the very beginning. Students should start with writing and reading small sentences. Tips should be provided to students in basic English learning. While teaching English all the four skills should be included. From the technical point of view reading and writing skills are the most important (Ansari, International Research Journals, 2021, www.interjournals.org/ER). Teachers should take adequate care regarding reading skills. Students should be asked to identify the mangle alphabet. Next preference should be given for writing skills. Students should be taught small words with their meanings then progress to Simple sentences. Students should be asked to write them and understand their meaning in their mother's tongue. When the students are perfect

in reading and writing the other two skills namely speaking and listening automatically improves. Teachers should be competent as well as should prepare easy curriculum for students to learn English language. In the end, we can say that a teacher should be creative, dedicated, passionate, innovative, complete and should be able to understand the psychology of the students and be a role model.

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THE GRADUAL PROCESS OF JAYA'S BREAKING OF HER SILENCE IN SHASHI DESHPANDE'S *THAT LONG SILENCE*

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Abstract

In the Indian society, men are expected to be dominant and women are expected to be passive. When women try to break their submissive role, they are criticised for breaking their stereotypical role. In the same way, Jaya, the protagonist of the novel That Long Silence tries to perform the stereotypical role of a house wife in the Patriarchal society by being silent. But at the end of the novel, she comes out from her submissive and passive role of the house wife by blaming her husband for spoiling her career. Jaya's breaking of silence is not an immediate process. She has done it so gradually. This article titled The Gradual Process of Jaya's Breaking of her Silence in Shashi Deshpande's That Long Silence explores the incidents in which Jaya gradually breaks her silence.

Keywords: *silence, patriarchal society, male domination, submissive role.*

Introduction

Shashi Deshpande is the recipient of Sahitya Akademi Award in 1990 for her novel, *That Long Silence*. She has written many novels and short story collections. Her success as a novelist can be evaluated by the vast readership she enjoys, and the large number of critical studies available on her works. In the novel, *That Long Silence*, Jaya is an educated woman. Her father has encouraged her to get education. Jaya's education is described by her brother as "a B.A. Honours, a clever, well-read girl. She knows who wrote *Svapnavasavadatta*, prefers Trollope to Dickens, loves Jane Austen, adores Mukesh and Geeta Dutt, cries at soppy songs..." (92; ellipsis in original). Though she is an educated woman, she sticks on to the roles of a traditional house wife. She starts to be passive right from the beginning of her marriage.

In a male dominated society, woman is supposed to be an ideal wife, a mother and an excellent home - maker with different roles in the family. As wife and mother, service, sacrifice, submissiveness and tolerance are her

respected qualities. She believes that it is safe to be passive for the happiness in her marital life. She thinks: "Two bullocks yoked together...it is more comfortable for them to move in the same direction. To go in different directions would be painful; and what animal would voluntarily choose pain?" (12). She compares herself to Sita, Savitri and Draupadi who have followed their husbands' words. Thus, she says: "I remember now that he had assumed I would accompany him, had taken for granted my acquiescence in his plans. So had I. Sita following her husband into exile, Savitri dogging Death to reclaim her husband, Draupadi stoically sharing her husband's travails..." (11; ellipsis in original). So, most of the times, she never tries to speak out her mind because she very well knows that it will create problems in her marital life. Indira Nityanandan in her work *Three Great Indian Women Novelists* puts it: "Shashi Deshpande's primary focus of attention is the world of women- the struggle of women in the context of modern Indian society. Unable to

fully defy traditional, patriarchal norms of their identity not only as women but also as human beings”(40).

But there are times in which Jaya rebels against her husband Mohan through her words and actions. The first incident in which Jaya speaks out her mind is when Mohan makes her to stay in a home which is described by Jaya as “the first home of ours” is filled with “the stench of cockroaches, drains and toilets.” She starts to feel lonely in that home which is misunderstood as the “homesickness of a newly married girl” (117). She thinks:

My heart has sunk at the very sight of those rows of buildings, each with four flats, all of them equally ugly, the walls badly, unevenly plastered, the paint discoloured by the damp that had seeped through, the rough cement floor that had never looked clean, however much one swabbed at it. But it was not the ugliness that had made me unhappy; no, that would have been too pretentious. It had been something quite different. I had felt in some way trapped. (117)

For the first time, she speaks out her mind that she “can’t bear” that place. Thus, Mohan tries to find out “Type C” quarters for Jaya’s sake because it doesn’t matter to him whether they stay in “Type B or C” (117).

The second incident in which she speaks out her mind is when Mohan wants Kusum to leave his house by saying that Kusum “isn’t” her “responsibility”, Jaya insisted on Kusum’s stay with her. Though Jaya too doesn’t like Kusum, she makes her stay in the home just because she wants to do something against her husband’s wish. She says: “As a child I had disliked Kusum, a dislike that was later tempered to an indifferent contempt. Even at the last, when she seemed so pitiful, with her mind disoriented, she had managed to irritate me. And yet I had resisted when Mohan had

tried to stop me from helping her. For the first time in years, I had really fought him” (19).

When Jaya is in her first trimester, the “smell of oil and spices” has made her “sick”. When she finds it difficult to cook, Mohan asks her whether she wants him to cook. Mohan, a typical Patriarchal man believes in the ideology that men should not cook. He believes that cooking is a woman’s work. But still he renders his help with the idea that Jaya will not let him to cook. But as a contrary, Jaya asks him to cook. This shocks Mohan because he never expects that Jaya would ask him to cook. The second shock is when Jaya justifies it by saying that “I’m sure you cook well. After all, your mother was a cook” (81). This has hurt him so much that he says: “‘How could you? I never thought my wife could say such things to me. You’re my wife...’ he had kept repeating” (82). This is the third incident in which Jaya speaks out her mind to Mohan.

Once Mohan and Jaya arrange for a “dinner” for their friends at their home. Both of them arrange the home for the dinner. On seeing Mohan’s involvement in arranging the things, Jaya compares him to a “priest”. She describes his act as:

Mohan moving about the room, as serious and solemn priest in Saptagiriaggi’s house preparing for the daily ritual of puja. Mohan moving the chairs and tables very slightly, rearranging the decorative bric-a-brac, lighting clumps of incense sticks in strategic corners; and then Mohan standing back, looking through narrowed eyes at the room and yes, rearranging the flowers I had arranged earlier. (168)

But when the guests have arrived, Jaya teases her husband in front of them by stating that everything is ready “except for the flowers” (168). Everyone starts to laugh at this comment of Jaya which hurts Mohan. This is

the fourth incident where Jaya speaks her mind without thinking of what Mohan would think.

Apart from these incidents, there are certain other incidents where Jaya tries to act against Mohan's expectations. When Jaya finds that she is pregnant after her first child, she decides to abort it. She seeks the help of her brother known as Dada to help her in aborting. She takes this decision without the knowledge of her husband Mohan. But Dada finds it unfair. He says: "You've got to tell Mohan about it. you can't keep such a thing from him". But Jaya decides on her own and aborts her fetus. Later, she feels guilty. She expresses her guilt with the words "the guilt remained. Even to destroy your possible unhappiness is wrong. And how had I dared to keep the knowledge of his own child from Mohan?" (131).

After Mohan's forgery, he takes Jaya to Bombay to stay in Makrandmama's flat. When they reached their home, Mohan ascends the stairs and "waits with a scarcely controlled impatience before the closed door" (7) and asks for the keys, but Jaya does not respond him. She ignores the "importunate hand" but he "continues to hold it out." She opens the door and goes inside. Mohan is shocked at this behaviour which makes him to "stand there for a moment" (8). This incident shows that Jaya starts to break her silence through her action.

Mohan does not want Jaya to speak to any of their neighbours in the apartment because he thinks that they will come to know about his forgery. So, he stops her from talking. But irrespective of his control, she talks to Jeeja and Nayana. She even goes to see her brother Ravi who inquires her about Mohan's forgery. This irritates Mohan because he senses that Jaya is "unconcerned" (116) about his problem. In the verbal combat, Jaya blames her husband that she has given up her magazine writing career because of him. She accuses Mohan with the words that he has allowed her to write "except

when it inconvenienced" (120) him. This is the final incident in which Jaya has given shape to her anger and speaks out what she has thought without any second thought. When Mohan does not stop accusing her for not caring him, she sees Mohan's face and compares him to her son Rahul and says "Rahul had looked like this when I had pulled...bottle out of his mouth." This comparison has made her to laugh which she describes as "laughter burst out of me, spilled over, and Mohan stared at me in horror as I rocked helplessly" (122). Thus, she has defeated Mohan with her laughter, which he considers as an insult to him. Thus, he leaves the home without informing Jaya. When Mohan leaves the home, she thinks of the reasons for the verbal assaults on her. She finds that it is she who has allowed Mohan to dominate her. And it is she who has never opened her mouth whenever Mohan has tried to force her, his wishes.

After hours of pondering, she has realised her mistake and decides that she will speak out her mind in the future. She has decided not to hide her feelings within her. She thinks: "I have looked at his face for clues and then given him the answer I know he wants. I have only to do this now and authority will seep into Mohan once more. But it is no longer possible for me. If I have to plug that 'hole in the heart', I will have to speak, to listen, I will have to erase the silence between us" (192). After her marriage, Jaya tries to mould herself according to the desires of her husband.

Conclusion

As Simone de Beauvoir quotes Balzac in her book '*the SECOND SEX*': "a wife is what her husband makes her" (484). 'A woman is both Eve and the Virgin Mary' (166). But she slowly erases the silences between Mohan and herself. Though she tries to be silent, she speaks her mind at times in several incidents and finally

vows to speak out her mind. Previously, she has “cut off the bits” of her “that had refused to be Mohan’s wife.” But finally, she realises that “that kind of fragmentation is not possible” (191). Thus, this article has traced the gradual process of Jaya breaking her silence in her marital life.

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RACE AND SEXUALITY IN JAMES BALDWIN'S *IF BEALE STREET COULD TALK*

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Abstract

*James Baldwin's writings serve as a voice ahead of his time, explicitly addressing the implications of race and sexuality. His vision of otherness is closely related to the vision of the self. His search for asserting black identity, along with the need for asserting the rights of the man in the homophobic society. Baldwin, himself being a victim of double oppression for being a black and for being a gay, demands political tolerance from the white society in almost all his works. *If Beale Street Could Talk* belongs to his later set of novels, wherein the writer speaks in detail his idea of Love. Apart from that, Baldwin discusses in detail on the racial prejudices evident in the American society.*

Keywords: *race, sexuality, otherness, oppression*

Introduction

James Baldwin was one of the important advocates of the African Americans during the 1960s, wherein they the blacks were demanding their assertion of rights rather than just means of ensuring their safety and survival. The blacks, who were torn off from their native Africa and still victims of seclusion, within their own homeland, America. In other words, they are victims of homeland diaspora. They did not accept to live this life on their own wish and will, but they were forced to accept such a life. After centuries of subjugation, the African Americans still express their longing for their home, as the whites in America still treat them as outsiders. Baldwin makes an attempt into analyzing the realistic state of African Americans through his characters, Tish and Fonny in *If Beale Street Could Talk*.

The curtailing of the individual self is one of the means of epistemic violence inflicted upon the black race by the still dominant white power. When the Emancipation relieved the blacks of bondage and captivity during the times of slavery, the African Americans at present is still dominated by the whites through every means

possible. In order to reduce the blacks to the state of powerlessness, the whites tend to employ two means of violence. Firstly, they subjugate them by employing the sources of power where the whites possess the power, and secondly they psychologically tend to establish the fact that the black are inferior by the colour of the skin and tend to employ means of media and textual interpretation to validate their claim. As Emmanuel Nelson states in his work, *James Baldwin's vision of Otherness and Community*:

Almost all of Baldwin's main characters are involved in an agonizing quest for the self. Reaching an authentic self and forging an identity depend on self-knowledge, and according to Baldwin, this can be achieved through suffering. If suffering is endured creatively, it can offer the possibility of obtaining a genuine sense of identity. (30)

Tish, the protagonist of the novel, *If Beale Street Could Talk* is another victim of racism. Tish was about to get married to his boyfriend, Fonny with his child still in his womb, while he is falsely imprisoned and put in jail on the basis of rape accusations on a Puerto Rican woman,

made by the racist white cop. The displacement and alienation from favourable environment and forced to live a life of solitude is portrayed by Baldwin. As Baldwin opens the novel he picturizes the state of a black man in prison,

He's in jail. So where we were, I was sitting on a bench in front of a board. And we were facing each other through a wall of glass between us. You can't hear anything through the glass, so you both have a little telephone. You have to talk through that. (1)

Fonny is a victim of the racial prejudice imposed upon him by the white racist cop, Officer Bell. Fonny had earlier beaten up a white boy for behaving inappropriately with Tish and Officer Bell couldn't punish him because of the number of witnesses who saw the crime. And when this incident of rape happened, Bell accused Fonny being the culprit and his witnessed was taken into account and without any cross verification of the witness, Fonny was imprisoned. Thus Baldwin brings forth the racist white cop and the corrupt judicial system which is expected to serve the needy serves the privileged instead.

Apart from the white racial prejudice, Fonny was himself a victim of racist abuse within his own family. While Fonny and his father, Frank were blacks in appearance, Fonny's mother Mrs. Hunt has a slight brownish texture which made her assume the state of being a white. And this attitude made her look down upon Frank and Fonny.

As the novel progresses, Baldwin portrays the deteriorated state of the black woman through the character of Tish. Fonny is a victim of physical violence, but Tish is a victim of trauma and physical abuse. Tish like any other black women is a victim of Racism and Sexism, the controlling forces of American society. In the discourse of America, there has always been

a voiceless community who have no rights of their own and victims of abuse. While the black man is a victim of racism, he still possesses the dominance over the black women in terms of sex. Whereas, the black women are victims of both racism and sexism. As bell hooks states in her work, *Feminist Theory: From Margin to Center*, the black woman are the institutionalized other, who possess no power over herself and others.

Moreover, Tish brings out the sexist eyes of the men, who always look upon the women as an object of pleasure. While bearing the weight of the child in her womb, she also bears the onslaught of the moral outrage of the society. The society considers low upon the woman who conceives a baby before getting married. Thus Tish is a victim of racism as well as the moral degradation.

Conclusion

In short, the dominating powers of Racism and Sexism still continue to be the dominant forces of oppression. The recent killing of George Floyd because of the racial hatred of the white cop still serves as an example to the outrage. Even though President. Obama emerged as a powerful figure in International politics, he was still looked low upon within his own country, stating the fact that the injustice caused as a result of racism and sexism still happen at large.

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PEDAGOGICAL APPROACHES IN ENGLISH LANGUAGE TEACHING

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Abstract

Twenty first century has seen many modified approaches and got them adopted within the teaching and learning process. To suit to the order of the day, the language teacher should fix the teaching tools, appropriate to this trend and equip with the fashionable pedagogical approaches and methodologies in teaching. The essential objective of teaching isn't any simply to transmit the language teacher's views or knowledge on a language. However, teaching plays an important role to open up its resources to the learners to enable them to hunt out the right expressions to convey the intended getting to the listeners. For developing learning skills in English, the language teacher should adopt appropriate approaches and methodologies from time to time. The pedagogic approach should be shifted from form-based approach to meaning-based approach. In other words, the move is towards a various approach from a rigid method, during how it's from teacher fronted to learner- centered method, otherwise, called a Communicative Approach. Within the process the listening and speaking, which are two important aspects of communication, is targeting this new approach. Education, pedagogy and alter are watchwords of twenty-first century educators and researchers. They're interrelated on theoretical, also as practical levels. The renewed attention given to pedagogical changes within the education sphere is propelled by globalization and its knowledge economy forces. The principal goal of education is to make folks that are capable of doing new things, not simply repeating what other generations have done-folks that are creative, inventive discoverers.

Keywords: *teaching methodologies, cooperative learning, heterogeneous groups of learners.*

Introduction

The language teachers wont to handle a chalk and talk programme, writing all that was necessary to be infused into the minds of the language learners, on black board then washing of their hands, leaving all to the top of the learners to urge by-heart and obtain adopted to the grammatical systems, norms, rules etc. The theory was dumped into the brains of learners and therefore the learners wont to get by-heart the content parts then reproduce an equivalent in times necessarily. However, the system of learning has undergone an incredible change during the 21st century, wherein, the teacher-centered approach has become learner-centered approach. Language items were stopped figuring on black boards and instead, they began to appear within the sort of sound

systems and therefore the practice sessions arrived in situ of by-hearting method. New approaches were found interesting and thus the shift in paradigm has benefited the language learner tons and left more challenges to the language teacher, who has got to meet the challenges to adopt different teaching methodologies and teaching approaches to the heterogeneous groups of learners. To form the language learner quite suitable to satisfy the worldwide needs in developing language competencies, the language teacher of recent times has got to devour an appropriate model and adopt the apt teaching approach and methodology to impart learning habits among the learners. Among the various approaches and methodologies, the subsequent are a couple

of to cite because the modern approaches and methodologies in language teaching.

Various Approaches in Teaching Methodology

The language teachers are liberal to choose appropriate approaches to involve learners to form learning process get completeness. There are a couple of approaches and methodologies at the disposal of the language teachers to impart teaching, wherein they allow the learners adopt certain practices to reinforce language competencies through approaches like, Co-operative Learning, Active Learning, and Problem-based Learning etc. another methods include, communicative teaching, Constructivism and Task-based teaching Methodology etc to specialize in independent learning methods.

Co-operative Learning Method

In Co-operative learning method, the language teacher involves the learners in group and that they initiate deliberations on the given task, where the engagement and shared thought process will have a say at the top of the participation, leading to an improvised result at the top. In this approach, the assignments are done and handled by the teams. Here during this method, the involvement of the learners to reinforce their approach to learning and their adoptability are on focus. Positive interdependence, working for the success of the group / team, both individually and group-wise accountability specialize in joint performance, emphasis on teamwork skills and collaborative work pattern – are a number of the salient features of this approach. The language teacher takes the role of a facilitator and learners, alone will explore the avenues to find out the language elements. learning, group behavior, contribution to group, the method of learning

through co-operative methods etc. are practically on usage.

Integrating Cooperative and Collaborative Learning

Another approach to TEAP is collaborative and cooperative learning. These approaches are again more typical of TEAP than of the other ELT situations since EAP students do more project work and case studies in their specific subjects (cf. Jordan 1997). The names collaborative and cooperative learning are sometimes used interchangeably because both favour small-group active student participation. However, collaborative learning can happen any time students work together towards a goal while in cooperative learning students work together within the same place on a structurally defined task/project. Nevertheless, both methods are utilized in TEAP; collaborative learning can enable students to develop their writing skills while working together, for instance on a piece of writing for Wikipedia. Additionally, collaborative learning on an EAP course is often a valuable solution for college kids of various cultural backgrounds. Students from some cultural backgrounds (e.g. Asian) could also be reluctant to talk tons ahead of other classmates, but are comfortable to debate things online (cf. Warschauer 2002, as cited in Hyland 2006). An example of cooperative learning is often peering editing in writing classes at college. Additionally, there are further, more general, benefits of employing a collaborative and cooperative approach in TEAP:

- Students raise their intercultural awareness while working alongside other NNS and NS on task completion;
- They develop interpersonal social skills, like mediation skills, the talents of reaching compromises;

They develop the talents of teamwork;

- Both approaches promote a more active approach to learning, where each member of the group has opportunities to contribute;
- They enhance their cognitive and metacognitive skills;

It should be noted, however, that some critics have raised concerns that where students are in mixed-ability groups, more gifted students may become discouraged or bored because teachers attempt to meet the requirements of the bulk of scholars and prepare tasks suited to their proficiency. Such tasks also are likely to involve mainly lower thinking skills to be deployed (cf. Radencich & McKay 1995, Randall 1999).

Employing Team Teaching

Team-teaching is an approach that is particularly characteristic of, and suited to, the nature of TEAP (cf. Dudley-Evans 2001). Dudley-Evans and St John (1998) distinguish three levels of cooperation between the EAP teacher and subject teacher, each with an increasing level of interaction:

- cooperation, which involves operation from the topic department about syllabi, tasks and other information useful for EAP course design;
- collaboration, which involves the EAP teacher and therefore the subject teacher working together so as to develop the EAP course in support of the topic course; and team-teaching.

The author of this text agrees with Flowerdew and Peacock (2001) that in practice team-teaching happens more rarely than the EAP literature suggests which most of any cooperation that takes place finishes up at the collaboration level for the straightforward reason that subject teachers tend to not be keen on collaborating with their EAP peers. The

explanations for this unwillingness concern both interested parties, i.e. both EAP teachers and subject specialists:

- Participants could also be suspicious and important of every other;
- EAP teachers might find subject teachers inadequately aware of L2 learners;
- EAP teachers might feel that their professionalism is underestimated by the topic tutors;
- Subject tutors might feel that EAP teachers know little about disciplinary communication then should teach only general English skills; and sometimes subject teachers feel superior and decline any quite negotiating with EAP teachers (cf. Barron 2003). Harker and Koutsantoni (2004) for a specific example of a web-based mediated EAP course during which two language specialists worked together so as to enhance their students EAP skills. Furthermore, the author of this text suggests a possible solution as long as the topic teachers are willing to require on extra duties. It's envisioned that both EAP and subject teachers will comply with be equal partners in team-teaching. Both the topic teacher and his/ her EAP counterpart would be present in school. While the topic teacher is giving lectures and solving case studies with students, his/her EAP counterpart would be observing and marking down students' language difficulties. Within the adjunct class the language teacher would discuss and practice language issues with students. Both teachers would jointly mark their assignments consistent with their roles within the course. In fact, this is often the model that FIM will attempt to introduce within the summer semester of 2014 within the study programme of Management of Tourism when the teacher of ecotourism

will run lectures in school and provide the fabric into a web course and therefore the language specialist will work with students on their language difficulties while performing on their assignments given to them by the topic specialist. Both teachers also will be supporting students online with relevant materials, advice, and feedback on their assignments and can jointly encourage them in their studies.

Active Learning

In Active learning approach the language teacher enables the learners to, individually, involve within the right direction not off course on track related activity in the classroom than simply taking note of the trainer. This approach endorses the learners to think individually and respond differently by active involvement and it energizes the whole class and makes it curious to understand how innovatively or differently the learner responds on a given task. This technique encouraged the spirit of competitiveness among the learners. In an enthusiastic mood, the learners voluntarily involve within the learning process and thus bring out the solutions to the issues given by the language teacher.

Problem-Based Learning

The problem-based learning approach attempts to deal with the issues, through the method of learning and unfolds the matter aspects through application of data and skills, with a view to unravel them on the given task. In communicative approach, the language teacher doesn't check out the learning as a group of linguistic patterns to stay them in learners' memory, the teacher aims at developing a communicative competence. The language teacher intelligently involves the set of learners, who feel shy about involvement to find out a specific language item, to seek out an answer to

the language problem. Hence, indirectly the learners don't think that they're involved in learning process, but they involve out of a spirit during a competitive atmosphere to emotionally involve within the learning process.

Constructivism

In another approach, called constructivism, the training is a lively and constructive process. The learner constructs some information and during this approach, learning is a lively and contextualized process of constructing knowledge than acquiring it. The special approach, wherein, the learners have a preconception a few context during which they are working upon and adjust their language proficiencies consistent with a particular context. The learning is converted into the development of data on a given context. During this method, the language teacher provides a specific context for the learners to develop their thoughts and views so on enable them to ventilate their opinions using appropriate language tools.

Task-based Language Teaching

In yet one more approach i.e., in Task-based teaching, mainly deals with an approach supported the tasks as a part of core unit of designing and instruction in teaching. During this approach, the main target is far on the method of communication than on the delivery of the ultimate product. Here, traditional grammar method, structural grammar method, etc. aren't focused, but this method compels the learners to return bent participate on the task given by the teacher. During this method, the learners haven't any grammatical barriers to precise their ideas and hence the learners, in sizable amount, shun down their inhibitions and participate within the deliberations voluntarily and attempt successfully on the task. The language teacher acts as a facilitator and does

involve the learners on different tasks and sometimes there becomes competitive naturally among the learners to actively participate on a task and it enhances zeal among the learners to equally participate on the tasks. Proactive approaches, independent learning methods, analytical thinking etc are on focus here during this method.

Conclusion

In the wake of the facts cited above, the approaches and methodologies in English teaching are leaving many challenges to the language teachers. Handling the heterogeneous groups of learners and adopting an appropriate approach and methodology to impart learning and playing an appropriate and proper role as a facilitator, a task giver, a resource person in A problem oriented learning activity – are a number of the challenging roles to be played by the language teacher within the English learning classroom. However, the fashionable learner of language has many devices at his / her disposal to reinforce the training habits by adopting any of the above cited methods and even by adopting technology / multimedia within the language laboratories etc. Hence, it's a never ending process during a continuous endeavour to the language teacher to explore the newest and therefore the most current methods and approaches in teaching and learning for effective delivery for enhancement of the training process.

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THE USE OF ICT IN ENGLISH LANGUAGE TEACHING AND LEARNING

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Abstract

ICT shows a great impact on every aspect of human life in every field. The term ICT refers – “Information and Communication Technology.” Technology plays an important role in creating new ideas and thoughts to upgrade cognition. These technological advancements and innovations made a visible impact on education sector. In this globalized scenario, we are adopting technological tools rather than traditional methods in teaching and learning process. Information and Communication Technology (ICT) includes any kind of communication device such as computers, mobile phones, radio, television and other social media network etc., through the internet. Technology acts as a powerful tool for teaching of English language. ICT made traditional classroom into the digital classroom for primary students to graduate students. It creates independent, innovative, interactive and collaborative learning environment. Most of the students habituated for the methods of offline teaching and tried to adopt the innovative techniques to learn foreign language. Earlier, ICT teaching and learning did not have much exposure in India. But, in the present situation of COVID -19 global pandemic every student is maintaining electronic device to attend the online classes and communicate with their teachers and peer groups to get information. Nowadays, ICT is obtaining an immense attractiveness in foreign language teaching and learning as more instructors are seizing it. Digital education is very helpful for students and teachers. It is a mode of education that uses ICT to strengthen, enrich and improve the delivery of information. The present paper casts the light on ICT tools that can help the development of English language teaching and learning in higher education level.

Keywords: *ICT, Cognition, Technological, Instructors, strengthen, Innovative techniques.*

Introduction

ICT is a scientific, technological and management technique used in handling information. It is using both in arts and science. ICT is a part of our lives for the last few decades affecting our society as well as individual life. Now, ICT is used widely in educational world. The term ICT refers to “Information and Communication Technology.” Information means knowledge communicated or received in a particular arrangement. Communication means an interaction among the people to exchange ideas and thoughts in different contexts. Technology is a science which is developed by hardware and software for making tools and apps much easier. Information and communication

technology has an immense development in communication to get more knowledge in easy way.

The role of ICT has become predetermined tool in 21st century. It is useful for every aspects of human life that are related to science and technology. Information and technology is common in all educational sectors for making teaching and learning process favourable and fascinating for students and teachers. ICT is compatible and easy for learners but, every learner should be conscious of the use of technology. Many teachers and students are learning these technological changes with a great effort to develop their careers and to get good opportunities. Tertiary/university level students are familiar with operating

communication devices to get information. Earlier, book source is the only tool to get information and for reference in teaching and learning process. Nowadays many communication devices are accessible to gather information within a short span of time. The fast access of ICT tools are being used in teaching and learning process. They are Computers, Mobile phones, Projectors, FM radio, Television, Digital cameras, Scanners, Micro phones, Pen drives and so on.

The above ICT tools are working with the help of satellite networks. ICT encompasses both the internet enabled networks as well as antiquated technologies. There is no universal definition of ICT. It is generally defined all devices, networking components, applications and systems that facilitate interaction with the digital world.

Use of ICT Tools in Teaching and Learning

In the digital world, everything is under control of the internet and brand new technological inventions. ICT made the traditional classroom into digital classroom. Digital classroom is providing innovative, interactive, device based and collaborative learning. ICT has been used from preschool to university level to facilitate knowledge. It has become essential in everyday classroom teaching and learning in higher education level. With the help of Information and Communication Technology we can find different platforms and apps to make the work easy for teachers and students. The most and common uses of such apps are as follows in teaching and learning process:

1) **Microsoft Teams:** It is a perfect and secured tool to bring all content together in one place. It is encouraging collaborative work. Create teams in each classroom where pictures, text book content and other materials are shared, assignments are given,

able to chat and rise hand to express doubts without interrupting of the class.

- 2) **WPS Office:** This application is very helpful for teachers and students to share send and receive files. It allows users to edit and share documents, spreadsheets and PowerPoint presentations. It is compatible and free of cost to access files. Teachers can create files, make PDFs and presentations to generate effective classroom. Students can save those files for their future purposes.
- 3) **WhatsApp and Telegram:** Both are social messaging applications focus on speed and security. These are very supportive apps for teachers and students. Users can send photos, voice messages, videos, PDF documents, web links and making audio and video calls with free of cost through internet. It is an easy communication between a student and a teacher.
- 4) **Social media networks:** Face book, Twitter, Instagram and YouTube are the common social media networks at present days. The network speed is good and accessible. These apps are very comfortable, pain less and fast communication. Nowadays, many universities are conducting webinars and FDPs via You Tube links to avoid distractions. Teachers and students can share any information by these networks to a large number of people in a blink of an eye.
- 5) **Google Apps:** It is the best source for language teachers and learners. It is a web based and collaborative software. Google is a good platform for all fields and professions. It includes Google photos, Google Maps, Gmail, Google Pay, Google forms, Google meet and android apps. Gmail, Google meet and Google forms are cooperative for language learners.

Use of ICT Tools for Teachers

Teachers are always learners. Teaching is an esteemed profession in the world. Teachers often create new techniques to upgrade their knowledge and to give support to their students in developing their careers.

- Teachers are using different communicative devices to enhance their mastery in teaching area. They are doing hard work to improve their professional career.
- Teachers always learn various language skills with the help of ICT tools. It is a boon for them in recent years.
- Teachers are attending several certified courses for boosting their skills. They can create certification programs to amplify their capacity.
- Teachers will guide students about learning materials available on internet, e-books, e – magazines, e – papers, social networking sites and web links to increase their skills in language learning.
- According to the modern era, teachers adopt innovative methods in their teaching.
- Teachers are very confident because they prepare the content well in advance to prepare notes and framing curriculum of the subject.
- On the other hand, teachers give assignment works and project works for the students.
- To enhance the proficiency in teaching, teachers love to participate in workshops, webinars and faculty development programs.
- Teachers are engaging in conferences, discussions with experts through audio and video tools to avoid agitation.
- With the help of ICT tool like e – journals, e – library, e – newspapers and e – magazines, teachers can improve their

knowledge and create command on language skills.

Use of ICT Tools for Students

- Students are acquainted with ICT tools. They are using online resources for every work. (Fill the application forms, web options in counseling, scan certificates and attach to the e - mails...)
- At the present moment, online classes play an important role because of pandemic situation. Students are assimilating knowledge from their own/native places.
- Students are attending online examinations, e–quiz, webinars and presentations with the help of technology.
- No time limit and no restriction for the students to acquire information and expand their knowledge.

Conclusion

ICT tools are being used in all fields in 21st century. These tools are inherent in many educational institutions. But, ICT has its own strengths and weaknesses. This paper shows only advantages of the ICT tools in teaching and learning process. Many teachers and learners may not be able to afford paid version tools. As such some ICT tools which are freely available on the internet make teachers and learners to learn language skills. If the communication devices are using in a proper way, teachers can expertise themselves in teaching and students would perform well in their career opportunities. With the help of ICT tools, teachers and learners can create innovative ideas and thoughts in teaching and learning process. Finally, modern society completely depends on electronic devices and digital tools to make the users effort simple and easy.

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BLENDING OF NATURE AND HUMAN EMOTIONS IN KALIDASA'S ABHIGYAN SHAKUNTALAM

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Abstract

The well-being of the nature and environmental well-being can be maintained through a positive relationship between humans and natural world. Ecopsychology focuses on connection between humans and the natural world. Kalidasa was one of the famous dramatists in Sanskrit. He provides nature as a setting for the main action in his notable and greatest play Abhigyan Shakuntalam. KalidasaintroducesShakuntala as a child of nature in the opening scene of the play. The meaning of Shakuntala is the one who is taken care by birds. Sage Kanava, the adoptive father of Shakuntala tells about the finding of Shakuntala inthe book of beginning (AdiParva) of the Mahabarata:

Keywords: Solitude, Symbol of innocence, gandharva kind of marriage.

Introduction

“Shakuntala was surrounded in the solitude wilderness by Sakunta birds

Hence, I name her Shakuntala, the one protected by Shakuntas.”

Shakuntala is brought up by the sage Kanava in his hermitage and she grows up in the lap of nature. She is often compared with jasmine flowers.

On the other hand King Dushyanta of Hastinapur and lover of Shakuntalabelongs to the world which is alien to nature. One day King Dushyanta goes on a safari with his soldiers. As he is tired of hunting, he goes to Tapovan where he finds plenty of trees with fruits and sweet water. His thirst and hunger is quenched by the sweet water and the fruits of Tapovan wherehe finds Shakuntala with the companionship of plants, birds, animals and Anasuya and Priyamvada. She is a symbol of innocence and Nature itself. Dushyanta is surprised by the heavenly beauty of Shakuntala. Her beauty is inherited from her mother, a celestial nymph, Menaka. Dushyanta falls in love withShakuntala at first sight and compares her with new spring leaf. Shakuntala is also

attracted towards the youthful and majestic beauty of King Dushyanta. The romance of Shakuntala and Dushyanta is described by the mango tree and jasmine vine. She thinks of them like “sisters”. Throughout the play, trees often symbolize fertility and beauty.

German Poet Goethe Comments

“If you wish to enjoy the fragrance of spring flowers and flavors of summer fruits together, or wish to see something that enthralls, bewitches, entices and satiates you, all at the same time, then you must savor the ‘Abhigyan shakuntalam’.”

The love affair between Shakuntala and Dushyantaturns to “Gandharva” kind of marriage in the forest. The King returns to HastinapurgiftingShakuntalaa royal signet ring as a sign of love and promising to take her to palace. Shakuntala feels lonely in the absence of the King. She thinks about the King and loses interest in everything. She even loses herself in the memory of the King Dushyanta. Thus she fails to attend Rishi Durvasa properly, who visits the hermitage at that time. Being angry on Shakuntala, Rishi Durvasa curses her

‘He of whom thou are thinking, neglecting to receive me properly as a guest, he won’t remember you even when reminded (of you).’

The King at once loses his memory about Shakuntala. And now, Shakuntala is pregnant and her marriage is accepted by Kanava. Kanava arranges for the visit of King Dushyanta by Shakuntala. She bids goodbye to mango trees and jasmine vine. They are the personification of the romance between Shakuntala and King Dushyanta. The birds, animals, trees and nature of Tapovan shed tears on Shakuntala’s departure. On her departure, she throws rice over her head to the Tapovan and the gods of the trees bless her not only confirming Shakuntala’s sisterly bond with them, but it symbolizes a fruitful and happy marriage in the future. The emotions of the birds, animals, trees and nature are well expressed in *Abhigyan Shakuntalam*. Later, on her way to Hastinapur to meet King Dushyanta, she loses the royal signet ring and the King fails to remember her. In the Repudiation scene, Shakuntala stands rejected by King Dushyanta. Shakuntala’s mother, Menaka takes her away to Hemkoot mountain, the abode of sage Maricha which represents the ideal natural surroundings where Shakuntala gives birth to her son, Sarvadamna. The beauty of the caves, mountains, waterfalls, forests, flora and fauna of Hemkoot is described vividly.

When the King gets back his ring, he regains the memory of Shakuntala and he feels guilty for not recognizing her. Now the King wants to take her back but he does not know where she is. The King cancels the celebrations of spring season because he is sad. He leads a life of grief. In the meantime, God Indra summons Dhusyanta to fight the troublesome demons. He returns victorious. On his way back, he stays in an ashram in Hemkoot where he is surprised to see a child named Sarvadamna playing with tiger and counting

it’s teeth. Then he comes to know that the child is his own child. Dhusyanta and Shakuntala reunite happily.

Shakuntala appears in this play as an embodiment of nature and ideal womanhood. Her comparison of beauty can be found only in nature. She is the representation of beauty of nature and feminine grace. She is the child of nature and brought up nature itself and so the attributes of nature is identified in her. She finds her companionship with birds, animals, trees and nature. She establishes a human relationship with them and she calls them as her real kins. She has even given names to the Jasmine bush as ‘Vanjyotsana’ and a fawn as ‘Deerghpanga.’ Everyday, she waters the plants and feeds her pets. No one can pluck flowers from trees. When flowers bloom in the garden, it is an occasion of celebration for her. They become the co-sharers of Shakuntala in her joys and sorrows. In this play, nature works in perfect harmony with human life and emotions. Nature itself becomes a living character in the play and a witness to all the major developments in the play. The blending of nature and human emotions is complete in *Abhigyan Shakuntalam* and it is impossible to think of one without the other.

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A JOURNEY INTO THE DARKER SIDE OF LIFE: THE MYSTERY & UNCANNY IN CHARLES DICKENS' "THE SIGNAL MAN" AND SATYAJIT RAY'S "KHAGAM"

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Abstract

Gothic novel as a genre developed during the Romantic Age. It usually refers to fantastic tales dealing with horror, despair, grotesque & supernatural involving ghostly figures & threatening characters. Charles Dickens was a master in Victorian Gothic. He explored mystery & suspense depicting isolation, fear, terror, uncanny, gloom, revenge etc. This paper aims to study the element of uncanny in Charles Dickens' short story *The Signal Man* & a Bengali short story *Khagam* written by Satyajit Ray. Analyzing through the lens of Freud's notion of uncanny, this paper will also bring an interesting comparison between the two.

Keywords: uncanny, horror, gothic, psychological thriller, ghostly shadows, khagam, the signal man.

Introduction

According to critics like John Bhavan, Gothic comes in a moment of transition, e.g. 17th-18th century, 18th-19th century, medieval to renaissance, etc. Disjunctions in societal changes bring Gothic. Gothic fictions are set in strange landscapes- somewhere other than that is against the norm. Supernatural plays a key role in Gothic or we have the promise of supernatural suggestions. There are also discoveries of some mysterious element from the past. The term 'uncanny' means psychological experience of something strangely familiar- where a familiar thing is encountered in an eerie context. The concept was given by Ernst Jentsch. He coined the term in the essay *On the Psychology of Uncanny* (1906). He defines it as being a product of "intellectual uncertainty; so that the uncanny would always, as it were, be something one does not know one's way about in." In his essay *The Uncanny* (1919), Freud wrote that uncanny is "that class of frightening which leads back to what is known of old & long familiar." It makes familiar unfamiliar- 'unheimlich'. It refers to such situation when we feel that our fear & dread are more real than our adult views.

Any space can become gothic if it is not home, if it is uncanny. Within home there are places which can become gothic through the use of supernatural & hostility.

When Charles Dickens started writing, the ghost story has become popular subgenre of short story in 1830. *The Signal Man* was published in 1866 & it was included in the collection *Mugby Junction*. Clayton Tunnel Crash in 1881 & Staplehurst Rail Crash in 1865 might have influenced Dickens to write this story. Dickens himself felt nervous following a journey in June 1865 when he could not shake off the horror of Staplehurst accident which he exemplified through the *Signal Man* of the story. *The Signal Man* is a story of an anonymous signal man who is haunted by a ghostly shadow & is finally killed by an engine. According to Athill, "It is more than a macabre tale of the supernatural."

Apart from a film director, Satyajit Ray is considered as a popular writer of children's fiction. Beyond his detective fiction, Ray should also be remembered as a great writer of horror stories in Bengali Literature. *Khagam* is one such story published in 1976 in the collection

Aro Ek Dojon (One More Dozen). It is a Bengali short story later translated into English. Like Gregor Samsa in Kafka's *Metamorphosis*, Khagam talks about a man killing a full-grown krait only to transform into a snake himself over a blood-chilling night. This paper will explore in detail the uncanny & horror in these two stories & also bring a comparative analysis is between the two.

Literature Review

After a brief introduction, it is essential to evaluate the previous articles written on these stories & particularly on this issue before proceeding further in this field. Here is a brief overview of the journal articles written on the said topic:

In the article "Anxious Travellers: A Contextual Reading of *The Signal Man*" published in the journal *Dickens Quarterly*, vol.22, no.2, June 2005, Simon Cooke explains how the tale "presents a world in which there are signals that have some awful significance, but the signals are confusing & inconclusive." The character of the Signal Man is a responsible figure embodying public anxiety & trustworthiness. He works at a strange, dismal place. His condition maybe of a psychologically diseased mind which is terrified by ghostly shadows. His anxiety like William Camp's description of post-accident anxiety.

In the article "Mystery in Everyday Things: Charles Dickens' *The Signal Man*" published in the journal *Criticism*, vol.23, no. 1, Winter 1981, David Seed takes up this story along with *A Christmas Tree* & *The Haunted House* to explore the mystery in Victorian Gothic. According to him:

"The skill which Dickens demonstrates in this tale can be explained partly in terms of his preference for one out of at least three notional kinds of supernaturalism which were available to him- conventional gothic,

spiritualism & mystery evoked by day to day materials." (42)

He also points out how in *Dombey & Son*, there are references to shadowy platforms & rail lines. He compares *The Signal Man* with other works of Dickens & points out how it generates multiple interpretations.

It is clear from the above discussion that very few articles are available on *The Signal Man*. There is no satisfactory articles on Khagam explaining its Gothic atmosphere. There is something more to explain which this paper will try to do.

Chapter: 1

KHAGAM: A Tale of Full Blood-Chilling Horror & Uncanny

Satyajit Ray's *Khagam* is a story of metamorphosis. The title alludes to the ancient story of *The Mahabharata* where Khagam was a great hermit. Due to his curse, his friend Sahasrapada became a snake. The whole story is set in dark evening & night. The story opens with the light of petromax where the narrator is taking dinner- this light creates an eerie atmosphere, fit for gothic happenings. The protagonist Dhurjati babu is a thin, pale man with grey eyes- almost like a ghostly appearance. Next Ray has beautifully portrayed the hut of Imlibaba amidst the dark forest:

"There was still little over an hour to go before sunset, but because of the dense canopy of tamarind leaves, the place looked fairly dark. Outside the hut incense resin burned; Baba held a ganja pipe & smoked from it. In the slight luminescence issued from the resin incense, I observed clothesline stretched across the wall of the hut from which hung a gamchaa, a loincloth & several sloughed-off snake skins."

Imlibaba is a mysterious man living in a silent, isolated place with his pet krait snake Balkishen. Imlibaba's appearance seems to be uncanny in this dark forest:

“He wore a long, saffron robe. He had matted coils of hair, but this dreadlocks weren’t ostentatious in any way... His whole appearance didn’t suggest anything unique; And yet, despite that, I don’t know why in that dusk laden early evening, I couldn’t look away from that mesmerizing figure sitting behind the flared shaped incense burner.”

The place where Balkishen lives is also a dark, dismal place covered with thorny bushes, beside a ruined cottage. All of a sudden Dhurjati babu killed Balkishen & Imlibaba cursed him indirectly with mysterious words: “It didn’t matter that one Balkishen was dead; Another would eventually come to take its place. Balkishen couldn’t die. He was immortal.”

There is again a reference to petromax light when Dhurjati babu is narrating the blood-chilling rhyme: “Snakes speak when snakes wheeze/Hiss..Hiss..Hiss..Hiss/Balkishen is very poisonous/Hiss...Hiss...Hiss...Hiss...!” In a silent midnight, Dhurjati babu intervenes into the narrator’s room with some black spots over his body. Amidst the pindrop silence there is a dog barking loudly. Mystery deepens when Dhurjati babu walks silently in a dark room at midnight. In a moonlit night, the narrator enters into his room & notices abnormality in his behavior. His body is icy-cold & he crawls down beneath his bed. Gradually a man is transforming into a snake- his eyes are becoming yellow, his tongue is divided into two & he is unable to speak. The same Dhurjati babu who was a few moments back the narrator’s co-traveller, now appears so uncanny, strange & horrible to him:

“I realized that my body was drenched in sweat & that I was shivering violently in fear. I couldn’t stand in Dhurjati babu’s room any more. I no longer felt apprehensive about him; what I felt now was something that involved equal parts of horror & disbelief.”

He sees Dhurjati babu crawling up from the bottom of the wall & in the dim light of the lantern, he narrator sees “a head & a pair of beady, cat-eyes staring at me unblinkingly.” He is haunted by the rhyme which Dhurjati babu narrated earlier.

Chapter: 2

The Signal Man: A Tale of Mystery & Terror

The Signal Man is also set in a dark, desolate place where there is no possibility to get sunrays. The narrator arrives at the place through oozy & wetty path covered with bushes. The Signal Man is “dark, sallow man with a dark beard & rather heavy eyebrows.” There is a dark tunnel which is like a dungeon- the only lights are the moonlight & the dim red light at the entrance of the tunnel:

“...the shorter perspective in the other direction terminating in a gloomy red light & the gloomier entrance to a black tunnel... So little sunlight ever found its way to this spot, that it had an earthy, deadly smell; and so much cold wind rushed through it, that it struck chill to me, as if I had left the natural world.”

This description makes the place horrible & uncanny.

Silence is emphasized throughout the story. The only sound is passing of trains & the bell of the Man. The story opens with “Halloa! Below there!” spoken by the narrator to call out the Signal Man who is standing below. But gradually these words achieve a terrific impact. The same words are uttered by the narrator, the Signal Man & the ghost which make us feel uncanny about the situation. The Signal Man is haunted by these words & when he dies, he hears the same expression from the train driver. He is so afraid that he becomes confused. The Signal Man is haunted by a spectre who appears every now & then at the tunnel & after his arrival, some accidents take place. The narrator is disturbed by this coincidence. He becomes

wary & cautious. Despite his rationality, he feels afraid. He consoles himself that maybe it is the Man's hallucination or he is affected by nervous disorder: "A disaggreable shudder crept over me, but I did my best against it."

CHAPTER: 3

Khagam & The Signal Man: A Comparison

These two stories are written in two different times & contexts, but there are striking similarities between the two:

- Both stories are set in evening & night. Moonlit night is emphasized as setting.
- The description of Imlibaba & the Signal Man's appearance have an uncanny feeling.
- There are no references to bright, positive ray of light except the torchlight of Dhurjati babu & the white lamplight of the Signal Man. As if the stories are set in a world where the entry of light is almost forbidden.
- "Halloa! Below there!" is a haunting refrain to the Signal Man. Similarly, Dhurjati babu's mysterious rhyme also haunts the narrator in *Khagam*.
- In both of the stories, silence is emphasized. There are only two prominent sounds in *Khagam*- the hissing sound of Balkishen & the barking of the dogs. In *The Signal Man*, the only sounds are passing of trains & the ringing of bell.
- The Signal Man first notices the spectre in a moonlit night. The narrator also observed Dhurjati babu transforming into a snake in a moonlit night.
- The narrator in *The Signal Man* is a scientific man who at first does not believe the story of the Signal Man & discards it as hallucination. Similarly, Dhurjati babu is also a realistic man who has no faith in the story of Imlibaba & Balkishen.

Conclusion

The term 'Gothic' refers to Greek "Goth" and also so many definitions as, horrid, barbarous, Tudor, German, Oriental, Superstitious, etc. It explores the notion of uncanny, mystery, gloom, revenge, uncertainty, supernatural, etc. Dickens' stories are full of gothic features. He enters into the realm of the unknown & also exposes societal pictures. On the other hand, *Khagam* is a story set in Indian context, deeply rooted in Indian culture. It also exemplifies the moral that wrong doings will always be punished. The Gothic in these stories are handled with much better purpose than by most of the contemporaries.

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COMPARATIVE ANALYSIS OF COLONIAL AND POSTCOLONIAL LITERATURE

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Abstract

Between colonialism and post-colonialism, there is a subtle distinction. Generally, the term "colonialism" refers to a time when European powers took control of another country saw them as potential slaves. Colonial literature tends to be historically based, spiritually During this time, the first slave narratives were penned. Some colonies forbade artistic literature because of its immorality thinking and to curb nationalism feelings. In the simplest terms, colonial literature is literature published during a period of colonialism, usually from the perspective of colonizers. As a result of colonialism, postcolonial literature refers to literature published during the post colonism. These works of literature are a response to colonialism thus not uncommon for postcolonial writers to flip existing myths on their heads by responding to colonial Literature. From the postcolonial period is frequently political in nature, either supporting independence or patriotic and nationalistic sentiments. Postcolonial and decolonial ideas have a lot in common as well differences. The Present paper focuses on the comparison between these to literature field in order to draw conclusion about the future of Literature.

Keywords: colonial literature, post-colonial literature, colonism, literature.

Introduction

When it comes to literature, it's the skill of employing language to communicate human According to the social, cultural, and psychological characteristics of a writer, literature is different There are numerous sorts of literature. Literature is mirror to society and reflects the reality of the society. The true meaning of literature is the written works in different forms, such as, novels, poetry, stories, plays, fiction etc Literature and society are dependent on each other.If we look at the history of any society, one will find that societies have changed from time to time and same is the case with literature [1]. They include Colonial and Post-Colonial Literature, which emphasizes social and cultural aspects of colonization and decolonization. Aspects of colonialism are explored in Colonial Literature; nevertheless, the effects of colonization and topics relating to postcolonial times are explored in Postcolonial Literature. Colonial and

postcolonial literature are fundamentally different in this regard.

Colonial Literature is a broad term that encompasses a wide range of literary works that It was during this time when Western colonists conquered numerous other countries in search of natural resources and territory with the goal of expanding their control over the rest of the globe. It was as a result of this that many eastern nations, as well as western countries, became colonies under those Colonizers. Apart from political and cultural dominance, they also propagated Christianity and Catholicism across the colonies. As a result, the socio-cultural features of these colonies underwent a massive transformation. Similarly, western settlers created much of the literature during this time period. Most themes that postcolonial theory and literature deal with are race, gender, ethnicity, identity and culture. One of the controversial issues of post colonialism is the question of identity and culture. In the modern

world with the increase of immigrant numbers, hybrid nations, and constitutions of countries with different cultural diversities, the question of identity came to the surface[5]. As colonists in these newly found areas, they primarily focus on subsidizing the colonizers' colonial operations and articulating their experiences as colonizers. This led to the creation of literature by many explorers and adventurers based on their discoveries, which enabled them to gain political support from the rulers of their respective countries because, during this period, royal patronage and support was highly given to these explorers and voyagers who discovered new lands for them to colonies and thus, spread their ideologies. With the advent of technology, the triumph of immediacy, and the emergence of an environment of epistemic humility, a consensus has grown in some literary and academic quarters that literature is either dead, at death's door, or at best in intensive care [3]. They showcased colonizers as saviors who civilized the tribes. Colonialism, understood provisionally as the European annexation and administration of lands and populations in the Americas, Africa, and Asia, has been intertwined with science, technology, and ethics since the Renaissance [4]. As a result of this, most of the literary works from this time period criticize indigenous cultures' practices and beliefs, calling them 'primitive' and insisting that colonialism, disguised as 'civilization,' is an absolute requirement for them. Some of the notable theorists who popularized colonialism such as Edward Said, Spivak, Frantz Fanon, Homi Bhabha and others. These theorists connected postcolonial literature with many fields like history, politics, philosophy and literary traditions and its significance in present day society [6].

As Colonial peoples began to fight for their freedom during this time period Decolonization happened rapidly. As a result of decolonization,

a period of time is known as the post-Colonialism. These are the years from 1950 to 1990. In these colonies, there were patriotic activities among the people, and nationalist ideals began to spread among the population. As a result, this literature arose as a way different from the colonized one in order to reclaim their lost identity, national pride, safeguard their cultural heritage and to construct tales as a response to previous version which depicted them as primitive. The term 'Post colonialism' is widely refers to the representation of race, ethnicity, culture and human identity in the modern era, mostly after many colonized countries got their independence [6].

It's a genre of writing that focuses on the social and cultural elements of a country's post-colonial days. As a response to the colonial period and the colonists' rhetoric in the pre-colonized civilizations, several works of literature were created. In this literature, the colonial people, their liberation fight for independence are shown in a sympathetic way, but also stressing the influence of colonization on their lives, their culture, as well as the socio-cultural and political elements of that still decides their fate. Following the end of World War II and the fall of imperial power, a plethora of postcolonial works of literature began to emerge. As a result of their conscience, the downtrodden communicated with the 'imperial' in English, the language of the colonizer. The majority of well-known postcolonial writers are from Africa, Asia, South America, and the Caribbean, among other places. The term "postcolonial" therefore serves as a critical term of inquiry that interrogates colonial formations and legacies; it also serves as a temporal marker to describe what comes after colonialism [2].

Theory

The below parameters are decided after close consultation with experts from relevant field.

These parameters are used to compare both colonial and post colonial literature thus to give insights on their impact on the society. The current study also includes a critical analysis of the culture, literature, and modes of discourse in

Third World countries in Africa, Asia, the Caribbean Islands, and South America. Post colonialism is deals with the question of colonization, decolonization, and the neo colonizing process and its impact on the society.

Sl No.	Parameters	Colonial Literature	Post Colonial Literature
1	Definition	Colonial Literature is literature that focuses on the colonial era and the people who lived It was during the colonial period that these literary masterpieces were written	Postcolonial literature is literature that focuses on the effects of colonization. These literary works date from the time of colonialism through the time of decolonization.
2	Period	1800s to 1940s	1950s to 1990s
3	Themes	Asserting that colonization in the form of "civilization" is a necessity for indigenous civilizations by labeling their practices and beliefs 'primitive.'	Independence, racism, and patriotism are discussed in response to the colonists' actions.
4	Perspective	The colonizer's point of view is frequently expressed in writing.	Written from the point of view of the former colonies.
5	Portrayal	Portrays colonies as and justifying colonial as a 'perfect and Necessary' procedure. The indigenous people and culture are portrayed as uncivilized and primitive. The writers were either colonizers themselves or their sympathizer	Explores the issues and effects of colonization. Efforts to explain indigenous people, places, and activities in order to counter the colonizers' clichéd representations. The colonized people primarily wrote as a response to the colonizers.

Both Colonial and Post-Colonial Literature deals with similar aspects of Colonization.

The primary distinction between colonial and postcolonial literature is the time period in which it was written and the viewpoint from which it was written.

Before colonies starts gaining independence, colonial literature refers to literature published during the colonial period. After independence, postcolonial literature was created. As a result, the perspectives of these two genres differ.

Postcolonial literature can be defined as a challenge and opposition to colonial ideologies. This literature was used to convey anti-colonial sentiments. While both theories condemn colonial rule in "Third-World" countries, they emerged in different socio-historical contexts. The most notable contrast is that Post colonial literature examines Colonialism in greater depth.

Postcolonial writers depict local people, places, and behaviors in order to

counterbalance the colonizers' erroneous, oversimplified stereotypes.

Postcolonial writers decided to write in the language of the colonizer; yet, the majority of them purposefully reshaped the language to reflect the rhythms of indigenous languages. They also come up with new words, syntax, and styles.

Postcolonial writers also remake and rework colonial art traditions, such as oral poetry and theatrical performance, by infusing indigenous styles, structures, and themes.

Discussion

A new era began when numerous nations gained their independence in the second half of the 20th century, shifting from colony to country. To characterize any culture that has been affected by the imperial process since colonization, literary critics and academicians use the term "postcolonial." As well as the world's history, colonialism has had a significant influence on people's lives. There has been a greater awareness of race, gender, and identity.

People can express their feelings and concerns about life in a creative way through literature. As a result, Colonial and Postcolonial Literature around the world focuses on themes related to the colonial era. Colonial literature is concerned with colonialism, whereas postcolonial literature is concerned with the effects of colonization on people who are in the process of being decolonized.

This distinguishes between colonial and postcolonial literature. When it comes to colonization and post colonization, there are no straight boundaries. We attempted to concentrate on works by members of a colored or colonized community from the colonial and postcolonial periods, particularly ideas that deal openly with the residual effects of colonization.

By reacting to or trying to rewrite popular colonial works, postcolonial literature flips conventional narratives on their heads.

Work is defined in postcolonial literature only in connection to a period of colonization, rather than by its inherent features. Postcolonial criticism aims to uncover such literary figures, themes, and representatives that have enforced imperial ideology, colonial domination, and continuing Western expansionism, with the goal of locating the modes of representation where Europeans constructed natives in politically prejudiced ways. Postcolonial critics reinterpret and analyze the values of literary texts by focusing on the situations in which they were created, exposing the colonial ideologies hidden within. Colonial literature is literature written during the colonial period from the perspective of the colonizers.

There are diverse phases and approaches within postcolonial studies. But, regardless of their philosophical method, the questions almost always centre on the plight of the formerly colonized, their struggles, triumphs, histories, and stories, all of which are retrieved and articulated in order to complicate the simplistic imperial and colonial narratives about the inhabitants of the global periphery.

Themes are typically set in faraway, colonized regions, and they examine the unusual weirdness of these colonized lands. The majority of literary works portrayed colonizers as superior race and colonized as inferior, often primitive group of people. The major protagonists in colonial literature are frequently white, with colonized people playing very minor roles. These works of literature depict colonialism and empire as natural processes of civilizing the primitives. Postcolonial literature is literature from countries colonized by European countries. Because these works were created by people from former colonies, they address the

difficulties and repercussions of colonization. Nationalism and patriotic sentiments were heavily emphasized. They attempted to resurrect their tarnished image by commenting on Colonial literature. Thus, postcolonial literature is defined as literature that displays resistance and rejection to colonialism.

Conclusion

The significance of Post-Colonial Literature is to pass on the culture and literatures or stories created by our forefathers to future readers so that they can remember and read the stories, poems, literatures, and so on from the past. However, whatever factors led to the birth of the field of postcolonial studies, they must be viewed as a lengthy process rather than a sequence of events, with the essential impulses of this process originating from a number of sources, sometimes outside any concern with colonialism. As a result, postcolonial thought seeks to dismantle the beast's bones in order to expose its favorite. It also wants to know what it's like to live under the beast's government, what type of life it gives, and how people die. There is a kind of subliminal self-hatred in colonial humanism in Europe, as this storey demonstrates. Among these are the shifts in global politics brought about by newly independent states, as well as a wide-ranging re-evaluation of exclusionary forms of western reason and the perception of its complicity with imperial expansion and colonial rule in the 1980s. Tradition has it that literature is on the danger of vanishing. A doomsday scenario

becomes even more apparent when it comes to translations of literature, almost as though it's becoming a self-fulfill. On a global scale, the start of the 21st century heralded a paradigm change in nearly every field. It was a century full with monumental events that reshaped the course of human history. In the same way, literature, which has long provided a window into the world's many shades of grey,

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LITERATURE IS THE MIRROR OF LIFE

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Abstract

Renowned pioneer of literature, who is also known as the most iconic and greatest writer of English, William Shakespeare said "Literature is a comprehensive essence of the intellectual life of a nation". In fact, Geoffrey Chaucer who was an old English writer, popularly known as 'the father of English literature,' his famous work, The Canterbury Tales. The proposed paper is to throw light on literature and its essence. In addition, to compare literature to life. In other words, the reflection of society. From 14th century to the present day, all writers have depicted on various strands that people face in day-to-day life. For instance, in the 14th century, during the breakdown of bubonic plague; writers have shown us in their writings the plight of the people in the society. how the commoners went to holy places praying for their and loved one's lives'. There were political writers, nature loving writers and so on. They wrote prose, poetry, and plays describing the life of the people of all classes. The intention of this paper is to apprise the awareness of the facts and incidences that had occurred and may occur, too. To study the depiction of the life of the people in the true literary sense. As the history of English literature as a long story, it is divided into eight important periods accordingly. The significance of the paper is to analyze and prove the literature is a reflection and humans' learning will be forever, exploring and unfolding each and every segment. This paper deals with three parts: Part -1 Literature, language, and power.

Part -2 Literature and Themes

Part-3 Literature and Philosophy

Introduction

Definitions

It is worth noting to answer this question; what is Literature? The term derives from **Latin, literature /litteratura "learning, a writing, grammar," originally "writing formed with letters,"** from *littera/littera* which means "letter". Ezra Pound in *ABC of Reading* quotes, 'Great literature is simply language charged with meaning to the utmost possible degree'. Hence, literature is a form of human expression for the overall human emotions and ideas and thoughts which ranges from poetry to prose to plays. There isn't any topic untouched or unwritten in English literature; either be it sin or suffering, joy or entertainment, tragedy or comedy, problems related to the family and solutions for them.

Literature, language power

Literature cannot come into light without language and its power. Language power is an estimation of any person's capability to communicate productively in any given language. The Key components of the Language Power are:

- aptness or capability to speak and be understood, and
- an aptness to listen and understand.

Language acts as a power to communicate: either in written or spoken, and any country's culture, traditions, social status, political position, and other significant aspects. Literature would not become so popular if the power of language would not be used so powerfully. It is time to recollect William Shakespeare who had an unique style of

writing. All of us are aware that he has 37 plays and 154 sonnets. His sonnets are brilliantly framed and formed. He was so confident of his writings which can be seen in one of his sonnets, 'Shall I compare thee to a Summer's Day', the couplet proves that people will never forget him and his writings.

"So long as men can breathe or eyes can see.

So long lives this, and this gives life to thee." One can see power of words though looks simply, but the insight, meaning, and conviction in just these two lines. The specialty of Shakespeare is himself a creator of Elizabethan / Shakespearean sonnets has three quatrain and one couplet ABAB, CDCD, EFEF is the couplet is GG which is the conclusion. Both the components of language power are clearly present in this sonnet. Even in this 21st century, we love to read Shakespeare, that makes to be an iconic and greatest writer till date.

There are many novels, plays, prose, and poetry which can be evident for the second point of Language power, that shows the country's culture, tradition, social status, political position, and other aspects. To prove this, the example is from Raja Rao's novel 'Kanthapura'. "And the love of the Mahatma in all..... This is the flag of Revolution".

Literature and Themes

- A good piece of literature draws our attention, we feel like reading repeatedly, if it is a play, we would crave to watch it again and again. The reason behind this could be the themes of the writing, that could be in the medieval times or modern times. The dramas or plays of those days had captivating characters, genuine dialogues, the greatest stories ever written did have a combination of these components. There is one factor that stands

out above the rest, propelling works from classic to critical/ commercial with a strong literary theme. Some of the themes to mention are good vs. evil is the struggle between light and dark, for instance J.K. Rowling's *Harry Potter Series* where two characters with good intention succeeds over the evil. Another example, in Harper Lee's *To Kill a Mockingbird*, the protagonist fights against the society, that is, good over evil. The theme of love plays a significant role in almost all the novels, plays, and short stories. Love is the universal theme. Shakespeare's *Romeo and Juliet* is obviously one of the first stories that comes to mind – a tragic tale of forbidden love with terrible consequences.

- *Pride and Prejudice* by Jane Austen is another classic example, exploring the type of love that grows slowly, where there has once been dislike and misunderstanding.
- *Wuthering Heights* by Emily Brontë explores love in a different light, highlighting the ways its intensity has the power to disrupt and even destroy lives.
- One of the key focuses of R. J. Palacio's *Wonder* is the unconditional, fierce love between family, especially parents and children.

However, that could be love for friends, for example, *The Lord of the Rings* written by J.R.R. Tolkien. Love for family- is the love between parents and children and siblings. For example, *My Sister's Keeper* written by Jodi Picoult and *The Sound and the Fury* written by William Faulkner. Impermissible love- the best example is William Shakespeare's *Romeo and Juliet*. Dostoyevsky's *Crime and Punishment* is the best example for the theme redemption in which the thief and killer is redeemed by God's grace. *A Christmas Carol* by Charles Dickens and *Les Misérables* by Victor Hugo are some

examples of the same theme. As we read these books, the reflection of the society is described.

Courage and Perseverance- whether it is a part of literature, movies or real life, the victory over the human tenacity in the face of misfortune are highly popular. characters will face a lot of difficulties and exhibit their courage to be the winner, the best examples are '*The Dairy of a young Girl*' by Anne Frank, '*The Alchemist*' by Paulo Coelho, '*I am Malala*' written by Malala Yousafzai is a autobiography who fought for girl's education and opened her mouth boldly against the Taliban.

Coming of age are well known in young adult literature. Examples of books that employ coming of age as a central theme include '*Little Women*' by Louisa May Alcott, '*Great Expectations*' by Charles Dickens, and '*The Catcher in the Rye*' by J.D. Salinger.

Revenge is very usual theme in literature. There is clash between the main character and his/her foes. Some examples are '*The Count of Monte Cristo*' written by Alexandre Dumas

'Different Class' by Joanne Harris modern writer, '*Atonement*' by Ian McEwan, and '*The Little Sister*' by Raymond Chandler.

From Elizabethan period to the modern period, each and every story has a theme whether they are deliberately searched or cooked under the surface— and the searching of various themes adds profundity and layerst to any story, particularly if those themes are universal.

The stories with these themes set an example and they are replica of the characters of the society.

Literature and Philosophy

Philosophy goes around truth, intellect, and literal use of language, whereas literature's attention is on fiction, emotion, and metaphorical language. Philosophy never

makes us to shed tears like some literature does because it depends on truth and intelligence. We need to analyze the relation between literature and philosophy before getting deeper and have an insight of the philosophical literature.

► Actually, without literature, we cannot live a life and philosophy to lead a decent and sound life. Christopher Schneider (2020) writes "Philosophy has most often been written as pure exposition but has also been presented in literary form, that is mimetic texts". On the other hand, literature as such is often strongly philosophical, for instance we can refer to good old Moby Dick, which is not "about" a whale. To quote, "I'll try from memory. Captain Ahab, the ship's captain obsessed with killing the whale that years before tore off one of his legs, is speaking to his first mate, Starbuck, a common-sense kind of guy". In the sense, they are speaking of the whale. 'Moby Dick; or 'The Whale' is a philosophical novel written by American writer Herman Melville in 1851. Some other noted fiction which are known as philosophical works could be mentioned: Samuel Beckett's 'Waiting for Godot' published in the year 1952. Louis-Ferdinand Céline's 'Journey to the End of the Night', Marcel Proust's 'In Search of Lost Time', and Antoine de Saint-Exupéry's 'The Little Prince' written in 1943. An example of the twentieth century, Raja Rao's 'The cat and Shakespeare' 'Kanthapura' These fictions are philosophical because major portion importantly would be of questions to find out the truth of the human condition and the role of the society. Further discussion is regarding various aspects such as the nature of human actions and the motivation, the role of his purpose for living on this earth, role of his experience, the moral values,

and the purpose of development of knowledge. Any story or a piece of literature is not complete without a few essential elements. They are: a) Characters - The people who take part in the action of the story. b) Setting - Where the story takes place. c) Plot - The events that make up a story. d) Conflict - The struggle faced by the main character that must reach a resolution. We do question about the main idea. However, as we analyze and dive into the theme, that pictures very clearly the philosophy behind the author's writing intention. Raja Rao's are examples for Advaita philosophy where as Jean Paul Sartre's novels are for Existentialism. The former was influenced by Shankaracharya's philosophy, whereas the latter by French philosophy.

Reflections - Conclusion

The literature of any nation is the image that reflects the sincere ideas, so we can call it the mirror of life which reflects writers' thought about life and the real situation of the world around. Here we will mention some of the famous definitions of literature, according to Salman Rushdie's view about literature is the tool that we can know everything in the society's life with real interpretation. "Literature is where I go to explore the highest and lowest places in human society and in the human spirit, where I hope to find not absolute truth but the truth of the tale, of the imagination and of the heart." (Lombardi). For Octavio Paz "Literature is the expression of a feeling of deprivation, a recourse against a sense of something missing. But the contrary is also true: language is what makes us human. It is a recourse against the meaningless noise and silence of nature and

history." (quote) So, through literature we can feel different from other living creatures. Literature can form the life...*show more content...*

With unique access to the poet's abundant correspondence, "astute, thoughtful, and wide-ranging guide" (Times [UK]) Fiona Sampson holds up a mirror to the woman, her art, and the art of biography itself.

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FLIPPED CLASSROOM: AN EFFECTIVE METHODOLOGY FOR ENHANCING LEARNING IN THE CLASSROOM

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Abstract

The use of learning technologies, especially multimedia provide varied facilities for student's learning that are not possible with other media. The Flipped Classroom environment ensures that student's become more active participants compared within the traditional classroom. It is a way to encourage teachers and students to break out of old moulds and develop creative, active, learning environment in which to build skills and knowledge. The students typically watch instructional videos outside the classroom but participate in learning activities with other students in the class. This allows students to learn at their own time and pace outside class time while enabling the lecturer to enhance interaction, collaboration and higher order thinking of students by monitoring individual learning and task performance. Against, this backdrop, flipped classroom lets the students carry out the learning activities before coming to the class where they then share and apply knowledge during face-to-face lessons for more engaging learning experience. The purpose is to motivate the students by using flipped classroom methodology.

Keywords: *Flipped Classroom, inverted classroom, blended learning, and active learning.*

In recent years, the educational paradigm has shift from teacher instruction mode to student-centered learning. Among the various learning modes, the “flipped Classroom”, is regarded as a potential and extraordinary learning method that engages students in applying their learning knowledge and conducting higher order thinking, rather than receiving direct teaching instruction.

The term “flipped classroom” represents the learning approach that exchanges the time used to deliver basic knowledge in class and the out-of-class time for applying the knowledge or doing homework(Bergmam and Sams, 2012) that is, teachers are able to engage students in more learning activities for applying the knowledge they have learned through practicing, doing projects, discussion and solving problems in class. In the flipped classroom, students are able to take control of their own learning process. To sum up, there are four advantages that the flipped classroom can provide: active learning, cultivating student's learning activities, favourable use of

class time, and putting emphasis on students learning status and solving student's personal problems.

In the year 2006, chemistry teachers Bergman and Sons from Woodland United States of America, coined the term “Flipped classroom”. The world has now recognized the method of flipping the classroom. In this method of flipping the class, both the traditional techniques and the homework are also reversed, the essential requirement in flipping the classroom is:

- Healthy Environment
- A change in learning Culture
- Planned Content
- Skilled Educators

Zamzami Zainuddin quoted in (Sams and Bergman, 2012) regarding the concept of Flipped Classroom,

A flipped Classroom is also known as student-centered approach to learning where the students are more active than the instructor in the classroom activity. In this case, the

instructor acts as a facilitator to motivate, guide and give feedback on student's performance.

Flipped Learning promotes the following insights in the field of the learning process:

- 1) An idea for the learning community to gain experience in advance before the beginning of the class.
- 2) It enhances the method to evaluate the students cognitive ability.
- 3) HOT(Higher Order Thinking) throwing focus on creation and application, including peer learning.

Active Learning through Flipped Classroom

It is an approach which flips the conventional classroom method into an interactive teaching method using technology into web-based classrooms constructs instructional foundations from teacher-centric to learner-centric.

The recent development in technology has enhanced the power of the relationship between teachers and students. In the flipped classroom, technology endorses the principles of healthy learning wherein the students can acquire the qualities of helping, monitoring, role-taking, problem-solving etc. Technology becomes handy for the teachers in creating exhilarating materials towards a healthy learning atmosphere.

A flipped classroom is compared to various components such as,

- 1) Video Collections
- 2) Digital Slideshows
- 3) Student Discussion
- 4) Teacher/Student Online Communication

Benefits of Flipped Classroom

There are various benefits attributed to the flipped classroom approach including:

- 1) The flipped classroom is extremely convenient, especially for students that face difficulties in at travelling to the physical

classroom. Such students still have the foundational information of the course at hand online.

- 2) Rather than learning in a traditional classroom setting, the flipped classroom uses a more application based approach for students.
- 3) Communication is greatly emphasized in a flipped classroom setting, essentially referring to: student-student and student-teacher interactions.
- 4) The flipped classroom uses a student-centered teaching modeled to ensure that the course is primarily aimed at contributing to the student's overall success in obtaining a proper, effective education.
- 6) It avoids overarching idea of "cramming" for exams and forgetting the information post-examination, as it encourages students to understand the underlying rationale behind the information being provided to them.

Tools for Flipped Classroom

There are various tools for flipped classroom that can be used to help an instructor tackle this concept. Below is the list out some of the tools that could be useful to incorporate flipping learning into teaching.

1) Khan Academy

Khan Academy is a great tool for video lectures. It has over 3000 videos covering k-12 subjects. Educators can also view how far a student has gotten in their lessons giving them a better idea of what to expect when they get back in the physical classroom.

2) Near pod

It allows teachers to engage with interactive lessons. Some examples include: Polls, UR Field Trips, open-ended questions and quizzes.

3) Play posit

Play posit is an interactive video tool that focuses on a seamless workflow, learner engagement, easy authorship and tracking performance.

4) Brain pop

Brain pop is an animated educational site for students. It can be used to help teach a variety of subjects with fun, entertaining and animated movies.

Flipped Classroom Activities

1) A is for Assessment

The flipped model is to make sure students come to class with the background information they need. In addition to make sure that the homework materials are engaging.

2) Question Generation

Here the students are given a chance to cheer up confusion early in the lesson with an active Q and A session. Allow students write questions on an easel pad and have students vote via sticker for the ones they want answered.

3) Fishbowl Practice

Here volunteers come to the front to solve a problem, engage in discussion or perform a task while everyone watches. Observers should

take note on procedure and make suggestions for how to improve, then discuss.

4) Role Play

A role play can let students get to the heart of an issue by representing different perspectives. Assign roles and have students off in debate or discussion.

Conclusion

The flipped classroom model is becoming a popular way to increase the interactivity of the instructional format. When using the flipped classroom model, there is more effort needed on the part of both learners and instructors to prepare materials and videos before a lesson, lecture, class or session takes place in comparison to the traditional classroom model.

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MIRZA'S *A PLACE FOR US*: A MELLIFLUOUS AIDE-MEMOIRE OF "THE ACHE FOR HOME LIVES IN ALL OF US." —MAYA ANGELOU

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It is rightly said that "Life is literature, and literature is life". Literature mirrors the society. Our roots give us our identity---away from the roots--ancestors, relatives, and family—is like getting disconnected or uprooted. Whether we label it as 'diaspora' or give it any other name....it has the same impact on our mind, heart, and psyche. "The word 'diaspora' literally means scattering or dispersion of the people from their homeland."

Novels from the Indian writings in English too reflect the pain of being away from the roots. Anita Desai, Bharati Mukherjee, Amitav Ghosh, Rohinton Mistry, and Jhumpa Lahiri have a special place in Indian Diasporic writing.

Fatima Farheen Mirza's *A Place for Us* (2018) is about an immigrant family, reflecting the remembrance of their native culture and an earnest desire that their culture, tradition, or heritage should be adopted by their next generation and the legacy must not fall into a state of oblivion.

The novel focuses on an Indian-Muslim family living in Northern California, striving to balance between tradition and modernity. The parents have always tried to stick to their roots, and the culture and strive to pass on their culture and traditions to their children. The respect for the parents, the values and culture of India—are not forgotten by the family.

The issues like immigration, parenthood, cultural conflict, forgiveness, and familial love have been dealt with very sensitively by the

novelist. Thus, the mellifluous narrative by Mirza has touched the readers with the resonating ache for one's home by people who are abroad.

Our roots give us our identity---away from this--ancestors, relatives, and family—is like getting disconnected or uprooted. A mixture of feelings comprising insecurity, alienation, loneliness, disconnectivity, isolation, nostalgia, uncertainty, fear, disappointment, and anxiety encircle us.

It becomes more painful when we have only a handful of people of our nation around us in the alien place we are residing. Whether we label it as diaspora or give it any other name....it has the same impact on our mind, heart, and psyche.

It is rightly said that "Life is literature, and literature is life." Literature which is supposed to mirror the society represents all the vibrant colors and their shades of life in its treatises. Thus we are enriched with a bouquet of diverse literary genres that convey these universal feelings, emotions, and ideas.

It is literature that not only gives freedom of expression to the literary artists—particularly-- the novelists but also has a massive appeal to the public. The universal feelings, emotions, and ideas are presented by these creative writers in a catching, novel, and fabulous manner. The reader/listener/the audience feels engrossed in its riveting allure.

If we try to trace the chronicle of fiction in Indian English writing, most of these writers have had the same appeal.

We have novels from the Indian writings in English that reflect the pain of being away from the roots. These writings include Anita Desai's *Fasting, Feasting*; Bharati Mukherjee's *Jasmine* (1989); Shashi Tharoor's *The Great Indian Novel* (1989); Amitav Ghosh's *The Shadow Lines* (1988); to mention a few. Rohinton Mistry has expressed the same theme in three of his novels: *Such a Long Journey* (1991), *Tales from Firozsha Baag* (1992), and *Family Matters* (2002). How can we forget Jhumpa Lahiri's *The Namesake* and *Interpreter of Maladies*; Hari Kunzru's *Transmission*; Suketu Mehta's *Maximum City: Bombay Lost and Found*; *Animal's People* by Indra Sinha; *Sky is My Father: A Village Remembered* by Easterine Kire; Deepak Unnikrishnan's *Temporary People*; *The Twentieth Wife* by Indu Sundaresan; *A Sin of Colour* by Sunetra Gupta; *Everything Happens for a Reason* (2004) by Kavita Daswani have a special place as far as the Indian Diasporic writing is concerned.

In the works of many immigrant writers, we find a pathetic urge for their homeland. As far as the literal implication of 'diaspora' is concerned, The Cambridge English Dictionary explains that 'Diaspora' means "the scattering of people from their original country to other places."

As mentioned in the "Voices Indian Diaspora," "The word 'diaspora,' derived from the Greek word diaspeiro, literally means: 'scattering or dispersion of the people from their homeland.'"

Many people have migrated from India to various alien lands under 'forced exiles' or 'self-imposed exiles.' Some of them have made a mark in the field of writing. These immigrant writers reflect, on the one hand, their

attachment to the motherland and, on the other, their feeling of alienation and rootlessness. "The diasporic writings which known as 'expatriate writings,' or 'immigrant writings' give voice to the traumatic experiences of the writers when they are on the rack owing to the clash of two cultures or the racial discrimination they undergo. The feeling of nostalgia, a sense of loss and anxiety to reinvent home obsess them which find expression, consciously or unconsciously, in their writings." (<https://www.amazon.in/English-Literature-Voices-Indian-Diaspora/dp/B0072HW7Y6>)

Thus, the themes on which these diasporic writings largely focus are: homeland, dislocation, displacement, a feeling of loss, alienation, and cultural identity and ethnicity. "The most reoccurring element in each of these Indian diasporic books is the element of "Indianness," due to which these writings often present to the readers a view of the Indian culture and its flavors." (<https://indianfolk.com/exploring-indian-diasporic-literature-riya/>)

Certainly, a universal feeling and a genuine emotional saga has been showcased by a budding novelist in her debut novel. The success of this masterpiece introduced a unique gem to the literary scenario. The creative output of this became the bestseller, according to the New York Times. Fatima Farheen Mirza's novel *A Place for Us* is about an immigrant family, reflecting the remembrance of their native culture and an earnest desire that their culture, tradition, or heritage should not only be adopted by their next generation but also that this legacy must not fall into a state of oblivion. *A Place for Us* (June 12, 2018) is her debut novel. It is the first literary work acquired by award-winning actress and producer Sarah Jessica Parker as editorial director of her newly launched imprint, SJP for Hogarth.

The commendable effort of this young writer was appreciated by one and all. To quote a few, (<https://www.waterstones.com/book/a-place-for-us/fatima-farheen-mirza>)

**** The New York Times bestseller ****
 'To be taken hostage by Fatima Mirza's heartrending and timely story is a gutting pleasure... She captures your mind and heart with an urgency that defies you to stop reading. I guarantee you will be different when you close the book' **Sarah Jessica Parker**. "I'm particularly interested in stories of immigrants, and I loved Fatima Farheen Mirza's *A Place for Us*, about an Indian family living in America". --ANNE TYLER, OBSERVER

Before we analyze this remarkable piece of literary treasure, let us know something about the radiant, creative artist.

Fatima Farheen Mirza, as reported in Wikipedia, "was born in California, US in 1991. Both of her parents are of Indian descent. She graduated from the Iowa Writer's Workshop, where she was a recipient of the Michener-Copernicus-Fellowship. She is married to the British actor Riz Ahmed". (ranchosantafereview.com/art/books/sd-cm-rsf-literary-society-20190416-htmlstory.html)

Mirza was born and raised in the San Francisco Bay Area of an Indian father and British-Indian mother. Her grandparents lived with the family when she was growing up, teaching Mirza and her three younger brothers both the Urdu language and Muslim religious beliefs.

She enrolled in pre-med courses, but a creative writing class captured her imagination and gave her a true focus for her studies. In the class, at age 18, she began sketching out the scenes that would eventually form the heart of her 2018 novel, *A Place for Us*, which became a New York Times bestseller.

The novel centers around the wedding celebration for the oldest daughter of an Indian-

American family and the return home of the bride's brother for the first time in three years. Mirza said the family dynamics, culture, and religion were drawn from her childhood experiences, but the characters were entirely fictional.

A Place for Us, which was named one of the best books in 2018 by the Washington Post."

The novel focuses on an Indian-Muslim family living in Northern California, striving to find a balance between tradition and modernity. The family has five members: a husband and wife their two daughters and a son. It is said that they are trying to search for a home in a metaphorical sense. The flashback technique used by the novelist takes us back to the beginning, where Layla, the wife, remembers how she found out about the proposal of Rafiq. She then got married to him and came to America. Their children sometimes get stuck or confused between the life and culture of the place where they are on the one hand and the lives that their parents want them to follow. It is so because the parents have always tried to stick to their roots and culture. They have a feeling of belongingness and affiliation to their native country and missing that here in States. Thus the parents strive to pass on their cultures and traditions to their children, and the children in turn, struggle to balance authenticity in them with loyalty to the home they belong.

The article asserts that "as siblings Hadia, Huda, and Amar attempt to carve out a life for themselves, they must reconcile their present culture with their parent's faith, to tread a path between the old world and the new." (catalog.slcp.org/search/title.aspx?ctx)

The respect for the parents, the importance of their blessings, and the presence—the values and culture of India—are not forgotten by the family. Layla feels that she is away from home and her relatives. Her elder daughter is getting

married; it was indeed a momentous occasion for her, where the presence of her elders was very significant. But she was away from home. She had lost her father, whose blessings would have been the most precious treasure for her. The novelist states in her book: "Layla wished her parents had been alive to see it. How proud they would be, how happy to attend the wedding of their first grandchild."

The bond between the siblings is indeed very strong. They had been brought up in this manner by their parents. They loved and cared for each other. Amar, the son, had left his family two years back; he was not very comfortable. But when informed about the wedding of his sister, he did come back.

I quote from the novel, "But he had come home for his mother's sake, his sister's sake, and this night was the only one asked of him.

All-day he had feared his sister might have only called him out of obligation and suspected that maybe it was that same sense of duty that had brought him back."

How do these people cherish the memories and articles of their elders and ancestors again reflects their regard for their customs and traditions. Despite of staying in America, Rafiq has not forgotten the watch that he had received from his father.

"Rafiq tells Amar about his watch that was passed down from father to son, for generations."

How comforting it is to be back home—it acts as a great solace to the immigrants.

"Layla travels back home to Hyderabad, India, without the rest of her family. She seeks comfort in her prayers and love for God."

The issues like immigration, parenthood, cultural conflict, forgiveness and redemption,

betrayal, familial love, unconditional love—have been dealt with very sensitively by the young novelist.

"All the joy and struggle of family life is in this novel, from Rafiq and Layla's own arrival in America from India, to the years in which their children—each in their own way—tread between two cultures, seeking to find their place in the world, as well as a path home."

Thus, the mellifluous narrative by Fatima Mirza has touched the readers with the resonating ache for one's home by people who are in a foreign land.

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‘TELEX FROM CUBA’ ILLUMINATING WITH THE AESTHETIC EFFECT OF WRITING BY RACHEL KUSHNER

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Abstract

Rachel Kushner has written a beautiful novel of a period in Cuba and American's history that bears great relevance to our world today. This particular novel focuses on the employees of American companies harvesting and processing sugarcane and running nickel mines and is largely told from the viewpoints of children. The strength of this novel is its depiction of Pre-Castro Cuba, mostly from the American perspective. It is interesting to read of the political Shenanigans and by the end of the novel one can be much more knowledgeable and sympathetic towards the Cubans and Cuba.

Rachel Kushner has written a beautiful novel of a period in Cuba and American's history that bears great relevance to our world today. This particular novel focuses on the employees of American companies harvesting and processing sugarcane and running nickel mines and is largely told from the viewpoints of children. The strength of this novel is its depiction of Pre-Castro Cuba, mostly from the American perspective. It is interesting to read of the political Shenanigans and by the end of the novel one can be much more knowledgeable and sympathetic towards the Cubans and Cuba.

A riveting account of the 1959 Cuban Revolution that toppled the corrupt Batista regime and put Fidel Castro in power. It is told in disparate stories of people involved. Some of the characters are fictional, some real. The historical figures include Batista, Fidel and Raul Castro and fatuous American ambassador. The fictional characters include a former SS

officer who supplies arms to the rebels, and an exotic dancer Rachel K, abandoned by her mother at an early age of 13.

The novel's setting in Oriente Province, with the historical events has made the author possibly to write with reality is based on the information that she gathered from her mother and grandfather in person who were one among the American expatriates during that time.

Rachel Kushner the young writer has presented this debut novel '*Telex from Cuba*' not only from the inference of historical events and accuracy but the success lies in her tremendous style of writing where she has added aesthetic essence in most of the pages and that to be discussed further with illustrations.

Telex from Cuba is pretty impressive both in styles and story itself where Rachel Kushner, the young and aspiring writer of the contemporary literature was dare enough to

throw her aesthetic flavour into her very debut novel. The author is basically an American living one who has enlightened the novel capturing life in Cuba in the 1950's so convincingly that one can acknowledge the experiences herself where she has inherited most of the incidents from her mother who lived through the tumultuous time in Cuba that lends even greater reality to the narrative.

With language as lush as the tropics itself, Kushner unfolds a political revolution and an embarrassing blotch on American history, described as temptingly as a bountiful buffet spread on a botanical garden run amok.

"I went to the window and looked out. The sky was hazy violet like the color of the delicate skin under Mother's eyes, half circles that went dark when she was tired. The sun was a blurred, dark red orb. You could look directly at it through the haze, like a jewel under layers of tissue. I figured we were in for some kind of curious weather. In eastern Cuba, there were mornings I'd wake up and sense immediately that the weather had radically turned. I could see the bay from my window, and if a tropical storm was approaching, the sunrise would spread ribbons of light into the dense clouds piling up on the water's horizon, turning them rose-colored like they were glowing from inside. I loved the feeling of waking up to some drastic change, knowing that when I went downstairs the servants would be rushing around, taking the patio furniture inside and nailing boards over the windows, the air outside warm and gusting, the first giant wave surging in a glassy, green wall and drenching the embankment just beyond our garden. If a storm had already approached, I'd wake up to rain pouring down over the house, my room so dark I had to turn on the bedside lamp just

to read the clock. Change was exciting to me, and when I woke up that morning and saw a rectangle of orange light, bright as embers, on my bedroom wall, it seemed like something special was about to happen" (Pg. 5)

Beginning the book through the eyes of children is one such brilliant stroke of Kushner where the story is mainly told through the reminiscences of K.C. Stites, son of the manager of United Fruit Company and Evenly Lederer, daughter of the new manager of the US government owned nickel mining operation, where the author shows the children's naive view of Cuba like someone born into a cult who doesn't know anything of the outside world. This is a very lyrically written novel of privilege, poverty and politics in Cuba in the late 1950's. The author gives an excellent overview of the activities of the Batista and Prio governments of Cuba and the rise of the rebels in Cuba, Haiti and the Dominican Republic not as a history lesson, but to set the climate of time is one such illustration of author's aesthetic effect of writing.

Evenly Lederer, pleasant and a character portrayed intellectually in this novel adds flavour to the various passages illuminating the author's thirst for language in a poetic way where even a simple sequence brings out tremendous writing of the author.

"The sun was low, and the sky had turned the color of ripe. Watermelon, Florida was all soft and artificial colors. Pink houses, turquoise water, perfumy flowers, and huge gnarled trees with moss caught in the branches like torn lace. The air had an underwater cast to it, a greenish blue that laved over them as they moved through the thick humidity up the gangplank and onto the ship. She looked out where the sea's horizon met the watermelon sky" (Pg. 42)

The beauty of Cuba has been brought out from the eyes of Americans which clearly reveals the reason for invading the country.

Rachel has played with Metaphor and similes now and then in her novel also exhibiting her geographical knowledge merging along with her flow of thoughts and make the readers to wonder reading a novel in poetic way.

"They would cross the tropic of cancer sometime during the night. Maybe they were crossing it now, Everly thought, picturing the prow of their ship slicing tracelessly that invisible border and into the tropics a zone between cancer and Capricorn that went around Earth like a person's belt around her waist. (Pg. 45)

Immensely the author has created the novel bringing up her right brained thoughts that makes the readers to experience the moment of jaw dropping. Even a very simple scene has been stamped with the classy prints of the author.

"When the jeep arrived to take the Carringtons to the party the moon had just appeared, rose-colored and hanging low and giant like a ripe mango" (Pg. 103).

Flooded with fantasy writing it is difficult to stop the illustrations from the novel to explore the author's aesthetic effect of writing.

"Branches Xylophoned down the sides of the jeep as it forced its way through the foliage that strangled the road's throat. They ducked under a fig tree, a giant water filled leaves upturned like ladder, raining into the jeep. Figs plopped on the hood like soft leather pouches" (Pg. 104).

To consolidate, the awestruck lines of Rachel travels throughout the novel in spite of colonial bias, slavery, revolutions and many such bitter sequences in a refinery way where this brilliant lady has penned each and every situation with some sort of aesthetic sense.

"The Oyster in the mother of the pearl, the bed in which the pearl, a grain of sand coated in a milky something, is born. A beautiful thing formed from irritation, its mother pried open with human hands, the pearl removed to live its life with a hole drilled through it, strung together with other hole drilled babies" (Pg. 112).

The above lines may splash the grandeur of author's skill of writing but it lights on the painful part of a woman's life where most of them experience the awful conditions at least once in their lifetime. These lines display the psychological approach of the author who has presented it with the richness of language and imagination in an undeniable way.

This novel *Telex from Cuba* can also be called as historical novel since it plots the Cuban revolution as one of the key ingredients for the storyline and involves the original revolutionists not the simpler ones but the head and reputed and astonishing people none but Fidel Castro and Raul Castro, where the author has not exempted to describe the Castro leaving away her sumptuous inscriptions.

"He was tall, pale, and freckled, with a companion who couldn't have been more than a teenager, with soft doe eyes and hair on his upper lip so pubescent it looked like cupcake crumbs" (Pg. 122)

The supra lines are not for a common man but a legendary revolutionist Fidel, whom the author has sketched the resplendence writing in a daring way.

Kushner who has audaciously given her best of writing skill does a commendable job of bringing together a large cast of characters, each distinctly defined, although multitudinous enough to lost track of them, of expounding on historical fact and political perspective, and by providing lush description shows the incredible talent for a first time author who has on the whole took a great step to cover up the

historical events, skill of writing novel with acuity on research and illuminating with aesthetic effect of writing.

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OUTILS ET RESSOURCES TECHNOLOGIQUES POUR ENSEIGNER LE FLE EN CLASSE

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Résume:

Cette proposition de communication comprend des outils contemporains et une sélection de ressources particulièrement adaptées à l'enseignement du français langue étrangère. Ces ressources peuvent aider les enseignants à trouver du matériel pédagogique, des textes, des chansons, des vidéos et des idées pour diversifier leurs méthodes d'enseignement du français langue étrangère. Si l'on a enseigné pendant de nombreuses années avec juste un tableau noir et la présentation PowerPoint occasionnelle, entrer dans une salle de classe moderne peut donner l'impression de marcher sur un terrain étrange. Et même si l'on n'est pas introduit à la technologie du 21ème siècle, le volume considérable de nouvelles ressources disponibles peut être écrasant. Comment peut-on le réduire, et encore élaborer des stratégies pour utiliser ces outils? C'est l'objet de cette intervention de proposer des stratégies innovantes pour enseigner le français dans une salle de classe moderne, avec les meilleures façons de les mettre en œuvre. On va découvrir des options intéressantes notamment des outils de présentation et des applications de multimédia, des quiz, des blogs, des podcasts, la classe inversée et la gamification entre autres.

Mots clés : Enseignement du FLE, outils contemporains, ressources pratiques, nouvelles technologies

Introduction

Cet article de recherche traite des façons actuelles d'enseigner le français langue seconde, y compris des outils technologiques et une gamme de matériels. Les enseignants peuvent utiliser des sites web pour trouver du matériel pédagogique, des livres, des chansons, des vidéos et des idées pour les aider à diversifier leurs techniques d'enseignement du FLE. Entrer dans une salle de classe moderne après des années d'enseignement avec seulement un tableau et une présentation PowerPoint occasionnelle peut donner l'impression de marcher sur un terrain inconnu. Même si vous n'êtes pas familiarisé avec la technologie du 21e siècle, la grande quantité de nouvelles informations disponibles peut être déconcertante. Comment le couper tout en développant des méthodes pour tirer le meilleur parti de ces ressources ?

Le but de cette intervention est de suggérer de nouvelles idées pour enseigner le français dans une salle de classe moderne, ainsi que les meilleures méthodes pour les mettre en œuvre. Nous ferons apprendre à présenter des outils et des programmes multimédias, mais aussi des quiz, des blogs, des podcasts, la classe inversée et la gamification, entre autres.

Outils d'enseignement du FLE en Classe Moderne

1. Utiliser la Technologie

C'est une période technologiquement avancée, et de plus en plus d'applications sont développées pour aider les enseignants. Alors pourquoi ne pas profiter de ces atouts ? La majorité d'entre eux proposent un forfait gratuit qui peut être mis à niveau si des fonctionnalités supplémentaires sont nécessaires.

Prezi: faire passer vos diapositives au niveau supérieur

Prezi est un outil de présentation qui s'exécute dans le Cloud. « Contrairement aux diapositives, Prezi est une toile qui s'agrandit avec des possibilités infinies », soutiennent les créateurs. Prezi est un outil de présentation non linéaire qui nous permet de partir d'une page blanche.

Prezi, comme PowerPoint, nous permet d'ajouter des photos, du texte, de l'audio, des animations et des vidéos à nos présentations. Donc, si vous voulez essayer un nouveau style de présentation, vous devriez essayer.

Blubbr: créer des jeux-questionnaires vidéo

Blubbr est une méthode amusante pour faire des quiz et des activités interactives. Nous pouvons choisir une vidéo YouTube et y ajouter des questions. Vous pouvez choisir parmi une variété de genres ou publier votre propre vidéo. C'est divertissant et interactif pour les apprenants. Attention : évitez les vidéos de plus de 15 minutes.

Zaption: s'aventurer en tour vidéo

Un autre excellent outil pour créer des leçons vidéo pour vos apprenants est Zaption. Vous avez la possibilité d'utiliser des films de leur galerie ou de télécharger les vôtres. Vous pouvez stimuler l'intérêt pour un sujet avant de le présenter avec les visites Zaption, ou les questions peuvent mener à une discussion en classe.

Blogger: demander aux élèves de créer des blogs pédagogiques

Les blogs sont une excellente approche pour amener vos apprenants à participer et à développer quelque chose de pertinent pour le sujet que vous enseignez. Permettez-leur de parcourir certains des blogs d'apprentissage du français. Ensuite, à l'aide de Blogger,

demandez aux apprenants de créer leur propre blog pédagogique. Pour enseigner aux autres, ils doivent d'abord maîtriser la matière, qu'il s'agisse de grammaire, de littérature ou de culture.

2. Mélanger l'apprentissage

L'apprentissage mixte est l'une des nouvelles méthodologies d'enseignement pour la salle de classe moderne. C'est une approche hybride qui permet aux apprenant d'apprendre à la fois en ligne et dans un cadre traditionnel. En règle générale, les enseignants proposent des cours en face à face avant de les transférer sur une plate-forme comme Moodle. Cependant, il existe d'autres excellents matériaux disponibles, tels que les suivants:

Vidéos musicales

C'est une excellente approche pour enseigner aux enfants la culture et la terminologie, ainsi que la compréhension. Un autre avantage est que les chansons enseignent aux apprenants le rythme et l'intonation de la langue.

Sur YouTube, recherchez « Catchy and Easy Musique », qui comprend des chansons pour les débutants. Si vous cherchez quelque chose d'un peu plus sophistiqué, essayez « La vie en rose » d'Edith Piaf, par exemple. On pourra aussi chanter « Pour que tu m'aimes encore » de Céline Dion pour renforcer l'usage du futur.

TV5 comprend une gamme de vidéoclips avec des feuilles de calcul et des transcriptions pour trois niveaux de langue : A2 (élémentaire), B1 (intermédiaire) et B2 (avancé).

« French Crazy » a une grande collection de chansons avec des traductions en anglais

Télévision française

Une autre excellente technique pour piquer l'intérêt de vos apprenants et les motiver est de leur montrer la télévision française. La

meilleure station à regarder est « TV5 », qui a un espace séparé dédié à l'apprentissage et à l'enseignement du français divisé en « Apprendre le français » et « Enseigner le français ». Il propose également un espace « Découvrir le français » avec un dictionnaire et une rubrique « Parlons français » avec de courts clips vidéo ou webdocs sur la France et sa culture.

« Sept jours sur la planète », une excellente ressource pour les enseignants, se trouve dans la zone des enseignants. Il s'agit d'un reportage de sept jours sous-titré en français. Chaque clip est accompagné d'une transcription en français (qui peut servir d'exercice de traduction), d'une fiche enseignant (PDF ou DOC) et d'une fiche apprenant, avec les niveaux A2, B1 et B2.

TV5 a tout pour plaire, des extraits de vidéos et des chansons françaises aux cours de prononciation et de vocabulaire.

FluentU

FluentU est un élément de base actuel en classe, car il s'agit d'un outil d'apprentissage astucieux et attrayant qui élimine complètement les heures passées à rechercher des vidéos sur YouTube. FluentU transforme des vidéos du monde réel en cours d'apprentissage individualisés, tels que des clips musicaux, des conférences inspirantes, des actualités, des dessins animés et des bandes-annonces. Il y a quelque chose pour chaque apprenant, avec six niveaux allant de novice à natif et des catégories allant des arts et du divertissement à la société et à la politique.

Chaque terme a une signification contextuelle, un graphique, un clip audio et de nombreux exemples de phrases. Vous pouvez même cliquer sur un mot pour voir comment il est utilisé dans d'autres films du site en passant votre souris dessus. Le « mode d'apprentissage » unique de FluentU convertit ensuite ces vidéos réelles en cours de français. Parce que

les leçons sont totalement individualisées, les questions sont présentées en tenant compte de l'historique d'apprentissage de l'apprenant. L'algorithme de FluentU garantit que les étudiants réussissent en leur enseignant en fonction de leurs connaissances antérieures.

Non seulement les leçons peuvent être construites autour de FluentU et recommandées pour une pratique individuelle chez soi, mais vous pouvez également attribuer des vidéos spécifiques à chacun de vos apprenants en utilisant la fonction de devoir de pratique. Visualisez facilement les progrès de chaque apprenant et de chaque classe – aucune évaluation n'est nécessaire !

Podcasts

Les podcasts sont facilement accessibles et couvrent un large éventail de sujets. Ils sont bénéfiques pour l'apprentissage de la prononciation et du vocabulaire, ainsi qu'un exercice de compréhension.

Utilisez « Apprendre avec French-Podcasts.com », qui propose une variété de catégories parmi lesquelles choisir. Vous pouvez télécharger la transcription PDF après avoir écouté l'audio (qui peut inclure une traduction simultanée en anglais). Cela aidera au développement de la compréhension, de la prononciation et du vocabulaire de vos élèves.

« Je French » propose aux nouveaux arrivants des podcasts brefs et faciles à comprendre. Ce site Web est un excellent complément pour toute leçon, couvrant tout, des salutations de base et de la grammaire à la culture française.

Une autre excellente ressource est « Conversations en français », qui offre une variété de fichiers MP3 pour les apprenants à écouter. Pour accéder à une série de discussions, cliquez sur le bouton « dialogues ». Après le chat, il y a une transcription, suivie de deux autres podcasts dans lesquels l'apprenant est interrogé (en français) sur le sujet.

Comme on peut le voir, un programme d'apprentissage mixte est plus adaptable et personnalisable, offrant aux étudiants un environnement diversifié dans lequel travailler.

3. La classe inversée

Les approches pédagogiques traditionnelles sont inversées dans la classe inversée: les apprenants regardent le sujet et le matériel enregistré en ligne chez eux, tandis que le temps de classe est consacré à la conduite d'exercices et à la discussion du problème. En conséquence, nous pourrions consacrer plus de temps aux domaines problématiques en tant qu'enseignants.

Un renversement culturel en français serait merveilleux, et voici quelques ressources pour nous aider.

Civilisation française

Le livre « Civilisation française » de Marie Ponterio est une ressource fantastique. De nombreux sujets sont abordés, dont la vie de famille, la consommation et la cuisine, la vie culturelle, etc. Les apprenants voient ci-dessous des photographies contenant des phrases sans mot.

Le but est d'écouter le fichier MP3 et de remplir les blancs (ce qui aide à la compréhension). Ils peuvent également accéder aux réponses, et il y a de nombreuses tâches à la fin de chaque segment pour renforcer ce qu'ils ont appris.

French Together

French Together est un site Web où vous pouvez vous renseigner sur la culture et la linguistique françaises. Les apprenants peuvent, par exemple, étudier le verbe « faire » dans tous ses temps et applications. Ensuite, plutôt que d'expliquer la conjugaison, nous pourrions entreprendre des exercices et des activités en classe.

Camtasia

Camtasia nous permet de créer et de partager nos propres vidéos interactives professionnelles. Cependant, sachez qu'il coûte 117,96 \$ pour PC (Studio Education Package) et 117,96 \$ pour Mac.

YouTube

Vous pouvez enregistrer vos propres cours de grammaire ou de culture, puis les partager avec les apprenants sur YouTube. Nous pouvons également demander aux apprenants de visionner des vidéos pédagogiques créées par d'autres utilisateurs, telles que « Apprendre le français avec Alexa », qui enseigne la grammaire, la culture et la prononciation. Géraldine vous donne de brefs extraits de « Comme une Française » dans lesquels elle discute d'un concept (dans la langue ou la culture), tel que « comment démarrer une conversation ».

Power Point

Vous pouvez ajouter une voix à vos diapositives et enregistrer la présentation sous forme de film avec PowerPoint. Si vous utilisez PowerPoint 2010 et Windows Movie Maker, c'est un jeu d'enfant. Vous pouvez également créer vos propres jeux télévisés à l'aide de PowerPoint ou, mieux encore, utiliser l'un des modèles gratuits disponibles sur TES, tels que « Qui veut gagner des millions ? »

4. La gamification

Tout le monde aime jouer à des jeux. Quelle meilleure méthode pour inciter nos apprenants à apprendre en leur permettant de jouer à des jeux tout en le faisant ?

Digital Dialects

Digital Dialects propose un certain nombre de thèmes si vous recherchez des jeux en ligne simples qui vous aideront à augmenter votre vocabulaire. Les apprenants peuvent écouter la

prononciation, puis étudier le terme avant de jouer à un jeu.

Webquest

Envoyer des apprenants à une chasse en ligne pour découvrir la culture et les coutumes françaises est une autre méthode de jeu. Si vous cherchez un Webquest sur la France, TES est un endroit fantastique où chercher. Il nécessite un abonnement, mais il est gratuit.

French Games

Des jeux de base avec plus de 100 sujets sont disponibles sur French Games. Les apprenants sélectionnent un sujet, puis apprennent à ce sujet en utilisant les didacticiels gratuits du site avant de jouer à un jeu.

Ciel Bretagne

Ciel Bretagne propose une gamme d'activités de grammaire et de vocabulaire. Lorsque vous cliquez sur le nom d'un jeu, un fichier PDF contenant toutes les règles, instructions et autres documents essentiels s'ouvrira, que vous pourrez enregistrer ou imprimer.

Conclusion

Dans la salle de classe moderne, l'utilisation de la technologie pour enseigner le FLE a une variété d'objectifs. Les enseignants de FLE ont un rôle spécialisé : ils doivent enseigner aux étudiants ou aux élèves une langue totalement nouvelle, complétée par des règles de grammaire et des standards culturels subtils. La technologie leur permet de compléter leur éducation avec les critères importants suivants : Rendre l'apprentissage visible : la technologie a le potentiel d'introduire une nouvelle culture dans la salle de classe. Les élèves et étudiants peuvent apprendre et expérimenter la langue d'une toute nouvelle manière en utilisant des outils modernes qui se connectent à des nations lointaines et expliquent comment vivent les

autres. Différencier : tous les apprenants ne se ressemblent pas. Les exigences de chacun sont différentes. Les enseignants peuvent utiliser des outils technologiques pour atteindre tous les élèves. Engager les apprenants : la technologie d'aujourd'hui est fréquemment interactive, permettant aux utilisateurs de participer à des activités d'apprentissage. C'est impossible à faire avec un livre. Utiliser les compétences linguistiques dans des situations du monde réel : La technologie offre de nombreuses possibilités aux apprenants de mettre leurs compétences linguistiques avancées à profit dans des situations du monde réel.

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