



BODHI

International Journal of Research in Humanities, Arts and Science

An Online, Peer Reviewed, Refereed and Quarterly Journal

Vol. 6

Special Issue 2

October 2021

E-ISSN: 2456-5571



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

www.crrps.in | www.bodhijournals.com

BIJRHAS

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

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

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

Dr. S. Balakrishnan

Publisher and Managing Editor

bodhijournal@gmail.com

www.bodhijournals.com

09944212131



BODHI INTERNATIONAL JOURNAL OF RESEARCH IN HUMANITIES, ARTS AND SCIENCE

An Online, peer reviewed, refereed and quarterly Journal with Impact Factor
www.bodhijournals.com, bodhijournal@gmail.com, 7540077733, 0452-4395131
4/27, Achampathu, Madurai-625019, Tamil Nadu, India

BODHI EDITORIAL BOARD

Publisher and Managing Editor

Dr. S. BALAKRISHNAN

Founder Director

Centre for Resource, Research and Publication Services (CRRPS), Tamil Nadu, India
directorcrrps@gmail.com

Editor-in-Chief

Dr. MANIMANGAI MANI

Senior Lecturer, Department of English, Faculty of Modern Languages and
Communication, Universiti Putra Malaysia, Selangor, Malaysia
manimangai@upm.edu.my

Associate Editor

Dr. S. Dinakaran

Associate Professor, Head & Research Supervisor, Department of Zoology
The Madura College, Tamil Nadu, India

Editorial Board

Dr. NANA S PRADHAN

Associate Professor of Physics, Ramnarain Ruia College, Mumbai, Maharashtra, India
nana.pradhan@gmail.com

Dr. G. VALLI

Former Vice-Chancellor, Mother Teresa Women's University
Kodaikanal, Tamil Nadu, India
mrs.valliravichandran@gmail.com

Dr. S. PAUL MARY DEBORRAH

Controller of Examination, Mother Teresa Women's University, Kodaikanal &
Associate Professor of Physics, The American College, Tamil Nadu, India
spmdeborrah@gmail.com

Dr. MAMTA BRAHMBHATT

Associate Professor of Management, B.K. School of Business Management,
Gujarat University, Ahmedabad, Gujarat, India
mamtabrahmbhatt23@gmail.com

Dr. PRADEEP WAGHMARE

Assistant Professor of History, Ramnarain Ruia Autonomous College,
Mumbai, Maharashtra, India
pradeepwaghmare@gmail.com

Dr. PUNAM PANDEY

Assistant Professor, Dept. of English & Modern European Languages,
JR Handicapped University, Chitrakoot, UP, India
pandeypoonam48@gmail.com

Dr. HARSHAD BHOSALE

Assistant Professor of Political Science, Kirti College, Mumbai, Maharashtra, India
harshadbhosale@gmail.com

Dr. SUNIL SHANKADARWAR

Assistant Professor of Botany, Ramnarain Ruia College, Mumbai, Maharashtra, India
sunilds_17@rediffmail.com

Dr. P.V. MAHALINGE

Assistant Professor of Hindi, Ramnarain Ruia College, Mumbai, Maharashtra, India
drpvmahalinge@yahoo.com

Dr. NARWADE SUNIL SHESHRAO

Professor of Economics, Dr. Babasaheb Ambedkar Marathwada University,
Maharashtra, India
ssnarwade22@gmail.com

Dr. PARVEZ SHAMIM

Assistant Professor of Physical Education & Sports, Government P.G. College,
Noida, G.B. Nagar, UP, India
parvez.shamim@gmail.com

Dr. S. THEENATHAYALAN

Member of Syndicate, MKU, Madurai &
Associate Professor & Head, Department of Economics
The Madura College Madurai, Tamil Nadu, India
theenarasee@gmail.com

About Bodhi

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

Subjects for Papers

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

Call for Papers

The journal invites balanced mix of theoretical or empirical, conceptual papers to publish including research articles, case studies, review papers, comparative studies, dissertation chapters, reports of projects in progress, analytical and simulation models, technical notes, and book reviews, leading academicians, business peoples, corporate sectors, researcher scholars and students from academic institutions, research organizations, non-government organizations (NGOs), corporate sectors, civil societies, industries, and others from India and abroad.

Submission of Manuscript

1. Submit your article by email to **bodhijournal@gmail.com**
2. The manuscripts/papers should be research based or related, original and comprise of previously unpublished material and must be presented following scientific methodology.
3. Authors must send an abstract of the paper not exceeding 250 words, all manuscripts must be in font style of Times New Roman, size: 12, line spacing: double spaced and submitted only in MS Word 2003/ 2007 version.
4. All manuscripts should follow the MLA or APA style manual. The full paper must not exceed 3000 words, including tables and references.
5. The manuscript should be well-organized to have Title page, Abstract, Keywords, Introduction, Literature Survey, Problem Definition, Material & Methods, Findings & Results, Interpretation & Discussion, Conclusion and References.
6. All quoted, reproduced material should clearly be referenced.
7. Tables and figures should appear in the document near / after where they are referenced in the text.
8. All contents should be original – authors' own words, ideas, findings and arguments.

9. Tables and figures should appear in the document near / after where they are referenced in the text. All figures and tables must have an intelligible caption in relation to the text.
10. Photographs must be sharp, and exhibit good contrast.
11. Correct and complete referencing of quoted and reproduced material is the obligation of the author. In the text, references should be inserted in parentheses in full.
12. If author uses a reference from an out-source, author should cite relevant source giving credit to the original author/contributor.

Review of Article / Manuscript

1. The manuscript will be numbered and sent to the review committee for review-report.
2. The author will be intimidated of the review and the process will take a maximum period of 15 – 20 days.

Ethical Policy

1. Authors are advised to adhere to the ethics of publication of his/her article to be considered for publication.
2. Acknowledgement of the original ideas, borrowed from other sources is imperative.
3. The authors of original research work (previously unpublished / under process for the publication elsewhere) should be an accurate submission of the work carried out, provide the rationale of the significance of the research work in context with previous works, and should contain sufficient details to allow others for further research.
4. It will be the wholesome responsibility of the authors for such lapses if any on legal bindings and against ethical code of publication or communication media.

Plagiarism Alert & Disclaimer

1. The publisher & editors will not be held responsible for any such lapse of the contributor regarding plagiarism and unwarranted quotations in their manuscripts.
2. All submissions should be original and must have a “statement of declaration” assuring their research paper as an original and fresh work and it has not been published anywhere else.
3. It will be authors are sole responsibility for such lapses, if any on legal bindings and ethical code of publication.
4. Contributors are advised to be aware about Plagiarism and ensure their paper is beyond plagiarism as per UGC norms.

Publication Policy & Peer-review Process

Peer review exists to ensure that journals publish article which is of benefit to entire research community. Peer reviewers' comments and recommendations are an essential guide to inform the editor's decision on a manuscript that revisions and improvement. They are part of the publication process and actually help raise the quality of the manuscript. It also helps the readers to trust the research integrity of the article.

1. The Editor-in-Chief will primarily examine each manuscript.
2. The editor-in- Chief will advise the authors about the acceptance of the manuscript by email.
3. The manuscript will be evaluated on parameters of originality, practical importance, subject relevance, scientific level and contribution to the current academic scenario.
4. If the manuscript is accepted following publication policies.

5. Accepted manuscript will be forwarded to the double-blind peer review process. Such that the journal does not disclose the identity of the reviewer(s) to the author(s) and does not disclose the identity of the author(s) to the reviewer(s).
6. The review committee is not responsible for stripping of any information during panel review as the original author is not known to the committee.
7. Manuscript/paper will be published only when the article is 'commended for publication' from the review committee/editorial board.
8. If necessary the copy-editing work will be done by the members of the Editorial Board.
9. The review process may take minimum 20 working days.
10. In case of acceptance of the manuscript and commended for publication favorably, the manuscript will be published in online mode of time. If paper/article/manuscript is not commended for publication, the rejected manuscripts shall not be returned.

Copyright Notice

Submission of an article implies that the work described has not been published previously (except in the form of an abstract or as part of a published lecture or academic thesis), that it is not under consideration for publication elsewhere, that its publication is approved by all authors and tacitly or explicitly by the responsible authorities where the work was carried out, and that, if accepted, will not be published elsewhere in the same form, in English or in any other language, without the written consent to the Publisher. The Editors reserve the right to edit or otherwise alter all contributions, but authors will receive proofs for approval before publication.

Copyrights for articles published in Bodhi International Journal of Research in Humanities, Arts and Science are retained by the authors, with first publication rights granted to the journal. The journal/publisher is not responsible for subsequent uses of the work. It is the author's responsibility to bring any infringement action if so desired by the author.

Indexed & Open Access

The journal will be indexed as per database norms. The Indexing will provide the manuscript to achieve its purpose of being accessible to worldwide readers. Easy accessible will increase as manuscript's and journal's reputation. It will be a source of the quality information in respective areas/studies.

Privacy Statement

We may collect the contact details from authors like names, designation with Institutional address, email addresses, postal address, phone numbers and other information to understand needs and provide with a better service that are entered in this journal site and will be used exclusively for the stated purposes of this journal.

Frequency of Publication of the Journal

BODHI is a quarterly journal, will be published in January, April, July and October on respective Years.

Review and Evaluation Committee

Quarterly review committee meeting will be convened by the editor-in-chief. Authors are expected to submit their manuscript before 20 working days of the publication of the respective month. The journal will be published regularly as per Journal publication policy.

Article Submission

Authors are kindly advised to send manuscripts along with registration & copyright forms. (Duly filled-in Registration form is mandatory with the paper for acceptance) Soft copy of the papers should be mailed to **bodhijournal@gmail.com**

Conference Proceedings

Bodhi will be published as special issues for the national / international conference and seminars volumes. The group of papers also will be published in Bodhi journal.

EDITORIAL NOTE

With the back-up of sparkling pride and glittering victory embedded by self contentment, gained over the circulation of past volumes of publication of our Journals, we place this issue too on your palms with a good hope of fulfilling your expectation and imagination of enjoying the benefits and credentials of reading the articles with known or rare or even strange titles to initiate you to store the contents in your brain to avail or retrieve them when sought unavoidable or essential.

The views of our writers in this issue are at its triumphant scale enjoyed by the writers referring the most famous authors on the relevant topics, including Premchand, Vikas Swarup, Rohinton Mistry, Girish Karnad, Adrienne Rich, Dyan Thomas, Jhumpa Lahiri, Shashi Deshpande, Amitav Ghosh, Ismat Chughtal and so on, added with academic discussions on most enthusiastic write-ups “Train to Pakistan, A Diasporic Study of Kazuo’s ‘A Pale View of Hills’, The Taliban Crickets Club and The Kite Runner,”

We carve our sincere and heartfelt gratitude on the golden plank of our historical record of Progressive publication, the supports we could enjoy at every segment to achieve best results to satisfy you readers with knowledge pouring elements in each and every point of explanation of the titles laid down to review, narrate, debate, discuss and suggest liberally on their findings with authenticity to admit, approve, accept and admire the truth behind them.

Being it is the most important enraptd truth to be fit to add in the concluding lines, the most reasonable cause we could reach the pinnacle of success in publication of our Journal, is because of the profound affectionate people, you, our readers.

Special Issue Editors

Dr. V. REMA

Professor & Head

Department of English and Other Foreign Languages
SRM Institute of Science and Technology
Ramapuram, Chennai, Tamil Nadu, India

Dr. S. SAVITHA

Assistant Professor (Selection Grade)

Department of English and Other Foreign Languages
SRM Institute of Science and Technology
Ramapuram, Chennai, Tamil Nadu

Mr. B. P. PEREIRA

Speech Point, Madurai

BODHI
INTERNATIONAL JOURNAL OF RESEARCH IN HUMANITIES, ARTS AND SCIENCE
An Online, Peer-reviewed, Refereed and Quarterly Journal

Vol: 6

Special Issue 2

October 2021

E-ISSN: 2456-5571

Aim & Objectives

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

Disclaimer

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

Communication

Papers should be mailed to
bodhijournal@gmail.com

CONTENTS

S. No.	Title	Page No.
1	Motivation as a Challenge in Teaching and Acquisition of French as a Foreign Language in the Indian Classrooms: Drawing from Literature and Personal Experience Anjor Deshpande	1
2	Depiction of Troubles and Travails of the Working Women in 'Penalty' by Premchand: An Analysis T. Sathish Kumar	8
3	Overshadowing of Social Realities in Vikas Swarup's Novel 'Q&A' B. Sridevi	10
4	Touches of Post Colonialism in Amitav Ghosh's <i>Sea of Poppies</i> Dr. V. Rema	15
5	The Resemblance of Left Wing Ideology Through the Character of Iqbal Singh in <i>Train to Pakistan</i> Dr. S. Rammanohar Pari	20
6	A Common Man's World: Rohinton Mistry's <i>Such A Long Journey</i> Dr. Neeru Anand	24
7	Enseigner L' Interculturalité À Travers La Littérature En Classe Du Fle Dr. Walter Hugh Parker	27
8	The Feministic Elements in Girish Karnad's <i>Naga-Mandala</i> K. Pavithra & Dr. L. Ravi Shankar	32
9	Language as Power in the Select Poems of Adrienne Rich Dr. V. Madhu	36

10	Indian Diasporic Literature Ruksar Banu	41	21	Les Traumatismes De L'enfance Vus A Travers Une Ecriture Destructuree : Le Cas Du Roman "Le Ciel Par-Dessus Le Toit" De Nathacha Appanah Dr. Jayapal Sharmili	100
11	Catastrophic Human Abuse in Afghanistan: Political Extraction from the Novels The Taliban Cricket Club and The Kite Runner B. Gopal	44	22	Riverscapes in Jibanananda Das's <i>Rupasi Bangla</i> Durbadal Datta & Dr. Shankar Nath Sen	105
12	Developing Narrative Writing Material through Genre based Approach in L1 Undergraduates Iqra Khan & Dr. Farha Khan	49	23	Development in Education: A Transition from Face to Face Lectures to Online Lectures Ramya Jayaram Paleri	111
13	Les Mots Empruntés Dans La Traduction Du Français Au Tamoul Dr. P. Ranjith Kumar	56	24	The Theme of Displacement in Amitav Ghosh's Gun Island S. K. Rahmath	116
14	Language of Poetry is the Language of its Themes with Reference to Dylan Thomas' "and death Shall have no Dominion" Dr. N. Sumathi	60	25	Professional Writing Strategies - A Critical Analysis K. Sharmila	120
15	Emile Nelligan -Une Voix Legendaire De La Litterature Canadienne Francaise Tessie Nazareth	67	26	A Diasporic Study of Kazuo Ishiguro's <i>A Pale View of Hills</i> Nisha Kumari	126
16	Cultural Disparity in Jhumpa Lahiri's <i>The Namesake</i> Dr. Arun Kumar Singh	71	27	Le Cosmopolite Dans « Vu, Lu, Entendu » De Driss Chraïbi Linda Barbara Foote	130
17	Shashi Deshpande's Women with Courage, Empowerment & Determination K. Subhashini & Christina Yakkals Sarojini	75	28	Survival of Woman in "The Fire Dwellers" S. Meena Abarajedha	135
18	Women: A Bonsai Plant (Dwarfing Women Personality) M. Kavitha	78	29	Portrayal of Women in Contemporary Indian Films A Case Study of Pink J. B. Anna Asheervadham Mary & Dr. Mallika Vijaya Kumar	138
19	Re-Framing the Other Woman: The Enduring Cultural Popularity of Daphne Du Maurier's <i>Rebecca</i> Resmy Sally Koshy	83	30	Les Réves Dans La Pentalogie « Le Poids Des Secrets » D'aki Shimazaki Marie Virginie Sharmila	143
20	Effect of Online Learning in Indian Higher Education: An Empirical Case Study A. Dinesh	88	31	Epitome of Eight Periods in The History of English Literature J. Madhumitha	147
			32	Feminist Study of Ismat Chughtai's Gainda Maria John	150
			33	Dalit Women Empowerment in India and Rise of Dalit Women Literature Dr. Nidhi Mishra	153

34	Exquisite Social Documents in the Novels of Bapsi Sidwa Dr. S. Savitha	159	38	A Review on Jeanette's <i>Oranges are Not the Only Fruit</i> Resmi Ravindran	180
35	Ethological Entities in Bruce Cameron's A Dog's Purpose B. Arun & G. Anne Nithiya	163	39	Cross-Cultural Conflict in Chitra Banerjee Divakaruni's <i>The Mistress of Spices</i> R. Vaishnavi	184
36	Women's Enslavement in Margaret Atwood's Handmaid's Tale P. Aiswarya Lakshmi & Dr. P. Arockia Nathan	166			
37	Mobile Assisted Language Learning to Boost your Listening Skills Dr. N. Pratheeba	177			

MOTIVATION AS A CHALLENGE IN TEACHING AND ACQUISITION OF FRENCH AS A FOREIGN LANGUAGE IN THE INDIAN CLASSROOMS: DRAWING FROM LITERATURE AND PERSONAL EXPERIENCE

ANJOR DESHPANDE

*Faculty Member, Head-in-Charge, Department of French
Ramnarain Ruia Autonomous College, Mumbai*

Abstract

Higher education in India is still evolving; however, it needs to improve exponentially. With the introduction of the New Education Policy last year (2020), the education system has witnessed a paradigm shift like; new developments in teaching and learning methodologies in classrooms, improvements and enhancements in assessments formats, self-evaluation and results, curriculum design are proposed. It is of utmost importance to transform the higher education system to meet these demands. Motivation is an important element in learning and teaching. One of the challenges is sustaining motivation in India due to the large number of students per class. But what are the other challenges besides class numbers? In light of paucity of research studies dealing with foreign language learning & teaching motivation in the Indian context, there is a need for more research in this area. This study is based on motivation in French language teaching in the Indian context and attempts to understand its importance and underlying challenges.

Keywords: *motivation, foreign language acquisition, autonomous learning, India, french*

Introduction

The study of motivation in the field of language acquisition emerged in the early 60s. The first decade of the 21st century witnessed a preponderance of research that studied the role of cognition and emotion in the domain of motivational psychology. The definition of *motivation* has been evolving since then. In educational psychology, the meaning of motivation is quite simple: motivation is the desire to do something. It is the inner drive and the persistence with which one agrees to continue a particular action. It is motivation that plants seeds of self-confidence and helps students to successfully reach their desired goal. The historical trajectory of the role of motivation in teaching and learning of second language acquisition has been identified in three different phases (Ushioda Z. D., 2011). The first is the socio-psychological period that focuses on social

context of learning, keeping in mind the relations and differences in attitude in linguistic community. Robert Gardner and Wallace Lambert (Lambert G. a., 1972) were the pioneers to have studied the significant role played by motivation in second language acquisition. According to their motivational theory in second language acquisition, the *integrative* and *instrumental orientation* concerns the desire to interact with a community and the gains from being a valued member of the community (Lambert R. G., 1972). The second phase, the cognitive situated period characterizes the cognitive theories and lastly, the process-oriented period which is still developing focuses on the dynamic and long-term aspects of motivation in language pedagogy.

Motivation in learning a foreign language in a classroom can be defined as the psychological mechanism that generates the desire to learn a

second language, the urge to speak in a foreign language and communicating with classmates during the course. It is the desire to do something, effort expended on it and the persistence with which it is carried out. (Ushioda Z. D., 2011)

Theoretical studies give a lot of importance to motivation and mention very little about interest. What is the role of interest in learning and in motivation?

The purpose of this research study is, firstly, to understand the current methods of teaching and the practices involved in sustaining students' motivation. Secondly, the study also investigates, the role played by motivation in students' progress and success in acquisition of French as a foreign language in Indian classrooms.

Factors Influencing Teacher's Motivation

Mihalyi (Csikszentmihalyi, 2017), an American psychologist mentioned that he wasn't aware of any studies that focused on teacher motivation. Researchers entered the field hoping to bring a positive change in the teaching profession. However, what they did not know was the issues faced by teachers apart from teaching. (Whitaker.T, 2009)

Let us have a look at these problems commonly faced by teachers while teaching French as a Foreign Language (FFL) in Indian classrooms. To begin with, a foreign language classroom should ideally be equipped with a projector, a white board, audio-video settings, movable desks to conduct activities smoothly in class. However, this is not always the case in a foreign language classroom in India. Lack of space or technology stops the teacher from conducting an ideal foreign language course.

Secondly, there seems to be a lack of awareness in motivational practices in the classroom. Due to detailed syllabus and the shortage of time, teachers seem to be constantly

under the stress of completing the portion. It is interesting to note the difference of pressure between an FFL teacher in school and that in a college or at the university level. School teachers have only 35 minutes of class and on an average 4 classes of French per week. Most of their time is lost in disciplining the students. In most Secondary School Certificate (SSC) schools, classes are combined in one, as a result sometime is also lost in waiting for students to arrive. On the other hand, FFL teachers at the college or at the university level have mentioned that on some days, they have more of administrative work than teaching like admission duties, exam committee duties, parent-teacher and staff meetings, organising festivals, seminars. There by losing a lot of academic days to other activities. Consequently, due to these additional responsibilities, teachers have also expressed their need of a second teacher to share their workload and fatigue at the end of the week.

Additionally, large number of students per class, number of classes per week, time taken to prepare for the classes, time taken to travel to work, makes it strenuous and discouraging for the teacher to teach. FFL teachers in India have raised the problem of the monotony of teaching the same curriculum for years. The unchanging syllabus for a long period of time has led to no novelty in teaching. Such institutional rules stop teachers from exploring and being creative outside the class.

With the transformation from face-to-face classes to online classes, FFL teachers have confessed their discontentment in the ability to establish a rapport with the students. Poor internet connection, power cuts, lack of knowledge and training in online teaching has created a barrier in teaching and learning. Online teaching has also witnessed a drop in the attendance of the students.

Lastly, teachers were asked their opinion on recognition of teaching as a profession in the Indian society. The common response to the question has been, teachers are respected but they are not valued. When it comes to growth in the education field, teachers lack the motivation to teach due to the increase in the salary gap in teaching and in other professions, excess workload, rigid institutional rules, outdated syllabus, formal teacher training programs, underdeveloped infrastructure etc.

Factors Influencing Learners' Motivation

Research studies have highlighted numerous factors affecting learner motivation. Teacher's attitude, teaching method, classroom environment, curriculum, learning goal, age. Several studies have highlighted the importance of learner-teacher relationship. The Pygmalion effect or the Rosenthal effect (1968) in education, explored the effect of teacher's expectation on students. The effect showed that if teachers were led to expect enhanced performance from some students, then the students did indeed show that enhancement. A study conducted in a Chicago Public School by the great educator Marva Collins (1975) believed that the capability of her students became a self-fulfilling prophecy that enabled them to achieve extraordinary results. The Teacher's character can determine learners' interest, likes and dislikes in a particular subject. If the teacher shares and communicates a good relationship with the learners', they will themselves show a high level of enthusiasm and improved learning (Cai, 2016). So far, a large part of the discussion underlined the importance of teacher-student relationship that can have effects on learner motivation. The next part will focus on learner motivation through autonomy. It has been observed that under adverse conditions and without any teacher assistance, some learners are more successful in keeping up

their goal commitment than some others (Hurd, 2008). It is possible through promotion of self-motivating learner strategies, motivational feedback, peer group learning and encouraging positive self-evaluation. A large body of research discussed that students do feel satisfied if they accomplish the tasks in time.

Method

Teachers teaching French in schools, colleges, universities and private institutes were interviewed across India. The initial questions investigated each teacher's background. As it is an ongoing research, a total of 16 FFL teachers have been interviewed so far. Questions were directed towards their current location, number of years of experience, level of students they are currently teaching. Participants who were interviewed had a minimum M.A in French or a B2 level recognised by the Common European Framework of References for Languages. The next section was designed to assess reasons to choose teaching as a career. Each teacher was mentioned to clearly state their "Motivation to choose teaching as a career choice." A scale range was created to note the factors influencing their career choice. The prefacing statement to each response was "Because I ..." Table 1 gives us an overview of these motivational factors.

Table 1 Motivation to choose teaching as a career choice

Motivational Factor	Items
Intrinsic Motivation	i. Because teaching is my passion
	ii. Because I like to teach
	iii. Because I was always interested in teaching
Job security	i. Teaching gives me a steady monthly income.

Second choice of career	i. Teaching was never my first choice of career. The opportunity fell on my lap.	types, execution of the activities conducted in the class.
	ii. I wanted to become a translator. However, teaching was in my destiny.	
Family time	i. During the weekend I get enough family time.	The learners' data consisted of a questionnaire which was designed on the basis of Attitude Motivation Test Battery (AMTB), Foreign Language Classroom Anxiety Scale (FLCAS) and Likert Scale developed by Rinses Likert. Students learning French in schools, colleges, universities, private institutes were asked to fill the questionnaire. A total number of 292 learners of French responded to the questionnaire. The first section of the questionnaire included questions that examined the background of the learners. For example, the age, the number of years completed in learning French, the current level they are at, the institution where they have learnt French, the number of French classes per week. The second section was constructed to study the teacher's attitude in the class, the learning environment, the activities conducted during the course, the learners' confidence at the end of the course. The respondents had to indicate their agreement on the 5-point Likert scale, (strongly agree, agree, disagree, strongly disagree). The last section was designed to understand the factors that motivated and demotivated learners to continue and discontinue learning French. An open-ended question was asked "What are the reasons to have continued or discontinued learning French?"
	ii. My day gets over by 2pm, I get my evenings free with my family.	
Longer vacations	i. Summer and Diwali breaks are the longest vacation periods.	Let us have a look at the results from the learner questionnaire and the teacher interviews.
	ii. It gives us enough time to take a break and relax.	
Social value	i. Teachers get respect but are not valued.	Results
	ii. If you are a university professor, you are respected. If you are a school teacher, you aren't.	
	iii. Teaching is not as well appreciated as engineering or medicine in India.	

The third section was titled "Activities conducted in the class". Questions included in this section helped understand the teachers' perception of students' attitude towards activities conducted in the class. Questions were based on students' attitudes towards the activities conducted in the class. Furthermore, the number,

Results

Initial Analysis

Out of the 292 responses received to the learner questionnaire, 5% of the learners belonged to the age group of (12-17) years. 51% to the age group of (18-22), 23% from the age group of (23 to 29 years), lastly 21% to (30 years and above). The (I like to learn foreign languages) cohort accounted to 36% of the population.

(I would like to pursue a career in French) were 22%. 7% of the respondents believed that (learning a foreign language would help them understand and value other cultures). 13% of the learners wish to (pursue their higher education in France) and hence they had been learning French as a foreign language. 3% chose to learn French as it was the (only foreign language offered in their curriculum at school/ college/ university). 7% studied French because they believed that it was (easy to score marks in the exam). 5% of the respondents wished to (immigrate to Canada). The remaining 7% learnt for (other purposes).

147 learners *strongly agreed* to the fact that their French language teacher was dynamic, knowledgeable and dynamic in class. 30 *agreed* that their teacher was biased in the class towards other students. 109 students *strongly disagreed* to the question that asked whether their course material was uninteresting. As for the classroom environment 198 learners *strongly agreed* to their classroom environment being friendly and interactive.

Lastly 96.6% of the learners responded as *yes*, they wished to continue learning French as a foreign language. And 3.4% said *no* to continuing French.

11) Are you looking forward to continue learning French?
(26) responses



Some of the reasons for discontinuation of French were i) Lack of time. ii) Lack self-confidence iii) Class timings that clashed with other commitments. iv) Expensive course fee. Whereas, the reasons stated for motivation were i) Desire to pursue career in French. ii) Desire to

travel to France. iii) Approachable teacher. iv) Love for the French culture.

Teacher interviews were conducted and recorded on an online platform. 14 out of the 16 teachers who had been interviewed mentioned that teaching was their first choice of career. The reasons mentioned were i) Passion for teaching. ii) Interaction with young students. iii) The mission to change the society.

Discussion

The findings of this study emphasized on the linear relationship between motivation and teaching and learning French as a foreign language in Indian classrooms. Primarily, the study focused on the effects of motivation in an FFL classroom. Like, the role of the teacher, technology, textbooks etc. A number of points were raised during the course of student questionnaires and teacher interviews. As the study unfolded, on one hand, it was noted that the state of foreign languages teachers was not satisfactory. Teachers were not motivated at all times due to a number of reasons stated above. It is recommended that FFL teachers keep themselves updated with language developments and motivational strategies. FFL teachers in India have been relying on improvised methods. Trainings in building and strengthening the rapport between teachers and learners should be conducted. Teachers have to be remunerated well in comparison to the work they do. Authorities have to keep a check on the timetable and administrative work assigned to the teachers to make sure there is a balance in work so as to avoid overburdening of tasks. These changes will boost their confidence and motivate them to continue teaching. As for students, they were highly motivated to continue learning French, pursuit and growth in career opportunities being the most common factor in motivation. Therefore, it can be concluded that the notion of motivation is constantly affected

by different variables throughout the process of teaching and learning.

Conclusion

Motivational theories in second and foreign language acquisition have evolved considerably in the last fifty years. There still needs to be a significant amount of research that needs to be carried out in the Indian context as it will prompt a new wave of thinking and help teachers develop strategies in creating effective & positive learning environment. In consequence a rise in learner motivation & participation. Therefore, it must be made sure that teachers and the institute create the drive in learners to acquire the targeted language, enjoy the learning process and experience real life communication. As for learners, another way to combat their demotivation in the classroom is by upgrading infrastructure, technical resources, their support in material designing in order to update their knowledge and skills. Thus including learner in the entire teaching-learning process. We must ensure that their energy is unleashed because unless they enjoy, there will be no progress.

References

1. Alberth. (2015). Indonesian High School Student Motivational Orientations for Learning English as a Foreign Language: Some Preliminary Findings. *Electronic Journal of Foreign Language Teaching*.
2. Alberth. (2015). Indonesian High School Student Motivational Orientations for Learning English as a Foreign Language: Some Preliminary Findings. *Electronic Journal of Foreign Language Teaching*.
3. Barker, M. (n.d.). Understanding Motivation: A Review of Relevant Literature. *Carleton Papers in Applied Language Studies*.
4. Borah, M. (2021). Motivation in Learning. *Journal of Critical Reviews*.
5. Cai, M. W. (2016). The Application of Pygmalion Effect in Classroom Education. *International Conference on Arts, Design and Contemporary Education*, (pp. 980, 981). Shangluo, China.
6. Csikszentmihalyi. (2017). Intrinsic Motivation and Effective Teaching. *Applications of Flow in Human Development and Education: The collected works of Csikszentmihalyi*.
7. Dalal.A.Bahanshal, S. a. (2013). Motivation and Learning Strategies in Foreign Language Classroom: A look at learners from Saudi Arabia. *International Journal of Applied Linguistics and English Literature*.
8. Demiroz, H., & Yesilyurt, S. (2015). Effective Foreign Language Teaching: Perceptions of Prospective English Language Teachers. *Universal Journal of Educational Research*.
9. Development, M. o. (2020). *New Education Policy*. Government of India.
10. Hurd, S. a. (2008). Affect and Strategy use in Independent Language Learning. In S. a. Hurd, *Language learning strategies in independent settings* (p. 218). Bristol: Bristol Multilingual Matters.
11. John P. Dusek. (1969). Diagnosing the Decrease In Foreign Language Enrollment. *Bureau of Elementary and Secondary Education*.
12. Lambert, G. a. (1972). Motivation in Second Language Acquisition. *American Association of Applied Linguistics*.
13. Lambert, R. G. (1972). *Attitudes and Motivation in Second Language Learning*. Boston: Newbury House Publisher.
14. Michaela Cocca, J. A. (2017). Psychometric Parameters of the Attitude/Motivation Test Battery Instrument in a Mexican Environment. *Journal of sport psychology*.
15. Paul.W.Richardson, H. a. (2007). Motivational Factors Influencing Teaching

- as a career choice. *The Journal of Experimental Education*.
16. Ushioda, Z. D. (2011). *Teaching and Researching Motivation*. Harlow, UK: Pearson Education.
17. Ushioda, Z. D. (2013). *Teaching and Researching Motivation*. New York: Routledge.
18. Whitaker, T. W. a. (2009). Motivating and Inspiring Teachers. In W. a. Whitaker, T, *Motivating and Inspiring Teachers: The Educational Leader's Guide for Building Staff Morale*. Larchmont, New York: Routledge.
19. Yin, J. H. (2016). Teacher motivation: Definition, Research Development and Implications for Teachers. *Cogent Education*.

DEPICTION OF TROUBLES AND TRAVAILS OF THE WORKING WOMEN IN 'PENALTY' BY PREMCHAND: AN ANALYSIS

T. SATHISH KUMAR

*Head, Department of English
ST. Francis College, Koramangala, Bengaluru*

Abstract

The Penalty (Jurmana), written by Premchand, depicts the life of Alarakkhi who is a sweeperwomen who is employed by the Government under the sanitation department. In the story, Alarakkhi is presented to be in a condition of constant turmoil as she is not paid in full by her supervisor, then she is always picked on by him and is fined regularly. She is shown as an everyday mother who is working hard to protect her family. At the end of the story, as Alarakkhi is getting paid, her name is unusually called later on which caused gossip among the other sweepers gathered at the Municipal office. After her name is called, she is given her pay in full amount. Instead of being happy for the money that she got, she feels guilty for having abused the Inspector. The short story reflects the troubles and travails of the working women in general and women not so well-heeled jobs in particular.

Keywords: *unfair treatment, lives of women workers, guilt, poverty, motherhood, happiness*

Introduction

Dhanpat Rai Srivastava, popularly known by his pen Munshi Premchand (1880-1936), is a well-known writer of modern Hindi and Urdu Literature. He is one of the most celebrated writers of the Indian sub continent. His writings use a dialect of Hindi, generally spoken by the common folks. He strongly opined that literature must present the truth and experience of ordinary people.

His novels include Mansarovar, Godaan, Karmabhoomi, Gaban, and Idgah. He began writing under the pen name "Nawab Rai", but subsequently switched to "Premchand", Munshi being an honorary prefix. His major themes include corruption, zamindari system, debt, poverty, communalism and colonialism. He has been referred to as the "Upanyas Samrat". The short story 'Penalty' is from a collection 'Deliverance and Other Stories' translated by David Rubin.

Analysis

The short story 'Penalty' presents the troubles and travails of the working women in general. It draws our attention towards the humane facet of the bureaucrats that deal with them. Alarakkhi is the central character of the story. She worked as a sweeper working under Munshi Khairat Khan, the inspector of sanitation and in-charge of hundreds of sweeper women. Although he was a good hearted person, he scolded and punished her by cutting her pay. Whenever she got so tired that she would take some rest, exactly then the inspector would come riding in his ekka. Though she pleaded "Please, Excellency, I'll go back to work again" he would jot down her name in his book without listening. Even if she went to nearby shop to buy a candy for her daughter, then also he wrote her name in his book. The minute she began to take some rest, he would be there like a devil. She went for work early in morning and even took her husband Huseni's help. Despite this she waited

with anxiety thinking that how much pay would be deducted that month.

The past month Alarakkhi's daughter was suffering from cough and fever. The weather also had been exceptionally cold. The little baby kept her mother awake the whole night. Number of times she was late for the work. The inspector had noted down her name and this time a big amount was to be deducted. That day morning she took a broom and went to work with the baby. The baby was wailing too much. She tried to console her but in vain. She even cursed her boss which was overheard by him. She was very much worried about this. The inspector angrily asked her why she brought her kid to the work. She answered that her baby had fever. He even told her that she could take a day off. If she takes one day leave also, how the family could survive. The inspector asked her to return home and send her husband Huseni for work.

The same evening, both husband and wife went to collect her pay. She kept on thinking about the penalty and punishment she would be imposed. At same time, she doubted the inspector for not writing her name in the register, though she was heard by him while cursing him. So she regretted for scolding the inspector. By that time, thousands of sweeper women and even money lenders had gathered at the Municipal office. She also stood in the line and pay distribution was started.

Alarakkhi's name was normally called after champa's. But that day her name was not called. She was completely worried and in despair for the pay. Suddenly startled, she heard her name. She slowly stood up and went ahead with the slow tread. The paymaster paid the full amount of six rupees. She was surprised and the paymaster must have mistaken the amount. She

never got her full pay in these three years and this time must get less than half. She stood there for a while, in case the paymaster asks for the money back. But the paymaster was surprised and asked her, "why are you standing here now, why don't you move along?" She said, "But it's the full amount." The paymaster looked at her and asked, "What else do you want- do you want to get less?" She came away but she was not content and she regretted for having scolded the inspector.

Conclusion

The story draws the attention to the human facet of authorities that deal with them. The major theme is 'penalty', which makes some women happy and some unhappy. It plays major role in the life of Alarakkhi. In the story Alarakkhi is depicted to be in a condition of constant turmoil as she is not paid in full by her inspector, then she is always picked on by the inspector and is fined regularly. She is shown as an everyday mother who is working hard to sustain family. Towards the end of the story, as Alarakkhi is getting paid, her name is unusually called later on which caused gossip among the other sweepers gathered at the Municipal office. After her name is called, she is given her pay in full amount. Instead of being happy for the salary that she got, she feels guilty for having abused the Inspector.

References

1. <https://en.wikipedia.org/wiki/Premchand>
2. <https://cuenglias.blogspot.com/2016/01/jurmana-premchand.html>
3. Prem Chand, The Complete Short Stories: Vol. 1, Paperback 2017

OVERSHADOWING OF SOCIAL REALITIES IN VIKAS SWARUP'S NOVEL 'Q&A'

B. SRIDEVI

*Assistant Professor, Department of EFL
SRM-IST, Ramapuram, Chennai*

Abstract

Literature and Society have always reflected and replicated each other. As per the standard definition, Literature elucidates the live and real experiences of the common people. The Indian Novelists express the panoramic view of the nation through their eminent works. The Former Indian Foreign Service Officer and a famous writer, Vikas Swarup, through his most populous work Q & A has effectively brought out the societal based activities and traumas of the slum people. The poverty stricken downtrodden people have been facing innumerable untold miseries throughout their life. Their future has ever remained a question mark and their economic and social background has always stayed as an indelible scar that affects the future generations of their families. This paper focuses on the social realities that are depicted in the novel and how they create a deep impact over the lives of the individuals. Moreover, this paper describes about how the fate and destinies of the slum people are sealed due to their social and economic background.

Keywords: *societal activities, traumas of slum people, economic background, fate and destinies*

Introduction

Vikas Swarup, the diplomat turned writer, has in his own way, told the stories of human beings who have endured appalling conditions of existence, struggled against them and prevailed in the end. *Q & A*, now more popularly known as *Slumdog Millionaire* after it was adapted into a movie by Danny Boyle, was first published in 2005. The novel is set in India and tells the story of Ram Mohammad Thomas, a young bartender, who wins a TV quiz show. The novel is narrated in the first person by Ram Mohammad Thomas and tells the readers how an illiterate young boy from the slums gets to know the answers to the questions asked in the quiz show, all of which normally require wide reading and exposure. *Q&A* has won several awards and prizes including South Africa's "Boeke prize" in 2006, the Prix Grand public at the Paris Book fair held in 2007 and the Best Travel Read (Fiction) award at the Heathrow Travel Product Award in 2009. It was also shortlisted for the "Best First

Book" at the Commonwealth Writer's prize. The book has been translated into 42 languages.

Q & A tells the story of Ram Mohammad Thomas who wins a TV quiz show "Who Wants to be a Millionaire?" But he is an unlettered young boy from the Mumbai Slums who works as a waiter and therefore many are intrigued by the fact that he gives the correct answers to all the questions in the quiz show. It is presumed that one would require a certain level of education and exposure to be able to answer all the questions correctly. Therefore Ram is arrested on suspicions of cheating. However a young woman lawyer Smitha Shah comes to his rescue. The novel has a fairytale ending with Ram winning the money promised by the game show and getting married to Nita, the girl he loves.

From a sociological perspective, it is significant that the author chooses as his protagonist, a slum dweller from "Asia's biggest slum" (*Q & A* 12), the "underdog" who is not

expected to win the quiz show, in the social context of the novel, a subaltern character who lives on the fringes of mainstream society. The choice of the name of the character “Ram Mohammad Thomas” combining the three dominant religions in India is a comment and critique of Indian society by the author. The author chose a combination of Hindu, Muslim and Christian names for his protagonist to show that his parents are unknown. Although on the surface the name seems to represent the unity of religions in Indian society, as Prem Kumar the anchor who conducts the “Who wants to be a Millionaire” quiz show says “It expresses the richness and diversity of India” (Q & A 46), it also reflects the ugly social reality that there are numerous young orphans among the Indian poor who have no inkling of their parentage. In the ultimate analysis even the choice of religion or faith is only for the elite classes. The poor have very little notion of God or religion. For them everything boils down to the fundamental question of survival.

Ram says immediately after his arrest: “...what business did a penniless waiter have to be participating in a brain quiz? The brain is not an organ we are authorized to use. We are supposed to use only our hands and legs.” (Q & A 12) And the oppressed classes, “the elders in Dharavi” have accepted the disparities as a fact of life.

Through the protagonist, Swarup questions the construction of social realities by a small but elite group in society. Knowledge is itself a construct of the rich. It is the rich who decide what constitutes knowledge. But through the protagonist Swarup puts forward an alternative construct of knowledge and what constitutes knowledge. To people of Ram’s ilk, it is only knowledge of the things that he mentions that, in Burke’s words “have a bearing upon” their “welfare”. The other kinds of knowledge to them are useless.

The fact that Ram participates in the quiz show makes one believe that like all other ordinary people, Ram too hankers after money. But it is revealed towards the end of the novel that Ram takes part in the quiz show to take revenge on the anchor person, Prem Kumar for ill treating Neelima Kumari, the actress in whose house Ram worked and Nita, a prostitute Ram loves. When he reveals who he is and his motives in participating in the quiz show, to Prem Kumar, the latter promises to help him win the show and immense wealth. Then Ram retorts ‘What would I do with all that wealth? Eventually a man needs just six feet of cloth for his shroud.’ (Q & A 350) By putting these words into Ram’s mouth, Swarup attempts to show that the idea of wealth as an indicator of social success is also a construct of the rich. Through his protagonist he subverts this idea and upholds the pristine value of humanism. Here the champion of humanism is not a member of the elite class, but a slum dweller. By making his protagonist spurn wealth, Swarup also deconstructs the image of the poor as a class that is always obsessed with wealth and that will do anything for money.

Q&A portrays the life of people in Mumbai slums. Throughout the novel the gloomy lives of the poor is shown. The novel opens with a description of ‘Dharavi’ as “Asia’s biggest slum” and moreover calling the slum as an “urban wasteland”. On the other hand, the slum dwellers struggle with one another for every inch of space. The ‘illegal’ status of slums is also captured in this description. The slum dwellers do not fight for principles or ideologies. They fight for the basic necessities of survival such as water and space. The urban realities of migration to the cities, especially to cities like Mumbai, is also captured in this description.

He further highlights the condition of the slum as a cancer in the body of the city. The

poor, for no fault of their own, live beyond the fringes of the law. They are not even acknowledged as lawful citizens of the country with fundamental rights to have access to basic necessities like shelter, water, electricity and the like. And Ram is a typical resident of the slum. His income is meager to say the least. At the beginning of the quiz show, the anchor, Prem Kumar chats with Ram and asks him about his job and income.

‘... What do you do, Mr. Thomas?’

‘I am a waiter in Jimmy’s Bar and Restaurant in Colaba.’

‘A waiter! Now isn’t that interesting! Tell me, how much do you make every month?’

‘Around nine hundred rupees.’

‘That’s all?...’ (Q & A 46)

Swarup highlights the fact that the elite do not listen to the poor. So he voices the concern of the subaltern slum dweller through Ram. Not only does he represent the slum, he also represents the struggle to overcome the painful existence of the slum and move forward and upward in his life.

If Ram symbolizes the slum dweller as the protagonist struggling against hostile social conditions, then other characters in the novel form a part of these hostile and unjust social conditions.

The prostitute that Ram loves is also a product of this kind of injustice. The story of how she became a prostitute is only the tip of the iceberg.

She tells me that she is a Bedia tribal girl from the Bhind district in Madhya Pradesh. Both her parents are still alive and she has a brother, and a sister who is happily married. In her community, it is the tradition for one girl from each family to serve as a communal prostitute, called the Bedni. This girl earns money for her family, while the males spend their time drinking alcohol and playing cards. ‘That is

why the birth of a girl is an occasion to celebrate in our community, not a cause for gloom. A boy is, in fact, a liability. You can find Bednis from my village in brothels, truck stops, hotels and roadside restaurants, all selling their bodies for money.’ (Q & A 305)

This shocking but nevertheless true situation among some tribes of India is brought to the attention of the reader. The description of the tradition of prostitution is largely accurate and coincides with the description given by Anuja Agarwal in her book *Chaste Wives and Prostitute Sisters: Patriarchy and Prostitution among the Bedia of India*, an anthropological work written after extensive field study by the author in the Bharatpur area of Madhya Pradesh as well as in northern India where the relatives of the members of this tribe have settled.

Another representation of injustice is in the incident with Maman in Mumbai from which Ram finds the answer to the fourth question. Ram and Salim go to Maman’s place with the hope that they will be able to enter the movies. However what they see there is the exploitation of children for begging.

One by one the children start trickling in, and instantly challenge our definition of hell. I see boys with no eyes, feeling their way forward with the help of stick; boys with bent and misshapen limbs, dragging themselves to the table; boys with two gnarled stumps for legs, walking on crutches; boys with grotesque mouths and twisted fingers, eating bread held between their elbows. Some of them are like clowns. Except they make us cry instead of laugh. (Q & A 108)

The reader is shocked by the images of gross injustice painted by the author in these scenes. And the unjust social conditions are not only confined to India they are widespread even in neighbouring countries.

The children shown here are no more than consumer goods exported or imported as consignments. The description of the victim is a touching portrayal of many such children.

The boy is no more than twelve years old. We touch him as though he is a caged animal. But he doesn't look like an animal. He looks more like the alien we saw in a Britannia biscuits commercial on TV, with an oval, tapering head, Chinese eyes, a thick nose and thin lips. Mustafa tells Punnoose, 'He is from the Shrine of Shah Dola in Pakistani Punjab. These boys are called "Rat Children".'

'How do they get a head like that?'

'I have heard that they put iron rings on the baby's head to stop it growing. That is how you get this unique head design.'

'I think he has lot of potential. Maman will be pleased,' says Punnoose.

'Yes,' Mustafa concurs. 'A real high-value item.' (Q & A 113)

The inhuman treatment that is given to such children is given a stark portrayal in this incident. Even among the victims there is a gradation and the worst of the victims is alienated from the other victims. In all these representations the victims of these injustices cannot speak about their own troubles. So through Ram's experiences Swarup gives the readers a glimpse of the unjust social conditions that prevail in many parts of the country. In this sense, Ram is the voice of various kinds of subaltern experiences.

But most of these injustices in Indian society do not get sympathetic attention. There is only apathy at the plight of the victims. The apathy is summed up in the Shantaram incident by Mr Ramakrishna. When Shantaram abuses his own daughter Gudiya, Ram is very upset and tries to help her. When he requests Mr. Ramakrishnan to help this is the answer he gets.

Whatever happens inside the four walls of a home is a private matter for that family and we cannot interfere... I know the daily stories of wife beating and abuse and incest and rape, which take place in chawls all over Mumbai. Yet no one does anything. We Indians, have this sublime ability to see the pain and mystery around us, and yet remain unaffected by it. So like a proper Mumbaiker, close your eyes, close your ears, close your mouth and you will be happy like me. (Q & A 83 – 4)

This grotesque caricature of Gandhiji's favourite picture of the three monkeys that see no evil, hear no evil and speak no evil, sums up, for the reader, the mass apathy that exists in India towards the troubles of the oppressed sections of society. Swarup in his interview published as appendix to the book is asked about whether this apathy characterizes modern India itself, to which he answers

... apathy does exist in the nation of a billion people, but one also sees evidence of tremendous compassion and solidarity, such as during the recent tsunami disaster. (Q & A Interview with Vikas Swarup 373)

So if characters like Shantaram and Maman represent the injustice of the society and Ramakrishnan and others like him represent the apathy in the society, then it is Ram himself who is symbolic of this tremendous compassion and solidarity in the novel.

Conclusion

In summing up, Literature is used to represent the cause of the underprivileged. But the writers of literature themselves are part of an elite class (as literature which can only be produced by artists who have a certain level of education and competency in language). But Vikas Swarup has thrown light over the lives of the slum people and has projected their problems to the world. Gayathri Chakravarthi Spivak in her essay "Can

the subaltern speak?” presents the following argument “The subaltern cannot speak. ... Representation has not withered away. The ... intellectual has a circumscribed task which [he] must not disown with a flourish”. The novel *Q & A* is an accurate portrayal of the panoramic canvas of Indian poor and downtrodden people, particularly the slums.

References

1. Burke, Kenneth. *Literature as Equipment for Living: Critical Theory Since Plato*. Harcourt Brace Jovanovich, New York. 1971.
2. Spivak, Gayatri. *Can the Subaltern Speak? Marxism and the Interpretation of Culture*. Ed. Cary Nelson and Lawrence Grossberg. London: Macmillan. 1988.
3. Swarup, Vikas. *Q&A*. Black Swan Publications. 2006.

TOUCHES OF POST COLONIALISM IN AMITAV GHOSH'S *SEA OF POPPIES*

Dr. V. REMA

*Professor & Head, Department of EFL
SRMIST, Ramapuram, Chennai*

Abstract

Sea of Poppies, the sixth novel of Ghosh embarks on the theme inclusive of coming in and moving out. Ghosh, the artist uses a bigger canvas than he did earlier; with an array of characters and an extraordinary vision. Only two Indian novels are in a list of six shortlisted for Britain's Man Booker Prize. This is one of them. *Sea of Poppies* is set in the mid-19th century India, days when the Opium Wars happened. Ghosh trails the lives and the language of a not-so-common collection of women and men -- princes, seamen, traders, pirates, farmers, and fugitive girls --who in all converge on Ibis, the large American yacht. He employs postcolonial touches throughout the novel to highlight the migration of indentured labourers and the resultant difficulties they face; the casteism being prevalent in many parts of the country; the colonial dominance and the high handedness of the colonizers. In this nautical fiction, there is lavish display of the nautical language which postmodernists usually engage in. The destruction of the lives of the rustics and trapping them into the opium trade are laid bare by the author to throw light on the colonizers' ruthlessness. The male dominated society and the highhandedness of the patriarchal society is a postcolonial writer's primary interest and that is relected in this novel. The neglected citizens of the imperial enterprise are given the pride of place as they are paupers and victim of colonial rule just because of color discrimination. He writes with great compassion and evinces empathy for the members of the lower class, especially the migrants. This paper deals with these postcolonial aspects with special reference to the novelist's *Sea of Poppies*.

Keywords: nautical, colonizer, patriarchal, polstmodern, postcolonial

Introduction

Sea of Poppies, the sixth novel of Ghosh embarks on the theme inclusive of coming in and moving out. Ghosh, the artist uses a bigger canvas than he did earlier; with an array of characters and an extraordinary vision. Only two Indian novels are in a list of six shortlisted for Britain's Man Booker Prize. This is one of them. *Sea of Poppies* is set in the mid-19th century India, days when the Opium Wars happened. Ghosh trails the lives and the language of a not-so-common collection of women and men -- princes, seamen, traders, pirates, farmers, and fugitive girls --who in all converge on Ibis, the large American yacht.

It is a boisterous tale, or rather collection of tales -- historically fascinating, politically

forceful and rarely subtle. Stylistically, Ghosh may not seem to be an exciting writer, in every sentence. However, in some places he abandons the discipline and newness of his earlier, less extravagant books. Linguistically, one can, however, sense his victory. What stands apart is his dialogue, though his prose sounds ordinary. Ghosh has packed all his extensive historical knowledge and passion and funneled it into the language of his characters. His men and women may not always be so lively, but his syntax strikes a lively expression. "Ghosh has given to each of the many dissimilar characters a patois, an idiom, a poetry that is utterly irresistible" (Choudhury 169). The novel is an admixture of harshness, love, poppies and buccaneers. However, the novel is clearly the author's

celebration of language – its peculiarities, its biases, the humor, meanness and freedom. Yet, one finds that he extends a whole-hearted invitation to escape. This aspect of post-colonial writing is evident throughout the novel.

Amitav Ghosh constructed his novel in Kolkata on the bank of the Ganges prior to opium war. There is a comparison of this holy river to the Egyptian Nile. His characters are portrayed just as the poppy seeds, uncertain of their future. The pivotal characters in the novel are a simpleton Deeti, Neel Ratan Halder, a zamindar, an opium trader, Benjamin Burnham and an American sailor, Zachary Reid. Hailing from a poor rustic family, Deeti is another innocent, ordinary woman, wife of a drug addict Hukum Singh. His immoral brother, Chandan Singh, cruelly decides to cremate her alive when her husband dies just because he is unable to entice her to succumb to his wishes. He tries to make her the victim of the funeral pyre. In the meantime, she was rescued by Kalua, who belongs to the lower caste and who is an oxen driver. It is because of the sincere and secret affection he always nurtured towards her. They, then, flee the place.

A historical novel, densely packed and wonderfully written, Ghosh skillfully inundates with plentiful information without sinking the story under its own weight. Ghosh makes the migration of the bonded labourers as the main theme. He focuses on the elements that drive their lives; the trading of opium; the abhorrent caste system and the British occupation and he picturises these in great detail. The novel throws light on the period when the East India Company forced the peasants, for the sheer greed of amassing unimaginable wealth, to turn over their fields to opium production, which resulted in poverty and hunger among the people. Opium was exported by the British merchants illegally to China and with the widespread growth of the opium trade, a major

chunk of Chinese became addicted to the drug. In order to end the opium trade a war was waged between the United Kingdom and the Qing Dynasty of China. In 1838 Britain was set on maintaining the opium trade between India and China as its strength. Through a number of incidents and through the words of his characters, Ghosh highlights the much-hated superior feeling of the colonisers.

Amitav Ghosh has presented the darker side of colonialism in India, which causes destruction to the environment and to the inhabitants of the native land. The colonial rule has resulted in various types of domination such as racism, naturism and socialism. Ghosh brings to light the suffering of different characters; they who have been linked with opium production market. Especially, the novelist has focused on the consequences of opium industrialization and the way it affects the life of a woman. In the novel, Ghosh has thrown light on many characters belonging to various backgrounds. Though there are many characters, initially Ghosh does not show the link among them. But slowly and steadily they are brought into contact once they board the *Ibis* to Mauritius land. The British people used the slave ship *Ibis* to transport coolies from Calcutta to Mauritius. The ship starts its voyage with its crew and the passengers.

Postmodernists like Amitav Ghosh not only defend feminism but they also highlight the subjugation of women either by the society or by the colonisers. For Deeti, the focal character in the novel, subjugation begins even at infancy. Her brother and the evil Subedar Bhyro Singh, without taking her consent, give her in marriage to Hukum Singh, an opium addict. Moreover, he has lost his legs in the battle. Ghosh describes the disastrous life of Deeti to an impotent man.

Her brother-in-law in connivance with her mother-in-law takes advantage of the weakness of Hukum Singh and exploits her. The cultural

and social set up makes the women to live a passive and independent life in which all their feelings and emotions are suppressed and ignored. The impassivity of her husband makes Deeti to find out the conspiracy behind her pregnancy and finally gets the truth that Chandan Singh, her brother-in-law has impregnated her and she learns this unacceptable truth by serving a decoction of datwa to her mother-in-law. In that state of stupor, the old lady calls her 'Draupadi', the one who bears the children of brothers (Ghosh, *Sea of Poppies* 39).

The fact that women had no ownership to property is also delineated through this character in this novel. Chandan Singh, the brother of Hukum Singh uses this as the trump card to threaten Deeti. Since Hukum Singh was ailing and was nearly in death bed, Chandan Singh tries to abuse her and intimidates her saying that she will be left with nothing after her husband's demise. Soon after Hukum Singh's death, Deeti is unable to escape from the oppression of her lustful brother-in-law. When he tries to sexually oppress her, she decides to burn on her husband's funeral pyre rather than yield to the wishes of Chandan Singh. However, she is rescued from burning on the funeral pyre with her husband by Kalua, the ox man and an untouchable.

Since Deeti belonged to the high-caste, the people of her community decide to ostracize her for eloping with an untouchable of the Charmar community. Consequently to save their lives from torture and humiliation, both Deeti and Kalua join the *Ibis* as indentured labourers. Subedar Bhyro Singh also abuses her and goes to the extent of revealing the fact that he also gave his consent for the disgusting behavior of Chandan Singh's sexual advances towards her on the very first day of her marriage. The fact that some men don't regret the shameful activity that they have done towards women either

physically or psychologically, is clearly revealed in the novel.

Women are seen as puppets in the hands of the male patriarchal society. The puppet strings rock them very harshly and they have no option but to act to their movements. The ideological frameworks of men's superiority over women gave more power to men than women but Amitav Ghosh also portrays how a change has come upon women slowly. He brings to light the emergence of feminist theories and practices as the reason behind this revolutionary change. Towards the end of the novel, Amitav Ghosh depicts the change in the life of Deeti who bears the child of Kalua and it is Kalua who rescues her from the evil clutches of Bhyro Singh. The novelist shows the transformation that takes place in Deeti's character during her journey on the *Ibis*. She is shown as a strong woman who waits for Kalua's return after killing the Subedar Bhyro Singh.

Amitav Ghosh does not give as much importance to the British colonizers and relegates them to the margin. The neglected citizens of the imperial enterprise are given the pride of place as they are paupers and victim of colonial rule just because of color discrimination. He writes with great compassion and evinces empathy for the members of the lower class, especially the migrants, "the men and women who were to be torn from this subjugated plain . . . [from] a soil that had to be sown with suffering to yield its crop of story and song" (Ghosh 41).

Ghosh portrays his characters with integrity and dignity; even those with minor roles enjoy well-constructed back-stories, and if his British characters -- scheming, perverse and ruthless to a man -- are occasionally caricatures, they all come vividly alive. As Gautra Bahadur puts it

He is particularly good at representing the distinctive voices: the charming Franglais of the French orphan, the fractured Babu

English of a clerk, the semi-comprehensible Anglo-Indianisms of the pilot and the literate cadences of the educated Raja. Occasionally, he goes overboard with his Anglo-Indian argot ('Wasn't a man in town who could put on a burra-khana like he did. Sheeshmull blazing with shamblers and candles. . . . Demijohns of French loll-shrub and carboys of iced simkin. And the karibat!') Nor will many readers have the slightest idea what a boatman is doing on deck 'tirkaoing hamars, and hauling zanjirs through the hansil-holes.'" (*The New York Review* 2009).

The language reflects the authenticity of the period and local color just as one gets the drift quick enough with any good vessel. The language very typical of post-colonial writers who employ all aspects to project the post-colonialists' feeling is portrayed in this novel. There was no diary of the coolies on which Ghosh could fall back on to represent their life and language. So, Ghosh was forced to imagine these facts and he had only limited sources available. One can sense more of an anthropologist than a novelist. With the help of dictionaries which are not in print anymore, he recreates vague dialects (Hobson-Jobson, Hinglish, Chinglish and the salty argot of sailors, to name a few). He has a penchant for meticulous detail — the insides of an opium factory, the organization of a coolie ship — and this hamper the progress of his various plots and secondary plots. It is clear that Ghosh wants to make the novel a literary excavation, digging up the stories of people lost to history, very typical of post-colonial writers.

After the magic realism of his first novel, one finds that Ghosh, an anthropologist-historian, has come a long way to prove himself. *Sea of Poppies* flows with lucidity and the prose is direct, simple and displays confidence. However, on a handful of occasions

the author produces an embellishment almost as if to show he can do it, as with the hills and crags that "sat upon the plains like a bestiary of gargantuan animals that had been frozen in the act of trying to escape from the grip of the earth" (Ghosh 21). The disgraced Raja enters a courtroom and "the hubbub ceased abruptly, leaving a few last threads of sound to float gently to the floor, like the torn ends of a ribbon" (Ghosh 219). The migration of peasants from the Gangetic plains "was as if fate had thrust its fist through the living flesh of the land in order to tear away a piece of its stricken heart" (Ghosh 399).

Conclusion

Amitav Ghosh has written this novel to serve a larger cause which is the reclaiming of a story appropriated for too long by its villains. These villains had, hundreds of years ago, seized foreign lands, displaced their peoples and made them subservient, their cash crops substituted their agriculture which resulted in addiction and sometimes, even death. They enforced these atrocities with their gun power and their pomposity of civilization. "When we kill people," a British sea-captain says, "we feel compelled to pretend that it is for some higher cause. It is this pretense of virtue, I promise you, that will never be forgiven by history" (Ghosh, 76).

While Ghosh appears tough as a historian, his novel is a readers' delight. As the novel draws to a close, the reader sympathizes with the inmates of *Ibis*, the symbol of the colonized Indians, and the language used by the writer draws one close to the post-colonial reality that Amitav Ghosh intends to present through this novel, *Sea of Poppies*.

References

1. Ghosh, Amitav. *The Sea of Poppies*. Hamish Hamilton Ltd., 1986.

2. Linda Hutcheon, "‘Circling the Downspout of Empire’: Post-Colonialism and Postmodernism," *Ariel*, vol. 20, no.4, 1989.
3. Linda Hutcheon, "The Post Always Rings Twice: the Postmodern and the Postcolonial." *Textual Practice*, vol. 8, 1994.
4. Naik, M. K. *A History of Indian English Literature*. New Delhi, Sahitya Akademi, 1997.
5. Siddiqi, Yumna. "Police and Postcolonial Rationality in Amitav Ghosh's *The Circle of Reason*." *Cultural Critique*, vol. 50, 2002.
6. Spivak, Gayatri. *A Critique of Postcolonial Reason: Toward a History of the Vanishing Present*. Cambridge, Harvard University Press, 1999.
7. *The New York Review of Books*, January 15, 2009.

THE RESEMBLANCE OF LEFT WING IDEOLOGY THROUGH THE CHARACTER OF IQBAL SINGH IN *TRAIN TO PAKISTAN*

Dr. S. RAMMANOHAR PARI

*Assistant Professor in English
KG College of Arts and Science, Coimbatore*

Abstract

The aim of this paper is to ascertain the left wing ideology in the novel Train to Pakistan (1956). Her Khushwanth Singh portrayed two different ideological characters, both are having different opinions. Then characters, both are having different opinions. Then how these two characters lived in the same place, Meet Singh and Iqbal Singh, former is the follower of Sikh religion, latter has no faith on religion, he is a rationalist, wanted to change the attitude of Mano Majra people. Iqbal is a highly educated person, who never gets chance to meet village people and talk about significance of rational thought. Unfortunately he has been arrested by police as suspect only. Meet Singh also says Iqbal is an innocent who arrived Mano Majra after the death of Ram Lal. Finally he has been released, after the release Iqbal reaches and stayed at Guru Dwara. When Muslims have gone to Pakistan, only Hindu and Sikh people remains in Mano Majra.

Keywords: *partition, suspicion, violence, gangster, conflicting loyalties, sutlej river, etc*

Introduction

Khushwant Singh has written the historical fiction *Train to Pakistan* (1956). It deals the facts of partition of India, the incidents and name of the characters are imaginatively created in this fiction. During the time of India's Independence in summer 1947 was completely different. Muslims were asking separate country for them, the first riot of partition was started at Calcutta later it has been spreaded major parts of India. The plot setting of this novel takes place at fictional village called Mano Majra border village at Punjab state after this village is Pakistan near the village Sutlej River was flowing, it was the largest river of Punjab. The village people of Mano Majra were the combined religion of Hindu, Sikh and Muslim etc., are peace wishers. They do not want Muslims to be separated in Mano Majra, which shows all people in the village accept secularism. In centre place of the village was Guru Dwara, temple of Sikh people. Meet Singh Staunch believer of Sikh religion aged person

bachelor, another character Iqbal Singh member of People Party a rationalist who visits to Mano Majra for canvassing the rational thought among the people of Mano Majra. Both Meet Singh and Iqbal singh lives in the the Guru Dwara.

Leftism

The people of left always wanted new changes; they have beliefs in revolution and protest. Because they had a faith with through the revolution and protest we can change the system. The left wing people talks about equality, they wanted the Government and Religion should be separate. They are not ready to accept religion, their prime important motto is welfare for people, they always support modern way of thinking and accept inter – marriage system (Love Marriage). Then the left – wing people are completely against capitalism.

The Significance of English

The English people ruled our country more than two – hundred years. Our county is multi – lingual country and it has rich heritage in

culture. The people of India come to know about what is happening in all over the world? Only after the arrival of British people, when English language played a major role in British Administration, many people don't know English language how to read and write, India's literacy was very poor till Independence. If anybody speaks English, remaining people would be admiring. But many people of India didn't interest to change their life style and improve themselves simply they led their life by doing everyday usual works. In Mano Majra is a rural village in Punjab border. All people speak only Punjabi Language. A train crosses through this Mano Majra village to Lahore and returns from Lahore to Delhi. The people of Mano Majra know time by only the passing train. One day after the train and some of the passengers left the train and some of the passengers could enter the train compartment. When twenty-seven years old young leaves the train compartment, he is from Delhi. Who wants accommodation at Mano Majra, he enquires about accommodation to few police persons at the Railway Station. A police replies at the Youngman, first you go to the village Mano Majra in centre place of it you can see the Guru Dwara temple, there you ask they will help you. When the young man says 'Thank you sir', the police would be admired, because in those days if anyone speaks English, they are considered highly educated people. "Most of the 'thank you' crowds were foreign educated. They had heard of several well – to – do young men, educated in England, donning, peasant garb to do rural uplift work" (P. 36)

In those some people got English education at England, and then they returned to India what changes will do for our Nation. It was the question among the Indians.

Religion and Rational

The name of the Youngman is Iqbal Sing a member of people part, after he reaches the sikh

temple Guru Dwara, who wants to enquire somebody. An aged man comes near to Iqbal Singh and asks what is your name? What purpose have you visited here? Young man replies I am Iqbal what about yours? He asks to Meet Singh. Then Iqbal Singh asks Meet Singh about accommodation. I am a Bhai of this temple, if any strangers will come to this village, they will stay here for few days. You can also stay here for you wish, says Meet Singh very aged person, who looks fat and short in appearance Meet Singh had a doubt on Youngman, says that his name is Iqbal, which is applicable to Hindu, Muslim and Sikh. In which religion he belongs. "He did not have to say what Iqbal he was. He could be a Muslm, Iqbal Mohammed. He could be a Hindu, Iqbal Chand or a Sikh Iqbal Singh" (P. 38)

Whoever visits and stays at Guru Dwara Meet Singh would take care on those people that are his nature. Meet Singh narrates the story of Mano Majra village, here all sort of religious people are living particularly Hindu, Sikh, and Muslim, there is no misunderstanding among everyone has brotherhood nature to other people. While conversation Iqbal Singh comes to know that Meet Singh was retired Army man and Bachelor. Early morning 4.00 PM her woke up and sweeps the Guru Dwara and prays some people visit Guru Dwara in early morning some of them will visits in the evening. In the day time Meet Singh was busy in his usual work. Meet Singh was a well known person in Mano Majra. He also knows about the village people, Lambardara a person like village Officer, if he had any clarification on this village, he will consults with Meet Singh. When Meet Singh enquires about Iqbal, he replies.

"I am a social worker, Bhaiji. There is much to be done in our villages. Now with this partition thee is so much bloodshed going on, someone must do something to stop it. May party have sent me here" (P. 38)

After hearing this Meet Singh asks Iqbal will your party pay for this work? No Iqbal replies. Then what is the use of doing service to the people Meet Singh replies. May I prepare a chapatti for you, you looks so tired and hungry. No, No I have enough in my bag. I can manage says Iqbal Singh. He took biscuit tin from his bag and which has been covered with cellophane paper, he eats enough biscuits and had water and took out the air pillow, which has been folded inside his bag. "Iqbal produced a little packet of cellophane paper from his pocket, took a white pill from it and dropped it in the tumbler" (P. 40)

In the next day morning a police calls Meet Singh, he immediately visited to Ram Lal's house whether Meet Singh knows about the death of money lender Ram Lal. Whatever happens in the village Meet Singh has been called by Government Officials, he will give the report, in the same way Meet Singh visits to Ram Lal's house where he registers's his report. In the same evening Meet Singh comes to know about Iqbal, he is an educated and knowledgeable person Meet Singh asks Iqbal, why the British people wanted to go to their country England? Their administration is good, if they leave us. The situation will be worse, say Meet Singh. It irritate Iqbal, why you people don't want freedom, you think individually, we have to develop ourself. "Iqbal tried to take the offensive. 'Why don't you people want to be free? Do you want to remain all your lives'?" (P. 51) when my party will come to power, we will change the entire system, development and changes are the primary motto of my party says Iqbal. Meet Singh enquires about Iqbal's Comrade, who is a believer of God, when Iqbal Singh refuses to accept it, he leader is rationalist. "That comrade did not believe in God. He said when his party came into power they would drain the sacred pool round" (P. 52)

While in the conversation Iqbal Singh realizes that the Meet Singh is the supporter of

British Raj, because who has been treated well by the British Official Meet Singh says, that when he was in British Indian Army for many years, he was in commander Rank, his elder brother was in colonel Rank. They are very nice people; they treated every human being in good manner. Says Meet Singh. Iqbal Singh refuses to accept it, they are politically very very cunning people says. Iqbal, because he studied at England, "I have lived in their country many years. They are as nice as human beings. Politically they are the world's biggest four twenties" (P. 53)

The Consciousness of Iqbal

In the next day morning police, arrived at Guru Dwara for the arrest of Iqbal, because they suspects Iqbal for the death of Ram Lal. Meet Singh says to police. Iqbal has arrived Mano Majra after the death of Ram Lal, he is not a guilty person. Police replies, we will make enquiry and find out the truth Bhai, don't worry. When police make hurried Iqbal to come to the station, Iqbal replies consciously, that he has to make certain arrangements before leaving the place. Somebody has to take care of his belonging at Guru Dwara. "You will have to wait, I have to wash and change and leave, my things in somebody's care", said Iqbal aggressively (P. 55)

Arrest of Juggut Singh

Juggut Singh an important character in this novel he is a gangster, who has been arrested several times by police Juggut Singh's father was also a gangster he has been hanged in front of people at public place because of his wrong doing killed a person. Police maintaining a record in that Juggut Singh's father number is ten, the same number has been given to Juggut Singh, and he is robber, highway man. Police released Juggut Singh, should not leave his house in the night time. But Juggut Singh

refuses that what police has adviced him? Particularly in the night of Ram Lal's death, when Juggut Singh was with his beloved Nooron, daughter of Immam Baksh weaver, same day Juggut Singh and Iqbal Singh both are arrested by police, because of suspect in the death of Ram Lal. After arresting them, police Sub-Inspector informs Magistrate Hukum – Chand, that Iqbal never tells his father's named and he is a rationalist. "He refuses to tell us his father's name and says he has no religion. He says he will speak to you himself" (P. 67)

Sir, he is an active member of people party, a political movement. Then one more important, he arrives at Mano Majra in the afternoon along with our police personal. They well know about him. That day morning was the death of Ram Lal. Even Juggut was aalso not in the gangster are responsible for the death of Ram Lal. But where he was in that night, he doesn't want to tell us sir, says Sub – Inspector to the Magistrate Hukum – Chand. In the station Iqbal argues with the police for release, otherwise it will be a serious problem. Iqbal warns the police. "If you do not release me within twenty – four hours I will move a habeas corpus petition and tell the court the way you go about your duties" (P. 78)

After one week, later Iqbal Singh and Juggut Singh have been released. Both of them took along with police to the Mano Majra. Now the

situation of the village has been completely changed, the Muslims in Mano – Majra wanted to go to Pakistan Iqbal comes to realize, the people have faith on violence, they have faith on fight. "Iqbal felt concerned, "Bhaiji when people go about with guns and spears you can only talk back with guns and spears" (P. 177) People are not ready to argue in front of the weapon.

Conclusion

Khushwant Singh says that in India people are following different political philosophy but at the same time no one is the staunch follower of particular political philosophy, here everything is mixed and people are forgetting the thing, when the arrival of New things. It is the nature of Indian Society "India is constipated with a lot of humbug" (P. 180)

References

1. Singh, Khushwant. *Train to Pakistan*, Penguin Books India. Print, 2016.
2. https://en.wikipedia.org/wiki/Train_to_Pakistan
3. https://www.goodreads.com/book/show/785454.Train_to_Pakistan
4. <https://groveatlantic.com/book/train-to-pakistan/>
5. <https://in.1947partitionarchive.org/>

A COMMON MAN'S WORLD: ROHINTON MISTRY'S *SUCH A LONG JOURNEY*

Dr. NEERU ANAND

*Associate Professor, Department of English
Dyal Singh College, University of Delhi, Delhi*

Abstract

Rohinton Mistry's debut novel Such a Long Journey (1991) discusses the impact of political decisions of the State on the man on the street. Borrowing heavily from the Sohrab Nagarwala case, Mistry weaves an engrossing tale of deceit and loyalty.

Keywords: *historical fiction, corruption, dreams and aspirations*

Introduction

"But I being poor have only my dreams
Tread softly because you tread on my
dreams."

W.B. Yeats "He Wishes for the Cloths of Heaven."

At a point in the novel, *Such a long Journey* (SLJ), Gustad Noble admonishes his son, Sohrab for taking Newspaper reports at face value, "“Whatever you read in the paper, first divide by two — for the salt and the pepper. From what's left, take off ten percent, ginger and garlic. And sometimes depending on the journalist, another five percent for chilli powder. Then and only then, will you get to the truth free of masala and propaganda”" (68).

This warning is included deliberately in the text because Rohinton Mistry in his first novel offers us the other side of certain blitzy headlines that hit the front pages of the Newspapers during the seventies. Tarun Tejpal, reviewing Mistry's book in *India Today*, elaborates: "In May 1971, the chief cashier of the Parliament street branch of The State Bank of India in New Delhi received a telephone call ostensibly from Prime Minister Mrs. Indira Gandhi, instructing him to hand over Rupees Sixty lakhs which were urgently needed to fund a secret operation in Bangladesh, to a courier Sohrab Nagarwala" (64). So far so good, but as

Tejpal explains, it is now that things become murky, "The chief cashier complied but in a chain of events which still defies any satisfactory explanation, Nagarwala was arrested, tried in a highly dubious fashion, and sentenced to four years in prison where he died the following year" (64).

Though, Jimmy Billimoria, Mistry's fictional counterpart of Nagarwala does recount his version of the above mentioned incident, indictment of corruption in high places is just one of the many issues that Mistry raises in his novel which achieves a fine balance among problems particular to the Parsis, general problems of the Indians, and wide-ranging universal problems.

Continuing from where he left-off in his debut book, *Tales from Firozsha Baag*, Mistry's talent of description puts the reader right in the middle of the plot. However the technique of providing a plethora of facts can also backfire as in this instance: "Did I mention in my last letter I am working for Research and Analyses Wing?" When Dilnavaz thinks that Jimmy is a scientist, Gustad explains to her (and the readers): "RAW is the Indian Secret Service. Jimmy is no scientist, he is a double-o-seven" (SLJ 76).

Concepts, which an Indian reader is familiar with, are also painstakingly explained: "Gustad illustrated the geopolitical reality 'Look this samosa plate is Russia. And next to it my cup — Afghanistan, Very friendly with Russia right? Now put your cup beside it, that's Pakistan... Nothing south of Pakistan, only the sea. And that's why America is so afraid. If Pakistan ever becomes Russia's friend, then Russia's road to the Indian Ocean is clear" (SLJ 76).

These jarring notes, obviously written with an eye on western readership, notwithstanding, the text itself is a carefully structured story of the trials and tribulations of the Noble family. Against the backdrop of volatile politics of the sub-continent, Mistry's characters led by Gustad Noble, enact their private lives and strive to achieve their dreams. What gives the novel its strength is the sheer ordinariness of the dreams. Gustad is a man who wants to protect his family from the vicissitudes of fate, so much so that he refuses to take off the black paper covering on the windowpanes. Unable to realise his own ambitions, Gustad's hopes are pinned on his elder son Sohrab, "How he (Sohrab) would live in the student hostel at Powai, and come home at the weekends, or they would visit him with a picnic lunch, the college was so close to the lake and the scene-scenery was so beautiful. And after he had finished I.I.T. he would go to an engineering college in America, maybe MIT, ..." (SLJ 27).

Such a dream is something that each and every Indian family is pretty familiar with. The importance given to science subjects over those of Humanities; the entry into a prestigious institution like the I.I.T. seen as a passport to going abroad; the coming of foreign currency and products into the house and subsequently an improvement in the family fortunes. Middle class India lives and sleeps this dream and Mistry himself is no exception to it, "After finishing college in Bombay or elsewhere in India, one had to go abroad for higher studies. If possible one

had to find a job after finishing a Masters or Ph.D. in the States or in England, find a job and settle in the country. That's how success is defined by Indians. So that's why I say that coming to Canada was in some ways decided for me" (qtd. in Takharn.pag.).

However fate in the form of politics, and the adolescent rebellion of his son, shatters these dreams. The theme of politics ripping apart the private lives of the individuals has been written often. Barring a few the people who generally suffer have no links with politics, yet the irony of it is that their lives change drastically because of the decisions taken by those in authority. General Yahya's decision of not allowing Sheikh Mujib-ur-Rehman to form a democratically elected government in East Pakistan leads to a war, a partition, and the birth of a new nation. Such headlines obliterate the fact that with the refugees pouring into India, the prices escalate, that a refugee relief tax further burdens an already fragile economy, and that under the strained circumstances, Gustad has to sell his camera, Dilnavaz her gold bangles, and that caught in a conspiracy Billimoria dies an ignoble death.

Conclusion

According to T.R. Henn, "From the beginning tragedy has concerned itself with considerations that may be called, broadly, political" (244). In Mistry's novel we see the state as an abstract antagonist, the grand narrative of which hides the small sorrowful narratives of the common men, people who have no say in the political decisions taken by the State yet have to abide by those decisions which may cause havoc and crush their dreams. To conclude then, Mistry brings to the forefront the sufferings of the ordinary people whose problems and tragedies are pushed to the margins. By giving space and voice to these tragedies, through the residents of Khodadad

building, Mistry weaves an engrossing tale of treachery and fortitude.

References

1. Henn, T.R. *The Harvest of Tragedy*. Methuen, 1966.
2. Mistry, Rohinton. *Such a Long Journey*. Faber & Faber, 1991.
3. Takhar, Jennifer. *Rohinton Mistry, "Writer from Elsewhere."* Canadian Literature and Culture. Postcolonial Literature and Culture Web. Accessed 16th August, 2021. <http://www.postcolonialweb.org/canada/literature/mistry/takhar1.html>
4. Tejpal, Tarun. Review of *Such a Long Journey*, by Rohinton Mistry. *India Today*. March 15, 1991, pp. 64.

ENSEIGNER L'INTERCULTURALITÉ À TRAVERS LA LITTÉRATURE EN CLASSE DU FLE

Dr. WALTER HUGH PARKER

*Assistant Professor in French, Department of English and Other Foreign Languages
SRM Institute of Science and Technology
Bharathi Salai, Ramapuram, Chennai*

Abstract

L'enseignement de la littérature en français langue étrangère contribue de la manière la plus significative à introduire les étudiants de langue française à de nouveaux mondes. La littérature aide toujours à dévoiler les facettes cachées de l'existence humaine et sert de support moral et culturel à tout apprenant du français. Le but de notre réflexion sur l'interculturalité est d'abord d'analyser l'apport de la lecture de textes littéraires français au niveau de connaissance, puis de proposer les possibilités d'utiliser des textes littéraires pour montrer combien le dialogue des cultures est inclus dans les œuvres elles-mêmes, et enfin, d'examiner quels textes littéraires contemporains pourraient enrichir, de façon pertinente, le choix de livres recommandés aux apprenants de français langue étrangère. Nous présenterons quelques exemples de la littérature francophone canadienne en mettant l'accent sur la littérature jeunesse canadienne francophone pour soutenir les découvertes de notre recherche.

Keywords: *littérature, FLE, interculturel, interculturalité, texte littéraire, littérature canadienne francophone, littérature jeunesse canadienne francophone*

Introduction et Objectif De La Recherche

Des textes littéraires existants et traduits peuvent être trouvés partout dans le monde. Les textes littéraires, qu'ils soient classiques ou anonymes, sont bien connus. Leur attrait mondial et leur adoration sont indéniables. Ce style de matériel séduira les élèves de niveau interculturel aux niveaux intermédiaires. Un ouvrage classique au langage simplifié, traduit dans la langue maternelle du lecteur et étudié tout au long des premières années scolaires, conviendra comme point de départ aux étudiants universitaires. Voici quelques-uns des avantages que le texte fournira. Les étudiants auraient déjà été familiarisés avec le sujet et le cadre du roman. Ils auraient très probablement imaginé une version cinématographique ou transmise. Ils auraient une vague idée de ce que c'était. Même dans le pire des cas, ils auraient connu le titre et le nom de l'auteur. Connaître l'identité de l'auteur, le titre du chef-d'œuvre et la substance

conduira les apprenants à l'extrait. L'ensemble du texte ne conviendra pas aux objectifs didactiques limités. En conséquence, la meilleure stratégie est d'avoir un extrait approprié en fonction du type de texte choisi par l'enseignant, ainsi que des compétences à apprendre et des résultats d'apprentissage attendus de l'analyse de l'extrait. De plus, en tant que style d'extrait, les textes dramatiques et les poèmes correspondent typiquement à des normes multiculturelles. Les textes théâtraux contiennent beaucoup de modèles d'interaction quotidiens; par conséquent, ils fournissent aux apprenants beaucoup de répétitions en termes de caractéristiques communicatives de la langue.

Puisque les élèves ne sont pas perdus dans les énigmes, les aspects interculturels procurent un sentiment de réussite. D'un point de vue pédagogique, cette technique favorisera le développement de l'autogestion scolaire et d'une bonne estime de soi. Une partie de la confiance

en soi académique de nos étudiants peut manquer dans certains domaines. L'interculturalité augmente la motivation et la productivité des étudiants tout en réduisant les conflits entre les étudiants et enseignants. De plus, cela est nécessaire afin de faciliter un cours de langue pédagogique et d'éviter un environnement d'enseignement-apprentissage difficile.

Signifiante De La Recherche

Dans un texte littéraire, les lecteurs peuvent imaginer différentes caractéristiques culturelles liées à l'époque, aux pays et aux personnalités. Dans une école de langues étrangères, les faits interculturels sont infusés à travers le contenu littéraire. Les échanges culturels, tels que l'apprentissage, la compréhension et le respect d'autres cultures, ainsi que le témoignage d'idées, de croyances, d'attitudes et de traditions, sont des expériences qui permettent à l'apprenant de comparer et de contraster les cultures. L'apprenant est valorisé et il est encouragé à soutenir la diversité culturelle.

Différents aspects culturels relatifs aux époques, aux pays et aux individus peuvent être imaginés par les lecteurs dans un texte littéraire. Les faits interculturels sont intégrés à travers un contenu littéraire dans une école de langue étrangère. Les échanges culturels permettent aux apprenants de comparer et de contraster les civilisations en apprenant, en comprenant et en respectant d'autres cultures, ainsi qu'en étant témoins d'idées, de croyances, d'attitudes et de pratiques. Les capacités de l'apprenant sont renforcées et il est encouragé à embrasser la diversité culturelle. Actuellement, « dans une approche interculturelle, c'est un objectif central de l'éducation aux langues que de favoriser le développement favorable de l'ensemble de la personnalité et du sentiment identitaire de l'apprenant en réponse à l'expérience enrichissante de l'altérité dans la langue et la

culture. Il faut laisser aux enseignants et aux apprenants eux-mêmes le soin de réintégrer les nombreuses parties dans un tout en développement sain » (traduit de Council of Europe, 2001: 1). De cette façon, les représentations et les transferts interculturels sont faits à travers le texte littéraire (Brahim, 2013: 81). En conséquence, l'étude d'extraits littéraires pour améliorer les capacités linguistiques donne également une éducation interculturelle. C'est une coutume linguistique et culturelle. Dans un récit ou un poème, même les noms de personnes et de lieux instruisent les lecteurs.

Comme l'affirme Porcher (1997: 19), les représentations agréables, belles et intrigantes véhiculées par une langue étrangère sont fonction de cette originalité (authenticité). Le fait interculturel, ou focalisation sur l'altérité, est un processus existentiel quotidien qui est visible et immédiat. Dans cette pratique, au sein de notre cadre universitaire, l'absence probable d'une approche interculturelle dans les tactiques des enseignants (comme médiateurs) réduit les opportunités des étudiants de construire des compétences interculturelles. Lors de l'enseignement du français langue étrangère, les professeurs sont équipés chaque semaine pour développer une didactique interculturelle. Cette déficience peut être compensée par l'incorporation de textes littéraires dans le processus d'enseignement-apprentissage et offre une certaine fonctionnalité.

Méthodologie

Notre étude se divise en trois parties. Dans un premier temps, nous examinons le concept d'interculturalité et d'interculturel. Puis nous abordons le domaine de la littérature comme source d'interculturalité pour terminer par une réflexion sur la littérature de jeunesse et son rôle dans l'apprentissage interculturel, notamment dans l'enseignement du FLE (français langue

étrangère). Nous nous demandons comment approfondir la perception et l'expérience de l'altérité, quelles pratiques développent le sens de l'interculturel et quelles méthodes à adopter pour l'inclure dans l'enseignement des langues.

Notions de l'Interculturalité et l'Interculturel

Qu'est-ce que l'interculturalité? Les débuts des études culturelles remontent aux années 1980, étroitement liées à la littérature postcoloniale ou à la littérature migrante. Des expressions, comme « interculturalité » et « interculturel », émergent également dans les années 1980, selon l'Encyclopédie Larousse : « Il s'agit de dépasser les stéréotypes attachés à la vision des autres, des étrangers, considérés comme des populations sans culture digne de ce nom ou, au contraire, aux particularismes culturels et raciaux trop marqués ».

Comprendre et faire comprendre aux autres ce qu'ils ont de commun et de différent, au-delà du langage et dans leurs habitudes de penser et d'agir, est devenu l'objet de nombreuses réflexions et discussions. Parmi les ouvrages récents, on peut citer, par exemple, celui intitulé *Quarante ans d'interculturel en France, hommage à Louis Porcher* de Dominique Groux et Fabrice Barthelemy (2016), analysé par Sébastien Langevin dans son article intitulé « L'interculturel reste trop souvent un concept pédagogique passe-partout » (Langevin, 2018). Il explique que le concept d'interculturel a été utilisé pour la première fois par Louis Porcher en 1974 concernant la scolarisation des enfants migrants en France, donc en marge du champ du français langue étrangère. Mais apprendre une langue étrangère, c'est se confronter à l'autre et à sa culture. Il y a des questions, comme quelle place donner à la culture (anciennement civilisation – dans les contextes français) dans l'enseignement d'une langue, quelle culture et quelles pratiques privilégiés. Il est indéniable que l'interculturalité appartient aussi au champ

du FLE car il s'agit d'apprendre une autre culture.

Par souci de précision, il convient de distinguer les termes « interculturel » et « interculturalité ». « Interculturel » en tant qu'adjectif décrit un mode particulier d'interaction et d'interrelations qui se produisent lorsque différentes cultures entrent en contact ainsi que par tous les changements et transformations qui en résultent. L'interculturalité est un ensemble de processus psychiques, relationnels, collectifs et institutionnels, générés par les interactions des cultures, dans une relation d'échanges réciproques et dans une perspective de sauvegarde d'une identité culturelle relative des partenaires en relation. Toutes ces relations sont ancrées dans la notion de culture qui se définit au niveau de la société humaine comme « un ensemble des phénomènes matériels et idéologiques qui caractérisent un groupe ethnique ou une nation, une civilisation, par opposition à un autre groupe ou à une autre nation » (Larousse, 2019). Il est pertinent de noter que ces groupes ou communautés ne sont pas nécessairement représentés par des étrangers, comme l'affirme Michel Boiron (Boiron, 2018), mais peuvent être sociaux ou générationnels.

Utiliser La Littérature Dans L'enseignement Du Français Langue Étrangère: Exemples Tirés De La Littérature Jeunesse Canadienne Francophone

Ce n'est pas par hasard que nous nous dirigeons vers l'altérité linguistique. Notre domaine, l'enseignement du FLE, utilise généralement des textes littéraires dans les manuels de français. Cependant, les extraits des textes de la littérature classique, qui s'y trouvent, ne présentent pas toujours un sujet idéal pour l'enseignement de la langue. A notre avis, c'est la littérature de jeunesse, secteur un peu sous-estimé, qui peut

nous servir par son caractère simple et accessible aux lecteurs qui ne maîtrisent pas encore bien la langue. Les textes littéraires destinés à la jeunesse servent non seulement à apprendre la langue, mais aussi à s'ouvrir sur un autre monde. La littérature francophone est un champ d'interculturalité par excellence. En effet, la relation entre les différentes cultures a entraîné, par exemple au Canada, des changements radicaux liés à la notion d'interculturalité, car là-bas on préfère parler de « transculturalité ».

Nous sommes convaincus que la littérature jeunesse est effective dans l'enseignement du FLE, où elle peut être une matière vivante. Le récit d'une expérience ou d'un événement peut attirer l'attention de l'apprenant par sa puissance émotionnelle, c'est alors un terrain propice aux exercices de grammaire dans le but d'apprendre des stratégies linguistiques qui conduisent à la rédaction de textes, améliorant l'expression écrite des apprenants. L'analyse d'histoires relativement simples, destinées aux enfants, peut avoir autre apport: réaliser les procédés stylistiques, qui font respecter au texte la logique de causalité et l'organisation des relations temporelles.

Un texte littéraire a un grand avantage sur des exercices simples ou des activités amusantes. Il représente une histoire, une complexité de l'expérience vécue. Ce personnage peut susciter l'intérêt des apprenants et les motiver à travailler avec la langue. Il est enfin possible d'envisager une production des textes d'apprenants qui, grâce à leur imagination, poursuivent le thème proposé en s'identifiant aux protagonistes.

Les histoires pour les jeunes sont souvent écrites à la première personne ou sous la forme d'un journal. Le style quasi-authentique du journal intime ou des lettres échangées par les personnages caractérise le roman de Michèle Marineau, *La route de Chlifa* (Marineau, 1992), l'histoire d'un adolescent libanais qui se

retrouve dans une école canadienne après avoir fui le Liban lors de la guerre. Les sentiments du garçon envers la société québécoise sont d'abord très hostiles à cause d'une horrible expérience qu'il a vécue au Liban. Il s'intègre enfin dans la communauté des jeunes, entre autres par le changement des relations mutuelles avec ses camarades de classe, il accepte le nouveau pays comme pays d'adoption où lui-même est accepté sans réserve. C'est un livre déjà traduit en plusieurs langues pour son message humaniste, le texte peut être très bien utilisé dans un cours du français langue étrangère pour ses qualités littéraires. Il est possible de travailler la temporalité ou la spatialité du texte ainsi que les portraits des personnages en les proposant comme sujets de l'écriture.

L'auteur, qui n'a pas seulement fait partie de la littérature jeunesse québécoise en raison de son optimisme contagieux, est Dany Laferrière, dont les albums pour les plus petits (Laferrière, 2010 et 2014) pourraient servir de base à l'enseignement du français langue étrangère. Le narrateur est un garçon de dix ans qui raconte l'enfance haïtienne de l'auteur avec sa grand-mère bien-aimée. La sincérité de l'expression se marie remarquablement avec les illustrations qui impressionnent par leurs couleurs tropicales et leur vivacité, représentant une altérité qui mérite d'être découverte par un jeune lecteur.

Il y a beaucoup d'étrangers qui apparaissent dans des œuvres de littérature jeunesse québécoise représentant une autre culture. Sylvain Trudel a destiné son très court livre *Le Roi venu du bout du monde* (Trudel, 1997) aux apprenants qui lisaient leurs « premiers romans ». Il explique l'interculturel à travers une histoire simple racontée par un petit garçon dont la famille accueille pour les vacances un enfant ukrainien de la région de Chernobyl. Le narrateur et sa sœur apprennent beaucoup pendant le séjour d'Oleg. Ils semblent mûrir à

travers l'expérience avec cet étranger et réalisent leur identité.

Découvertes De La Recherche et Conclusion

La littérature représente un chemin initiatique vers l'autre et peut servir de passerelle vers une autre culture. Il serait souhaitable que les enseignants utilisent des textes souvent traduits dans leur langue, pour guider les étudiants d'aujourd'hui dans le monde chaotique de l'information et des médias.

À notre avis, la littérature pour des enfants et des adolescents est un moyen important dans le processus d'apprentissage d'une langue étrangère. En apprenant une autre langue, l'étudiant redevient un petit enfant, essayant de construire les premières phrases. C'est précisément cet art de construire, de création d'un texte simple que l'on peut apprécier dans des textes destinés aux enfants. Les étudiants suivent une intrigue en développement qui révèle des structures grammaticales et stylistiques. Les œuvres littéraires représentent des mondes spécifiques, qui, cependant, imitent le monde réel, en tant que telles, elles peuvent enseigner non seulement des structures, mais aussi des idées.

Conclusion

Nous revenons enfin à l'universalisme: seul l'apprenant instruit peut comprendre le monde. La littérature ne doit pas faillir à son rôle dans cet enseignement. Éliminer la littérature, ce serait couper les racines de l'humanité.

Références

1. Boiron, M. (2018). L'interculturel en classe au quotidien. *Le français dans le monde*, 415, janvier-février 2018. Retrouvé le 15 août 2021 de https://issuu.com/fdlm/docs/fdlm_415
2. Brahim, E. (2013). Texte littéraire et interculturalité: enjeux didactiques, Université Chouaib doukali jadida, Maroc, *Voix plurielles*, 10(1). Retrouvé le 15 août 2021 de https://www.researchgate.net/publication/319021073_Texte_litteraire_et_interculturalite_enjeux_didactiques
3. Council of Europe. (2001). Common European Framework of Reference for Languages: Learning, Teaching, Assessment, Strasbourg: Cambridge University Press.
4. *Dictionnaire de l'altérité et des relations interculturelles*. Paris, Armand Colin, 2003. *Dictionnaire Larousse en ligne*. Retrouvé le 15 août 2021 de <https://www.larousse.fr/dictionnaires/francais/culture/21072ethttps://www.larousse.fr/encyclopedie/divers/interculturalit%C3%A9/178843>
5. Groux, D., Barthelemy, F. (2016). *Quarante ans d'interculturel en France, hommage à Louis Porcher*. Paris: L'Harmattan.
6. Laferrière, D. (2014). *L'odeur du café*. Montréal: Soulières.
7. Laferrière, D. (2010). *La fête des morts*. Montréal: Editions de la Bagnole.
8. Langevin, S. (2018). L'interculturel reste trop souvent un concept pédagogique fourre-tout, *Le français dans le monde*, 415.
9. Marineau, M. (1992). *La route de Chlifa*, Montréal, Québec Amérique.
10. Porcher, L. (1997). Les Représentations en Didactique des Langues et Cultures. Lever de Rideau. 2, Didier Erudition. Retrouvé le 15 août 2021 de <http://books.google.fr/books>
11. Trudel, S. (2002). *Le roi qui venait du bout de monde*. (1997). Montréal: Courte échelle.

THE FEMINISTIC ELEMENTS IN GIRISH KARNAD'S NAGA-MANDALA

K. PAVITHRA

*Ph.D., Research Scholar in English (FT), PG & Research Department of English
Arignar Anna Government Arts College, Villupuram, TamilNadu*

Dr. L. RAVI SHANKAR

*Research Supervisor & Associate Professor
PG & Research Department of English
Arignar Anna Government Arts College, Villupuram*

Abstract

Girish Karnad, is the well-known playwright in Indian English Literature. His works deal historical and mythological sources with contemporary language and themes. This paper analyses particularly the feminist elements in his play, Naga-Mandala. In this play he has taken the essence from the folk-tales utilizing the techniques of the traditional Indian theatre and marks the traditional values and the male-dominated world. Karnad employs simple diction and subtle humour; the play has a play with the portrayal of the feminine world. Naga-Mandala explores brilliantly the concept of chastity in a tricky manner. Hence, in this feminist play, Karnad's chief concern is to liberate the oppressed, the brutally beaten woman who is locked in the house. Though Rani is an independent woman, she is not even treated as a human being. Her husband was enslaved by a concubine. Further this paper brings out the painful, intolerable and bitter experience of a woman who disproves 'woman is a weaker sex' in the Indian society.

Keywords: *naga-mandala, weaker-sex, girish karnad & feminist elements*

Introduction

Girish Karnad, is the well-known playwright in Indian English Literature. His works are dealt with history, folk tale and myth with contemporary themes and language. His plays reveal self-conscious effort towards a new Indian drama. His one of the finest play *Naga-Mandala*, he presents the traditional values, woman sufferings, ill-treatment of women and the male-dominated world. His language is also more powerful like his themes. In this play, Karnad depicts patriarchy society where woman is considered to be as 'other'. The ill-treatment of woman is portrayed as a social ill and curse.

Feministic Elements in *Naga-Mandala*

The play *Naga-Mandala* is based on two tales from Karnataka. In *Naga-Mandala*, Appanna

married Rani, who is a beautiful lady with long hair which is compared with black king cobra. Her beauty is portrayed by Kurudavva as ... "How beautiful you are. Ears like hibiscus. Skin like young mango leaves. Lips like rolls of silk". (259). After marriage her husband does not stay with her except the noon times. He comes home for only lunch; locks her up and goes out daily. Appanna does not spend time with her at night so she remains a virgin after marriage. He has not taken care of her. She is like a slave and caged woman and so she is ready to commit suicide. She requests Kurudavva as ... Kurudavva, can you help me, please? Will you please send word to my parents that I am, like this, here? Will you ask them to free me and take me home? I would jump into a well-if only I could" (259). Appanna is interested in to spend

at night in concubine's home. As Barry, Peter defines feminism: "...which has diagnosed the problem of women's inequality in society...unequal treatment given to women seeking education and alternatives to marriage and motherhood..." (116). Rani is ill-treated by her own husband violently.

Appanna approaches towards Rani always as an autocratic and male dominant husband. Even he never gives chance to her to reveal or express her feelings and emotions. She is innocent, self sufferer, and submissive. Even Appanna does not allow anyone to talk to her. His mother's friend Kurudavva states about Rani's worst status. Appanna keeps his wife locked up like a caged bird.. Another example for Appanna's cruel behaviour on Rani is, she is enquired by him that where she has gone. He brought a dog and a mongoose not to protect her but to avoid others to interact to her. Appanna beats her hard and she fell down. He does not care her fallings. Kurudavva is a blind woman, always moves with the support of her son, Kappanna. She wants to know about Rani and her husband's ill-treatment. Kurudavva understood that Appanna is not affectionate with Rani. So, she has given the magical set of three pieces of root. The roots would make the person who eats it; fall in love with the woman who feeds him with that root. Before Rani used it, as an Indian traditional woman she worries about her husband and she asks some doubt about using the roots. That little piece made him ill. Finally she used it first and it fails; but the second one, is cooked but not served to him so it is thrown to the ant-hill which is near the house. Then, the cobra looks at her from the ant-hill and falls in love with her. Kappanna warns his mother, Kurudavva, not to interfere with Appanna's family affairs and he condemns that Appanna is not human being he should have born wild beast or a reptile. He was born as a

human by mistake. But Kurudavva feels concerned for Rani's depressed mood.

Appanna's daily activities towards Rani and his locking her up clearly prove that the male dominance is projected in the play. Thus, when Rani was pregnant by the Naga-Appanna (King cobra becomes Appanna) who visited her only in the night through bathroom in the form of Appanna. In the Naga-Appanna's second visit, they had physical realtions. After some days, Appanna is informed by Rani about her pregnancy and he is shocked. Karnad portrays male dominance society through Appanna asked Rani to prove her chastity. But the thing behind is, Karnad wants to liberate woman from the male dominance.

Rani reveals to Naga-Appanna about her pregnancy. He asked her to keep it secret from him. Then she gives the value and importance of a mother because she doesn't know Naga and Appanna are different. Further she says, "...I am not a parrot. Not a cat or a sparrow...Why do you change like a chameleon from day to night? Even if I understood a little, a tiny bit- I could bear it (284).

Karnad explores the concept of chastity in complicated ways. Appanna has doubt on her chastity and asks her to prove by holding a red-hot iron in the hand among the village elders or put her hand inside the anthill to take out the snake. Rani's chastity is questioned by her husband and brought notice the village elders. She was ready to put her hand in to the snake-ordeal and did successfully. Consequently her purity is affirmed publicly. The disloyalty of Appanna to Rani seems the deliberate disloyalty. Appanna is disloyal to her knowingly and Rani becomes disloyal unknowingly. On the other hand, Naga disguised as Appanna and so Rani is innocently surrendered to him.

It is very clearly known that Rani was told that she should be fresh and bright every night by Naga-Appanna's visits. But unfortunately,

she has less chance to realize Naga's disguise. She allows him to share her bed at night. But in the morning, he goes out through bathroom, turns into the cobra and slips out. The contrastive element is Naga-Appanna is a romantic person at night but Appanna is quite opposite in the morning. Daily he comes for lunch and goes to concubine's home in the night. Because of Rani's innocence, she shared her bed with Naga unknowingly.

There is the difference between in the behaviours of Naga- Appanna and Appanna, she got confused at the same time. She thought that the different attitudes of the Appanna in morning and at night are the effect of the paste of the root in the curry thrown into the ant-hill. Karnad distorts the age-old concepts of chastity without much offence.

Rani has some chances to find that Naga is not Appanna. She sees the cobra in place of Naga when she opens the mirror-box. Naga did not meet her for fifteen days after he fought with the mongoose. Consequently she finds wounds on him at night but in the morning it is not seen on her husband's body. These are the actual proofs. Yet, Rani was so much affectionate towards Naga.

Appanna compels her for the trial, makes the readers and the crowd to prostrate before her. She comes out safely in 'snake-ordeal'. The elders announce that Rani is a Goddess and they bring her home in the palanquin. Thus, Rani proves to be a chaste woman enjoying glory and the wedded bliss. Karnad delineates the emancipation as well as empowerment of the woman in a best possible manner.

Karnad has given three different ends through the story in order to leave the play open-ended. The first one is, Rani lived happily with her husband and child and Appanna's concubine becomes Rani's maid-servant. This is not accepted by the flames. The second one is, Rani lived happily but Appanna was miserable. He

has no doubt of her disloyalty and loss of chastity. Rani understands that her husband and Naga are not the same. After Naga-Appanna approaches Rani's bed-room and dead cobra was found and it is cremated ritually. Therefore she orders her son to perform the rituals to commemorate its death. The flames reject the tragic end. And the final alternative end is informed that the live cobra falls from Rani's hair. When Appanna runs out to find out a stick to kill the cobra, Rani hides the snake in her tresses and asks it to live in there happily forever. She terms her hair as the symbol of her wedded bliss. It is clearly states that finally she knows the person who comes in the night.

Conclusion

Thus, in this feminist play, Girish Karnad's primary concern is to free the oppressed, brutally beaten, caged bird Rani into an independent woman. Her husband doesn't have mercy on her. Karnad achieves this purpose by introducing Naga, as a passionate and affectionate lover. Consequently the concubine became her maid-servant who also jealous of Rani and even the elders' fall at her feet and call her the Goddess. Thus, Karnad liberates Rani as the woman of modern society and the representation of this modern world. She over comes all the hurdles in and around of her. She is like God for villagers. She is ordinary in the begging and became the superhuman in the end. As a woman she survived everything and proved she has cuts in facing the all troubles in her life.

References

1. Barry, Peter, *Beginning Theory*, Viva Books Private Ltd, New Delhi, 2015, Print.
2. Chaudhari, Bhagvanbhai H, "Naga-Mandala: A Feminine Play", *International Journal of Multidisciplinary Research and Development*, Volume 4; Issue 7; July 2017, P. 242-244.

3. *MLA Handbook for Writers of Research Papers*, 7th edition First East-West Press Edition, 2009. Print.
4. *Karnad: Critical Perspectives*. Ed. Jaydipsinh Dodiya. New Delhi: Prestige Books, 1999, 2009, Print
5. Karnad, Girish, *Collected Plays*, Vol.1, New Delhi: OUP, 2005, Print.
6. Rangan, V. "Myth and Romance in Nagamandala or their Subversion?" *Girish Karnad's Plays Performance and Critical Perspectives*.
7. Seetha, B. T. "*Quest for completeness in Hayavadana and Nagamandala.*" *Girish Karnad's Plays Performance a Critical Perspectives*.

LANGUAGE AS POWER IN THE SELECT POEMS OF ADRIENNE RICH

Dr. V. MADHU

*Assistant Professor, Department of English
JBAS College for Women, Chennai*

Abstract

A poem enables us to see and hear our words in a new dimension by detaching them from the circumstances to which they originally spoke. This is the effect of the concentration of power that language has within itself. As the risk that we take on power of language that it may be used against themselves, on some other occasion. To keep her poems in touch with everyday life, Adrienne Rich sets them for the reader to understand at a given context. She is ready to take the challenge of the literary and linguistic practices of the patriarchal world, as language is the only way of expressing her anger towards the past history. She finds fault with the present language belonging to the masculine literary tradition. Language, for Rich has been an important tool used by society to deny women their legitimate history and rights in the world. By denying women the freedom of artistic creation, by keeping certain forms of linguistic discourse out of their reach, patriarchal society has ensured that their intellectual and psychological growth is stunted. Change is the cry of Adrienne Rich and especially change in the role and status of women, liberation and emancipation of women. Male consciousness must change and that is the only solution to the problem. Her poems deal with larger themes of 'mutation' and need for purification of language, so that communication is possible between people.

Keywords: *liberation and emancipation, ecstatic communication, postmodernism*

Language functions as a means to an end and a vehicle of self-expression. Now language is theorized to exist as a system by itself, an apparatus that functions not simply as an instrument of human reason, but as a tool for human development. Language surpasses the personal and evinces the socio-political domain. John Ashbury sees language as an enigmatic system that cannot be cracked. Judie Grahn conceives of language as wedge into her subjectivity. She wanted to split apart grammar of language in order to allow the real subjectivity.

Postmodernism inaugurates the assimilation of critical linguistic theory to literature. Structuralism and post-structuralism constitutes the site of such theory. The subject, according to these theories is destabilized, decentralized and deconstructed. Roland Barthes declares that the author is dead. Michel Foucault resuscitates the

author to give a position of an author. Derrida deconstructs the subject while arguing for the play of language in which everything is a text or logo centric trace, which Jean Baudrillard calls an ecstatic communication.

Adrienne Rich uses these theories of subjectivity and language to defeat the affliction of being a feminist and represents the concept of language to confront political and ideological power of discourse. Rich's use of post-structural theories to engage and expose the ideologies of patriarchal power that suppresses her identity. Initially she used language-centric theories to write herself out of apprehension, clearly mastering it. But she realised the words of Harold Bloom, a language theorist who hits upon the tragic paradox of language: 'Language creates us, but in order to live we must create our own language'. Harold Bloom in his book called 'A Map of Misreading' states: 'At the

psychological level poetry becomes a defence mechanism. In order to live and exist in the world, the poet must radicalise and subvert the language which installs subjectivity.'

The word language comes from 'logos' which is the understanding of language from male point of view. Micahel J. Collins in his thesis titled 'The Unearthing of the body in Adrienne Rich's poetics' says: 'In the second half of the twentieth century, the role of women in poetry and in criticism began to be questioned. An effective way for women to take ownership of their place in history was to disrupt the tradition of disembodied writing, or to untangle language's alliance with a male-oriented society. (2009, 3)

Adrienne Rich wrote poetry for more than six decades starting her career from 1951 with her first volume 'A Change of World' until she wrote her last volume in the 21st century *Telephone Ringing in the Labyrinth* (2007) and some of her unpublished poems which were recently being collected until 2012. She has to her credit 16 volumes of poetry and 4 books of prose. The formal lyric structure and representation of alienation and loss in the first two volumes *A Change of World* (1951) and *The Diamond Cutters* (1955) evinces Rich's early affinities with modernist male poets. The third volume *Snapshots of a Daughter-in-law* (1963) considered as the first transitional work departs from the formal style of writing and she started using free verse to express a young woman's anger and frustration at the male dominant society.

Rich's poetry is a testimony to the lives of people, among those who are represented in her work and among her readers. The force of Rich's poetry Cynthia Hogue has argued lies in Rich's power to connect argued lies in Rich's power to connect the readers and subjects across the boundary of the text: "By transporting the reader from outside to inside her poems, Rich's

poems import is potentially translated from inside to outside the textual frame" (421).

The attempt to repossess the language has been an important dimension of second wave of feminism in the United States. For many feminists this attempt has come to be called as 'the great he/she battle' (Nilsen, 157) Meanwhile, however, radical feminists have found it more important to stress that 'the oppressor's language' interferes with women's ability to communicate and bond with one another. Thus for example, in a poem called 'Natural Resources' Rich announced:

'These are words I cannot choose again:

Humanism

Androgyny

Such words have no shame in them,

(*Facts of a Doorframe*, P.262-63)

In the Foreword to her collection of poems 'The Facts of a Doorframe', Adrienne Rich says, 'A poet cannot refuse language, choose another medium. But the poet can refuse the language given to him or her, bend and torque it into an instrument for connection instead of dominance and apartheid.' (xvi). Seeing language as 'given to her' implies a lack of choice regarding her participation in tradition.

The voice of a muted woman could be detected from the very beginning of the poem, 'An Unsaid Word' proves her ability to use masculine language for her own female purposes to give voice to her unspoken thoughts and feelings.

'she who has the power to call her man

From that estranged intensity

Where his mind forages alone.

Yet keeps her peace and leaves him free.

And when his thoughts to her return

Stands where he left her, still his own,

Knows this the hardest thing to learn.

(Gelpi and Gelpi, '*Adrienne Rich's Poetry and Prose*, P.7)

In terms of form, it follows the perfect rhyme scheme, syntax and in Iambic tetrameter which is basically masculine. In terms of theme, the poem might at first glance seem to be a woman's obedience to male power, but feminist readers might understand the inherent meaning of the words used in the poem that expresses the 'unsaid' meanings. The other poems like 'Mathilde in Normandy', 'Aunt Jennifer's Tigers' expresses the same traditional form of poetry to conceal her rebellious ideas which she was not prepared to risk consciously at the time.

Rich's early volumes of poetry never questioned the idea of language and the value of poetry. They expressed her personal life and experiences as a daughter, wife and mother. Then she felt that she was just echoing the men in her life. She needs to be a 'thief of language, a kind of female Prometheus,' (Ostriker, p.7) because literature from then on changed her point of view as corrupt as women's experiences are excluded from it.

'*Necessities of Life*' takes the model of Emily Dickinson's retreat from the 'air buzzing with spoiled language' to the house in Amherst with only silence as a weapon. Attacking not only the language of the past, she finds fault with the present language belonging to the masculine literary tradition. Language, for Rich has been an important tool used by society to deny women their legitimate history and rights in the world. By denying women the freedom of artistic creation, by keeping certain forms of linguistic discourse out of their reach, patriarchal society has ensured that their intellectual and psychological growth is stunted. In the poem 'The Stranger' she reiterates the point:

'I am the living mind you fail to describe
In your dead language
The lost noun, the verb surviving
Only in the infinitive...(*Snapshots of a Daughter-in-Law* p.15)

'*Snapshots of a Daughter – in – Law*' marks the entry of women's experiences into the public realm. But the language to go along with it takes a long time to appear. It is a slow, deliberate process of rumination and experimentation. The first note of feeling for the language came in 'Marriage in Sixties' when she speaks of 'two minds and two messages' (*Snapshots*, P.46) where women tries to talk to man. In 'Two Songs' (*Necessities of life*, p.22) Rich tries to talk of her sex but the inadequate language forbids her to express herself. So she decides to move away from the existing vocabulary to the truth of feeling. She has chosen man's language which is alien to her, but she has to pick it as she is left with no choice.

By 1968, in 'Implosions' from 'Leaflets' she clearly identifies her purpose as an artist working with language.

'I wanted to choose words that even you
Would have changed by;
Take the word
Of my pulse, loving and ordinary' (P,42)

The poem shows that she is aware of the situation, that of war, which is useless to the dead and of the difficulty of bringing about the peace through change. The change in her thinking about language and its relation to society must necessarily lead to changes in her poetry.

'Transcendental Etude' a poem that epitomized Rich's vision of feminist practice shows that the restoration of meanings that have been mutilated by patriarchal usage is a crucial dimension of the feminist repossession of language. The words, images, and meanings used in the poem shows her conscious activity of her feminist nature. The words used in the poem 'tenets' and 'musings' are either used in religious and literary contexts. These contexts were often used by masculine tradition, and Rich carefully uses these words by creating another semantic context which is in female literary tradition.

Rich has tried to keep faith with the historical and material conditions of language. The most important lesson that she learnt is to get the meaning right as meanings are not in words but in the usage of the words. For example, 'Rift' is a poem that stages a lover's quarrel that is focused on the disagreement about language, and we find that Rich out rightly rejects the standard usage:

'When language fails us, when we fail each other

There is no exorcism'

...

Is not at all clear to me, if politics

Is an unworthy name. (*A Wild Patience Has Taken Me This Far*, P. 49)

These lines show us that she is focused on the repossession of language that she was in the early period of her poetry, and more accepting of standard usage. The words that she uses differ in words and their meanings, its location and context, and most importantly the subject and its relationship with the writer.

For Adrienne Rich, Language is power as it makes us complete human beings and shapes our lives. Rich uses language to transform personal, poetic and political. By language she means the capacity for speech from the self. It is an authentic source of human life, human experience in one's own words. Language is woman's unsaid word, withheld speech and transformed utterance. In this context, the poems in '*Necessities of Life*' will eventually lead Rich to articulate the position of women, language and power.

With inadequate tools and the need to find the right ones is always the motifs of Rich's poems. In 'The Roof Walker' she portrays life of daring self-exposure which is not chosen by her and therefore passively submitting to the rules of her own making. She questions the inadequacy of maps as guides to take her to the destination.

The poem is a fitting metaphor of a roof walker with limited vocabulary and choice.

'A life I didn't choose

Chose me: even

My tools are the wrong ones

For what I have to do. (56)

In the poem 'Burning of Paper Instead of Children', the poet succeeds in both asserting her frustrations with the language and in finding a new language contrary to her political discontent. The poem includes three prose sections for multiple voices that are not her own. In the poem 'Tear Gas' she points out:

"I am afraid

Of the language in my head

I am alone, alone with language

And without meaning" (34)

At this point in her life, she was becoming conscious of every act, every word and every move she was taking. In her poem 'Cartographies of Silence' she begins to rehearse with old ideas of speech that can lie, language that can deceive and silence, far from being an absence, is an affirmation that 'language cannot do everything'. According to Rich language can assault and corrupt, and it is the duty of the woman to control or submit to the only power that she may own. In 'A Valediction forbidding Mourning' she tries to be polite and humane, as against the anger and rage that she expressed in her previous poems. It is humanism to connect to the truth of language as language is a vehicle of truth. The linguistic motif behind this poem lies in openness of approach to the use of language:

'A last attempt: the language is a dialect called Metaphor.

These images go unglossed: hair, glacier, flashlight (54)

Rich fully entered into language in order to show her decisive rage, through her poem written in '*Midnight Salvage*'. This poem is a biting critique of society. Her tone is no longer

polite, but bold and reflective. She discusses not her personal existence but the experience of life in general. She becomes increasingly articulate about the issue of the unspeakable deadness that resides in the mind and her action is now revealing her awareness of the masculine language. In another poem titled 'A Long Conversation' she realized that her rage and anger recedes and becomes ineffectual. Detached and negated, she suppresses her critical and assaultive tone for a contemplative dialogue:

'what sways and presses against the pane
What can't I see beyond or through-
Charred, crumpled, ever-changing human
language
Is that still you? (P.69)

Rich's poem "*Diving into the Wreck*" commences after the fall into the other's language. If the poem is interpreted autobiographical, the speaker-self here would be the female subject and the other would be the patriarchy, but also of the socio-political voice:

'First having read the book of myths,
And loaded the camera,
And checked the edge of the knife-blade,
I put on
The body-armor of black rubber
The absurd flippers
The grave and awkward mask. (Diving into
the Wreck, P.22)

Conclusion

The book of myths here referred is the language of male. The myth is the ideological male subjectivity suppressing the feminine sensibilities. She embarks on a fact-finding mission which is symbolized as a shipwreck, the real world, the deadly and the dead language, and explores the necessities of a new language that has been submerged under covered by the sea of language.

Change is the cry of Adrienne Rich and especially change in the role and status of women, liberation and emancipation of women. Male consciousness must change and that is the

only solution to the problem. Her poems deal with larger themes of 'mutation' and need for purification of language, so that communication is possible between people. She wanted to participate in the politics and public realm of her time. Her vision has a hope that in 1960's was a fermentation period for United States, when reassessing values, breaking conventions, youth restlessness and the time to question the tradition and ideas that were existing in society.

References

1. *Adrienne Rich's Poetry: Texts of the Poems, The Poet on her Work, Reviews and*
2. *Criticisms*. New York: Norton. 1975. Print.
3. Bloom, Harold. *A Map of Misreading* New York: Oxford University Press, 2003.
4. ---. *The Anxiety of Influence: A Theory of Poetry* New York: Oxford University Press, 1973. Print.
5. Collins, Michael. J. "The Unearthing of the Body in Adrienne Rich's Poetics" Dissertation. Seton Hall University, 2009. <http://scholarship.shu.edu/theses>.
6. Gelpi, Charles Barbara and Albert, Editors. *Adrienne Rich's Poetry and Prose: Poems, Prose, Reviews and Criticism*. New York: Norton. 1993. Print.
7. Hogue, Cynthia. "Adrienne Rich's Political, Ecstatic Subject" *Women's Studies* – 27. pp.413-429, 1998. Print
8. Martin, Wendy. *An American Triptych: Anne Bradstreet, Emily Dickinson, Adrienne Rich* Chapel Hill: University of North Carolina Press, 1984. Print.
9. Nilsen, Aleen Pace. "Winning the Great he/she Battle." *College English* 46:151-157. Print.
10. Ostricker, Alicia. "Her Cargo: Adrienne Rich and the Common Language: Writing Like a Woman" *American Poetry Review*. New York: University of Michigan Press. 102-105. Print.
11. Sutton, Walter. *American Free Verse: The Modern Revolution in Poetry*. New York: New Directions Publication, 1973. Print

INDIAN DIASPORIC LITERATURE

RUKSAR BANU

Lecturer, K.L.E's K.F. PATIL IBA

Ranebennur, Karnataka

Abstract

The term Diaspora comes from an ancient Greek word, meaning scattered or dispersal. "The Cambridge English dictionary has provided the following two meanings to the word Diaspora. 'Diaspora' is dispersion of Jews beyond Israel. Secondary meaning is dispersion of any people from their original homelands. As per the primary meaning of the word Diaspora, Jews the oldest of the races were hated by Christians and henceforth Christians expelled them from their homeland (Israel). And from then dispersion began and Jews migrated to Europe, America, and to other continents later. They were treated politely in the new world. The secondary meaning of the word 'Diaspora's pertinent to our present context". Migration is the most common travel ever since racial conflicts started. People migrate for various reasons such as religious safety, geographical exploitations, education, and job or for freedom of expression etc. This paper focuses on the meaning and origin of Indian Diaspora. As due to differences on the basis of caste, class, race, religion and gender, people will migrate to settle down in other country by pointing out their memories, difficulties and plights of their native country. The paper actually points out the themes such as displacement, alienation, exile, a feeling of loss.

Keywords: indian diaspora, cooley diaspora, displacement, alienation, exile, feeling of loss

Introduction

People have differences on the basis of caste, class, race, religion, gender etc., these differences are always there especially in the country like India. Because the differences are deep rooted and has become culturally complex they remained unsolved. People migrate because of these differences and settle down in other country. The first generation of them survives there, as second class citizens. Their life is safe but not joyful or delighted one. Because of the incompatibility in terms of culture and civilization in their homeland, they come under state of compromisation by moving to other country. For example when the writer could not find a considerable room of freedom to express his or her feelings boldly, irrespective of culture in India, he or she will migrate and may write kit and kin about his or her own homeland by

putting forth their experience in the form of letters or any kind of art.

There are some minor categories emerged through the use of the word diaspora are 'Sandwiched Diaspora' refers to the migrants who went to a foreign country for businesses other livelihood but there, they have two masters for them one is either Dutch, Portuguese, French or British and the other is the people of native land. And the immigrant would be sandwiched between the two. The other significant diaspora of Indian and south African diaspora is 'Cooley diaspora', this is something which Mahatma Gandhi also noticed in south Africa, he saw a large number of people as Cooley's in courts, restaurants and enterprises. The other diasporas in common are Labor and Trade Diaspora, which speaks about the mass migration of people in search of job, and the later one speaks about migration in searching of various trade routes.

The other general categories are immigrants, exiles, refugees. The use attempts to explore some indication of ideologies, choices, reasons and compulsions. Immigrant is the one who migrates to live permanently in a foreign country. Exile is the state of being expelled from one's native country and Refugee is the one who has escaped from their own country as a result of political, religious, economic instability or natural disaster. And though we find number of writers in Indian context who has been either expelled, immigrated or moved for a cause. However all these three categories rightly come under a single diaspora and called as Diasporic writers.

The migrants who live in foreign land, their sense of home are a mixed one. One may think it as home and the other may consider the place of existence itself as home. Usually the diaspora is characterized by very peculiar and unique aspect called homelessness, unhomeliness and double home. Migrants do not feel they have any home for themselves in foreign land since home is not simply a shelter but something where you establish your family and have own authority and power. Semi voluntary migrants, even though it was very ordinary residence they did not have sense of belonging and sense of possessing of their residents. They always feel they are homeless and alienated even though there was some place for them to reside.

The most major categories of diaspora are Old Diaspora and New Diaspora. The old diaspora happened early during the colonial times in nineteenth century, for example, as a result of colonization Africans were forcefully expelled from their native country as a means of laborers', as far as old diaspora has concerned there was deep sense of grief of displacement, homelessness, alienation from their culture, language and home. This sense of alienation was very strong in the old diaspora.

Seepersad Naipaul seems to be most prominent diaspora of old category..And his famous fiction 'Adventures of Gurudeva and other short stories' is a representation of progress of central character Gurudeva through various stages like juvenile husband, wife beater and child adulterer, this is how Seepersad accounted a displacement of community of diaspora. And these are the happenings of the migrants belonging to old diaspora. Because the problems and the stages that he is undergoing are similar to the stages other people are also undergoing, so it is almost a representation of different stages of displacement. Another important Diasporic writer of old diaspora is V.S Naipaul, who described deep rooted Indian and African cultures and practices. His 'House for Mr. Biswas', deals with the struggle of incentive labor of semi voluntary migrants, with the character Mohan Biswas we come across the theme of alienation. And we will also encounter, V.S. Naipaul's brother Shiva Naipaul, who is born in Trinidad, Spain and went to England to settle down in London. Being a press reporter he wrote two novels where he emphasizes the life of old diaspora. 'The novels are Fireflies' and 'The Chip-chip Gatherers', where he spoke of the beleaguered Indo Trinidad community.

Coming to the New diaspora, this sight of diaspora feels migration is advantage for them, because it is through migration they are able to receive good education, proper settlements and good way of life. So for this new diaspora, migration is an advantage and they look back to their mother country for materials for writing their work. Very few of them have written about the land to which they migrated. They always wrote about their mother country but in a different way. The characteristics in writing of new diaspora are adultery, infidelity, identity crisis post colonialism, unfaithfulness, identity and nationality. It was there in the native writer's writings, but there was no so much

courage to represent this adultery as the diasporic writers are doing and that is because of the fear of getting banished or expelled by the society. Where diasporic writers feel safe by being far away from their homeland and expressing any bold aspects.

Conclusion

We cannot forget Salman Rashdie if we are speaking about diaspora, as in his work *midnight's children*, he has boldly pointed out the failure of political system of India. By satirically using the style magical realism in his work, he has pointed out deep rooted Indian beliefs, religion, and failed political system. Ved Mehta, born blind in India, got educated in oxford and Harvard university, depicted most bold aspects and bitter reality of his native land, his socio-historical studies include 'Portrait of India', 'Mahatma Gandhi', 'The new India' and 'A Family Affair'. He is one of the authors who wrote about their native land through autobiographical writings, 'Face to face' is a

prompt recall of his childhood and 'Daddyaji' and 'Mamaji' are about his relationships with his parents. The other most important new diasporic writer is Bharti Mukherjee, who depicts identity crisis, displacement and split between two nations. Her novel 'Tiger's Daughter' describes Tara's life split between India and America.

References

1. Jain, Jasbir. Introduction, *Writers of Indian Diaspora*. New Delhi: Rawat Publication, 2011.print.
2. Mishra, Sudesh. "From Sugar to Masala: Writing by the Indian diaspora". *An illustrated History of Indian Literature in English*. Ed by A K Mehrotra. New Delhi: Permanent Black, 2008. Print.
3. Gupta, Surendra K. *Indian Diaspora- "study of emerging sandwich cultures"*. New Delhi: Atlantic Publishers and distributors, 2012.
4. Rashdie, salman. *Midnight's Children*. India: Atlantic, 2018. print

CATASTROPHIC HUMAN ABUSE IN AFGHANISTAN: POLITICAL EXTRACTION FROM THE NOVELS THE TALIBAN CRICKET CLUB AND THE KITE RUNNER

B. GOPAL

*Assistant Professor, Department of English
Guru Nanak College (Autonomous), Velachery, Chennai*

Abstract

The word “Politics” means a lot for modern life, this politics becomes overwhelming manipulation about the lives of this sphere. Certain people are finding ways to have a better influence over other human beings just because of their malicious ideology which they have practiced. These two novels, The Taliban Cricket Club and The Kite Runner will examine how history precisely teaches to the people that they are the victims in numerous ways by persuading political leaders with their ideology, power, wealth and desire to remain stable in their high position. Some of the characters in these novels play vital role to present exact representation over these issues in the city of Kabul. These two novels are representing existing social malice at the upper body of Afghanistan's systematic socio-political powers. The Taliban Cricket Club speaks in great detail about the people of Afghanistan and their rights. In this novel examine a new perspective on hammering human rights of Afghan people through various ideologies of Taliban for political game. On the other hand The Kite Runner also speculates the exact abuse of rights, freedom and also the cruelty of Taliban in Kabul city in the country of Afghanistan. These two novels are greatly influential that witnessed such situations that led the country to push into the present day crisis in the country. Though many atrocities are witnessed in these novels, in the end protagonists from both the novels flee away from Afghanistan with irretrievable love for that country and hope for the future.

Keywords: *system, politics, poverty, freedom and rights*

Introduction

The human folk has been sustaining in this world over a long period. We may consider this evolution of human folks to be a great level of civilization progress across the globe. When humans started to live together, ethnicities started to grow and to guide such a group, a leader was required. Then a generation carried a frame upon another with its values, tradition, and a system which they thought would enrich the lives of people. This is the way the system always tried to fix the necessary problems and tried to get rid of the issues that occur over the welfare of the people. Such a system grabs a leader to control, to guide, and to safeguard from basic threats, but after which the system itself starts to rust on its own and as it is inevitable by

many wrong leaders. Emerging from this process various leaders started to reshape themselves in the name of Supreme Lord, God, King, and in most recent form political leaders. These systematic formations of practice have started to grow up on its own sake rather than function for the reason it was shaped. In accordance with all the incidents in the two novels reflects that no longer a system that can evolve on its own, rather it needed to adopt the demands of its people.

Literary works from *Inside the Whale* by George Orwell to *Outside the Whale* by Salman Rushdie refers to the dominant crisis of political nature. Onset of nature we are indebted to trace and analyze the power, system, ideology, and politics. Here are some of the representations

from these novels that present these practices in various stages in which manipulate the lives of the Afghan county. Because of this regard with fragile formations in the political system that reflects into the life of Afghan people in worse condition. Some leaders are tyrant, wise, selfish and greedy enough to lead and represent a community by the enforcement belligerently. For that the Taliban is one such power which shakes the basic safety measures of Afghan people.

Novels are one of the best forms in picturing sensational themes, issues, and solutions through the representation of characters by spinning plot and resolving as much as it could do. Especially in literature, this genre is good enough to infiltrate every gesture of our systematic life by piercing it nerve by nerve. *The Taliban Cricket Club* and *The Kite Runner* are the two novels that try to analyze human values with its power, scale, scope, depth, and diversity in politics. Through this structure, some political people are abducting their superior position by using aggressive ways for persuading to the targeted submissive people. The representation from these two novels which are based on the situation occurred in and around the city of Kabul in the end of the twentieth century and the beginning of the twenty first century.

The word 'Taliban' refers as 'students' in Pashto language. This group was started against corrupt leaders to safeguard their conventional system called 'Sharia' which is an outdated system for present day modern life. But for the Taliban they dislike most of the democratic system just because it gives more liberal power to women and men to live as their own instead of following this religious Sharia system. Later on, these kinds of hatreds became the Taliban to resort to take arms against the Afghan Government which led to wage war against this armed Taliban group. Afghan writer Khaled Hosseini refers to the system of Taliban in the

novel *The Kite Runner*, following lines from the character Farid who is one of the Taliban leaders speak about their system "*We are here today to carry out Shari'a. We are here today to carry out justice....I ask you What does God say? God says that every sinner must be punished in a manner befitting his sin. Those are not my words, nor the words of my brother. Those are the words of God!*"(TKR 236). With this reference no need much explanation to this system. The Taliban's indulge themselves as bloodshed murderers whoever hurdles in their way to attain their ambitious goal to rule the country under the name of Islamic Emirate of Afghanistan. For this, the opponent Afghan Government, aided by either Russia or the United States the Taliban rebelled against them and they wanted their own conventional Sharia system with enforcement of arms.

The Taliban Cricket Club was published in 2012 by the Indian author Timiri N.Murari who went to Kabul and stayed there for years to write the novel. The novel represents precisely about the people under the rule of Taliban in Afghanistan. The novel opens with the protagonist Rukhsana, a journalist living with her family which is broken by the ongoing war. She tries to let the other countries know about the Taliban and its cruelty in Kabul city by writing to journals using a pseudonym. Rukhsana needed to undergo a lot of challenges to succeed in her moral aspirations. When she became hopeless and miserable by Taliban control regime who gave all wretchedness to the Afghan civilians, these following lines refers,

To my mind it was the Taliban who were creating an alternate world, a violent, backward parallel universe. One of little joy, intense prayers, women kept under lock and key, the future banished, and the borders sealed from contaminating influences. They did not hate the present, they hated their inability to exist in it. Though they wanted

to dismantle televisions, telephones and electricity, automobiles and planes, and all the other harbingers of corruption that they believed eroded their Islam, they knew, deep down, that time would crush them eventually. (TCC 100)

Even though to succeed in her moral way, she had to face hindrances by someone like corrupt, cunning, and crude minded Taliban minister Zorak Wahidi. These representations are the real issues everywhere around in Kabul city through ruling Taliban members in handling people by their own system. But as the news spread across the place about this suspicious journalist the Taliban starts to suspect and tries to find the journalist who is updating regular news for journals like Daily Kabul and Hindustan Times.

The writer Murari writes about the regime of Taliban with following lines about pathetic condition of the children in Afghan through the voice of protagonist *"Guns were the only culture left in the country; they were the only music, the only poetry, only writings, the only art that nourished children"*(TCC 16). Observing that the system of Sharia, women and children suffers a lot, no women is permitted to leave their home without covering their face with burka. If someone protests against the Sharia rule either women or men, they will be hanged in a public place. And in this novel sign boards pasted across the city of Kabul refers *"WOMEN SHOULD ONLY BE SEEN IN THE HOME AND IN THE GRAVE"* (TCC 18).

The protagonist Rukhsana started to realize that Zorak Wahidi was searching her not because to punish her for her respective journalist job but because he was attracted and he wanted to marry Rukhsana. She is greatly intimidated with this entire incident by the Taliban, she wanted to escape from the country of Afghanistan but her only concern was to take care of her bed ridden mother and her brother

Jahan. In this crucial situation Taliban announces a cricket tournament to select for Afghanistan national cricket team. Because they wanted to conceal and to repair their bad reputation by conducting such cricket matches to show themselves in the world forum.

Rukhsana needed to utilize this sole opportunity to flee away from the country to escape from the cruel Taliban minister Zorak Wahidi. So the only way she had was to train her brothers along with other young boys to let them play in the national cricket match in order to win. So that the winning cricket team will go for further training to Pakistan along with its coach. But all the matter was about men, not any chance for women like Rukhsana though she is good at cricket. In order to pursue as a trainer to this team she used to disguise herself as a man because no women would allow such professions.

"All women know how to act from the moment we are born. It's the gift God gave us to survive in this man's world. We have to act out our orgasms, our humility, our love when none exists, and suppress our ambitions". "My dear girl, there is nothing to know, they are all sound and fury signifying nothing". (TCC 105)

As she mentions in this novel the women, children are the most victims with all the unstable political changes. This young journalist at last escapes to Pakistan from the stubborn rulers by concealing herself as a coach for the International cricket team of Afghan.

The Kite Runner was written by Khaled Hosseini and published in 2003, much before other novels came out about the Taliban rule. Hosseini is Afghan born Afghan-American writer who has much experience of the political rule and custom of Afghanistan. He wrote as a citizen from Afghan in its persisting issues like instability of life, longing for freedom and expectations to have peaceful life in their own

country. As the novel *Taliban Cricket Club* dealt with a women protagonist Rukhsana, in this novel *The Kite Runner* about two young middle class boys Amir and Hassan who have a thick friendship from their childhood. As the two characters grow up from their childhood to boyhood they face so many problems under the rule of Taliban. After the separation of Amir and Hassan, the novel mostly centered upon the timid, cowardly character Amir who is in guilty over his mistakes done to Hassan. Because Hassan was a lower class Hazara community helpless boy who had faced so many criticism, sexual abuse and threats for his life.

In this novel *The Kite Runner* compares and assesses the power structure which is disintegrated in fragile shape in Afghanistan. This novel insists that a country will not evolve and enrich itself without letting their citizens live their own life. System must be a driving factor to cherish, to boost their hard work to get good pay off in multiple ways. But here these incidents depict a corrupted system; blind beliefs play a crucial role to suffer people because this system is supposed to curb the freedom of people, their rights and shatters the whole nation's peace by terrorizing them with arms. Hosseini describe Afghanistan people were pushed to live their life in poor condition by unnecessary wars, the following lines refers,

Now, they squatted at every street corner, dressed in shredded burlap rags, mud-caked hands held out for a coin. And the beggars were mostly children now, thin and grim-faced, some no older than five or six. They sat in the laps of their burqa-clad mothers alongside gutters at busy street corners and chanted —Bakhshesh, bakhshesh! And something else, something I hadn't noticed right away: Hardly any of them sat with an adult male—the wars had made fathers a rare commodity in Afghanistan. (TKR 226)

The protagonist Amir flees away to America with his father Baba to fulfill his dream to become a writer after their property was engulfed by Taliban. Amir by leaving this country he had a guilty feeling for abandoning his friend Hassan to suffer with the Taliban. The character Hassan was left out there because he was monitored by a Taliban leader Assef in whom he had great deal of hostility. After some years the days were run through with such pain, Hassan was killed by the Taliban because he resisted for his uprightness and his freedom. While living in America as a successful writer he came to know that his friend Hassan's son was working under one of the Taliban as a housekeeper and sexual slave. In order to pay back his gratitude he decided to rescue Hassan's son as his own son. Such incidents are the best representation in the contemporary history of Afghanistan. These multiple bone chilling incidents in these two novels are proven that the Taliban rule is one such bloodshed example in human history. Even some recent incidents in Afghanistan are more miserable than reading these entire novels, the whole world is watching and reading through the media. The Afghan people are longing for their rights, freedom and their peaceful future life with grief stricken faces.

Conclusion

To deal with this situation, the United Nation Security Council instead of only cutting funds in the International Monetary Fund for Afghanistan, this council has to gather global countries to take firm actions and make sure their rights, freedom, peace, stability in politics and equality for the Afghanistan people.

Bibliography

1. Murari, N. Timeri. "The Taliban Cricket Club". Aleph book company, New Delhi, 2012.

2. Hosseini, Khaled. "The Kite Runner". Bloomsbury Publisher, London, W1D 3QY, 2003.

References

1. TarziAmin, D. CrewsRobert. "Taliban and the Crisis of Afghanistan".Vol. 17, No. 1, THE NEXT EU ENLARGEMENT(S) (2008), pp. 69-73 (5 pages)
2. TheoverfulFoundation.<https://www.orwellfoundation.com/the-orwell-foundation/orwell/essays-and-other-works/inside-the-whale/> 12Aug2021.
3. Granta.<https://granta.com/outside-the-whale/12Aug2021>.
4. Britanica.<https://www.britannica.com/topic/Taliban13/Aug2021>.
5. AtlanticCouncil.https://www.atlanticcouncil.org/?gclid=Cj0KCQjwjo2JBhCRARIsAFG667Xl7S1tj8vXWSVcqI7O9Skq2uzRDyLHMKr1xIjagYlFWs4LG3XEnFgaAu9IEALw_wcB15Aug2021
6. BBCNews.19Aug2021<https://www.bbc.com/news/world-asia-4919249520Aug2021>.
7. The Wall Street Journal.21Aug2021 <https://www.wsj.com/articles/what-went-wrong-in-afghanistan-1162947260022Aug2021>.

DEVELOPING NARRATIVE WRITING MATERIAL THROUGH GENRE BASED APPROACH IN L1 UNDERGRADUATES

IQRA KHAN

*Ph.D Research Scholar, Department of Arts, Institute of Humanities
Mangalayatan University Beswan, Aligarh, Uttar Pradesh*

Dr. FARHA KHAN

*Department of English (Arts), Institute of Humanities
Mangalayatan University Beswan, Aligarh, Uttar Pradesh*

Abstract

The undergraduate students (Theology, Arabic, Persian, Hindi, and Sanskrit) of Aligarh Muslim University (AMU) are mainly from rural or suburban regions and from regional medium schools background. They feel great difficulty in English writing skills and composition. The foremost reasons for this are the background of their studies, the lack of knowledge of conventions of narrative writing skill and availability of teaching material used in the classroom. The subjects of the study are the undergraduate students of AMU. This study mainly focuses on teaching of narrative writing skill to the undergraduate students of AMU through Genre Based Approach. This is a Research and Development study. A diagnostic test is carried out in order to recognize the difficulty area of the students and thereafter tasks were given to evaluate their writing skills. On the basis of evaluation of task, supplementary writing material was designed and implemented in the classroom using Genre Based Approach. Writing tasks given to the students were evaluated on the basis of five novel parameters i.e. topic sentence, use of conjunctions in supporting details of the paragraph, closing sentence and word choices, punctuations, grammar and spellings. After these interventions, students were re-evaluated for their writing skills. This study demonstrated writing skill enhancement of the students when newly designed supplementary writing material was provided. The results of post intervention task clearly exhibit the enhancement in writing skill and the effectiveness of the usage of supplementary teaching material through Genre Based Approach. Statistical analysis were performed and shown in tables and graphs.

Keywords: material development, genre based approach, narrative writing, undergraduate students

Introduction

According to Brown et.al 2001:336 “writing is a thinking process students can express their ideas, opinion, through the process of prewriting, drafting, revising and editing.” Derewianka (2001) define the Genre-Based Approach as the way to language and literacy education that combines an understanding of genre and genre teaching together. This approach has stages that help the students in understanding the mechanics of writing, and also give some examples of texts related to the Narrative genres, explicit explanation of genres

is given in this approach and it helps the student in understanding the varied components of writing.

Based on my teaching experience in AMU, I have found that undergraduate students of the art faculty are unable to write appropriately. Students have experienced great deal of difficulty in writing narrative text. Major problems in writing topic and concluding sentence of recount genre. Moreover, they have little knowledge about usage of conjunctions and punctuations, appropriate vocabulary. Main reason for these problems were the background

of the students as majority of the students were from the regional medium schools and have less knowledge about the basic conventions of the writing. Moreover, the teaching material provided was not designed according to the needs of the students. Designed material must be according to the needs of the students. It should promote motivation among the students and plays an important role in learning and teaching writing.

Review of Literature

Narrative writing is one of the forms of writing. It is about telling story. It could be a real life event or an imagination. Writing narratives require a chronological order and other essential linguistic features. Jordan et.al exhibited it by constructing the past event or even the present events to be told and observed (Jordan et.al, 1988).

Material development is basically dealing with selection, adaptation, and creation of teaching materials (Nunan et.al, 1991). According to Hasanah (2012: 144), teaching materials are information, tools and or text required by teachers for planning and review of learning implementation. A good teaching material helps the students in attaining language input and provides ideas to the teachers in planning their teaching. Learning material refers to anything which is used by the teachers or learners to facilitate the learning of the language, the learning materials can obviously be cassettes, video, CD-Rom, dictionaries, grammar books, readers workbooks or photocopied exercises, newspapers, instructions given by the teachers, etc.

According to Hyland (2003), Genre Based Approach is concerned about teaching learners how to use language patterns to accomplish coherent, purposeful writing.

Genre Based Approach has been widely used in language teaching and learning and was

popular in 1980s. There were three major schools of thoughts in Genre Based Approach and each one has distinct perspective. One of them is known as Sydney School, later known as Systematic Functional Linguistics (SFL). SFL is developed by Halliday in 1978 (Halliday (1978), This school of thought played a major role in the evolution Genre-based approach and resulted model of language learning which widely known as Systemic functional linguistics (SFL). Another major work was done by Hammond. They described four stages in Genre Based Approach i.e. Building Knowledge of Text (BKOF), Modeling of Text (MOT), Joint Construction of Text (JCOT) and Independent Construction of Text (ICOT).

Asih Rosnaningsih, Dayu Retno Puspita conducted a case study for the students of English Media Studies and developed English writing material consisting six topics using Genre Based Approach. Result of this study showed that Genre Based Approach proved significant in improving writing skill of the students. And it facilitates the teachers in designing teaching material with specific instructions for the English Media Studies Asih Rosnaningsih, Dayu Retno Puspita (2020).

In this context; Supong Tangkiengsirisin (Supong Tangkiengsirisin, 2019) investigates the effect of genre based approach in teaching technical writing to Thai engineers. The result showed that the study provided useful teaching writing material to Thai engineers and Genre Based Approach proved significant in improving writing skill. Thai engineers learned how to write accurate, concise technical content. Result showed significant improvement in presentation characteristics and language skill of Thai engineers.

Ismi Novitasari Sinaga & Tri Fitriyani investigated to develop English writing material in narrative text through Genre Based Approach. It was found in the study that some prescribed

text has not appropriate instructions and these texts failed to meet the needs of the learners. New material, validated by the experts was produced and the result showed that the new material increased the knowledge of the students in narrative writing text Ismi Novitasari Sinaga & Tri Fitriyani (2019).

Research Procedure

This study was conducted in AMU. Participants of the study were undergraduate students of arts faculty (Persian, Theology, Urdu, and Arabic). They were all male students, their age ranging from 20 – 25 years. We have designed a supplementary material to use the genre based teaching methodology to instruct the students for improving their writing skill. These students followed the course using supplementary material for two weeks.

The instrument prepared for this study was a quasi-experiment where participants were studied before and after the experimental manipulation. The experiment design involved assessments of the students at pre-intervention, during intervention and post-intervention stages. The effectiveness of the intervention was measured by comparing the scores of the pre-test, administered before the intervention, and the post-test, administered after the intervention. The difference between the two scores indicates how much the students improved after attending the genre based teaching.

The lesson plan was designed in accordance with a Genre Based Approach of language learning in each stage based on Hammond model (1992) i.e. building knowledge of the field, modeling, joint construction, independent construction. The approach was taught during two weeks to give students efficient strategies to improve their writing ability.

The detailed methodology for the current study followed the following steps:

Pre-Intervention

In this phase, a diagnostic test was administered in order to know the difficulty areas and weaknesses of the students. A writing task was given to the students and was evaluated on the basis of five parameters i.e. usage of topic sentence, usage of conjunction in supporting details of the narrative text, usage of closing sentence, choice of appropriate words, punctuations, grammar and spellings. On the basis of this evaluation a supplementary material was designed using Genre based approach which was according the need of the students.

Intervention

Second phase of this study was intervention. Teaching session of two weeks was conducted and supplementary material was taught into the classroom using Genre Based Approach. Four steps of Genre based approach were followed while teaching in the classroom. These four steps were suggested by Hammond (1992) i.e. BKOF (building knowledge of the students), MOT (modeling of the text), JCOT (Joint construction of the text), ICOT (independent construction of the text). Teaching is done in a series of linked stages. Teachers briefed the students with classroom activities and the initial explicit knowledge, then guide practice by developing understanding of texts (Hyland, 2004) while giving encouragement to the learners; finally, the teachers gradually withdraw their help until the learner is able to work alone.

Post-intervention

Third and the last phase of this study was the post intervention. In this phase, after the teaching session of two weeks, students were re-evaluated by giving a writing task. Task was evaluated on the basis of same five parameters to know the effectiveness of using

supplementary material through Genre Based Approach.

Results

Pre-Intervention Performance

In order to evaluate the difficulty area of the subjects; Pre-Intervention assessment was performed and the results revealed several key areas to be focused. Figure 1 shows the performance of the students before the intervention. The graph shows the quantitative data of the five narrative writing skill parameters used to assess the writing skill of the students before intervention. Performance of the students has been evaluated on the basis of five parameters. It has been found that no student had used the topic and closing sentence. 40% students used correct conjunctions where as 60% used correct words for the given task. Correct grammar, spellings and punctuations were used by only 50% of the students. Usage of parameters 1 & 2 was very less.

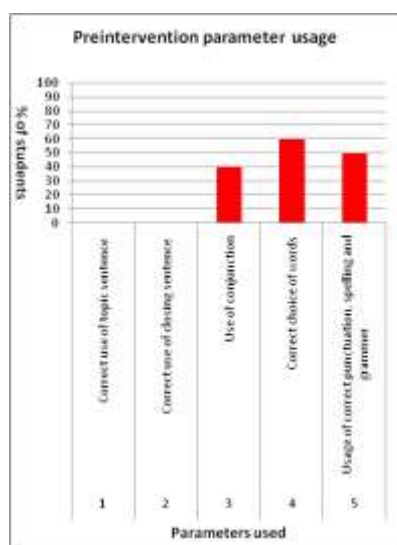


Figure 1 Pre-intervention Performance of the Students

Table 1 Pre- Intervention Narrative Writing Skill Parameter Usage by the Students

S.N	Narrative writing parameters	Total no. of students	No of students attempted	% of students attempted
1	Correct use of topic sentence	85	0	0
2	Correct use of closing sentence	85	0	0
3	Use of conjunction	85	34	40
4	Correct choice of words	85	51	60
5	Usage of correct punctuation, spelling and grammar	85	43	50

Development of Writing Material for Intervention

After the evaluation of the given task, supplementary material was designed according to the needs of the students. Supplementary material was evaluated by the expert. And following table is the result of the judgment of the expert. The average score from the expert were 4, 6 with percentage 91, 6 %. Based on the result, it is proved that the materials, which are developed, appropriate to be used by students. Based on the pre intervention data, it can be concluded that supplementary material is required to improve the writing of the students.

Table 2 Expert Validation Result

Number of items	criteria	Number of criteria	Maximum score	Score
1	Appropriateness of the content	7	35	32
2	Appropriateness of the language	5	25	22
3	Appropriateness of presentation	7	35	33
4	Appropriateness of graphic	5	25	23
Final scoring		24	120	110

Average Score = 4,6 or

Percentage = $\frac{110}{120} \times 100 = 91,6\%$

Post-Intervention (Improvement of writing skill)

Efficacy of the Intervention through newly designed supplementary material was assessed by the performance of the students in their narrative writing skill. Figure 2, shows the significant improvement in the writing skill of the students after the intervention. The graph shows the quantitative data of the five narrative writing parameters used to assess the writing skill of the students after intervention. All the parameters were very effective and most significant in parameters 1 & 2.

Usage of conventions of writing has been increased by the students. Usage of topic and closing sentence has significantly increased whereas; usage of conjunction, appropriate vocabulary and grammar has also improved. Figure 2, Shows that 43.3% of the students started using topic sentence and usage to closing sentence in narrative text reached to 36.6%. usage of correct words raised to 66.7% and 66.6% of students began to use correct grammar and spellings and punctuations.

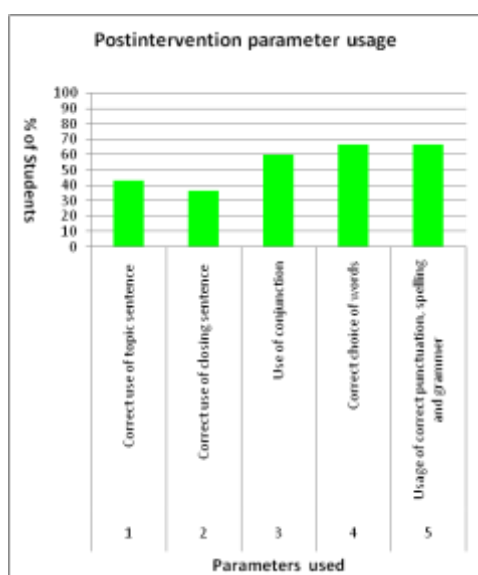


Figure 2 Post-Intervention Performance of the Students

Table 3 Post Intervention Narrative Skill Parameter Usage by the Students

S. No.	Narrative writing parameters	Total no. of students	No of students attempted	% of students attempted
1	Correct use of topic sentence	85	39	43.3
2	Correct use of closing sentence	85	31	36.6
3	Use of conjunction	85	51	60
4	Correct choice of words	85	57	66.7
5	Usage of correct punctuation, spelling and grammar	85	57	66.6

Comparison of Pre and Post Intervention Performance

Comparative analysis was done to evaluate the most effective parameters for writing skill development. This graph (fig.3) shows the comparative data of pre & post intervention performance of the students. It clearly shown in data that teaching students through Genre Based Approach has brought significant improvement in the writing ability of the students.

Usage of topic sentence in writing task was 0.00% that increased to 43.3%. Similarly, usage of closing sentence was nil that reached to 36.6%. Only 40% students were using correct conjunction in the supporting details of the text that become 60% after intervention. Correct word choices was only 60% that increased to 66.7% after teaching session. Usage of basic mechanics of writing i.e. grammar, punctuations and spellings was 50% that reached to 66.6%.

Genre Based teaching proved helpful in improving writing ability of the students. Teaching intervention brought significant change in usage of topic and closing sentence and a little improvement was evident in the usage appropriate vocabulary.

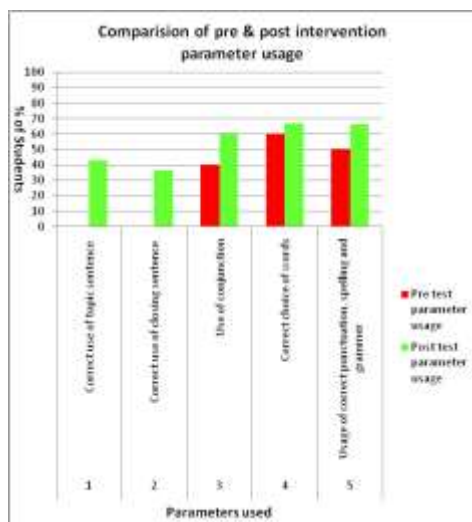


Figure 3 Comparison between Pre & Post Intervention Performance of the Students

Figure 3 The graph shows the comparative data of the pre & post intervention of the five narrative writing parameters used to assess the most effective parameter to enhance writing skill. All the parameters shows statistically significant difference ($p < 0.05$). One way ANOVA is performed.

Table 3 Comparison of Parameters Usage to Test the Efficacy of Intervention

S. No.	Narrative writing parameters	% of students parameter usage pre-intervention	% of students parameter usage post-intervention
1	Correct use of topic sentence	0	43.3
2	Correct use of closing sentence	0	36.6
3	Use of conjunction	40	60
4	Correct choice of words	60	66.7

5	Usage of correct punctuation, spelling and grammar	50	66.6
---	--	----	------

Conclusion

Undergraduate students of AMU, coming from regional medium schools were needed the specific English writing material based on the difficulty area which can support their learning activities. This material was not available. Therefore the newly designed material helped in increasing their knowledge of narrative writing. This study strongly supports the use of Genre Based Approach in order to improve teaching and learning of narrative writing. Genre Based Approach provides a method to teach and learn narrative writing that proved helpful for teachers and as well as for the students. Implantation of this approach has showed significant improvement in the writing ability of the students.

References

1. Ahn, H. (2012). Teaching writing skills based on a genre approach to L2 primary school students: An action research. *English Language Teaching*, 5(2), 2-16.
2. Brown, H. D. (2001). Teaching by principles: an interactive approach to language pedagogy. New York: Pearson Education
3. Hyland, K. (2004). *Genre and second language writing*. Ann Arbor, MI: University of Michigan Press.
4. Hyland, K. (2004). *Genre and Second Language Writing*. Arbor: University of Michigan Press.
5. Maroko, M (2013). Development of language materials for national development: A language management

- perspective. *International Journal of Education and Research*. 1(7).
6. Rosnaningsih, A. and Puspita, D., 2021. Developing English Writing Materials Using Genre Based Approach: A Case for Students of English Media Studies. *Journal of English Language Studies*, 5(2), pp.189-198.
 7. Sinaga, I. and Fitriyani, T., 2019. Developing English Writing Materials in Narrative Text Based on Genre-Based Approach. *SALTeL Journal (Southeast Asia Language Teaching and Learning)*, 2(2), pp.88-93.
 8. Ueasiriphan, T. and Tangkiengsirisin, S., 2019. The Effects of Genre-Based Teaching on Enhancement of Thai Engineers' Technical Writing Ability. *International Journal of Instruction*, 12(2), pp.723-738.

LES MOTS EMPRUNTÉS DANS LA TRADUCTION DU FRANÇAIS AU TAMOUL

Dr. P. RANJITH KUMAR

Assistant Professor, Department of French
Madurai Kamaraj University, Madurai

Abstract

Un des sujets intéressants et importants est la traduction qui est un des aspects inévitables dans l'apprentissage d'une langue étrangère. Comme la langue tamoule, la langue française aussi possède beaucoup de littératures riches. L'utilisation des mots empruntés dans la traduction du français au tamoul est l'objectif de notre communication. Nous discuterions comment le procédé l'emprunt proposé par J.P Vinay et J Darbelnet se diffère de notre. Nous parlerions sur les différents types d'emprunts. Nous montrerions de quand nous avons les mots empruntés dans la langue tamoule.

Keywords: traduction, langue tamoule. L'emprunt

Introduction

La Traduction est un des sujets intéressants et importants par lequel on échange des connaissances d'une culture à l'autre ou bien au monde entier. La langue tamoule possède non seulement ses littératures propres mais aussi beaucoup d'œuvres traduits des autres langues étrangères, non seulement des langues indiennes mais aussi des langues des autres pays étrangers comme anglaise, française, russe, grecque, etc. L'utilisation des mots empruntés des langues étrangères dans la traduction est un sujet intéressant ce que nous allons discuter dans cette communication.

« *L'emprunt* » est un des sept procédés¹ de la traduction proposé par J.P. Vinay et J. Darbelnet qui est un des procédés simple à utiliser. En même temps il ne faut pas confondre avec les faux-amis. Qu'est-ce que l'emprunt ?

« *Mot qu'une langue emprunte à une autre sans le traduire* » (J.P. Vinay, J. Darbelnet : 1977).

Dans leur recherche J.P. Vinay et J. Darbelnet discute « *L'emprunt* » dans la traduction directe comme la traduction littérale² et le calque³ qui concerne sur l'aspect linguistique mais nous aimerions mieux le discuter sur l'aspect-culturel.

La langue tamoule possède des mots empruntés dès la période « *Sangam* »⁴. A cause des échanges culturels entre des gens, entre des pays, nous pouvons maintenant trouver beaucoup de mots étrangers dans toutes les langues du monde. C'est pourquoi nous voudrions les discuter sur l'aspect culturel au lieu de discuter les emprunts sur l'aspect linguistique.

இயற்சொல் திரிசொல் திசைச்சொல்
வடசொல்லென்

நனைத்தேன் செய்யுள் ஈட்டச்சொல்லே

- « *Tholkaapiyame* » (தொல்காப்பியம்) : 830

Par ce vers, *Tholkaapiyar* explique l'emprunt en employant le mot *tnrhy*; [*Vada solle*] : les mots qui ont leur origine en sanskrit ou en pâli ou en prâkrit et *jpirr;nrhy*; [*Thisai*

¹ Vinay J.P., Darbelnet. J, *Stylistique comparée du français et de l'anglais*

² Ibid

³ Ibid

⁴ La période Sangam : 300AEC – 600EC.

solle]: Les mots provenant d'autres langues dravidiennes peuvent être utilisés dans les œuvres. Ce vers nous montre que l'emprunt a existé avant la période de *Tholkaapiyar*. Cela veut dire avant 7AEC.

Pendant la période « *Sangam* », nous avons deux mots empruntés sur cent. Pendant le siècle d'Ilangovadigale, dans les œuvres : « *Manimegalai* »⁵ et « *Silapathigaram* »⁶, nous trouvons cinq mots empruntés sur cent. Lors de la période de *Nayanmargal*⁷ et *Alwar*⁸, nous avons dix à quinze mots empruntés sur cent mots. L'emprunt des mots commence dans la langue *mounda*⁹ : c'est une des langues dravidiennes. Et maintenant, la langue tamoule possède beaucoup de mots empruntés.

A cause de l'influence du sanskrit et d'autres langues indiennes, de l'anglais et d'autres langues européennes, du persan et de l'ourdou, nous avons aujourd'hui, un tamoul différent du tamoul ancien ou bien du tamoul littéraire.

L'emprunt est un procédé de la traduction directe ce qui est le plus simple pour introduire une couleur locale. Nous avons souvent trouvé dans le texte des mots qui sont typiquement du pays et qui ne peuvent pas être traduits ou qui n'ont pas d'équivalence dans la langue d'arrivée. Les mœurs, les vêtements, la nourriture sont radicalement différents de ceux de l'Occident.

Si l'on essaie de traduire un mot qui concerne les mœurs ou les vêtements ou la nourriture, par un mot en tamoul, on trouvera

qu'il n'a aucun rapport entre le mot de LD et celui de LA. Alors il vaudrait mieux garder le même mot en tamoul ; si nécessaire on pourrait ajouter des explications comme notes en bas de page, pour qu'un lecteur tamoul puisse le mieux comprendre.

Pour notre analyse nous avons pris des phrases des œuvres '*IIG*' du recueil '*Je voudrais que quelqu'un m'attende quelque part*' écrit par Anna Gavalda en 1999 et '*Le temps ne passe pas*' du recueil '*Printemps et autres saisons*' écrit par J.M.G. Le Clézio en 1989 et nous allons les analyser dans cette communication. Voyons des exemples :

Il a soulevé son pull et il a dit: அவளது ஸ்வெட்டரைத் தூக்கி கேட்டான்

59 francs: 59 பிராங்குகள்

Elle a marché dans les allées au gravier bien ratissé avec une coupe de champagne à la main :

நன்றாக சீரமைக்கப்பட்ட கிராவல் தரையில் கையில் ஒரு கோப்பை 'ரம்பெயின்' மதுவுடன் நடந்தாள்.

Dans les exemples ci-dessus, pour donner une couleur locale, pour garder une nuance locale, nous avons utilisé quelques mots empruntés de la langue française et aussi de l'anglais.

Nous voudrions diviser nos exemples comme *les emprunts du français* et *les emprunts de l'anglais*.

L'emprunt Du Français

59 francs : 59 பிராங்குகள்

Il y avait des néons qui brillaient, des cafés, des hôtels... :

அங்கு எங்கும் நியான் விளக்குகள் பிரகாசித்தன. ஊய்குடீ கள், உணவு விடுதிகள்

Elle a marché dans les allées au gravier bien ratissé avec une coupe de champagne à la main :

நன்றாக சீரமைக்கப்பட்ட கிராவல் தரையில் கையில் ஒரு கோப்பை 'ரம்பெயின்' மதுவுடன் நடந்தாள்.

⁵ C'est une épopée écrite par le poète Chithalai chathanâr pendant 6EC.

⁶ C'est une des cinq grandes épopées écrite par Ilango adigal daté entre 5EC et 6EC.

⁷ Les shivaïtes vivaient entre 6EC – 8EC

⁸ Les vishnouïtes vivaient entre 6EC – 10EC

⁹T. P. Meenakshi Sundaranar, '*Tamil Mozhi Varalaru*'

L'emprunt De L'anglais

Elle lèche la cuillère de confiture : ஜாம்
கரண்டியை வாயில்வைத்து நக்குகிறாள்
cette gomme posée sur son bureau:
அவளது மேசையின் மீது இருக்கும்
அந்த ரப்பர்அளவு
Elle a acheté des bières :
பீர்பாட்டில்களை அவள் வாங்கி வைத்து
விடுவாள்

Un jupon de bohémienne: நாடோடிகளை
போலோரு பெட்டிக் கோட்டும்
Elle enlève son tablier: அணிந்திருக்கும் ஏப்ரான்
துணியைகழட்டி வைக்கிறாள்
Le calendrier des Postes accroché à côté
dumicro-ondes:
மைக்ரோ வேவ் - ஓவன் அருகில் தொங்கிக்
கொண்டிருக்கும் நாட்காட்டியை எடுக்கிறாள்
À côté de la table de consultation, il y a
l'échographe:

பரிசோதனை மேஜையின் அருகில் ஸ்கேன்
செய்யும் கருவி இருந்தது
Quand elle sera dans sa voiture, avant de
démarrer:
அவளதுகாரில் ஏறிய பின் புறப்படுவதற்கு
முன்

Il tripote tous les boutons de son appareil pour
donner le change:
சந்தேகத்தை தீர்ப்பதற்காக பரிசோதனை
இயந்திரத்தின் அனைத்து பட்டன்களையும்
பரிசோதித்துப் பார்க்கிறார்

Pour lui ce sont des bottes intergalactiques à
boucles laser:
அவனுக்கு அது லேசருடன் கூடிய வேற்று
கிரகவாசிகள் அணியும்
காலணிகளாகும்

Elle a vu son Petit Lord Fauntleroy en train de
boire du coca au goulot :
அவளது குட்டி இளவரசன் கேகோ
கோலாவை பாட்டிலுடன் குடிப்பதைக்
கண்டு முறைத்தாள்.

Jusqu'à cet immeuble ordinaire, contre la voie
ferrée, avec ce nom bizarre écrit au-dessus de la
porte en lettres moulées dans le plâtre: *Happy
days.*

இரயில் தண்டவாளத்திற்கு எதிரில் இருக்கும்
பிளாஸ்டரில் எழுத்துக்கள் பொரிக்கப்பட்ட

வித்தியாசமான பெயர் கொண்ட அந்த
சாதாரண கட்டிடம் “*ஹீல னயலஸ்*” வரை
பின் தொடர்ந்தேன்

L'emprunt est peut-être le plus ancien procédé
de tous les restes. En traduisant vers le tamoul,
nous avons observé qu'il y a deux types
d'emprunts : *l'emprunt des mots* et *l'emprunt
des sons.*

L'emprunt Des Mots

Nous aimerions définir *l'emprunt des
mots* : « *C'est un cas de traduction où l'on
emprunte le mot avec l'orthographe étrangère
qu'il soit en anglais ou en français ou en
d'autres langues étrangères.* »¹⁰

Par Exemple:

Jusqu'à cet immeuble ordinaire, contre la
voie ferrée, avec ce nom bizarre écrit au-
dessus de la porte en lettres moulées dans le
plâtre : *Happy days.*

இரயில் தண்டவாளத்திற்கு எதிரில் இருக்கும்
பிளாஸ்டரில் எழுத்துக்கள் பொரிக்கப்பட்ட
வித்தியாசமான பெயர் கொண்ட அந்த
சாதாரண கட்டிடம் “*ஹீல னயலஸ்*” வரை
பின் தொடர்ந்தேன்

Il y avait des néons qui brillaient, des
cafés, des hôtels... :

அங்கு எங்கும் நியான் விளக்குகள்
பிரகாசித்தன. ஊயுகுÉ கள், உணவு
விடுதிகள்

Elle lit un Paris Match du temps de Moïse:
ஹைதர் காலத்தில் வந்த Paris
Match பத்திரிக்கையைப் படிக்கிறாள்

L'emprunt Des Sons

La définition qu'on propose pour *l'emprunt des sons* :
« *L'emprunt des sons est un cas où l'on emprunte le
son, ou bien la prononciation aux langues étrangères,*

¹⁰ P. Ranjith Kumar, 'Traduire vers le tamoul :
Problèmes et Techniques', 2017

c'est-à-dire, la translittération des mots étrangers en LA. »¹¹ Relevons des exemples:

Quand elle sera dans sa voiture, avant de démarrer:

அவளதுகாரில் ஏறிய பின் புறப்படுவதற்கு முன்கார் [kâR] cette prononciation est emprunté à l'anglais « *car* »: 'la voiture'.

Avec une coupe de champagne à la main : கையில் ஒரு கோப்பை 'அம்பெயின் மதுவுடன் Elle glisse son gros ventre derrière le volant de sa voiture:

காரில் ஸ்டீயரிங் வீலுக்குப் பின்னால் அவளது பெரிய வயிறு வழக்கி உட்காருகிறாள்

La Conclusion

Pour conclure l'emprunt a existé même avant la période de *Tholkaapiyar*. Cela veut dire avant 7AEC. Même à nos jours, nous appelons la langue tamoule comme « fd;dpj; jkpo; »: qui veut dire « la langue tamoule vierge ». « fd;dp »: 'Kanni' est un terme qui désigne une jeune fille vierge. Ce terme kanni tamoul a été employé pour la première fois dans le hymne, Tamil thâi vâzhthou (jkpo;j; jha; tho;j;J) *l'invocation de la mère tamoule*, écrite par Professeur Sundaram Pillai (1855-1897), bien connu sous le nom Manonmaniam Sundaram Pillai.

Par cette invocation, on comprend bien que la langue tamoule est aussi ancienne que jeune. D'après les érudits, la langue qui se met à jour au passage des siècles ne meurt jamais. La langue tamoule accueille de nouveaux mots chaque jour, tout en se renouvelant, sans perdre son aspect classique.

Il faut aussi se prémunir soigneusement contre les faux-amis comme J. P. Vinay et J. Darbelnet disent. Comme ils disent si nous avons des mots qui sont typiquement d'une culture de la langue de départ et qui ne peuvent

pas être traduits dans la langue d'arrivée, nous pouvons utiliser le procédé « *l'emprunt* ». Mais « *l'emprunt* » proposé par J.P. Vinay et J. Darbelnet se diffère des emprunts que nous proposons à cause des cas différents comme « *les emprunts des sons* » et « *les emprunts des mots*. »

References

1. Anna Gavalda, 'IIG' du recueil '*Je voudrais que quelqu'un m'attende quelque part*', 1999
2. J.M.G.Le Clézio, '*Le temps ne passe pas*' du recueil '*Printemps et autres saisons*', 1989
3. T. P. Meenakshi Sundaranar, '*Tamil Mozhi Varalaru*' - Chellappa Pathippagam, Madurai, 2013
4. Vinay J.P., Darbelnet. J, '*Stylistique comparée du français et de l'anglais*', Didier, Paris, 1977
5. P. Ranjith Kumar, La thèse : '*Traduire vers le tamoul: Problèmes et Techniques*', 2017
6. MOUSSET et DUPUIS, '*Dictionnaire Français-Tamoul*', Imprimerie de la Mission, Pondichéry. 1911, 14th AES reprint, 2010, New Delhi.
7. Kriyavin Tarkalat Tamil Akarathi (*Dictionary of contemporary Tamil*), Tamil-Tamil-English, Chennai, Cre-A, 2006.
8. <http://www.thehindu.com/features/friday-review/history-and-culture/The-creator-of-the-Tamil-Anthem/article12572861.ece>
9. www.en.wikipidea.org
10. www.tamilkalanjiyam.com/literatures
11. www.tnpsctamil.in
12. www.languagerealm.com/french/frenchslang.php

¹¹ P. Ranjith Kumar, '*Traduire vers le tamoul: Problèmes et Techniques*', 2017

LANGUAGE OF POETRY IS THE LANGUAGE OF ITS THEMES WITH REFERENCE TO DYLAN THOMAS' "AND DEATH SHALL HAVE NO DOMINION"

Dr. N. SUMATHI

*Assistant Professor, Department of English and Other Foreign Languages
College of Sciences and Humanities, SRM, ISTRamapuram, Chennai*

Abstract

Language of Poetry conveys the themes of the poetry. Language plays a major role for the poet to exemplify the themes in the poem. The themes of life, death, rebirth, resurrection and cycle of nature is conveyed through the language of poetry in this poem. Dylan Thomas has a deep concern about the problems of life. Death, birth, rebirth or resurrection, according to him, is a part of natural cycle. His poems reflect man's fundamental problems in life. The struggle in the process of life, death owes for the future rebirth. Death energizes the soul after physical decay. He employs great craftsmanship through his figurative use of language. The artistic qualities of his poetry are characterised by the metaphysical imagery, form and meter, refrain, allusion, parallelism, paradox, pun and enjambment. He delineates the themes of life, death, cosmic life vs. earthly life, macrocosm vs. microcosm, natural cycle of life, death and destruction, powerlessness of death and soul leaving earthly life and being one with cosmos. The theme of creative and destructive forces in relation to microcosm and macrocosm was first identified by Elder Olson in his book "The Poetry of Dylan Thomas" as part of the tradition of microcosm – macrocosm. "He analogizes the anatomy of man to the structure of the universe... and sees the human microcosm as an image of the macrocosm, and conversely." The structure of the poem basically contributes to the title and the main theme of the poem. The objective of this paper is to explore language analysis of the poem "And Death Shall Have No Dominion" and work together to bring out the themes of life, powerless death and resurrection.

Keywords: *death and resurrection, cosmos vs. earthly, microcosm vs. macrocosm, form and metre, figurative language, speaker, title, settings*

Introduction

Poetry is the most condensed and concentrated form of literature through the figurative language for conveying meaning and expressing poetic emotions. As critic Perrine pointed out in his book, "Poetry achieves its extra dimensions by drawing more fully and more consistently than ordinary language on a number of language resources, among which are -imagery, rhythm, form, diction, imagery, paradox, metaphor, symbol, etc." (Perrine, 1987, p.10). Dylan Thomas employed poetic devices and artistic elements such that it conveys the themes of the poem. "And Death Shall Have No Dominion" weakens the power of death through

an optimistic view of cosmic life or the soul entering into a natural cycle and returning to the cosmos. The poem spontaneously twines these poetic elements with the themes.

Death is a myth according to Dylan Thomas as the soul has a generative power to resurrect. To him, death is beyond physical decay but a new way to energize the soul in its generative cycle. A book titled "Bio centrism: How Life and Consciousness Are the Keys to Understanding the Nature of the Universe" published in USA has induced the notion of soul's regenerative power of escaping from the body to another universe. The theory implies that "death simply does not exist and is just an

illusion. Consciousness exists outside of constraints of time and space." The book puts forth all the necessary findings as a proof that "consciousness does not perish after death and soul could migrate after death." It also proves that the consciousness is gathered in life and after death the same consciousness is drained somewhere else which is definitely another organic matter. This is the scientific base of quantum physics proved by physicists.

Cyclic Pattern of Stanzas

Stanzas in poetry serve a wide range of functions in the poetry. It can bring together the unity of ideas expressed in new ways in different stanzas and in indicating a change in tone and idea. Stanza form in any poetry contributes as a collective factor to convey the theme of the poem. The structure of the stanzas in "And Death Shall Have No Dominion" is arranged in such a way that it creates a cyclic pattern of cosmic life, birth, earthly binding, scary death and resurrection power. The rhythmic quality of three stanzas in the poem with nine lines each is enhanced by the refrain used at the beginning and end of each stanza. Each time it is recalled, the readers are jolted with the theme of "death shall have no dominion". In the first stanza, death strips humans of their physical bodies and leaving behind their immortal souls. In the second stanza, human suffrage on earth is explained that the souls of dead humans do not perish. The third stanza shifts the focus to nature, the cycle of rebirth and new beginnings. The whole unity of ideas of all the three stanzas are fetched together using the common refrain which is the title as well as the main theme of the poem.

Form and Metre

Metrical foot in poetry constitutes a number of rhythmic units distinguished by a number of syllables in each foot. According to the Glossary

of Poetic Terms, "A foot usually contains one stressed syllable and at least one unstressed syllable." A repeated sequence of rhythm is established through the poetic foot. A poetic metre is measured by the number of poetic feet in a line. Dylan Thomas has applied a well arranged form and metre with perfect number of words nearly rhyming with imperfect rhyme scheme and perfect number of lines in each stanza. Each stanza has nine lines and the poem has three stanzas of twenty seven lines. Dylan has used free verse form with slant rhymes, perfect couplets, parallelism creating a lyrical quality as followed by Romantics, a song-like jive but Thomas does not stick to one particular pattern.

In this poem, Thomas has established such rhythm through a poetic metre of iambic trimetre and in some lines where enjambment prolongs, the poetic metre measures to iambic pentametre. Iambic Tetrametre is found in the lines,

////

----> Foot separation

"Dead men naked they shall be one".

1 2 3 4 5 6 7 8

----> Eight syllables

////

----> Foot separation

"With the man in the wind and the west moon"

1 2 3 4 5 6 7 8 9 0

----> Nine syllables with an extra syllable at the end (9+1=10)

//// ----> Foot separation

"When their bones are picked clean and the cleanbones gone"

1 2 3 4 5 6 7 8 9 0 1 ----> Nine syllables with extra two syllables at the end (9+2 = 11)

In this poem, Thomas has employed a loose iambic tetrametre with eight syllables, ten syllables and eleven syllables shows a variation of loose metre but the four stressed syllables are adhered in all the lines.

Rhythm in the poem is maintained by well organized stanzas with parallelism and refrain but without a proper rhyme scheme pattern. The refrain “And Death Shall Have No Dominion” at the beginning and end of each stanza creates an effect of chorus. The slant rhyme sounds of “N” in the first stanza – dominion – one – moon connects the unity between the cosmic and earthly environment after death i.e it unites the earthly being with the cosmic one. The rhythmic syntax in line 1 is trochaic which is a metrical foot made of stressed syllable followed by unstressed syllable.” It creates a rhythmic ups and won of stressed spin with those slant rhymes unstressed with his more modern language. (“dead men naked” / “bones are picked clean”)

In “And Death Shall Have No Dominion”, the metrical foot is trochee which has an accented syllable followed by an unaccented syllable i.e., strong syllable followed by a weak syllable.

Trochee in this poetry in the second line of the poem is measured as follows:-

___ U / ___ U / ___ U / ___ U

Dead men / naked / they shall / be one
In the second stanza, the trochee is measured as:-

___ U / ___ U / ___ U / ___ U

Under / the windings / of the / sea
In the third stanza, the trochee is measured as:-

___ U / ___ U / ___ U / ___ U

No more / may gulls / cry at / their ears

Figures of Speech

Allusion

Allusion of St. Paul’s Epistle to the Roman (chapter 6: verse 9) is taken as the title and theme of Dylan Thomas’ poem. The epistle is “And Death Shall Have No Dominion”, Dylan tries to justify the epistle by his supporting arguments through the themes of unity of cosmos and earthly, macrocosm being one with microcosm and death and resurrection. As there is a direct reference to Biblical allusion, Dylan would have probably referred to Christ’s crucifixion and resurrection.

This Biblical allusion is recalled again and again at the beginning and end of each stanza to emphasis his main theme that death is not all powerful as it is just a part of natural cycle. The reference to doomsday, a Biblical idea is conveyed through the line – “Sun breaks down”. Biblical allusion to New Testament of “rising again” like Christ is used to stress that death is not all end. Each allusion serves its purpose to the overall analysis of the theme. This allusion is a supplement added to the main allusion of St. Paul’s Epistle to the Romans as it justifies “Death Shall Have No Dominion”. Death leads to resurrection as in case of Christ and in case of man, it is a new path to a beginning of new life cycle. Physical body decays but the spiritual being, soul resurrects into a new being, pure and redeemed of sins.

Reference to doomsday in the last stanza is also an allusion. The phrase “till the sun breaks down” introduces the reference to doomsday i.e., the natural cycle is continuous till the day when the sun breaks down.” Dylan is firm that even if it is doomsday, death shall have no dominion.

Imagery

Imagery in the poem can be classified into two according to the themes. They are cosmic imagery and earthly imagery. They are contrasted to convey the themes of cosmic vs.

earthly. Cosmic imagery like “man in the wind” and “west moon” are contrasted with the earthly imagery of clean bone” and “dead man naked” in the first stanza to rise the cosmic imagery against the mundane earthly and scary images of death. The transition from life into death is brought out by the image of “west moon”. The image of “sinking in the sea” is contrasted with the phrase “rise again” to delineate the theme of resurrection after death. Hopeful imagery of sea in the first stanza changes into a painful “twisting” which represents the earthly life with tortuous experience and “strapped to a wheel” connotative of the feeling of being trapped in our earthly lives yet after physical death, no painful experience “shall not break”. Visual and aural imagery of “waves breaking aloud” and “gulls crying at their ears” at sea shore brings out nostalgic ideas of earthly world. The sensual or romantic nostalgia is brought out by the clause “no more”. The pastoral and aural imagery of “flower no more lifts its head” shows the lack of life on earth after doomsday.

Imagery of sea and sun is predominant in the poem. Sea in the first stanza is cosmic and visual, the second stanza is earthly or sensual in a tortuous way but in the third stanza, it is earthly in an aural way. Images of sea, torture and biblical characteristics are used throughout the poem. Sea imagery is initiated in the first stanza by depicting that the dead sank in the sea and rose again. In the second stanza, “windings of the sea is an image of sea itself. Sound of “gulls” and “waves” are instances of sound imagery. Biblical imagery is established by describing the rise of the dead symbolizing Christ’s revelation. The use of unicorn, the mythical sea creature is also an example of Biblical imagery. “Twisting on racks when sinews give way/ Strapped to a wheel, yet they shall not break” transports an image of the human body of muscles and bones in pain.

Refrain

Refrain affirms the main theme by interlocking the themes of cosmic vs. earthly in stanza 1, the earthly living in the most tortuous way in stanza 2, with the unity of earthly beings with cosmos in stanza 3. It dominates each stanza with the unique justification of stanza’s main idea. “And death shall have no dominion” is the refrain which is also the title of the poem. It is repeated throughout the poem at the beginning and end of all the three stanzas as lines – 1,9 lines in stanza 1, 10,18 lines in stanza 2 and 19,27 lines in stanza 3 to emphasize the theme of the poem. Refrain in any poem contributes majorly to the lyrical quality to create a chorus effect for a song-like jive.

At the end of the first stanza, this refrain justifies the parallelism drawn with the clause “Though they..”

“Though they go mad they shall be sane

Though they sink through the sea they shall rise again

Though lovers be lost love shall not”

These lines fetch the contrast between earthly and cosmic being i.e. “mad” referring to the earthly men and “sane” referring to the cosmic men. Though the men be mad on earthly things, after death, all shall be spiritually and cosmically redeemed despite their earthly lives. He concludes the stanza with the idea that though lovers are separated by death, their love shall reunite in cosmos.

At the end of second stanza, refrain supports the allusion of “Faith in their hands shall snap in two” conveying the soul’s redemption and salvation after death. The allusion here alludes the Christ’s faith in redemption after his last supper and it alludes the soul’s redemption which were “unicorn evils”, referring to the pure and harmless evils that man abides in the earthly life. The refrain further supports the idea of the unity of soul with the cosmos i.e., the union or togetherness with cosmos (“Splits all ends up

they shan't crack") – death may split us up but it will never crack us.

At the end of third stanza, refrain conveys the idea that even if it is doomsday where "sun breaks down", death shall have no dominion. Refrain creates a nice structure and reinforces the theme of the poem – attaining victory over death by eternally united with cosmos or macrocosm becoming a part of microcosm.

Parallelism

The elements of identity and contrast form the very important feature of poetic language, parallelism. "Any form of parallelism as Jacobson points out distribution of invariants and variables." (Jacobson, 423). Parallelism is quite different from mere repetitions. Parallelism to use the terms of Leech is a "foregrounded regularity" becomes the poet's means of building a pattern through the use of parallelism. Dylan has used parallelism with the phrase "Though they..." in the lines : "Though they go mad they shall be sane"/"Though they sink through the sea they shall rise again"/ "Though lovers be lost love shall not"/ "Though they be mad and dead as nails, / Heads of the characters hammer through daisies" to degrade the negativity of madness, sinking through the sea, death of lovers to uplift the positivity of sane, rise again and love shall not be lost even if lovers are dead and all these lines with parallelism justifies the title, refrain and the very main theme of the poem "Death shall have no dominion".

Metaphor

The first stanza has a complex metaphor "They shall have stars at elbow and foot". Their elbow and foot are replaced with stars instead of bones due to death. It implies that the bones are decayed after death and the stars replace them. The mortal skin is replaced with eternal glory. The second stanza has a complex biblical

allusion as metaphor – "Faith in their hands shall snap in two". Thomas is comparing faith with a wooden stick. The third stanza has a complex metaphor of "heads of the characters hammer through daisies". New life springs like a flower that lifts its head during the rain, the significance of the daisy is to symbolise innocence.

Symbols

Symbols are richly used in Dylan Thomas poetry to convey the themes of religious and spiritual beliefs. The symbol of "west moon" signifies that the "west moon" may represent the death as the sun sets in the west and so the moon sets in the west. It confronts the theme of death with cosmic symbols. The "bones" in the line 4 symbolises the earthly life and the physical being of a person bounded to the earthly pleasures and beings. The symbol "unicorn" is juxtaposed with "evil" as unicorns symbolises the purity which justifies the purity of the souls but combined in a strange way to evils which represent the physical being undergoes all the evils connected to earthly pleasures and attachment. The detachment of the attachment causes unicorn symbol and the attachment towards something which has to be detached causes the evils attached to the earthly life. Thus, the symbol juxtaposition of unicorn and evil validates the soul's purity amongst the evils of the physical being and thereby transports the theme of religious belief that the souls reach the feet of God after its transformation and detachment from the earth.

Speaker

The speaker in the poem is omniscient – god – like to employ the Biblical allusion. This omniscient voice of the speaker is felt through the diction "shall" and "dominion". The yoking of deathly with the cosmic content convinces the reader to optimistic view of death. This omniscient voice is felt through the powerful

repetition in the first and last lines of each stanza which is also the title “And Death Shall Have No Dominion”. The speaker sweeps the cosmic and earthly world in a short time from “fitting in cosmos”, sea (earth), and medieval torture “racks” in just three stanzas.

Settings

The setting in the first stanza is earth with skeletons of the humans of the souls of those humans resting amongst the stars. The setting in the first stanza conveys the theme of dread of death and the souls leaving the earthly lives and resting among stars to cosmic lives. It creates a cosmic atmosphere with appropriate images and symbols. The setting in the second stanza is under the sea. Sea is associated in the poem with the soul’s preparation to transform and to undergo the process into yet another being with new life abided and trapped in the earthly wheel or cycle of death, life and new birth or life, death and new birth. The setting in the third stanza is God’s creation – earth, water and sky. The setting in the third stanza conveys the theme of soul bounded to the earthly pleasures. Resurrection of soul is confirmed through the setting in the third stanza and the natural process of life prolongs till the doomsday. Life-death themes fit in these settings. Omniscient voice fits well with undefined settings.

Conclusion

Thomas in this poem highlights the undying, eternal strength of the human spirit such that death does not claim ultimate victory over humanity. “The spirit of the dead still lives on and it also lives in the memory of their loved ones.” A close and comprehensive analysis of the language of the poem displays how it conveys organised meaning and thereby strengthens the themes. The choice of thematic diction attribute to the layers of meanings and refrain highlights the themes of the poem. The

figurative language with their metaphysical nature contributes to the varying meanings. The force of time, nature (creation and destruction), theme of life and death and positivity out of death are unveiled through the artistic analysis of the poem. British literary editor Anthony Thwaite wrote that “Thomas believed that beings begin to die, the moment they are born and that all his poems express this idea. Thus Thomas’ interest in death is the same as his interest in birth – all life leads toward that final ending”.

References

1. Mahon, Derek. *Dylan Thomas Poems*, Faber and Faber Limited, London, 2004.
2. Perrine, L. *Sound and Sense: An Introduction to Poetry* (p. 10), Harcourt Brace Jovanovich, Inc., Chicago, 1987
3. Goodby, John and Chris Wigginton. *Dylan Thomas*, Palgrave, New York, 2001.
4. Towns, Jeff and Vernon Watkins. *Vernon Watkins on Dylan Thomas and Other Poets and Poetry*, Parthian, Cardigan and Gomer Press, Wales, 2013.
5. Davies, Walford. *Dylan Thomas*, Open University Press, Buckingham, UK, 2003.
6. Bold, Alan. *Dylan Thomas: Craft or Sullen Art*, Vision Press Ltd., Sussex and St. Martin’s Press, Inc., New York, 1990.
7. Towns, Jeff. *Dylan Thomas: The Pubs*, Y LolfaCyf, Ceredigion, 2013.
8. Ackerman, John. *A Dylan Thomas Companion*, 2nded. The Macmillan Press Ltd., London, 1994.
9. David, Walford and Ralph Maud. *Notes to the Collected Poems: 1934-1953*, J.M. Dent, London, 1993.
10. Maud, Ralph. *Entrances to Dylan Thomas Poetry*, University of Pittsburgh Press, 1963.
11. Jacobson, Roman. “Linguistics and poetics.” In T.A. Sebeok, ed., *Style in language*. Cambridge, Mass.: MIT Press, 1960.

12. Leech, Geoffrey. "A linguistic Guide to English poetry". London: Longman, 1969.
13. Greene, Roland & Stephen Cushman, "The Princeton Handbook of Poetic Terms: Third Edition", Princeton, New Jersey: Princeton University Press, 2016.
14. Torrego, Esther, "Of Grammar, Words, and Verses", Amsterdam: John Benjamin's Publishing Company, 2012.

EMILE NELLIGAN -UNE VOIX LEGENDAIRE DE LA LITTERATURE CANADIENNE FRANCAISE

TESSIE NAZARETH

Assistant Professor in French
Government Arts College, Thycud, Thiruvananthapuram

Abstract

L'association française-canadienne trace son trajet au 17^e et 18^e siècle, en raison de la colonisation française sur une partie de l'Amérique du nord. Même si les français ont signé le traité de Paris avec les Anglais et ils se sont retirés de la province du Canada vers la fin du 18^e siècle, ils ont laissé une partie de leur langue et de leur culture au Canada qui reste vive même aujourd'hui dans une grande partie du Canada, surtout sur la province de Québec. La littérature française-canadienne est une branche riche de la littérature francophone daté dès les années 1830. Plusieurs mouvements littéraires français-qubécois sont émergés pendant le 18^e siècle. Il y avait plusieurs français- canadien romans, théâtre qui ont été publié pendant les années 1830. Cependant Emile Nelligan est considéré comme le premier poète français-canadien. Il appartenait au mouvement littéraire de l'<Ecole littéraire de Montréal>. Ce mouvement essayé d'échapper du thématique canadien stéréotype et limité de la fidélité et le patriotisme. Cet article se concentre sur le luminaire Emile Nelligan qui a élevé la poésie québécoise française à une nouvelle étape apogée avec son style original et ses poèmes mélancoliques et nostalgiques. On essaye d'analyser sa carrière poétique, et des empreints qu'il a laissé sur la littérature française québécoise. Cet article essaye de mettre en lumière la vie poétique et personnelle d'Emile Nelligan et aussi de souligner l'importance de la compréhension de ses œuvres quand on apprend la littérature française-canadienne.

Keywords: littérature française, 'franco-canadien', population francophone

Introduction

L'association française-canadienne trace son trajet à l'époque du 17^e et 18^e siècle, en raison de la colonisation française d'une partie de l'Amérique du nord. Le premier établissement français au Canada soit « Port- Royale ». La colonisation française et aussi anglaise rend Canada d'une nature binaire et bilingue. En 1763, les français et les anglais ont signé 'le traité de Paris' et le Canada est devenu entièrement sous le règne de l'Angleterre. Même si les français se sont retirés du Canada vers la fin du 18^e siècle, ils ont laissé une partie de leur culture et de leur langue parmi les canadiens. Les gens parlaient une langue qui était un mélange d'anglais et certains dialectes français. La colonisation a laissé des marques même sur la littérature canadienne. La littérature peut très

facilement diviser en littérature anglaise et la littérature française du Canada. Aujourd'hui, plus de 80% de la population francophone du Canada vit aux provinces du Québec. Et le terme 'franco-canadien' est largement utilisé afin d'indiquer le reste de la population francophone qui vit hors des provinces québécoises. Cette différence géographique divise encore la littérature française du Canada en deux : la littérature française-canadienne et la littérature française-qubécoise.

Cet article se concentre sur la littérature française -canadienne, et surtout sur le mouvement littéraire 'Ecole Montréal de Littérature'. Cet article est aussi basé sur la vie poétique et personnelle d'Emile Nelligan, le poète qui a affirmé le siège de la poésie française-canadienne au milieu du monde

francophone et aussi parmi ses contemporains français.

La première publication française-canadienne est parue en 1830, par l'écrivain Michel Bibaud. (La première collection intitulée 'Epîtres, satires, chansons, épigramme et autres pièces de vers'). Le premier roman canadien-français est écrit par Philippe Ignace François Aubert de Gaspé sous le titre 'l'influence d'un livre'. En 1844, le premier théâtre canadien français est paru, écrit par Pierre Petitclair nommé 'La Vengeance d'un Valet'. Le mouvement littéraire de 1860, centré sur l'université de Laval a présenté le premier regroupement littéraire français au Canada. Ce groupe littéraire est parfois identifié sur le nom de l'« Ecole Patriotique de Québec » ou bien « le Mouvement Littéraire de Québec ». Les membres de ce groupe partageaient la vue conservatrice, patriotique et surtout catholique afin de garder le Canada-français. Jusqu'à cette période-là, la branche de la littérature-la poésie n'était pas exploré par les écrivains français-canadiens.

Emile Nelligan est considéré comme le premier poète de la littérature française-canadienne. Il appartenait au mouvement littéraire « Ecole Montréal de littérature ». Cette société d'école Montréal existait pendant une quarantaine d'années (1895-1935). Cette société avait comme but de sauvegarder la langue française, promouvoir la littérature en français et aussi d'encourager et soutenir des écrivains de langue française au Canada. Les membres de cette société ont publié nombreux œuvres, organisé des récitals, et constamment essayé d'apporter prominence à la littérature française-canadienne. Ce mouvement avait des influences du mouvement symboliste français, cependant c'était plutôt un mouvement du genre éclectique. Cette société promouvait l'opportunité aux écrivains de jouer avec des styles propres, et aussi fournissait l'occasion d'expérimenter avec

la littérature hors des règles. Ce mouvement a aussi essayé d'échapper du stéréotype duthématique comme le patriotisme, la fidélité...et aussi du style limité de la poésie.

Emile Nelligan, né le 24 Décembre 1879 aux parents irlandais-canadien, à Montréal. Il a passé presque sa vie entière à cette ville. Son enfance était difficile, tiré entre le père très pratique et méthodique et qui parlait anglais et la mère artistique et douce avec la sensibilité française. Dès l'enfance il a maîtrisé ces deux langues, mais il s'identifiait comme français. Il a montré l'intérêt de la littérature dès son enfance. Etant un étudiant médiocre, il a passé ses jours d'éducation entièrement consacré à la lecture littéraire. A l'âge de 17 ans, pendant ses années à l'université, il a commencé sa carrière poétique. Il ne pouvait pas concentrer sur les études d'autres matières plus précisément l'apprentissage du Latin. En sachant que son vrai intérêt restait toujours à la littérature, il a abandonné ses études de l'université après trois années, contre la volonté de ses parents et il poursuivait ses aspirations poétiques.

Emile Nelligan a été influencé par le mouvement Parnasse et les écrivains symbolistes français comme Charles Baudelaire et Arthur Rimbaud. Néanmoins, il possédait le style et la sensibilité d'écriture unique. Ses poèmes resonnaient avec ses émotions : la poésie sentimentale qui montrait toujours l'état d'âme du poète- son chagrin, sa joie, son extase...

*«

.....

.....

.....

Aux chants des violons, un écho se réveille,
Là-bas, j'entends gémir une voix qui n'est plus ;

Mon âme, soudain triste à ce son qui l'éveille

Se noie en un chagrin de plus

..... »

Cet extrait tiré de son premier poème intitulé 'Rêve Fantastique' publié dans 'le Samedi' le 13 Juin 1896 est un exemple de son style d'écriture personnalisé. Il s'appuyait sur les thèmes de mélancolie et de nostalgie. Ses poèmes abordaient la sensibilité et la musique dedans. Nelligan se voyait comme un poète de tradition romantique. Sa poésie est connue pour le style lyrique, avec les thèmes de rêverie, d'enfance et de mort. Le poème 'Le Vaisseau d'or' est un autre poème très apprécié.

**« Ce fut un Vaisseau d'or taillé dans l'or massif

Ses mâts touchaient d'Azur, sur des mers inconnues

La cyprine d'amour, cheveux épars, chairs nues

S'étalait à sa proue au soleil excessif.

.....

.....

.....

Que reste -t-il de lui dans la tempête brève ?

Qu'est devenu on cœur, navire déserté ?

Hélas ! il a sombré dans l'abîme du rêve ! »**

En analysant ce poème et certains d'autres poèmes de Nelligan on peut voir qu'il n'hésitait pas à suivre des styles traditionnels de poésie – le sonnet et les alexandrins. Le poème est une représentation de l'état d'âme du poète, une représentation de sa vie : la jeunesse créative qui a été bousculé par les attaques psychoses. Même s'il y a plusieurs explications et analyses de ce poème reliés avec le patriotisme, cette version de compréhension paraît plus sensible. Ce poème est un exemple classique de son style d'écriture.

Son amitié avec Arthur Bussière et Charles Gill, des jeunes artistes québécois, et sarencontre avec Louis Dantin, un écrivain et éditeur célèbre, et qui est devenu plus tard son patron et guide a changé sa vie poétique. Dantin l'a présenté aux cercles littéraires du Montréal. Il

est devenu un membre de la société de l'Ecole Littéraire de Montréal. Cette société a attiré beaucoup d'écrivains émergents de la langue française de cette époque. Emile Nelligan ne restait pas très actif dans cette société comme il s'occupait d'autres associations littéraires. Pendant l'année 1898, cette société a organisé un récital-une série de récitations publiques. Emile Nelligan a participé avec ardeur à ce récital. Sa poème 'La romance du vin' a été largement apprécié.

«

.....

.....

.....

O le beau soir de mai ! le joyeux soir de mai
Un orgue au loin éclate en froides
mélodées ;

Et les rayons, ainsi que de pourpres épées,
Percent le cœur du jour qui se meurt
parfumé

Je suis gai ! Je suis gai ! Dans le crystal qui
chante

Verse, verse le vin ! verse encore et toujours
Que je puisse oublier la tristesse des jours
Dans le dédain que j'ai de la foule
méchante !

.....

..... »***

C'est un extrait de son poème 'la Romance du vin'. L'intensité de ses paroles, et la passion de son récital a rendu Nelligan extrêmement populaire parmi les jeunes canadiens- français. Malheureusement ce récital de 1898 est considéré comme la dernière apparition publique de Emile Nelligan. Dans certains jours après ce récital, il a tombé malade et il a commencé à montrer les signes de l'instabilité mentale. Il a été confiné dans l'asile psychiatrique de Saint-Benoît pendant une grande durée de 25 ans. Pendant ces années même si il a essayé de rester créatif, il a perdu sa capacité de créer la poésie

du sens. Il a passé ses jours de confinement en réécrivant ses poèmes déjà publiés. Il est resté en confinement jusqu'à la fin de ses jours et il est décédé le 18 Novembre 1941.

En analysant les symboles qui dominent les œuvres de Nelligan, on peut avoir une meilleure compréhension de ses thèmes, styles, et le processus d'écriture adapté. Influencé par le romantisme français, les thèmes de tristesse, chagrin, et la création des impressions subjectives étaient largement utilisés par le poète. Le mouvement de parnasse lui a présenté les images claires. L'influence des symbolistes comme Baudelaire l'a mené à l'usage des symboles de la nature pour exprimer le rationnel. Emile Nelligan a été influencé par la vie bohémienne de certains poètes français comme Mallarmé et Rimbaud et essayait de rejeter la vie de luxe. Il était fasciné par le monde sombre de l'écrivain Edgar Allan Poe.

La carrière poétique d'Emile Nelligan ne durait que trois ou quatre ans. Tous ses poèmes sont écrits entre l'âge de 16 ans et 19 ans. Il a montré la sagesse et la sensibilité au-dessus de son âge. Dans cette petite période de sa carrière poétique il a écrit plus de 170 poèmes, sonnets, rondels, chansons... Avant son confinement dans l'asile psychiatrique, seulement une trentaine de ses œuvres étaient publiées. La plupart de ses poèmes étaient récupérés par sa mère et sa guide Louis Dantin. Dantin, un éditeur célèbre canadien a compilé 107 de ses poèmes et publié sous le titre « Emile Nelligan et son œuvre » en 1904. Les éditions de cet œuvre sont publiées en 1925, 1932 et en 1945. Après sa mort, en 1952 tous ses poèmes écrit pendant sa jeunesse, envoyé aux amis, perdu parmi ses papiers étaient récupérés, et ils étaient publiés par Luc

Lacoursière, un éditeur canadien de prominence. Cet œuvre était intitulé « Poésie Complètes-Emile Nelligan » ce livre a été largement apprécié et plusieurs fois réimprimé. Ses poèmes sont traduits aux nombreuses langues surtout en anglais.

Conclusion

Emile Nelligan est un poète versatile avec les influences des poètes français comme Arthur Rimbaud et Paul Verlaine, et aussi des poètes anglais comme Lord Byron. Avec sa poésie il a créé une passerelle entre le Canada-anglais et Canada-français. Il possédait la sagesse et l'intelligence, le mysticisme et la mélancolie de son origine celtique. Ces poèmes ont trouvé leur place dans des films, des théâtres, et des romans. Même aujourd'hui, après une centaine d'années de sa vie il reste vif dans l'esprit poétique, au sein des amoureux de la littérature. Emile Nelligan est vraiment une figure importante de la littérature française-canadienne, qui est célébré, apprécié, analysé et rendu immortel parmi plusieurs écrivains anglais-canadiens.

References

1. Rêve fantastique – Emile Nelligan- œuvres complète- Kindle Edition
2. le Vaisseau d'or – Emile Nelligan-œuvres complète- Kindle Edition
3. Romance du vin – Emile Nelligan- œuvres complète- Kindle Edition
4. History of Canadian French Literature- Britannica.com
5. Canadian poetry Archive- collections Canada.gc.ca

CULTURAL DISPARITY IN JHUMPA LAHIRI'S *THE NAMESAKE*

Dr. ARUN KUMAR SINGH

*Assistant Professor of English
SSGR Goverment, College Sargaon, Mungeli (C.G.)*

Abstract

Jhumpa Lahiri is an illustrious American author of Indian origin. Published in 2003, The Namesake is the first novel of Jhumpa Lahiri. In this novel she enriches the themes of the immigrant experiences, the cultural disparity or the clash of cultures, the conflicts of assimilation and, most poignantly, the tangled ties between generations. The novel moves between events in Calcutta, Boston and New York City, and examines the emotional disturbance of the characters caught between two conflicting cultures with extremely divergent social, religious and ideological differences. It tells the story of the Gangulis, a Bengali American family grappling with love, loss, and identity in the final thirty years of the 20th century. The story begins as Ashoke and Ashima Ganguli, a young Bengali couple, leave Calcutta and settle in America. The novel presents the feelings of Ashima, a diasporic woman and also a first generation migrant and those of Sonia, the daughter of Ashima and a second generation migrant. It depicts also the cultural conflicts of Gogol, the protagonist. All the main characters of the novel face and feel the conflicts of cultures and try their best to form their own identity. The present study attempts to find the effects of cultural disparity in the lives of main characters of the novel.

Keywords: diaspora, cultures, conflicts, search, identity

Introduction

Jhumpa Lahiri is an illustrious American author of Indian origin. She was born in London in 1967 to Bengali immigrant parents and her family moved to the United States when she was only two. She was educated in the USA and she is now well known for her short stories, novels and essays in English and, more recently, in Italian. Her debut collection of short stories, *Interpreter of Maladies* (1999) won the Pulitzer Prize for Fiction and the PEN/Hemingway Award. The stories deal with the sensitive dilemmas in the lives of Indians or Indian immigrants, with themes such as marital problems, the sense of loss and grief over a stillborn child, and the disconnection between first and second generation American immigrants.

Published in 2003, *The Namesake* is the first novel of Jhumpa Lahiri. In this novel, Lahiri enriches the themes that made *Interpreter of Maladies* an international best-seller: the clash

of cultures or cultural disparity, the conflicts of assimilation and, most poignantly, the tangled ties between generations. Here again Lahiri displays her deft touch for the perfect detail—the fleeting moment, the turn of phrase—that opens the whole world of emotions. The novel moves between events in Calcutta, Boston and New York city and examines the emotional disturbance of the characters caught between two conflicting cultures with extremely divergent social, religious and ideological differences.

The Namesake tells the story of the Gangulis, a Bengali American family grappling with love, loss, and identity in the final thirty years of the 20th century. The story begins as Ashoke and Ashima Ganguli, a young Bengali couple leave Calcutta and settle in Central Square in Cambridge, Massachusetts. Ashima tries to adjust to the situation in America, far away from her family and friends. Through the character of Ashima, Lahiri tries to focus on the

cultural dislocation experienced by diasporic women. In America Ashima realizes the difficulty of living in a new land with new culture and tradition. Thus, assimilation to the new culture becomes a difficult task. Since she was born and brought up in Calcutta, roots of her culture and tradition are deeply rooted in her, so it is not easy to give up her culture. She sticks to her cultural and moral values. She, along with her husband, even tries to create a small Bengali world in America. In this process of adjusting to the new life in the new land, she experiences loneliness and nostalgia. As she is living in an alien culture, she feels homelessness, helplessness and a sense of loss. The feelings of Ashima or the trauma experienced by Ashima, a diasporic woman and also a first generation migrant is totally different from the feelings experienced by Sonia, the daughter of Ashima, a second generation migrant. Ashima struggles through language and cultural barriers as well as her own fears as she delivers her first child alone. First pregnancy is always more significant for every woman. At this time Ashima desires to be surrounded by the loved ones. There is always anxiety and fear, and the pregnant woman always looks forward for the advice of the elder ones. But in Ashima's case all these things are missing. She feels lonely. As Lahiri says in the novel:

Ashima undergoes a strange feeling that she gives birth to a child in a place where most people arrive to undergo suffering or to die. She feels lonely in the hospital with white tiles of the floor, the off white panels of the ceiling, the white sheets tucked tightly into the bed to give her company!

As she is lying on the hospital bed to give birth to her child, there is no one to comfort her. She misses her family members very much. There is just a thin looking obstetrician Dr. Ashley to examine her. The doctor tells her that everything is normal, but this does not make

Ashima calm. She experiences the pain all by herself. She is very much anxious about motherhood in a foreign land. Her concern is that her pregnancy is being taken place far away from home without being supervised and observed by those she loved. Jhumpa Lahiri is of the view that the problem of identity is always a tough one, particularly for those who are socially dislocated as immigrants as they grow up in two spheres co-currently. Had the delivery taken place in Calcutta, she would have had the baby at home, surrounded by family. Ashima is able to give birth to a child successfully, and she wants to name her new-born son according to her grandmother's wish, but unfortunately the letter which contains the name of her new born son is lost in transit and never arrives at her doorstep. Ashima and Ashoke learn that they cannot leave the hospital before giving their son a legal name. Ashoke chooses the pet name Gogol for his new born son. He chooses the name of Nicolai Gogol, a Russian author because he was reading a collection of short stories by Gogol when the train crashed years before, but he survived. The parents decide on Nikhil to be his son's good name.

Gogol grows up perplexed by his pet name. As Gogol progresses through schools, he resents his name more and more for its oddness and the strange genius for whom he was named. When he is in third grade, he is sent to learn Bengali language and culture, but he is not interested in attending these classes. His interest lied in something else. His parents do not understand the fact that their alien world of America is not alien to him because he was born there. This misunderstanding later results in lots of confusion with his present and past and his identity drifts like a directionless boat drifting from one shore to another. Though Ashima tries to inculcate in him Bengali culture, Gogol longs to live more as an American in America than as an Indian living in America. This attitude of Ashima shows her determination not to give up

her roots, culture and language, and also to pass it on to her children. Ashima is not aware that by making Gogol to learn both Bengali language and culture on the one hand and at the same time accustoming him to American English and culture, she is forcing her son to sail in two boats. Here we witness cultural clash or cultural disparity taking place between the first generation and the second generation migrants. This is the conflict faced by the children of the diasporic women. Their mothers neither are willing to give up the traditions of their home land nor whole heartedly accept the culture of the host land. It is witnessed when Gogol refuses to be called as Nikhil. In spite of his parents advising him to suggest to his teacher that his school name is Nikhil, he in the school tells Mrs. Lapidus that his parents want him to have a different name in school. When he was asked by Mrs. Lapidus whether he wants to be addressed by another name, he answers in negative. Thus Gogol becomes Gogol against the wishes of his parents, and the name Gogol sticks to Gogol according to his wish in the school, which he later tries to change again against the wishes of his parents. Shortly before leaving for college, Gogol legally changes his name to Nikhil Ganguli. This change in name and Gogol's going to Yale, rather than following his father's footsteps to MIT, sets up barriers between Gogol and his family. The distance, both geographically and emotionally, between Gogol and his parents continues to increase. Gogol wants to be American, not Bengali. During the college years, he smokes cigarettes and marijuana, goes to many parties, dates American girls and loses his virginity. He dates a fellow Yale student named Ruth, but they break up before the end of college. After college Gogol completes a graduate degree at Columbia University and works as an architect in New York City. There he begins dating a woman named Maxine Ratliff. Although he meets her parents on the very first date, he does not want to bring her to meet his parents. He realizes the stark contrast between the way of life led by his parents and Maxine's parents. He admires the

way Gerald and Lydia, Maxine's parents arrange their dinners—only few guests, talking intelligently and eating their meals course by course. He remembers the parties organized by his mother where there are more than thirty people along with the children with variety of food, guests sitting in the house wherever they want, his mother playing the role of a caterer waiting until the guests finished their eating. He cannot visualize his parents sitting at Lydia and Gerald's table, relishing Lydia's cooking, appreciating Gerald's choice of wine. He cannot even visualize them participating in one of their dinner party discussions. He admires their way of living, no restrictions on Maxine, no qualms about her love life like that of Ashima. He even confesses to Maxine about the traditional Bengali way of dressing of his mother, her wearing of sari and bindi, and cooking of Indian food daily. He wishes if his parents were also open minded like that of Maxine's.

As Jhumpa Lahiri says in the novel, the parents of Gogol displayed no interest in his girlfriend. They were not delighted or satisfied with his love relationship. They try to convince him not to indulge unnecessarily in these things and advise him to keep away from these things by citing the examples of other Bengali men who have married American women and ultimately divorced them. Though Ashima accepts Gogol's friendship with Maxine, she is not ready to accept Maxine as her daughter in law. After the death of his father Gogol breaks up with Maxine and spends more time with his mother and his sister, Sonia. A year later, after a brief affair with a married woman named Bridget, Gogol begins dating Moushumi, a fellow Bengali American. Moushumi recently broke off her engagement with a non-Bengali named Graham, and Gogol and Moushumi are eager to be with someone who understands Bengali culture. To their parents' delight they fall in love and marry. However, their marriage quickly becomes strained for several reasons. Moushumi begins feeling stifled by her relationship with Gogol and starts an affair with

her old friend Dmitri and ultimately, they divorce.

Gogol does not have enduring relationships with girls. This is a typical American style of transitory relationships. But for Gogol they are not merely relationships. These relationships together with changing his name from Gogol to Nikhil were the beginning of a project in search of a self and an investment in constructing a new identity for him. But the inconsistency of these relationships deprives him of having a sense of continuity and thus a fixed and established self and identity. He passively seeks for a self in every emotional relationship. By the beginning and the end of each relationship he is in and out of a new self. Each relationship which is part of social self becomes a new overcoat for him and accordingly he mistakes it for his material self and consequently for his essential self.

The feelings experienced by Sonia, the daughter of Ashima, a second generation migrant is totally different from the feelings of Ashima, a first generation migrant. Sonia shows an instance of assimilation. Though Jhumpa Lahiri does not fully develop the character of Sonia, she depicts her gradual assimilation into American culture without difficulty. Sonia resides on her own in San Francisco, works for an environmental organization and studies for her Law school Entrance Test. However, when she learns the news of her father's death, she comes back from San Francisco to be with her mother. She stays with her mother and takes care of her. Like her own mother, she has a sense of obligation. Like conventional Indian women, Sonia marries her boy friend Ben who is half Jewish and half Chinese and raised in Newton. Sonia and Ben are happy in their own world. Whenever Ben is at Ganguli's, they try to make Ben feel comfortable. As the author says, for Ben's sake they had all conversed in English. The family members avoid conversing in Bengali in front of Ben. It can also be observed

that Sonia does not go through that feeling of alienation that Gogol does. She engages fully into the host American society and leads a happy life.

Conclusion

Among all the characters, it is Ashima who faces the greatest trouble in modifying her social and cultural identity to become a part of an American culture. Ashima stands for the majority of women emigrants including Indians who feel cultural disparity intensely, and are unwilling to change their cultural identity or to accept the culture of the host country. Jhumpa Lahiri brings great empathy to Gogol who oscillates between the culture of his mother and that of America. He is also a victim of cultural disparity. At the end of the novel, he is alone, all, all alone, but he is consoled by one thing, that is, before his death, his father had finally told him why he had selected that name for him. Gogol comes to accept his name; he finds a copy of *The Short Stories of Nikolai Gogol*, an earlier gift from his father; he sits down and begins to read "The Overcoat".

References

1. Lahiri, Jhumpa. *The Namesake*. London: Fourth Estate, 2009.print.
2. Heinze, Ruediger. "A Diasporic Overcoat?: Naming and Affection in Jhumpa Lahiri's the Namesake." *Journal of Postcolonial Writing* 43.2(2007):191-202. Web.26 October 26
3. Kavitha S, Hariharasudan A. *Historiographic Metafiction in Jhumpa Lahiri's the Lowland: A Postmodernist's Perspective*. *Literary Endeavour*; 10; 2019.
4. Bhardwaj, Ritu, "Identity and Diaspora in Jhumpa Lahiri's *The Namesake*" *The English Literature Journal*, volume 1, 2014.
5. Sinha Aditya. "Review of *The Namesake* - The Maldy of Naming" '*Hindustan Times*', Sept 28, 2003.

SHASHI DESHPANDE'S WOMEN WITH COURAGE, EMPOWERMENT & DETERMINATION

K. SUBHASHINI

M.Phil Scholar, Voorhees College, Vellore

CHRISTINA YAKKALS SAROJINI

*Assistance Professor & Head
Voorhees College, Vellore*

Abstract

Shashi Deshpande is one of the famous Indian women novelists and a short story writer in English Literature, who raises her voice for women's sufferings and struggles, faced by the Middle-Class women in the Society. The purpose of this paper is to focus on how women in the modern society stands for their Courage, Empowerment and Determination. Basically women are strong in taking decision and their firmness of mind depends on the difficulties faced by them. She narrates that the women to take her different role as a working woman, educated and uneducated women, home makers, mother, daughter, daughter-in-law and even successful politicians. Though she is a feminist, she respects the opposite gender and emphasis that the women should be treated equally. Most of her writings focus on the women who are timid, courageous, determined, dependent and independent and who also shows love, sacrifice, self-esteem. Her writings focus on the women who search for the self-identity, her problems in the patriarchal society are bound both between tradition and modernity.

Keywords: *empowerment, courage, determination*

Introduction

Shashi Deshpande is one of the prominent Indian novelist and a short story writer. Her works concentrate on the theme of woman's struggle against the cruel and callous patriarchy. This article focuses on the women protagonist in the three stories where life circumstances condition reveals the Courage, Determination and Encouragement.

Deshpande's aim is to bring out the women's potential through her short stories. Many of her short stories reflects that women Empowerment, Courage and Determination. She proves that women can stand like men through her writings under the patriarchal society.

Kamalakar observes that Deshpande's novels usually have women as protagonists, and this has led the reader to call her a 'feminists'. However, this label has been constantly

emphasized by Deshpande herself. It is true that her appeal lies in the feminist themes. Her stories are nothing but emphatic pictures from feminist points of view. She feels, women must not be reduced only to the level of a breeding machine, she told in an interview: "I have a very strong feeling that until very recently women in our society have been looked upon a breeding animals. They have no other role in life. I have a strong objection to treating any human being in that manner." Kamalakar

Deshpande's portrayal and projection of strong intelligent, educated, working, urban, middle class Indian women who have the courage and confidence to speak out, who introspect and present condition of woman in India at large, and who emerge as a 'New' woman in the patriarchal set-up of Indian family and society, has been appealing the readers since

her women protagonists are deeply rooted in Indian context. Kamalaka quoted, "Deshpande has a comprehensive understanding of the grassroot reality and woman's plight in an Indian society. She has raised some significant issues and questions regarding the place and position of women and gender issues remaining well within the limits of Indian middle-class society."

Deshpande's women protagonists try their level best for the happiness, harmony and survival of their families. They fight against the patriarchy with the help of their inner power and potential. Their mind is the centre of struggle, conflict, intellectual development and revolution.

Deshpande portrays the women of three characters in the three stories '*It was Nightingale*', '*Mirror*' and '*The Cruelty Game*'.

In the story of '*It was Nightingale*' the protagonist (Jaya) is a determined woman. Her aim is to go abroad to earn money and fame of foreign return tag by leaving her husband. It is a proud to work in abroad. Usually Indian women are not allowed to go for work by leaving her family. Her husband is not willing to send her to go abroad. But she is very determined to go to a foreign country. She wants to stand on her own leg. Because, her mother suffered a lot to bring up her children as she was not educated. She had to face a lot of struggle to bring them up. It makes Jaya to stand on her own earning and wants to live with self- esteem, self-respected and prestigious. So Jaya decides that she wishes to give a better life for her children in future. For that she postpones her pregnancy for two years. It is not only the aim of earning the money but also as a mother she wants to give a better life for their children. Her husband convinced her a lot to hold her back but she decides to go to foreign. She proves that women also has the courage to arise and shine in her life and earn money equally to the men. It shows the

determination of women. She is very determined on her decision that never give a way to her husband's word. D. Chitralkha says in her article about women empowerment.

Empowerment of women is by identifying their self. She observes that Shashi Deshpande can be credited with having artistically dramatized the urban middle class Indian Life and focusing the social, psychological and moral dilemmas of Indian women. The protagonist of the story is an educated woman who is facing the dilemmas of gender biased discrimination. During this journey the protagonist tries to identify herself and achieve her goal.

(Chitralkha 1144)

The same determination and courage can be seen in the story '*Mirror*' this is a poet's story, he depicts the story of the Deshpande depicts the protagonist's courageousness. The King usually has a heroism to rule over their people and country without any scarcity. But the King has failed and run away from the country. Because the King is a womanizer and he has murdered his enemies. So, he has run away from his kingdom and he has hidden himself. Spontaneously all men have the guts to face all the problems but her in the story woman gathers her courage for sake of her country to save from the enemies. As a woman has the courage to win over her enemies who is ruling in her husband's place. So she has designed a plot against him in order to pull him down and bring her husband back to the throne. She courageously acts, challengingly implemented her plan and has won successfully. This proves that woman can do it at the best her ability, courageously and brilliantly anything. D. Chitralkha says that "Shashi Deshpande's novels are based on gender biased discrimination, man-woman relationship, plight of women from tradition to modernity, women's psyche and their potential. During this journey the protagonists try to identify

themselves and achieve their hope in the patriarchal society.” (Chitralkha1144).

The courageous women can be seen in the story of *'The Cruelty Game'* the protagonist is a widow she stays with her in-laws. She is being treated not even as a human being. According to the Indian custom the widow will not be allowed to go for a job and not to wear good dress. The same situation is faced by the protagonist in this story. But the woman steps out and breaks down the plight of the tradition and the modernity and goes for a job courageously to stand on her own leg and stand on own decision. Moreover, she plans to move on in her life so she is married her husband's friend. Here the woman courageously moves on in her life. D.Chitralkha mentions in her article that Shashi Deshpande's women characters revolt against the social taboos and the old tradition. Women struggle for their freedom and identity. They fight against the existing norms and patriarchy. Their characters express their anger and resentments against the social taboos but that does not give any self-satisfaction to them. When the women identify themselves and the women found fulfilment in their life. Thus through self-identity the women wanted to prove as an independent men. Women are able to identify their own wishes and rights.

Deshpande wants to encourage the women to move forward and to stand firm in their life. The life of all the people are not the same, women are suffering differently they are not to stay back in that same place where they are facing difficulties they have to move forward. Women are to be treated as a human being and given an equal concern, rights and identity like the men in the society.

Conclusion

Deshpande as a women writer who encourages the women to be courageous through her stories *'It was Nightingale'*, *'Mirror'* and *The Cruelty Game'* She concludes that every woman to be courageous, determined and empowerment and morally good in all the way. And also every women and men to be treated equally. Through her writings she encourages to open the readers' eyes that they should come forward in their life by breaking down the chain of slavery. Her stories are the lesson and dose of encouragement for all the women in the society.

References

1. Chitralkha, D. "Empowerment of women by establishing self-identity"-Reflected in the Novels of
2. Shashi Deshpande's *'The Dark Holds no terrors'* and *'Ladies coupe'*, International Journal of Advanced Research (IJAR), September 2016, 1144-1147.
3. Deshpande, Shashi. *"It was Nightingale"*, Collected Stories, Vol. 1., Penguin Publishers, 2003, Print.
4. ---, *"Mirror "*, Collected Stories, Vol.1, Penguin Publishers, 2003, Print.
5. ---, *"The Cruelty Game"*, Collected Stories, Vol.2, Penguin Publishers 2004, Print.
6. Gaikwad, Baburao Kamlakar, Female Protagonists in Shashi Deshpande's *"Long Silence and The*
7. *Binding Vine"*, February 2016, Vol.4. Issue 1.
8. www.shodh.inflibnet.ac.in: 15th February, 2021

WOMEN: A BONSAI PLANT (DWARFING WOMEN PERSONALITY)

M. KAVITHA

*Principal, Department of English
Arunodaya College, Mariyappana, Bengaluru*

Abstract

“Repression is a seamless garment; a society which is authoritarian in its social and sexual codes, which crushes its women beneath the intolerable burdens of honour and propriety, breeds repressions of other kinds as well.”— Salman Rushdie

“Girls are weighed down by restrictions, boys with demands - two equally harmful disciplines.”— Simone de Beauvoir

A woman personality resembles a giant tree, which can give a shelter to many creatures. But the same is miniaturized like bonsai plants by Parents in the name of gender, caste, religion, and social milieu. A bonsai tree is great invention of modern brain to deck the home. We the Indians found life in plants and tree, but fail to understand moans in paining plants. Through the works of Anita Desai, Shashi Deshapande, S.L Byrappa we can find how Parents and Parents formed Society dwarfed the growth of Women, in the name of Honours, Chastity and customs. To enforce it, society constructed pseudo status by labelling them as they are Ambassadors of religion, Place, Family, Village Caste and Religion. To represent the above said institutions women are forced, and chained their positive side of Individuality. Bonsai plants are Metaphor of Women growth, to show how man formed society compressed roots at the growing level and snatched its natural right to make flourish themselves to happy and to protect their superiority. Hence I strongly assert parents are plying major role and consequently is marriage, in miniaturizing girl child and imbibing social secondary status and watering with manmade social milieu.

Keywords: *bonsai plant- women, metaphor, unjustified parenthood, man constructed society*

Introduction

The characters in the works Anita Deasai like, Maya, Sarah, Nanda Kaul, Ila Das, Raka and Saru of Shashi Deshapande, Lakshmi alias Razia of S.L. Byrappa, are all Metaphor of Bonsai Plant. Plants are living creature like humans. But humans craving for invention and its experiment on co-living creature. Though it shows superiority of human scientific inventions, by smothering other creatures natural rights are not at all great. Alike, male chauvinism to access and proceed with superiority complex in society, smothered co-existed women's development in the different frames. Septuagenarians are playing major role to re-introducing same to the society often.

Thus, women born out of ordeals, to prove her stability through “Existential” principles. To prove my assertion I have selected various authors with various voices like gender, religion and place because to findings in this paper is unbiased.

Objective of this Paper

1. To explore act of Miniaturizing women personality.
2. How Parents are taking major role in re introducing generation old myth to maintain disparities.
3. How male constructed society using Culture, religion, marriage as tool to monitor and

shaping women personality, by smothering natural growth.

Methodology

This study has made use of primary source. It's descriptive with subjective opinion along with supports of secondary data.

Sarita of Shashi Deshpande's 'The Dark Holds no Terror', a Miniature Plant by Parent and Marriage

Sarita's childhood went traumatic due to death of her brother. Due to her bourgeois family sensitivity at social stereotypical construction made her very sensitive as well as inferior with gender limitations, laid by family. They are partial at bring up their two kids. Her brother's exaggerated importance in home, made her rebellious at parents. Her mother remarks of her physical appearance made her more resentful. "I was an ugly girl. At least my mother told me so." (pg.61) her mother always highlighted her social constructed womanly body and attitude. "You are a woman now." (pg.62). The death of her brother and its pain in her mother unnaturally brought sadistic feel of happiness in her tender mind. Insensitive accusation by her mother as she was cause of her brother death smothered the feeling of natural instinct of affection towards parents. Though she was with parents, felt aloof and lonely and alien to home. It grew up feel of insecurity in her. Her mother never encouraged her to pursue her higher education. They felt investing money is waste, which is to be for her marriage. She even cursed as her marriage would be end as love marriage is always unsuccessful. These past agonies of her parental house experience casted it's net to interpret the life. "...the childish grief of being un wanted swamped her unreasonably again and again." (pg 83)

Marriage with Manu, her own selection shattered more of her vision of life. Manu got

hurt due to her well social status of profession and gaining respect in society. Whenever he enjoyed financial support and security of her profession he was good at her and ready to accept her intimacy with her boss to get more upper position to have better condition of life. At the end of the day he satisfied his sexual appetite through her body. His physical aggression at night dwarfed her psychological romantic feel of Marriage. His selfishness motive behind his material comforts shortens her respect at marriage, a divinely bondage of two soul.

Saru, though dwarfed due to her parents perception about patriarchal moulded milieu to bring her up, and shattered image of Marriage. Same are made her scared at darkness of life. But all the societal effort at cut off her wings to fly high failed. She returned back to her parent's house symbolically break social structure daughter won't be with parents and marital house is ultimate abode.

Maya of Anita's, "Cry the peacock"

Maya failed come out from shades of her father. She was pampered and obedient child her father. Her father's rejection at her brother Arjuna's freedom and liberal thinking of life, made her to tie within the sphere of social constructed status. Her belief at false followings of predictions made her fail to take her own "Decisions" and to tolerate ups and down of life. She always nostalgic at fatherly affection from Gauthama, her husband. "Loves me as my father does" (pg 43). His father perception about Sapru, whose wife departed from him clearly stated that disintegration between wife and husband is mere irresponsibility. And also he was happy when Maya shared his fastidious tastes.

Her father's pampered life in lavish romantic Nature, and meticulous life style and rejection of her brother independence, accounted with her fail to adjust at Gautama who was unromantic and aged than her, and his family

was also far from love and affectionate. Her childhood was unwater her horizon of knowledge to access of reality and face the consequences and to come out of it. The fate was ended with murder of her husband in hallucination.

Naval Kishore Sharma commented on how Indian men in form of father and husband brought fatalistic end of women life. "The authoritative and dominating male has not only suppressed the female voice but also brought silence, dullness and repulsion to the houses women live in. they neither hate nor love but be content with 'the gift of silence'". *(1)

Seclusion of Raka and Nanda kaul in Fire on the Mountain

Raka a great granddaughter of Nanada kaul had resembles, in character to Nanda kaul itself. As recluse as Nanda. Raka is victim of a more or less broken home in her 8 years of existences the ambiguity of life. Due to uncordial relation of her parents made dearth of love and peace in life. "Anita desai tells us of Raka's traumatic childhood."* (2)

Raka is freak child, but needs love, security and belongingness to grow into an individual.

Nanda Kaul, wife of Mr.Kaul, a university wit and sophisticated person in society. Nanda was busy with arranging dinner for kids and serving the guest to match to high class life. But she fails to found love and care back to her. Out worldly everything looks fine regarding Nanda Kaul but inner fire of frustration burnt her in to ashes of isolation. Mr. Kaul's extra marital affair made her access widowhood in early, the life without man and children. The death of her husband paves the way to annihilation of trauma by choosing secluded place Carignaano far from bombard restricted social life.

Nanda kaul would have flourish as successful woman because of sincere dedication towards motherhood as well as wife hood. But

her husband hypocritical approach towards marriage and artificial social attitude made herself to end her social life.

Raka, Nanda Kaul, another character Ila das life had been smother due to this patriarchal dominance over individual life.

Raka was a child whose childhood went psychologically traumatic because of her parents.

Sarah of Anita Desai's 'Bye-Bye Blackbird'

Sarah, In Desai's Sahithya Akademi award won Bye-Bye Blackbird, clearly shows how clutches patriarchal system hold its hand in overseas that is British land, London, where we believe more advanced and progressive than our country.

Sarah suffered under feel of alienation in her own mother land, because of her marriage with Indian. Adit, a Stereotypical Indian Man, despite his imitation of western life. He, not even accept her lovely pet, where she forcibly transcending her whole life of an Indian.

Adit was nostalgic at mother land and decided to back to mother land, but without asking single opinion of his wife. She lost her identity in her own land. Adit showed his male chauvinism in, instructing her serve tea, and leaving everything on teapoy.

Sarah's marriage was her free choice, and "she clearly identified the cause of the marital discord as the clash between her egoistical tendencies of her parents." *(3). Hence she learnt to get adjusted in to the circumstances than to creating supporting to her positively. "Selfhood" of women was completely crushed under interest of her Husband and her parental unhappy married life supported the same.

Lakshmi alias Razia, of S.L. Byrappa's Aavarana

I have chosen work of a S.L. Byrappa, a renowned kannada writer, because diverse voice

about the same issue, not supporting monopoly of voice.

Lakshmi, who nurtured by her father went without his consent in her inter religion marriage, with Amir. Her father totally renounced her as daughter. But she thought that she was progressive and pioneer to change social system of Religion with support of Amir, projected pro thinker in the field of Film. But his male dichotomy never left him out. His parents also caused him to re conceive the same disparities in the name of orthodox. At First to satisfy his parents instructed her to act as per the needs of religion though he knows she was a actor as well as script writer, whose image would be damaged if they act and caught in public. Gradually her rejection aroused ego of male hood. With support of religion constructed milieu to suppress the women used 'Talak' as tool to smother her voice and freedom to think and act.

Her father in her daughter hoods, and Amir and his Parents in her marital status and later her son tried at their level best to manipulate her natural rights of choice but it was futile finally.

She stood alone as progressive thinker and found her stand where society rejected her to accommodate back in her father house as daughter and as inter religion girl.

Findings

In most of the above said characters, Parents in the name of Social custom have constructed fallacies, and Marriage involves in annihilating and smothering the growth of ones personality in to Dwarf, a small, miniature Size.

But to out from this shackles, Saru, Sarah, Nanda Kaul, Lakshmi unlike Maya, Iladas, Stood themselves with rejection of Stereo typical Male Constructed Social system and proved their "Existence" not by competing but finding their own place.

Simone De Beauvoir, in her book, *The Second sex* stated, "One is not born, but becomes a women."*(4). She was a renowned existentialist and one of the principle founder, showed women should exist out of these all ordeals.

Patriarchy structure deprives women intrinsic freedom and parted her in to two personalities, actual and needed by society. If Parents and next comer in her life created her role in social, psychological arena as supportive role. She need to be claim her place often, though she does with them.

In case of Lakshmi, we can observe the same. Though initially rejected by her father, after his death, he inspired her to find truth about history and Narayana Shatri, an orthodox Brahmin and her village supported her to find herself in her village.

Conclusion

Women were Dwarfed in to small size of her personality sine many generation due to deprive of their real sense in the name of Male constructed taboos, and Parents are watering the same. As a result many are annihilated, and are silenced their voice by not finding alternative and many are proved their Existence. Ifs left them to grow at its real size it can shelter many creature.

References

1. Jaydipsingh Dodiya: Indian women Novelists in English. Sarup & Sons Publication Delhi. Pg-69.
2. Aruna Singh: Persecuted women in Indo – Anglican novels. Prakah book house. Bareilly. ISBN-81-7977-127-X. Pg. No-45
3. Baljit Kaur Dhaliwal, "Cultural Encounters in Anita Desai's Bye-Bye Blackbird". : The Criterion. An International Journal in English. ISSN 0976-8165
4. Wikipidia

5. Amarnath Prasad: Indian women Novelists in India.
6. Amarnath Prasad: Shashi Deshpande A critical Eluciation
7. S.L.Bhyrappa: "*Aavarana*", The Veil, Forth Impression , 2016
8. Shashi Deshpande: *The dark hold no Terrors*. Penguin book house
9. Anita Desai; Fire on the mountain. Allied publisher 2002
10. Anita desai: *Bye bye Black bird*. Orient papers. 2006
11. Anita desai: *Cry the peacock*. Orient papers. 2006

RE-FRAMING THE OTHER WOMAN: THE ENDURING CULTURAL POPULARITY OF DAPHNE DU MAURIER'S *REBECCA*

RESMY SALLY KOSHY

Assistant Professor, Department of English
Mar Ivanios College, Kerala

Abstract

Daphne du Maurier's Rebecca remains ever popular over eighty years after publication, with many adaptations and reprints. It was recently voted in Britain as the nation's favourite book in 225 years. A remake of the movie based on the novel came out in 2020. This paper examines the factors that contribute towards the enduring cultural popularity of a novel which was relegated as a romance when it was initially published. Rebecca has echoes of fairytales, of Jane Eyre and of the popular fiction murder mystery genre, all familiar even clichéd patterns. But what makes Rebecca thrive so long is the author's delineation, deliberate or otherwise of the other woman. The author's portrait of Rebecca, the other woman makes her a voice of female rebellion and this is at the heart of the novel's popular cult status. A feminist analysis reveals that Du Maurier reframes the concept of the other woman questioning deep rooted patriarchal notions of femininity resulting in a novel of haunting atmosphere and internal conflicts. From this rises the haunting figure of Rebecca above all else in the novel, her triumph aided covertly by du Maurier's narrative and the intangible aura created by it.

Keywords: Psychological and rather macabre, delineation, patriarchal values

Introduction

Rebecca by Daphne du Maurier has been classed variously as a gothic novel, a romance, a psychological novel and a murder mystery. The author herself described it as “a sinister tale about a woman who marries a widower... Psychological and rather macabre.” (Beauman vi) When it was published it was described as an ‘exquisite love story’ with a ‘brilliantly created atmosphere of suspense’ much to du Maurier regret. (Beauman vii). Despite this early assigned genre *Rebecca* remains a beloved reader's favourite, a “... deeply subversive work, one that undermines the very genre to which critics consigned it...” (Beauman xvii) *Rebecca* raises questions about women's compliance to patriarchal values, questions which are as pertinent today as when the novel was published. For the present-day reader Mr de Winter the hero himself is a problematic figure especially in “... the context of the #MeToo movement, his treatment of his first wife ...

triggers a stomach-churning recognition of misogyny...” (Varnam)

This paper examines the factors that contribute towards the cultural popularity of a novel which was relegated as a romance when it was initially published. *Rebecca* has echoes of fairytales, of *Jane Eyre* and of the popular fiction murder mystery genre, all familiar even clichéd patterns. But despite these conventional models, the novel is “...now regarded as the most extraordinary psychological thriller - tapping into our most primal fear of the rival: the woman who is more beautiful, more accomplished than ourselves.” (Hoggard) What makes *Rebecca* thrive so long is the author's delineation, deliberate or otherwise of the other woman.

The readers have to choose where their sympathies lie; initial readers of the novel might have secretly rooted for Rebecca but for the twenty first century reader their allegiance will be easily for Rebecca, the other woman. This

raises the question of how Rebecca becomes the most interesting figure in a novel where she is branded the villain by her husband Maxim de Winter. It also raises the question of where the author's sympathies lie. Beauman says that for du Maurier instinctive sympathy "...is with Rebecca, with the angry voice of female dissent..." (xvii)

In the late 1930's when *Rebecca* was published the image of the 'ideal wife' was that of a woman who took care of her husband and his home and played a social role for him. A very cursory look at the novel might make it seem as if du Maurier endorses this image. Rebecca is a good hostess and the second Mrs de Winter aspires to be one. While this role fits in with society's expectation of the good wife, du Maurier is in a covert way actually celebrating Rebecca the opposite of this image. Rebecca is a good hostess but a rebellious wife who makes a deal with her husband to run his home in public but do as she pleases in her private life. Maxim de Winter the husband in the novel says "She made a bargain with me... 'I'll run your house for you' she told me "... make it the most famous show-piece in the country..." (du Maurier 305) And it is this insubordinate wife who captures the readers mind aided consciously or unconsciously by the author's narrative.

Rebecca and the narrator of the novel represent the conflict du Maurier had as a writer and as a wife. Sally Beauman says that du Maurier was "Throughout her life ... torn between the need to be a wife and the necessity of being a writer- she seems to have regarded those roles as irreconcilable. Half accepting society's (and her husband's) interpretation of ideal womanhood, yet rebelling against it and rejecting it..." (xvi). Du Maurier saw both her art and her lesbianism as an aberration, struggling with it while sometimes glorying in it.

Feminist concepts such as Betty Friedan's idea of the feminine mystique, the ideas in

Sandra M Gilbert and Susan Gubar's *Madwoman in the Attic* and the notion of the 'eternal feminine' all critique the notion of what a 'feminine' woman should be as envisioned in traditional English society in 19th and 20th century. These feminist concepts formulated decades after *Rebecca* was published provide a context for the time period during which du Maurier wrote her work. These give a frame of reference to the expectations on women from the patriarchal society of du Maurier's time; expectations which defined her even while she sometimes rebelled against them.

Friedan in her work *The Feminine Mystique* talks about American women who in the middle of the twentieth century felt a strange sense of dissatisfaction.

...women heard in voices of tradition ... that they could desire no greater destiny than to glory in their own femininity...Experts told them how to catch a man and keep him...They learned that truly feminine women do not want careers, higher education...(15-16)

This patriarchal notion of femininity and social expectation from women would have been what du Maurier faced herself as a woman living in her contemporary era. In their book *The Mad Woman in the Attic*, Gilbert and Gubar examine the notion that women writers in the nineteenth century were essentially "mad women", women deemed 'unnatural', because of the restrictive gender categories enforced upon them both privately and professionally. The female authors of the nineteenth century were forced by social expectation and male predecessors to confine their female characters to exemplify either the 'angel' or the 'monster'. While this easy division can be applied to the two wives of Mr de Winter suggesting a reductionist patriarchal view of women's roles, it is in effect a subversive take by du Maurier.

The two wives of Maxim de Winter actually suffer the same fate. They both get married and are taken to Manderley a symbol of the male dominated system. Both are marginalised there and they are different only in their reactions. Rebecca rebels and dares to be the unchaste wife, she breaks all the 'codes of conduct' her husband lives by and imposes on her. The narrator on the other hand submits and allows her identity to get lost in that of her husband's. Beauman says that *Rebecca* though at first glance seems supporting the narrative of the 'ideal wife' it is actually celebrating Rebecca the anti-thesis of conventional female virtue and her rebellion.

Gilbert and Gubar talk of how madness often became a metaphor for suppressed female revolt and anger in the works of authors such as the Bronte sisters, George Eliot and many others. Rebecca is often described as rebellious. Maxim with great distaste says, "She was not even normal" (du Maurier 304) and also hints that she was not entirely sane. "While Rebecca is never actually accused of clinical insanity, her heavily implied homosexuality and her so-called perversity, (as conveyed to the narrator from multiple sources who knew Rebecca in life), position her as a threat to the gauche, sexually inexperienced narrator." (Williams 9) The covert commitment du Maurier holds for Rebecca is visible when

Despite the liminal space available to Rebecca because of both her death...and her socially unacceptable sexuality ... she remains capable...of exerting her will over the physical space of the estate, and of coloring its inhabitants' experiences by the sheer force of her ghostly presence. (Williams 9)

Gilbert and Gubar say that the mad-woman in the fictional works of these female authors "is usually in some sense the author's double, an image of her own anxiety and rage." (78) In

Rebecca du Maurier has given aspects of her own personality to the main female characters, Rebecca and the narrator. The narrator's shyness and social awkwardness was something experienced by the author in her life. Du Maurier, Beauman notes gave her independence, her love for the sea, her expertise as a sailor and her sexual fearlessness to Rebecca. The unnamed narrator in her general sense of unhappiness throughout the novel, feeling stifled in a repressive setting reflects du Maurier's conflict about the roles patriarchal society expected of her. Rebecca the 'madwoman' in the novel is a double for du Maurier herself rebelling against these misogynistic codes.

In *The Feminine Mystique*, Friedan talks about the unnamed problem of women who were told that "their role was to seek fulfilment as wives and mothers." (15) Friedan talks about the "...strange stirring, a sense of dissatisfaction, a yearning..." (15) experienced by women forced to limit themselves to a routine of household duties. If a woman could not find satisfaction and happiness in this set role it was the "woman problem" (Friedan 19) Du Maurier herself perhaps identified with a similar issue, dealing with an uneasy marriage and battling with her own conflicts against notions of expected ideal womanhood. Dissatisfaction defines the narrator of *Rebecca*. Initially she is uncertain and lost in her marriage and attributes this to class and social differences. Later she places her dissatisfaction in the all enveloping presence of Rebecca in Manderley. The narrator seems to want to find fulfilment as a good wife to her husband and a good house-keeper to his home. But throughout the novel even after she learns that her husband never loved her 'rival', the first wife, the narrator is filled with a sense of dissatisfaction. She keeps stressing that they are not 'unhappy' but she is constantly yearning for something more, something her husband cannot give her.

In contrast to this Rebecca, embraces her “woman problem” (Friedan 19) and celebrates it in her rebellion. As mentioned earlier she makes a deal with her husband to look after his house and make it famous, declaring freedom to do as she pleases in her private life. Gilbert and Gubar discussing Catherine in Emily Brontë’s *Wuthering Heights*, talk about women’s “...horror of being enslaved to the species and reduced to a tool of the life process” (286) in their book *Mad Woman in the Attic*. Women are expected by patriarchy, to bear an heir for their husband. Rebecca rebels against this, she does not give Maxim de Winter a son, an heir to his ancestral home. Indeed she is killed for threatening to place an interloper, a bastard child as heir of Manderley.

Rebecca’s narrator on the other hand wants to be a mother to her husband’s child and desires this intensely hoping to find an answer to her dissatisfaction in this. Rebecca in the novel is unfeminine and more so as per patriarchal norms because she could never have been a mother. She has “...a certain malfunction of the uterus... she could never have had a child.” (du Maurier 413) She was unfit to fulfil the most important biological role ascribed to women by patriarchal society, that of a mother.

The narrator of the novel is the ‘eternal feminine’, the angel in the house, kind, modest and all forgiving. Maxim de Winter the ‘hero’ of the novel finds great solace in this submissive wifely figure. He contrasts Rebecca his first wife with this meek second wife. Rebecca an anti-hero figure in the novel is everything patriarchy touts as unfeminine. She is a menace to Maxim de Winter and his family estate Manderley both symbols of entrenched patriarchy. She is a ‘bad’ wife, promiscuous, vicious (as her husband describes her), rebellious, independent and she will never be a mother. But the irony is that the narrator, the ‘eternal feminine’ in *Rebecca* is also childless at the end of the novel. She will

probably never have a child with Maxim, there are constant references in the novel which suggests that theirs is not a physical relationship.

Within the novel’s narrative intentionally or unintentionally, du Maurier covertly celebrates Rebecca and her rebellion. Perhaps it is a reflection of her own rebellion against all the repressive patriarchal norms that stifled her own self. And it is this that causes Rebecca to be the most alive character in the novel, despite never appearing, despite being dead while the narrative of the novel happens. It is this vitality that makes Rebecca reverberate in the minds of the readers long after the book is finished. Of the two wives of Mr de Winter, Rebecca is the one to whom the reader is drawn. It is this fascination that has held the novel in its popularity over the years. Du Maurier creates a haunting mythical figure of Rebecca through her various narrative techniques.

The symbols which revolve around the main characters in du Maurier’s narrative provide Rebecca with a strong presence denied to others in the novel. Rebecca is often associated with the sea in the novel. This could signify her independence and freedom of spirit. The colour red is also often associated with Rebecca in the novel. Red could symbolise revenge, anger and danger. When the narrator first arrives at Manderley she sees a huge growth of “blood-red” (du Maurier 72) rhododendrons. She finds them disturbing and describes them as “too beautiful... too powerful.” (du Maurier 72) At the end when Manderley burns down, the night sky is illuminated by a red glow.

The narrator has no specific characteristics and remains colourless in contrast with Rebecca. She is a plain, insignificant woman whose name is not mentioned in the novel. She remains the anonymous narrator. Du Maurier creates a binary in the unnamed narrator and Rebecca. They are opposites, totally different from each other. The narrator, the patriarchal ‘the ideal

woman' and Rebecca the unfeminine woman. They are the plain and the beautiful, the good and the bad, the named and the nameless, the angel and the monster. They are women placed by marriage in very similar situations, yet they are rivals. "Rivalry and mirroring is a key theme in *Rebecca*... a book about the fear of powerful women ... Rebecca is killed because she defies the patriarchal order." (Hoggard)

Rebecca attains a mythic stature at the end of the novel. Sally Beauman compares Rebecca to the woman in Sylvia Plath's *Lady Lazarus* who boasts "I rise with my red hair/ And I eat men like air." Beauman says that like this woman Rebecca at the end becomes an "embodiment of anarchic female force" (xiv)

Conclusion

The narrator of *Rebecca* in contrast, Beauman says reminds one of Sylvia Plath's line from *Daddy* "Every woman adores a Fascist", a woman desperate for male validation "seeking an authoritarian father surrogate" (xiii) She completely subjugates herself to her husband and the ideals he stands for. She has lost herself in the role of Mrs de Winter. It is notable that she has no name given in the novel. We are told that she has "a very lovely and unusual name" (du Maurier 25) which was given to her by her father. Both her names – her first name and her surname are given to her by the men in her life, she is the wife or the daughter nothing else. She is pallid and forgettable besides "her glorious vibrant predecessor" (Varnam). Ultimately Rebecca haunts the reader as she haunted the narrator and her husband. Du Maurier creates a captivating figure in the recalcitrant Rebecca. It is her elusive, defiant being that is at the core of the novel's enduring popularity.

References

1. Beauman, Sally. Introduction. *Rebecca* by Daphne du Maurier, 1938, Virago, London 2003 pp v-xvii.
2. Du Maurier, Daphne. *Rebecca*. 1938. Virago, London 2003.
3. Friedan, Betty. *The Feminine Mystique*. 1963. National Humanities Center, www://nationalhumanitiescenter.org/ows/seminars/tcentury/FeminineMystique.pdf
4. Gilbert, Sandra M and Susan Gubar. *The Madwoman in the Attic*. Veritas paperback edition., Yale University Press, 2020.
5. Hoggard, Liz. "Literary greats: Rebecca - Love, paranoia, obsession" *Independent*, 23 October 2011, www.independent.co.uk/arts-entertainment/films/news/literary-greats-rebecca-love-paranoia-obsession-480003.html. Accessed 15 August 2014
6. Varnam, Laura. "Why Daphne du Maurier's Rebecca is still popular 80 years on". *Independent*, 01 March 2018, www.independent.co.uk/arts-entertainment/books/features/rebecca-daphne-du-maurier-80th-anniversary-popular-still-why-manderley-a8234771.html. Accessed 15 August 2014
7. Williams, Elizabeth Carolyn. "'She Was Not Even Normal': Unreliable Narratives of Female Insanity in Jane Eyre, Rebecca, and Wide Sargasso Sea". Bucknell Digital Commons, 2014, https://digitalcommons.bucknell.edu/cgi/viewcontent.cgi?referer=https://www.google.com/&httpsredir=1&article=1262&context=honors_theses. Accessed 15 August 2021.

EFFECT OF ONLINE LEARNING IN INDIAN HIGHER EDUCATION: AN EMPIRICAL CASE STUDY

A. DINESH

*Assistant Professor in Communication
Siva Sivani Institute of Management, Hyderabad*

Abstract

Indian education sector is one of the biggest networks with 993 Universities, 39931 Colleges and 10725 standalone Institutions (MHRD, 2019). This study looks at the effect of online education in Indian higher education sector. Specifically, this study aims to understand the effectiveness of online learning during COVID-19 in India. This crisis situation has impacted several sectors across the country including education (Mishra, Gupta, & Shree, 2020). This has impacted several higher education institutions to use the online platforms for their teaching and learning process. Online pedagogy has become the 'new normal' in the higher education institutions in India. This emerging/emergency pedagogy has become a life saver in continuing the educational practices during COVID-19 lockdown for more than a year and still it continues in most instances (March 24th 2020 – May 2021). This sudden paradigm shift has created uncertainty in the teaching and learning environment moving from physical to virtual space and synchronous to asynchronous pedagogy. The present study specifically explores the advantages and challenges in online learning during COVID-19 in an institution of higher education offering management education. This study adopts mixed method research framework, adopting empirical research design. Qualitative analysis of the institution will be discussed to understand the ecosystem of the institution and quantitative analysis will be carried out based on the data collected from management students. Questionnaire, Interviews, and field notes were conducted as part of the primary data collection processes. The finding of this study enlist the effect of online learning from student's perspective in India during COVID-2019 lockdown. The impact of this study has an active effect in the field of management education and add significant relevance to the future of online education in Indian management institutions.

Keywords: *online learning in India, higher education, management education in india, covid-2019*

Introduction

COVID-19 is a deadly and infectious virus that originated in Wuhan city of China, around the end of 2019 (WHO, 2020). This virus started to spread across the globe and World Health Organisation (WHO) announced this as a pandemic. To curb this deadly transmittable virus, WHO declared to maintain physical distance. In this crisis, most governments across the globe announced 'lockdown' in their respective countries. Lockdown refers to mandatory geographic isolation to stay at home, no gatherings in any form (social, cultural, political, and economic), and closure of

educational institutions. This 'lockdown' institutionalises complete closer of all the sectors excluding medicine (hospital and medicals), cleaning workers, and basic necessary products (vegetables, milk and groceries). The COVID-19 has affected several sectors across the globe especially the education sector (Mishra, Gupta, & Shree, 2020). This study looks at the higher education sector in India during COVID-19 outbreak.

Education is considered as one of the key Sustainable developmental goals (SDG) proposed by United Nation for the global community to work and achieve. To achieve this

goal, most developing countries are taking necessary steps to make education possible to all people (Taso & Chakrabarty, 2020, pp. 715–723). In India, education is considered as a fundamental right for each citizen, so several social uplift policies are implemented as part of National Educational Policies (NEP), 1968, 1986, 1992, and 2020. To attain the goal of education to all, Government of India is taking several measures to provide inclusive education considering the population of India (136.64 Cr) as on 2019. E-learning is one of the best and effective mediums to provide education to masses of our country. E-learning is considered as ‘Internet based learning’ or ‘online learning’ for teaching and learning process. This process of teaching and learning makes the learners to learn at their own pace and they all can locate at different parts of world with internet and digital devices.

Indian education sector is one of the biggest networks with 993 Universities, 39931 Colleges and 10725 standalone Institutions (MHRD, 2019). According to All India Survey on Higher Education, India’s gross enrolment ratio in higher education was 27.4% (AISHE, 2018). This pandemic outbreak forced all the colleges in India to close temporarily from 23rd March of 2020 (Times of India, 2020). This stuck several higher education institutions to use the online platforms for their teaching and learning process. Online pedagogy has become the ‘new normal’ in the higher education institutions in India. Nearly 90 lakh students have no facility for online education (National sample survey report, 2020). This new pedagogy has affected the learning of about 320 million students in India (UNESCO, 2020). The classes moved online and closed for the entire academic year, impacting the learning of 90% of the world's student population (UNESCO, 2020). Nearly 63 million teachers were affected in 165 countries (UNESCO, 2020). This study looks at the

impact of online education in Indian higher education sector. Specifically, this study aims to understand the effectiveness of online learning during COVID-19 in India.

In Indian educational system, the most prominently used teaching and learning mode is face-to-face classroom approach. This approach of teaching and learning was forced to stop because of this pandemic situation and avoided physical classes. The whole field of education sector was under disruption without knowing what to do and how to go about. In India, most university, government exams were called off. In certain universities without conducting exam because of COVID-19 they had announced all pass to most students (both school and college). This crisis adopted ‘online pedagogy’ as a life savour to continue teaching and learning processes in most institutions irrespective of their affiliation (primary, secondary, higher secondary and higher education). In India, most higher education institutions had implemented ‘online pedagogy’ to continue their uninterrupted learning experience. Online pedagogy was initially considered as a ‘Messiah’ to circumvent this critical situation for its various advantages: flexibility learning, easy accessibility, and self-paced learning. This emerging/emergency pedagogy has become a life saver in continuing the educational practices during COVID-19 lockdown for more than a year and still it continues in most instances (March 24th, 2020 – March 2021 [second wave]). This sudden paradigm shift in the pedagogy has created uncertainty in the teaching and learning environment by moving from physical to virtual space and synchronous to asynchronous teaching and learning experience. This study specifically, tries to understand the impact of online learning in Indian higher education.

The government of India took several initiatives to bridge the online pedagogy gap by

developing various digital learning platforms to all the students across the country during lockdown. The following are some of the digital initiatives for higher education by UGC and MHRD in India (UGC, 2020): Study Webs of Active-Learning for Young Aspiring Minds (SWAYAM) is the platform initiated for covering both higher education and schools. The SWAYAM PRABHA has 32 DTH channels telecasting the education video content. National Repository of Open Educational Resources (NROER) is the web-based portal which provides educational documents, audios, images, and videos in different languages. National Digital Library is the digital repository which contains all disciplines academic contents, National Knowledge Network (NKN), National Academic Depository (NAD), and National Project on Technology Enhanced Learning (NPTEL) are developed and utilised in full swing during the COVID-19 lockdown. The other e-learning platforms such as DIKSHA portal, e-Pathshala, Gyandhara, VIDWAN, Free/Libre and few other open-source software for education: FOSSEE, SAKSHAT also initiated for the students learning during lockdown (MHRD, 2020).

In India, the growth of online pedagogy has impacted drastic growth in the field of e-learning during the COVID-19 lockdown. Among other countries, India's e-learning is the second largest after US which grew by 15.64% and exceeded \$48 billion by 2020. The National Law University in India was the first to open Massive Open Online Courses (MOOC) among law schools in March 2020. UNESCO has suggested some educational applications such as Brookings, Commonwealth of learning, Education Nation, Keep Learning Group for online learning process. There are many live-video communication platforms available namely Impartus, Zoom, Google meet, Microsoft teams, Skype, You Tube Live,

Dingtalk, Lark, and Lifesize Go. Due to this pandemic in the last academic year 2020, it has become mandatory to complete the major components of syllabus through online teaching (UGC, 2020). In this critical situation, this study specifically explores the impact of online pedagogy during COVID-19 in one higher education institution in India.

Literature Review

Online learning is used to refer to web-based learning, e-learning, cyber learning, virtual learning, computer-based learning, disturbed learning (Urdan & Weggen, 2000). E-learning was first used at CBT systems seminar in Los Angeles in 1999. Online learning is the largest sector of distance education (Evans & Haase, 2001). Online learning is defined as "synchronous or asynchronous environment learning experiences using different devices like mobiles, laptops, tablets etc. with internet access" (Alamri & Tyler-Wood, 2017). E-learning is included in the distance education category (Bates, 2005). Online learning is also defined as learning that takes place partially or entirely over the internet (U.S. Department of Education, 2010). Online learning and teaching are the process of separation of instructor and students under the technology delivery in time and place (Commonwealth of Learning, 2020).

Many studies have conducted research on students' satisfaction towards online learning and traditional classrooms. Fortune et al., 2011, have found that there was no statistical difference in online learning or face-to-face learning. Another study indicated that there are significant differences in two modes of learning. Students were found to be more satisfied in classroom learning than online course (Tratnik, 2017). The regular classrooms are different from online learning environments with different patterns of social interaction. The students can learn and interact with teachers from anywhere

(Singh & Thurman, 2019). The survey conducted by QS IGAUGE reported that India's technology is not advanced to deliver the online classes (QS-ERA, 2020).

Recently many researchers have addressed the advantages and problems of online teaching and learning during COVID-19. During pandemic, the universities were moved from classroom-based education to online education and was first described by Bao (2020). Many professors are using video conferences, software, and online educational platforms. Students feel better to learn in physical classrooms than through online education. Some universities provide course materials in their websites (Chatterjee & Chakraborty, 2020). Online learning allows physically challenged students to participate in virtual learning with freedom and limited movement (Basilaia & Kvavadze, 2020). Online learning needs different methods to approach different subjects and age groups (Doucet et al., 2020).

Manzoor (2020) has reported that major challenges in online learning are faced by hearing-impaired students. Many professors are not technically advanced to conduct online teaching (Bojovic, 2020). The major challenges faced by teachers in online teaching are network issues, lack of interest, less attendance, and lack of training (Arora & Srinivasan, 2020). The students create indiscipline activities during online class by playing music, games, making noise, and posting bad comments through fake accounts in different windows (Punit and Qz.com 2020). Many colleges/institutions did not have trained teachers to work in online platforms (Verma et al., 2020).

The COVID-19 pandemic has affected students' mental health (Savage et al., 2020; Khan et al., 2020). Many students reported suffering from depression, stress and anxiety (Rabeyron, 2020). Many parents feel that learning at home is a burden for them because

they must monitor their child's activities (Duocet, 2020).

Methodology

This study adopts ethnographic research paradigm which helps in having the insider knowledge about the organisation and aids to have clear understanding about the ecosystem of the organisation (Morgan-Trimmer, S., Wood, F. 2016). It helps in analysing the data more closely by accommodating various contextual factors in the online classroom during COVID-19 pandemic. Questionnaire, semi-structured interviews, and field notes are part of data collection process. Data collected from post a management institution, students were pursuing post-graduation management degree first year. Data was collected at two stages: Initial stage of data collection was carried out during June 2020 (COVID-19), as the new term begin with online classes. Students were brand new to the college and online learning. Second stage of data was collected in January 2021 after almost seven months. The rational for this gap, in the initial stage most of them were new to this mode of learning and teaching and in the second stage they were familiar with this online mode and they had better understand about the process of online learning.

Study area: Data site is a privately owned premier business school in Bangalore, India. This institution is having 25 years of legacy in producing management graduates. This institution is accredited with by both global standards and Government of Indian standards as well. Students and faculties in this institution are mostly from across the country.

Profile of the Respondents

Students data is collected from first year PGDM students. These students were pursuing their first semester in the initial stage of the data collection and new to this online mode of learning. In the

second stage of data collection, they were pursuing their third semester, by then they were quite familiar with the online mode of learning. Students are mostly from across the country, it is more a pan Indian classroom setting. They were familiar with online learning but did not have direct online learning experience. The age group of the students are between 22 and 28 years young. Almost 32% students have work experience ranging from six months to seven years in the corporate world. Approximately, 68% of them are freshers. Almost, 104 responses were gathered from the students in the initial stage and 105 data from the second stage. Random sampling method was used to collect data from students.

Data Collection Tools

Students had to respond to questions on a 5-point Likert scale, where “1” represented “Strongly agree” and “5” represent “Strongly disagree”. Random sampling method was used to collect data from students. The questionnaire also includes few open-ended questions. In-person interviews were also conducted for selected students to validate and clarify few doubts about their response in questionnaire. The interview questions were designed based on the response from the questionnaire.

Data Analysis

Students' data are analysed based on their responses to the questionnaire and interview. Google form is used to collect and analyse the questionnaire data from students. As discussed earlier, data are collected from students in two different intervals: during their initial stage of online learning and after seven months of online learning experience. A total of 104 responses were gathered from students, as part of initial data collection during July 2020. In the second stage, a total of 105 students have responded. Analysis will be carried out collectively to

understand their overall observation and impact of online learning during COVID-19. In the initial stage, 48.48% (49) responses are from women students and 51.52% (55) responses are from men students. In the second stage of data collection, 49% (50) women respondents and 51% (55) men respondents have taken part in this study.

Data Analysis

Preferred Platform of Online Learning

In the initial stage of online learning, ‘Impartus’ (LMS) was preferred by 61.2% of students for their online learning. In this institution this platform was used as their official platform for online classes even before the lockdown, so they continued this platform for online classes during the complete lockdown. In the survey, Microsoft teams and Zoom platform was preferred by 27.3% students for their medium of learning, and Google platform was preferred by 11.5% students. In the second stage of data collection, these responses have toppled, and the data showed: Microsoft teams and Zoom platform are preferred by 76% (42% Microsoft teams, 34% Zoom platform) of students, and Impartus was preferred by 18% for their online learning.

Researcher cross-verified the rationale for the drastic change in the preferred platform with the students during one-on-one interview. Most of the students responded that both Microsoft teams and Zoom platforms provide wider scope for them to engage in class: control of mic and camera are with students, breakout room facility to work as a team, online survey during class is possible, use of emoticons etcetera. These features made Microsoft teams and Zoom platform as the preferred platform for students to continue their online learning experience during the COVID-19 lockdown.

Preferred platform for their online learning is quite important because this will impact on the students' participation in the online class.

When the features are not quite user friendly, then students' participation would hamper. Similarly, when the platform is more user friendly, the participation and response of the students would be high.

Individual Attention During Online Class

The best part of the learning experience comes from the individual attention that each student gets during their learning experiences. In offline classes, teachers generally interact with students about their learning process, give suggestions to their learning difficulties and help them to be better in their learning process.

In the initial stage, almost 55.7% of the students felt they get good attention during online classes, while 22.2% felt they don't get adequate attention. This view has been completely changed and the second stage of data collection revealed: only 26.7% felt they get attention during their online learning, 73.3% of the students felt individual attention to students is very low.

During the interview with students, students have responded that the prime factor for this change in result is not just the lack of motivation from teachers, but also the limitations that the medium and online platform has. This lack of individual attention to a greater extent impacts the learning process of the students. In addition, even students' motivation is also less and ultimately this impacts their class participation as well.

Class Participation During Online Class

This question is continuation to the previous question about the class participation of students during online class. In the initial stage students have responded, active participation and interaction in the online class is 36.5%, whereas 40% felt they could not actively participate in the online classroom to clarify their doubts and get attention. In the second stage, almost 74.3%

of students felt they could not articulate actively in the online class as they did not get adequate attention during the online class and felt that they could not speak up. Only 25.7% of students felt they are active to an extent only when teachers call them out by name during the online classes. In the initial days, teachers were trying to wait and listen to students' responses but in the later stage the primary focus of the teachers is to cover the topics rather than waiting for students' response. In addition, the time taken to answer in an online class is double the amount than in an offline class. The students felt they did not receive adequate attention in an online class, and this has impacted negatively in their online class participation.

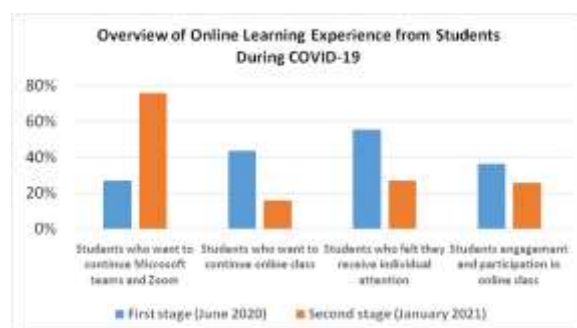


Figure 1 Overview of Online Learning Experience from Students During Covid-19

Distractions During Online Class

This is a major concern during the online class; though students want to pay attention to their online class and to engage in classroom discussion, they are distracted by various factors. This impacts their level of participation and classroom interaction to a great extent. Some of the major distractions during the online class are digital distraction, excessive internet use, environmental factors at home, no individual attention, lengthy lectures, lack of self-motivation, etc. In the initial stage, 39% of the students mentioned that online platform is a good medium to study. In the second stage this

is reduced to half—only 18.1% felt they could focus during the online classes and 81.9% of the students have mentioned that they are distracted to a greater extent by the above-mentioned factors. Distraction is a major issue in the online class that keeps the students from being active, attentive, and engaged.

Distraction during online classes



Figure 2 Distraction During Online Class

Attention Span During Online Class

As per the timetable, first year PGDM students had five classes every day; the duration of each class 1 hour and 15 minutes. There is a break of 30 minutes between each class. Attention span of the students during the online class is as follows: a total of 59% of the students felt their average attention remains for a maximum of 30 minutes; followed by 16.2% students who felt that their attention span remains for 15 minutes. Only 15.2% of students felt that their attention span remains for an hour—but the actual class time is 1 hour and 15 minutes. Of all these, 8.6% of the students have mentioned they are attentive only during attendance.

During the interview with students about their expectation during online classes following are their responses: subject discussion is expected to be more interactive; discussion should be for 30 minutes and the remaining 45 minutes could be utilized for more interaction and activity-based learning. They also mentioned that listening to long and lengthy lectures are uninspiring this leads to them being unenthused which affects their learning process to a great extent.

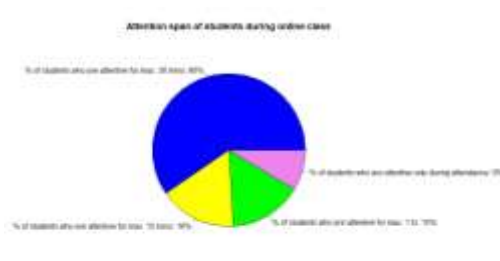


Figure 3 Attention Span of Students During Online Class

Motivation for Students During Online Class

In an online class, self-motivation of students plays a crucial role in attending, listening, and answering during the session. This section tries to understand what motivates students during online classes. Students were asked to choose more than one option to get better and clear idea of what motivated them. In response, almost 49.2% of the students reported that 'quest to learn something new' motivates them, self-discipline motivates 45.2% of the students to attend, 'marks and grades' motivates 41.3% responded, and 'parent's compulsion' motivates 10.3% students to attend online classes.

Factors Missed During Online Class

This section tries to understand the factors that were missed during online classes. Students were asked to choose more than one response for this question also: 'Social interaction' with their friends and peers are the major factor which was missed to a greater extent by 62% of students. And 60% of students have responded that they miss the 'joy of learning' because of the issues discussed earlier and the distractions; 'Teamwork' is also considered as a missing factor in online class by 49.5% of students, 'peer feedback and support' is also a factor that was missed by 42.9% of students. These are the major factors which students miss during online classes and these indirectly impact their

performance in class and overall online learning process.

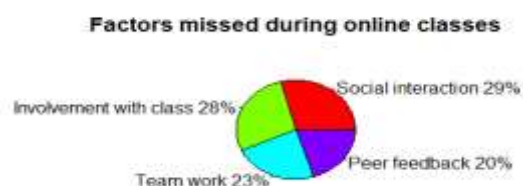


Figure 4 Factors missed during online class

Impact of Online Learning

This section gives an overall perspective and impact of online learning during COVID-19 lockdown. The online class is considered an effective mode of learning because of the above-mentioned difficulties, almost 46.7% students felt online learning is not very effective. Similarly, joy of learning is missed in online learning shared by 35.2% students. Only 17.1% students felt online learning is effective and give positive impact. The students who felt online learning as effective are those who actively engage in online class. This clearly depicts the grey areas of online learning and its major limitations. This calls for the attention from the teachers to re-strategize their teaching style by making it more interactive for better learning outcome during online classes.



Figure 5 Impact of Online Learning

Preference to Continue Online Class

Students were quite excited about their online classes in the initial stage of lockdown. In response, online learning was exciting 43.5% of the students have responded online learning is interesting and that they are happy to continue

and 38.5% felt online learning experience is quite different and want to give a try in the initial stage of online learning. This response varies greatly after students' seven months of online learning experience—only 16.3% felt it is effective to continue with online learning and 83.8% of the students are not ready to continue online classrooms.

During the interview when the students were asked about the change in their interest towards online learning, students responded: Online teaching has various disadvantages and limitations; lack of motivation and distraction during the online classes stops them from getting the best out of the learning process. Online classes are becoming more monotonous as they sit through for regular, mundane online lecture classes which affects learning. In this context, though online class came as a life-saving boat in the initial days, it could not withstand or fulfil the interest of the students learning process.

Advantages of Online Learning

This section discusses the advantages students felt during their online learning experiences. Flexibility in their learning is considered as the major advantage of online learning by 51 % of students. Students could learn from their own place and need not travel much work. The video recorded lecture can be watched over again based on student's convenient time. Being autonomous is considered as the second major advantages by 31% of students. Online learning made the students to do their work on their own and they must take the complete responsibility for their successful learning. This mode of learning also, made few students to be autonomous with their learning process. Finally, self-discipline of the students would also increase the effectiveness of online learning, responded by 18% of the students. This online learning can be more successful if the students are trying to be more disciplined and focused.

These are the few advantages which makes the online learning successful according to the data received from students.



Figure 6 Advantage of Online Learning

Challenges of Online Learning

Online learning was considered as a 'life saver' at the initial stage but based on the response it has several limitations right from choosing the right platform for online learning. This question clarifies the challenges of online learnings: 'technical glitches' is considered as the major challenge by 25% of the students. They have responded this is because of poor internet and gadgets to attend online class. Second, 'easy distraction' is considered as a major challenge by 21% students. Digital distraction is the major distraction during online class. Monotonous and lengthy lecture during online class is also a challenge faced by 19% of the students. Students have also responded 18% of them are missing the much important component of going to college, which is 'social life in college'. Because of online classes, students are getting enough time to talk to people and friends. They are getting too much attached with their gadgets. Finally, 16% of the students gets too much stress and ailment because of too much screen time, online lectures, and assignments amidst this challenging time (COVID-19 pandemic). They feel it impacts their health specifically, 'eyes and ears'. These are the major challenges students felt during online classes.

Apart from the above-mentioned issues the following are quite a few challenges collected

during interview with students: too much one-way communication in most classes, inadequate attention to individual students, overloaded assignments. environmental distraction at home, poor attention span, and distraction because of less interaction.

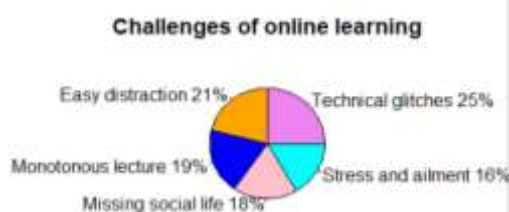


Figure 7 Challenges of Online Learning

Recommendation from Students for Better Online Learning Experience

In this section, students' recommendation for better online learning experience is discussed during their interview. Students recommended that teachers should spend more time in interaction, ask frequent questions, give marks for class participation, ask students to turn on their video during class, conduct more practice sessions and give more practical examples, avoid lengthy lectures, and provide project assignments. During this pandemic, motivation by the teachers is also a key requirement and expectation from the students. These are the frequent recommendations from students to teachers to improvise the online learning experience.

In the following section, teachers' responses will be discussed in detail to understand their perspective towards the online teaching experience during this COVID-19 pandemic.

Result and Discussion

This section discusses the key findings from the analysis carried. These key findings will emphasize on the impact of online pedagogy in Indian higher education.

Students' Perspective

The impact of online learning from students' perspective during the COVID-19 lockdown in the higher education shows a clear shift. In the initial days, students were quite excited about online learning, but their attitude has shifted in the later stage. In the initial days, almost half of the student population felt okay with online learning; but after attending two semesters online most of them do not seem satisfied with this learning method because of its various challenges. Following are key challenges reflected in their responses:

- 1) Digital distraction (listening to songs, playing games, watching videos, and reading other information in internet) hampers online classes and distracts students to a great extent during their online classes.
- 2) Technical glitch is considered as major problem as students attend more number of online class every day (approximately 5 classes a day—6 hours) and some students staying in the rural part of the country do not have proper internet connectivity or sufficient data. This impacts their poor learning experience and spoils their online learning experience.
- 3) Individual attention to students is lacking during online classes and the class participation is reduced.
- 4) Lack of individual attention in online classroom leads to poor learning experience.
- 5) Attention span of students is getting less due to monotonous and lengthy online classes.
- 6) Social life and peer learning is reduced in online class.
- 7) Conducive learning environment is required for effective learning; but in India most houses are very small and have a single room. This congested environment is an impediment to sound learning.
- 8) Majority of the students felt that online learning has negative impact in their joy of learning and created poor learning experience.
- 9) Students also feel more stressed during online classes due to the factors mentioned above.

Though there are several challenges in online learning, students also identified a few advantages in online learning process; they are as follows:

- 1) Independent learning and autonomous in the learning process
- 2) Flexibility in learning timings
- 3) Continues Learning even during pandemic

These are the key findings from the students' responses for their online learning experience during this COVID-19 lock down.

Findings of this study would definitely help the field of education in this pandemic situation. Both teachers and students can identify and observe the perspective of students all three stake holders in the online pedagogy. This helps each of them to re-strategize their style of teaching and learning process in online classes: What works in online class, what is not effective, and what are the expectation from each stake holders in online class are mentioned clearly by teachers and students. Considering the current COVID-19 situation (second wave and third wave in India from April 2021 and October 2021), it is clear that online pedagogy is going to be the norm in the upcoming months as well. Therefore, the knowledge about the advantages and challenges of online learning from students' perspective in Indian higher education would facilitate in better online learning experiences.

This study also adds value to the future of Indian higher education as well. If online learning is successfully implemented, it is beneficial for the future of a country which has huge population. To build a physical institution, it requires massive resource and infrastructure, but this online medium is relatively easy to establish. In future, online pedagogy can be used

for Indian population to learn courses and do a degree online as we have distance education now. Online pedagogy is relatively new; so, there are quite a few challenges but going forward once it is effectively implemented this could be the future of education in India.

Conclusion

Findings from this study cannot be generalised as this is a case study focused one institution. This study gives a snapshot perspective of the impact of online pedagogy in a particular business school in India. As discussed earlier, online pedagogy will be one of the future modes of education. In this context, this study gives a clarity to understand the progress of online learning in this COVID-19 situation. Similar studies could be done with larger data for better understanding. Educational researchers should focus on understanding the effectiveness of online pedagogy in its budding stage to ensure the best possible outcome in online pedagogy.

References

1. Alamri, A., and Tyler-Wood, T. (2017). Factors Affecting Learners with Disabilities–Instructor Interaction in Online Learning. *Journal of Special Education Technology*, 32(2): 59–69.
2. Arora, A. K., & Srinivasan, R. (2020). Impact of pandemic COVID-19 on the teaching–learning process: A Study of Higher Education Teachers. *Indian Journal of Management*, 13(4): 43–56.
3. Bojović, Z., Bojović, P.D., Vujošević, D., Šuh, J (2020). Education in times of crisis: Rapid transition to distance learning. *Computer Applications in Engineering Education*, 28 (6): pp. 1467–1489.
4. Chakraborty, K., Chatterjee, M. (2020). Psychological impact of COVID-19 pandemic on general population in West Bengal: A cross-sectional study. *Indian Journal of Psychiatry*, 62(3):266–72.
5. Chakraborty, P, Mittal, P, Gupta, MS, Yadav, S, Arora A. (2020). Opinion of students on online education during the COVID-19 pandemic. *Human Behaviour & Emerging Technologies*; 1–9. available at: <https://doi.org/10.1002/hbe2.240>
6. Chandra, Yamini (2021). Online education during COVID-19: perception of academic stress and emotional intelligence coping strategies among college students. *Asian Education and Development Studies*, 10 (2): 229-238.
7. Dhawan, Shivangi (2020). Online Learning: A Panacea in the Time of COVID-19 Crisis. *Journal of Educational Technology System*, 49 (1): 5-22
8. Doucet, A., Netolicky, D., Timmers, K., & Tuscano, F. J. (2020). Thinking about pedagogy in an unfolding pandemic (An Independent Report on Approaches to Distance Learning during COVID-19 School Closure). Work of Education International and UNESCO.
9. Essadek, A., Rabeyron, T. (2020). Mental health of French students during the COVID-19 pandemic. *Journal of Affective Disorders*, 1, 392–393.
10. Evans, J.R., and Haase, I.M. (2001). Online business education in the twenty-first century: an analysis of potential target markets, *Internet Research*, Vol. 11 No. 3, pp. 246-260.
11. Fortune, M., Spielman, M., and Pangelinan, D. (2011). Students' perceptions of online or face-to-face learning and social media in hospitality, recreation and tourism. *Journal of Online Learning and Teaching*, 7(1): 1–16.
12. Khan, K. S., Mamun, M. A., Griffiths, M. D., & Ullah, I. (2020). The mental health impact of the COVID-19 pandemic across

- different cohorts. *International Journal of Mental Health and Addiction*, 1- 7.
13. Manzoor, A. (2020). Online Teaching and Challenges of COVID-19 for Inclusion of Persons with Disabilities in Higher Education, University of Education, Lahore.
 14. Martin, A. (2020). How to optimize online learning in the age of coronavirus (COVID-19): A 5-point guide for educators. [https://www.researchgate.net/publication/339944395_20_Journal_of_Educational_Technology_Systems_49\(1\)](https://www.researchgate.net/publication/339944395_20_Journal_of_Educational_Technology_Systems_49(1))
 15. MHRD. (2019). All India Survey on Higher Education. New Delhi, Government of India.
 16. Mishra, L., Gupta, T., and Shree, A. (2020). Online teaching-learning in higher education during lockdown period of COVID-19 pandemic. *International Journal of Educational Research Open*.1 (1), 100012.
 17. Morgan-Trimmer, S., Wood, F. (2016). Ethnographic methods for process evaluations of complex health behaviour interventions. *Trials*, 17, 232.
 18. Punit, I.S.(2020). "For many of India's teachers, online classes amid lockdown have been an awful experience", Scroll.in, availableat: <https://scroll.in/article/961738/for-many-of-indias-teachers-online-classes-amid-lockdown-have-been-an-awful-experience>.
 19. Save the Children. (2017). "1.8 Million children out of school as South Asia floods put education at risk." www. Save the children.org.uk/news/media-centre/pressreleases/children-out-of-school-as-south-asia-floods-put-education-at-risk
 20. Singh, V., Thurman, A. (2019). How many ways can we define online learning? A systematic literature review of definitions of online learning (1988–2018). *American Journal of Distance Education*, 33(4): 289–306
 21. Taso K., Chakrabarty A. (2020) E-learning in Higher Education in India: Experiences and Challenges—An Exploratory Study. In: Peng SL., Son L., Suseendran G., Balaganesh D. (eds) *Intelligent Computing and Innovation on Data Science*. Lecture Notes in Networks and Systems, vol 118. Springer
 22. Tratnik, A. (2017). Student satisfaction with an online and a face-to-face Business English course in a higher education context. *Journal Innovations in Education and Teaching International*, 15(1): 1–10.
 23. UGC.(2020).Indian National Commission for Cooperation with UNESCO. India.
 24. UGC. (2020). UGC Guidelines on Examinations and Academic Calendar for the Universities in View of COVID-19 Pandemic and Subsequent Lockdown. MHRD, New Delhi.
 25. Urdan, T.A., and Weggen, C.C. (2000). Corporate e-learning: exploring a new frontier. available at: <http://papers.cumincad.org/data/works/att/2c7d.content.pdf>
 26. Verma, G., Campbell, T., Melville, W., and Park, B.Y. (2020), Science teacher education in the times of the COVID-19 pandemic. *Journal of Science Teacher Education*, 31(5):1–8.

LES TRAUMATISMES DE L'ENFANCE VUS A TRAVERS UNE ECRITURE DESTRUCTUREE : LE CAS DU ROMAN "LE CIEL PAR-DESSUS LE TOIT" DE NATHACHA APPANAH

Dr. JAYAPAL SHARMILI

Assistant Professor, Department of French
Pondicherry University

Abstract

*Nous vivons dans un monde où tout ce qui nous entoure, tout ce que nous voyons, ressentons, entendons, porte un tel impact que cela façonne notre personnalité et notre manière de percevoir l'existence. Les expériences de la vie, qu'elles soient positives ou négatives, déterminent qui nous sommes, influencent souvent nos actions et nos réactions tout en affectant notre entourage. Dans ce contexte, l'on est amené à parler à propos des traumatismes qui font partie de ces expériences qui pourraient toucher un individu pour la vie, et le hanter jusqu'à son dernier souffle. Lorsqu'il s'agit d'un traumatisme vécu durant l'enfance, l'ampleur de l'impact est inimaginable, et les cicatrices encore plus sévères. A ce titre, notre communication se propose de faire l'étude du roman intitulé « **Le ciel par-dessus le toit** », le neuvième ouvrage de Nathacha Appanah, écrivaine franco-mauricienne d'origine indienne. En effet, le récit en question explore différentes facettes de l'enfance, une période d'innocence, dont les traumatismes pourraient avoir des répercussions sérieuses sur des générations entières, qui portent en eux de lourdes cicatrices, symboles des non-dits, des silences pénibles, tant d'aspects qui se révèlent à travers une écriture ainsi qu'une chronologie déstructurées.*

Keywords: traumatisme, enfance, écriture déstructurée, désordre chronologique

Introduction

« **Le ciel par-dessus le toit** » est le neuvième ouvrage de Nathacha Appanah, écrivaine franco-mauricienne, qui a su se forger une identité à part dans le milieu littéraire. Née à l'Ile Maurice, Nathacha Appanah descend d'une famille « d'engagés » indiens de la fin du XIX^e siècle, les Pathareddy-Appanah, contraints à l'exil forcé et enrôlés pour remplacer les esclaves affranchis. En parallèle de son travail de romancière, elle est aussi connue en tant que journaliste, ayant fourni des reportages et des chroniques pour de nombreux journaux. Elle est également traductrice. Le roman en question explore l'existence d'une famille, confrontée à des drames, qui va mettre à l'épreuve leurs rapports tout en bouleversant leur vision du monde extérieur, et va contraindre les membres à se forger des personnalités troublées. La

déconstruction de la famille se dévoile à travers des va et vient incessants entre l'enfance troublée d'une mère, et le présent qui évoque l'existence de ses enfants, ayant à subir les conséquences d'un traumatisme qu'ils n'ont pas connu et qui ne les concerne nullement. Bien qu'unis par des liens de sang, les personnages s'éloignent de leur cadre familiale, soit à la recherche d'une sérénité, soit pour se détacher de souvenirs douloureux d'un passé cabossé. Notre communication se propose de faire un survol de ce roman sous l'angle de la narration ainsi que celle de la chronologie, afin de mettre en valeur les conséquences traumatiques dont les origines remontent à des mémoires familiales, voire des tranches de vie qui sont souvent passées sous silence, un choix risquant de bouleverser une génération entière. Dans un premier temps, nous tenterons d'explorer la

manière dont le thème du traumatisme est traité tout au long du roman, puis dans un deuxième temps, nous essayerons de démontrer la manière dont laquelle ce thème se révèle à travers une écriture déstructurée.

Le Traitement Du Traumatisme A Deux Niveaux

Le récit débute avec l'emprisonnement de Loup, un jeune adolescent qui a été arrêté pour avoir provoqué un accident de voiture. En fait, c'est le résultat de son escapade, qu'il décide d'entreprendre afin de revoir sa sœur aînée, Paloma, qui a quitté la maison. Cet événement bouleverse Phénix, la mère, qui replonge dans son passé et sa propre adolescence douloureuse. Les circonstances sembleraient avoir séparées cette famille, composée de trois membres, chacun ayant décidé de mener son existence à sa guise. En effet, Paloma, une mère seule, fait preuve de courage et de confiance tant dans ses actes qu'à travers ses paroles, sans craindre l'opinion d'autrui, ni même celle de ses deux enfants, avec lesquels elle garde une distance stoïque. Ayant décidé de vivre à l'écart, Paloma ne peut pourtant pas oublier la relation tendue avec celle qui lui a donné naissance. Loup est le cadet, un jeune adolescent de 16 ans, vit dans son propre monde, où il se sent plus proche de sa sœur que de sa mère. Depuis qu'il était petit, il était toujours sous l'ombre de Paloma, qui voulait le protéger du monde extérieur et de sombres réalités. Ainsi, le départ soudain de sa sœur, semble avoir complètement bouleversé le petit Loup, qui pense avoir perdu le seul être avec laquelle il se sentait en sécurité. Son seul espoir était les dernières paroles de Paloma, qui lui avait promis de revenir le chercher très bientôt. Malheureusement, dix années se sont écoulées sans que sa sœur donne signe de vie. N'en pouvant plus d'attendre, Loup décide de prendre la voiture de sa mère, et part discrètement de la maison, dans l'espoir de

rejoindre Paloma. C'est à partir de ce moment que le récit commence. Paloma ainsi que Loup sont représentés comme des enfants traumatisés par l'attitude de Phénix, une mère qui ne leur a pas offert l'affection maternelle dont ils avaient besoin, une mère qui ne leur a pas révélé l'identité de leurs pères, Paloma et Loup étant nées de pères différents, une mère qui n'a jamais été accessible dans la mesure où elle ne s'est jamais ouvert à ses propres enfants, qui a décidé de leur cacher l'origine de son mal-être, la raison pour laquelle elle ne saura leur témoigner l'amour d'une mère. Le silence, les non-dits sont représentés comme les cicatrices du traumatisme que Phénix a vécu durant sa propre enfance, et qui expliquerait son rejet des rapports familiaux. En effet, durant son enfance, Phénix était connue par son vrai prénom, Eliette, une très belle fille, née dans une famille ordinaire, qui la choyait devant leur entourage. Ses parents étaient tellement fiers de sa beauté et de ses talents, qu'ils voulaient les faire ressortir devant tout le monde. Ayant également une belle et douce voix, Eliette chantait souvent devant des étrangers, à la demande de ses parents, qui étaient toujours au soin de leur fillette, qu'ils habillaient constamment avec des robes magnifiques, qu'elle devait porter, après avoir été maquillée. Elle se devait de sourire auprès des personnes qui lui offraient des compliments, tout en faisant preuve de politesse. Tout en lui témoignant d'une véritable affection, ses parents semblent avoir manqué de lui offrir une enfance normale, ordinaire, une période très précieuse dans la vie d'un individu, durant laquelle on a envie d'aller jouer dehors, de se salir, de grimper aux arbres, de manger des bonbons, de porter des habits ordinaires et tachés, d'avoir une coiffure de son choix, de pouvoir jouer avec d'autres enfants, bref de profiter de toutes les joies que pourraient offrir l'enfance. Malheureusement, Eliette n'a pu profiter d'aucun moments de joie propres à l'enfance,

tellement ses parents étaient uniquement concernés par ses talents, tout en voulant lui assurer un avenir parfait, un avenir qu'elle méritait, tellement elle était belle et douée de talents exceptionnels, ainsi elle n'était pas une enfant ordinaire, elle avait beaucoup de chance, sa naissance était une véritable bénédiction divine. Même si Eliette faisait preuve d'obéissance par rapport aux attentes de ses parents, elle n'était nullement heureuse, elle ne se sentait jamais à l'aise devant un public qui la regardait, la dévisageait, portait leur attention sur son maquillage, ses habits extravagants, et souvent sa beauté physique. Tout ce spectacle la rendait terriblement inconfortable, et la gêne l'empêchait d'apprécier ses moments, sois disant remarquables, qui exaltaient ses parents. Son traumatisme commence à se révéler à partir du moment où elle ne sent plus elle-même, devant ses parents, devant des gens qui ne manquaient pas de faire toute sorte de commentaires. C'est à l'âge de onze ans qu'un drame va se produire et bouleverser son existence et mettre fin à une enfance innocente. En effet, elle se retrouve victime d'un abus sexuel, dans les mains d'un homme, connu dans son entourage. Profitant de l'absence de ses parents, cet homme s'approche d'elle pour l'embrasser sauvagement sur les lèvres. Eliette n'a même pas le temps de réagir, et avant qu'elle ne puisse se rendre compte de ce qui se passe, c'est déjà trop tard, l'homme disparaît. Comme l'indique Nathacha Appanah, « *Pour Eliette, c'est le début de la fin* »¹². Il s'agit d'un véritable choc pour cette fillette, ignorant les perversités du monde extérieur, car elle était tellement choyée et protégée par ses parents. Ce moment dramatique sera une révélation pour cette petite fille, qui va littéralement exploser, détruire son cocon familiale, mettre fin à l'image de la belle jeune

fillette à la voix exceptionnelle. Ne pouvant révéler la vérité à ses parents, Eliette ne sera plus la même, malgré les soins et les efforts de ses parents, qui tenteront de la rendre normale. Le traumatisme se révèle encore plus violemment, lorsqu'elle décide, après quelques années, de mettre le feu à la maison de ses parents, lorsque ces derniers sont sortis. Il ne s'agit pas d'un coup de tête, mais le résultat d'un choc psychologique, l'impact du traumatisme qui ne cesse de la hanter, le symbole de sa furie, devant sa faiblesse et son incapacité lorsque le drame s'était déroulé. À partir de ce moment, tout change pour Eliette, qui se refait une nouvelle identité, une nouvelle vie, qui ne porte plus les traces d'une enfance choyée. D'un point de vue symbolique, l'incendie marque la fin d'Eliette, qui va renaître sous le nom de Phénix, tel l'oiseau qui renaît de ses cendres. Son existence sera désormais toute autre, elle rencontrera des hommes, avec qui elle tombera amoureuse, elle donnera naissance à deux enfants, nées de pères différents. Phénix va devenir une véritable femme de fer, ayant aussi choisi de gagner sa vie, en vendant des pièces détachées, qu'elle mettra chez elle. Bien qu'ayant pris une nouvelle identité, Phénix est toujours hantée par ce drame qui a bouleversé son enfance, des souvenirs douloureux qui vont la transformer en une figure maternelle impassible, une mère qui ne va jamais révéler les raisons de son attitude détachée, une mère qui ne va pas montrer son affection envers ses enfants, l'affection étant pour elle un signe de faiblesse, la raison pour laquelle elle n'a pas pu vivre une enfance normale. Phénix est déterminée à offrir à ses enfants, la capacité à agir, le courage de faire face au monde extérieur, en faisant preuve d'un détachement affectif. Pourtant, ce détachement n'a pas les effets voulus par cette mère unique en son genre. N'ayant pas connu leurs pères respectifs, il ne reste à Paloma et à Loup que leur mère, dont ils attendent un certain amour

¹² Nathacha Appanah, *Le ciel par-dessus le toit*, Editions Gallimard, 2019, p. 44.

maternel, des moments d'affection, mais ils n'obtiennent rien de tel. Cela devient une source de traumatisme, cette fois-ci, les victimes sont ses propre enfants qui ne sont nullement responsables du drame qu'avait connue Phénix alias Eliette. Cette absence d'affection pousse Paloma à quitter la maison, quant à Loup, il vit dans la solitude. Nathacha illustre ainsi ce thème du traumatisme, à deux niveaux, qui sont représentatifs de deux points de vue différents: celui de Phénix, celui de ses enfants.

Une écriture déstructurée

Si l'on observe la manière dont laquelle le roman a été écrit, on constate qu'il est composé de chapitres, ayant chacun un titre qui semblerait insolite, mais qui marque des moments important dans l'existence des personnages. Le traumatisme se révèle également à travers la déconstruction de la famille, se dévoilant à travers des va et vient incessants entre l'enfance troublée de Phénix, et le présent qui évoque l'existence de ses enfants, ayant à subir les conséquences d'un traumatisme qu'ils n'ont pas connu. La narration illustre une sorte de triangle, formée par ces trois personnages, mais c'est un triangle dont les cotés se sont détachés pour ne devenir que trois lignes, se dirigeant chacune dans une direction opposée. Chaque chapitre est raconté sous le point de vue d'un personnage, et l'on remarque un véritable désordre chronologique dans la narration, qui évoque brièvement le passé de Phénix, et revient vers l'enfance de Paloma, ou la situation actuelle de Loup, qui est enfermé dans une maison d'arrêt, après avoir provoqué un accident de voiture. Le traumatisme se dévoile également à travers les propos de Loup, qui trouve un réconfort en mêlant dans son esprit des mots qui pouvaient rimer. Par exemple, « *menottes (quenottes, culottes)*¹³, « *l'hiver (misère, vipère)*¹⁴, ou bien

« *sirène (baleine, phalène)*¹⁵. Pour Loup, il s'agit d'une manière à lui de vivre dans un monde caractérisé par l'ordre, un moyen d'échapper ou d'oublier le vide existant chez lui, un vide qu'il essaiera de combler par des mots dont la sonorité sembleraient lui offrir une certaine satisfaction, un certain réconfort, malgré l'incohérence marquant des pensées, des propos qui manquent de voir la réalité en face. Ainsi, même après son accident de voiture et son enfermement, il manque de voir la gravité de ses actions, et continue de vivre dans ses pensées, dans un monde imaginaire, où les couleurs et les formes sembleraient avoir plus d'intérêt que des personnes en chair et en os. C'est la représentation d'un monde à lui, qui est très différent du monde réel, une vision du monde formée par un adolescent, ayant connu des troubles psychologiques, qui sembleraient se manifester à travers des actes irréflectis, des pensées incohérentes, des propos dénués de sens. Il s'agit en fait d'une facette que Loup auraient voulu révéler au monde, bien que cela ne soit que le résultat d'une enfance, marquée par l'absence d'un équilibre familiale, d'un soutien morale qui aurait pu faire de Loup un adolescent, comme les autres, un être capable de faire face à la réalité des choses. Quant à Paloma, elle se révèle véritablement à travers sa discussion enragée avec sa mère, qui manque de répondre à ses questions sur l'identité de son père, ainsi cela a déclenché des échanges de propos, qui n'ont aucun rapport entre eux, symbolisant aussi l'écart qui s'était formé entre mère et fille. Face à l'avalanche de questions de sa fille, Phénix n'a pas de réponses concrètes, à la place, elle prononce des phrases qui n'ont aucun lien avec les interrogations de Paloma. Quant à Loup, il est tellement pétrifié par la froideur de sa mère, qu'il n'a presque aucune interaction avec elle, son attitude stoïque de cette dernière a poussé l'adolescent à se rapprocher de Paloma, qu'il considérerait comme une figure maternelle. Ainsi l'absence de conversation entre Loup et Phénix, démontre

¹³ Nathacha Appanah, *Le ciel par-dessus le toit*, Editions Gallimard, 2019, p. 13.

¹⁴ Ibis, p. 15

¹⁵ Ibis, p. 15

également l'écart qui les sépare, un vide que l'adolescent va essayer de combler à sa manière. Des propos sont parfois mis en italiques, afin de mettre en valeur la portée émotionnelle de celui qui les énonce. Le récit révèle aussi l'absence de propos de la bouche d'Eliette, dont les parents s'expriment souvent à travers des phrases impératives, symbole de leur autorité sur elle. Des phrases comme « *tiens-toi droite recoiffe toi croise les jambes souris... ne cours pas ne grimpe pas aux arbres ne mange pas de bonbons dis bonjour* »¹⁶ sont autant d'exemples prouvant l'attente des parents, face à une jeune fille, qui n'a qu'un désir : vivre comme les autres. Alors que le récit de l'enfance d'Eliette est caractérisé par une narration riche en phrases complexes, composée de mots mélioratifs, des mots illustrant le monde magnifique qui l'entoure, jusqu'à ce qu'un incident dévastateur ne vienne ruiner son enfance, le récit de la vie de Phénix est au contraire caractérisée par des phrases assez sombres, des termes vidés de joie, auxquels se mêlent des pensées traumatisantes, des images mentales qui ne cessent de la hanter, même après plusieurs années. Ainsi ses propos sont le résultat de sa marginalité et des soins psychiatriques qu'elle a du suivre, à la suite de cet incident, avant de devenir un personnage de femme de fer. L'originalité de la narration de Nathacha Appanah est d'avoir tenté de représenter les effets du traumatisme, sur deux générations, commençant à partir du récit du drame qui a choqué la mère, pour ensuite démontrer son impact sur ses propres enfants, dont l'existence se trouve à jamais tendue, en raison de l'absence d'une figure maternelle, dont le silence a pris la place de l'amour. Le seul soulagement reste le dénouement du roman, où l'on assiste à un certain changement chez Phénix, qui va essayer de surmonter son incapacité à communiquer, de briser le silence et renouer son lien avec Paloma, afin de libérer Loup.

Conclusion

L'écriture de Nathacha Appanah a le mérite de nous transporter dans un monde régit par des personnages ayant des perceptions différentes, des visions du monde opposées, des propos qui se suivent, sans avoir aucun lien logique dans une chaîne parlée formée de mots indépendants. Cette écriture semblerait faire valoir le thème du traumatisme, un concept douloureux qui a le pouvoir de changer à jamais l'existence d'une personne, peu importe son sexe, ses origines ou ses ambitions. Dans « *Le ciel par-dessus le toit* », le traumatisme est d'origine physique et psychologique, dans le cas d'Eliette alias Phénix, alors que pour ses enfants, il s'agit surtout d'un trouble mental, résultat d'un vide, de l'absence de l'amour maternelle, de l'angoisse que cela a déclenché, les ayant poussé à s'écarter l'un de l'autre, car ils ne pouvaient plus supporter de ne pas savoir, de ne pas connaître la réalité qui entoure leur mère. La narration a su mettre l'accent sur les répercussions du traumatisme, dont l'ampleur va toucher une génération entière, marquée par le silence et la fureur.

References

1. Nathacha Appanah, *Le ciel par-dessus le toit*, Editions Gallimard, Paris, 2019.
2. <https://www.la-croix.com/Culture/Livres-et-idees/Le-Ciel-par-dessus-toit-Natacha-Appanah-delicat-roman-social-2019-08-22-1201042456>
3. <https://www.franceculture.fr/emissions/affaires-culturelles/affaires-culturelles-emission-du-mardi-07-septembre-2021>
4. <https://actualitte.com/article/11449/chroniques/le-ciel-par-dessus-le-toit-s-echapper-des-origines-de-la-faute>

¹⁶Ibis, p. 39

RIVERSCAPES IN JIBANANANDA DAS'S *RUPASI BANGLA*

DURBADAL DATTA

*Ph.D Research Scholar
Seacom Skills University, West Bengal*

Dr. SHANKAR NATH SEN

*Professor, Department of English
Seacom Skills University, West Bengal*

Abstract

In Jibanananda Das's poetry nature is represented with all its flora and fauna, rivers and streams, pastures and green fields, blue skies and mysterious moon. His attachment to all aspects of nature is so close that he conceives of his existence in terms of all these elements of nature. Everything in nature that the poet mentions has their names and distinct position in nature. In Rupasi Bangla, as in many other poems, rivers play a significant role. He expresses his deep association with rivers like Dhansiri, Kirtinasa, Jalangi, Ichhamati, Dhaleswari, and others. The present paper is intended to focus on Jibanananda Das's depiction of riverscapes in Rupasi Bangla.

Keywords: *riverine literature, natural capital, biodiversity, ecosystem, nature, ecological restoration*

Introduction

Historically, rivers are the most neglected entities of nature. Everywhere they are drying up because of human activities and it is really difficult to conserve rivers since they are often damaged by human greed that knows no bounds. We often forget the importance of rivers in respect of the biodiversity they hold and the ecosystem services they deliver. Rivers beautify nature and thereby become a place of great enjoyment. Walking along the bank of the river is a wonderful, refreshing experience. Healthy rivers are important for human life and nature. As stated in *River Restoration and Biodiversity*, published by CREW: IUCN, "The benefits of naturally functioning include goods such as clean water for drinking and ecosystem services such as water purification and flood regulation which are crucial for human survival" (27). In addition to rich biodiversity support, rivers have cultural, economic, environmental and aesthetic values. But human interference has altered the rivers for navigation, water and food supply,

waste disposal, flood defence, irrigation, settlement and encroachment. Today rivers are subject to multiple threats. Barriers in the course of rivers disturb the natural flow and break the migratory routes of so many aquatic species. Loss of catchment forests, overexploitation of river water and fish for consumption, population growth, technological advance and urbanization are the main causes of disruption of rivers. Along with this, pollution of various types, from pesticides, herbicides, household wastes etc. have turned living rivers into decrepit sewers devoid of life. Poor management and overexploitation have been causing damage to the health of our rivers. Considering the 'natural capital' provided by rivers and their benefits for our physical and mental well-being, it is necessary to change our attitude to rivers and devise strategies to safeguard, restore and sustainably use the ecosystem services rivers provide. While scientists are designing conservation and restoration strategies to protect and reinstate the natural function of a river,

riverine literature can change people's mind and encourage them to act for river restoration. Among the Indian poets, Jibanananda Das is popular as a poet of nature. His poetry represents his close communion with Bengal's flora and fauna, rivers and streams, pastures and green fields, blue skies and mysterious moon. His passion for all aspects of nature is so intense that he conceives of his existence in terms of all these elements of nature. In *Rupasi Bangla*, as in many other poems, rivers are profusely present. He expresses his close association with a number of rivers of South Bengal. How does Jibanananda portray the rivers in his poems? What role do the rivers play in Jibanananda Das's poetry? The focus of the present paper is limited to Jibanananda Das's depiction of riverscapes in *Rupasi Bangla*.

Jibanananda Das's Close Communion with Rivers

Jibanananda Das was born and brought up in the riverine district of Barisal. Since his childhood he enjoyed the company of rivers. In *Balyasmriti* (Recollections of Childhood), Ashokananda Das, the poet's brother has recounted Jibanananda's upbringing in the natural setting of Barisal. Young Jibanananda became familiar with the natural world with the help of Ali Mamud (the gardener), Fakir (another gardener), Motir Maa, Muniruddi (the mason). His grandmother would tell them stories of Kirtinasa. All these inputs helped Jibanananda to develop a perception of the world around him and encouraged him to explore nature all around. In the lap of nature Jibanananda was a wanderer searching for the beauty of nature in all things. Very often he would walk along the banks of rivers. As recalled by Ashokananda, Jibanananda would think of building a boat to float like clouds in the sky. He enjoyed varying moods of rivers in all seasons and that often stirred him up while he was confined in the city

life. Later, on his way from Barisal to Kolkata he got acquainted with so many rivers.

In the poem, *Rivers*, the poet "assumes an adult's perspective as he bemoans his loss of contact with nature" (Seely 116). Luxuriating in nature, he stands close to the river alone and listens to it:

Only a bramble berry copse, mimosa
clumps, a forest of *jam*
And cashew, elsewhere an *arjun* tree, with
all its shade. What is
That river saying day long as she draws
them near? Who is this river?
Her life sends a flash of awe through my
heart: where no people are –
Only the river – I go there and hear the
sounds. I listen. The midday
Jalpipi birds have long heard such sounds.

(Seely 115-116)

The river is imagined to be an animated being sharing words with other components of nature. Even the *Jalpipi* birds heard the sounds of the river. This mosaic of river biodiversity reveals the symbiotic relationship in nature. The life of the river infuses a sense of awe in the heart of the poet. So the poet goes away far from the madding crowd to listen to what the river murmurs. The poet feels the child in him is dead now. Like the rivers he also hoped for the blessings from light and sky. He can no longer embrace the river with a child's imagination which has faded away with growth. He is now alienated from the natural world. The world of experience has snatched away those blessings of childhood:

Who were they who came and said:
"There are no trees – sunshine – clouds – no
rivers. The sky is not for you!"

(Seely 116)

The poet asks why the river exists only in the heart of a child. He then expresses his discontent and alienation:

Why does
The river live in a child's heart? The river
with its sounds no longer
Brings wonder to my heart. To the hearts of
men, rivers are lost – ended.
(Seely 116)

Rivers in *Rupasi Bangla*

In *Rupasi Bangla* Jibanananda Das does not feel alienated from the world around him. Rather he rambles in nature. He “attempts to reestablish and relive that innocent contact” (Seely 116). *Rupasi Bangla* reveals the poet's intense emotional involvement with his rivers. In his poetic vision rivers are living entities. Although rivers occupy a very small area in the landscape, they support highly diverse habitat and wildlife. Since his childhood Jibanananda Das spent many hours in close contact with rivers of Barisal and Southern Bengal. He knew their changing faces and moods. He was well acquainted with aquatic plants and animals, fish and shellfish. He was equally familiar with the trees and animals, birds and beasts of the catchment area of the rivers. He observed so keenly all these that rivers appear again and again in his *Rupasi Bangla* and build up a living picture of rural Bengal as existed during his time. The situation has changed and his dear rivers are now dying fast because of unsustainable development. However, reading of Jibanananda at this moment, when the earth is unraveling and nature is eroding its ability to sustain humanity into the future, can inspire the readers to act for restoration of rivers from overexploitation.

In *Rupasi Bangla*, Jibanananda Das compares the river to his beloved as he perceives the soft face of the river at dusk:

With the coming of the
melancholy evening, the soft face of the
river will be
visible – oh! With how many mild lines like
yours – yet

I shall never see you again.
(Basu Majumdar 96-97)

So sensitive is the poet that he listens to river's message which is not interrupted by the mist:

The rosy waves of the rivers speak on and
on, not to be exhausted
in the mist.

(Basu Majumdar 85)

The ‘rosy waves’ evokes a feeling of love since ‘rose’ is associated with love. The river not only appeals to the poet's ear, the smell of the river fills the air in darkness:

On the damp cool bank the smell of river-
water stays
In the dark.

(Winter 55)

This smell of the river enkindles a girl's face and makes the poet love-sick:

When all in between
The river-water smell and soft land of night
and darkness of green
Is a girl's face, newly arrived – I asked, have
I known such a strong
Call of love on this Earth?

(Winter 66)

In *Rupasi Bangla*, Jibanananda Das has poeticized some specific rivers of Southern Bengal. Rivers like Dhansiri, Dhaleswari, Ichhamati, Jalangi, Jalsiri, Kalidaha, Kirtinasha, Karnafuli, Meghna and Rupsa have been immortalized in the poetic canvas of Jibanananda. Beside lush greenery of Bengal the rivers are the wonderful gifts of nature.

Among the rivers that Jibanananda mentioned, Dhansiri is the most prominent. It deserves special attention because of the poet's fascination for it. According to local lore, as mentioned in Wikipedia (https://en.wikipedia.org/wiki/Dhansiri_River) during his childhood visits to his maternal uncle's house in Bamankathi village (now in Rajapur Upazila in Bangladesh) the poet fell in love with the

splendid natural beauty of the Dhansiri river. The river occupied a permanent place in his memory. So when he wrote poems eulogizing the beauty of Bengal, this river coloured his bioregional imagination. Jibanananda has made the unknown river known by transforming the geographical entity into a highly melodious expression in *Rupasi Bangla*. He writes fondly:

I shall return to this Bengal, to the
Dhansiri's bank:
Perhaps not as a man, but myna or fishing-
kite;
Or dawn crow, floating on the mist's bosom
to alight
In the shade of this jack fruit tree, in this
autumn harvest-land.

(Chaudhuri 3)

The poet here celebrates his desire to come back to Bengal through several births and chooses the bank of the Dhansiri as his abode. In subsequent births he imagines his forms in terms of the birds associated with the river: myna, fishing-kite, and duck. After being tired of his journey through the paths of the world the poet would like to lie on Bengal's grass at last on a spot where the Dhansiri flows to Bengal's burning-ground:

after so long on the world's way, with all its
trials to travel through,
at last where the Dhansiri flows to Bengal's
burning-ground, to flow there too,
where with her hair loose Ramprosad's
Shyama still comes by.

(Winter 13)

While the poet brooded, penning these
poems all alone he could perceive the pale
face of his favourite river wrapped in mist:
Mist set on the pale Dhansiri's still bank

(Winter 47)

The stories Jibanananda heard about the terrific exploits and destructive activities of Padma, popularly known as Kirtinasa, had a lasting impact on the poetic sensibility of

Jibanananda. 'Kirtinasa' means destroyer of fame. The Padma is called Kirtinasha because when it changes its course it destroys settlements, villages, and palaces that come in the way. The Padma devoured Raja Rajballav's mansion and took the name Kirtinasa. Jibanananda has made this historical event a living present in *Rupasi Bangla*:

The Kirtinasa wrecks Rajballabh's glory ...
but yet
we take it wrong ... the Padma's beauty
eclipses the Twenty-One Pearls,
as its water mass – its speed – its sheer life –
its triumph down-whirls

(Winter 44)

The poet thinks that the terrifying beauty of the Padma can blur the group of talented individuals patronized by Raj Ballabh. As the mighty destroyer the Kirtinasa goes on exploring new routes all the year round:

all year the Kirtinasa digs along to new land
a mass of dead bank all behind it, taking
each day in its turn ...

(Winter 26)

Against the violent Padma, there stand a number of calm and quiet rivers like the Dhaleswari, the Jalangi, the Meghna, the Rupsa, the Kalidaha, the Karnafuli, the Jalsiri, the Ichhamati, the Chilai, the mythical river Gangur and others. All these rivers constitute the face of Bengal – her history and geography, myths and legends, biodiversity and culture, economy and environment:

On the madhukupi-grass-covered bank of
the Dhaleswari of fair Bengal
Ballal Sen will not make an entrance this
time, I know –
nor Raigunakar – Deshbandhu has come to
where the sharp Padma swirls –
as if a flock of river-birds on the Kalidaha
were hit by a squall

(Winter 31)

In this field of Bengal, by the Jalshiri river,
 one day
 I shall lie on and on, below a ragged banyan
 – red fruits like fur
 will drop on the lonely grass – the curved
 moon stay awake – the river-stream murmur
 past Vishalakshi temple, to knock alarmedly
 on the grey
 door-panels, like a Bengali girl

(Winter 14)

In Jibanananda's poetic perception all rivers
 assemble whenever he is stimulated by any of
 the objects associated with river:

O bird, were you in Kalidaha once? – was
 your chattering cry
 not heard one *Asharh* noon in this Bengal on
 the lake air? –
 all day long in spattering rain and cloud-
 gloom over there
 Chand the trader has sailed his bee-boat out,
 in my mind's eye –
 once on the Kalidaha it may be they were
 caught in a stormy sky,
 and countless birds on the back of the black
 wind then flew somewhere –
 now in the rain, on Dhaleswari sand-banks, I
 am aware,
 this gangshalik flock here, on the Kalidaha
 they float by

(Winter 17)

Here, the sight of a bird makes the poet
 ruminate and think if the bird had once been to
 the Kalidaha. The image of a bird brings into the
 poet's heart the chirping of the bird as well as
 the stormy whirl-wind on a rainy day, and
 thereby it evokes the image of the river
 Kalidaha. Then from the natural plain the poet
 wanders in the mythical world of *Manasa
 Mangal*, visualizes Chand Sadagar and his bee-
 boat, and comes back again onto the sand-bank
 of the Dhaleswari and finds a flock of hornbills
 there. So the poet expresses his strong desire to

come back to Bengal out of his passion for
 rivers, fields, and crops of Bengal:

For love of Bengal's rivers, fields, crops, I'll
 come this way
 To this sad green shore of Bengal, drenched
 by the Jalangi's waves.

(Chaudhuri 3)

In *Rupasi Bangla* Jibanananda has extolled
 the beauty of Bengal and that beauty is made up
 of all the elements of nature. In the poet's design
 of Bengal's beauty rivers are as important as
 vast expanse of greenery and birds:

There is a place in this world – the most
 beautiful, compassionate.
 There the green delta is awash with honey-
 sweet grass;
 Trees have names like jackfruit, *aswattha*,
 banyan, *jamrul*, cashew,
 There in clouds at dawn awakes the nata
 fruitlike red round sun.
 There Varuni resides at the mouth of the
 Ganges – and there Varuna
 Yields abundant river waters to the
 Karnafuli, Dhaleswari, Padma, Jalangi.
 There a white hawk is as full of movement
 as betel leaves in the wind.
 There a spotted owl is as subtly young as the
 smell of paddy fields.

(Seely 91)

But Jibanananda was apprehensive about the
 future of the rivers. He expressed his deep
 concern for the barriers that disrupt the natural
 flow of rivers. That's why in Sonnet XVIII, he
 says:

Rivers have died out with shoals growing in
 midstream;
 They no longer flow by the side of burning
 ground.

(Basu Majumdar 40)

Conclusion

An all pervading sense of love for all living and
 nonliving components of nature elevates

Jibanananda Das to the height of an ardent worshipper of nature and his close communion with the rivers of Bengal makes him a romantic lover of rivers. He was well aware of the importance of the rivers in the historical, domestic, social, and cultural life of Bengal. Because of his fascination for rivers he extolled all the rivers poetically. All the sonnets of *Rupasi Bangla* bear the stamp of his genuine passion for the rivers of Southern Bengal, especially the Dhansiri. His poems have immortalized those rivers which are going to be extinct because of our blatant disregard for the natural flow of the rivers. Everywhere rivers are being choked to death by throwing waste and pouring polluted water. As a sensitive poet he knew the importance of rivers for healthy living. *Rupasi Bangla* can ignite our love for rivers, encourage action for resisting practices harmful for river's health, and promote movement for restoration of river biodiversity and ecosystem for sustaining human life on earth.

References

1. Addy, Stephen et al. *River Restoration and Biodiversity*. CREW: IUCN National Committee United Kingdom, 2016. (<https://portals.iucn.org/library/node/46347>)
2. Basu Majumder, A. K. *The Beauteous Bengal (Rupasi Bangla)*. Mittal Publications, 1987.
3. Chaudhuri, Sukanta. *A Certain Sense: Poems by Jibanananda Das*. Sahitya Akademi, 2002.
4. Das, Ashokananda. "Balyasmirriti". *Mayukh*, 1955.
5. Rudra, Subrata. *Jibanananda: Jiban Aar Srishti (Jibanananda: Life and Creation)*. Nath Publishing, 2015.
6. Seely, Clinton B. *A Poet Apart*. Rabindra Bharati University, 1999.
7. Winter, Joe. *Bengal the Beautiful*. Anvil Press Poetry, 2006.
8. https://en.wikipedia.org/wiki/Dhanshiri_River

DEVELOPMENT IN EDUCATION: A TRANSITION FROM FACE TO FACE LECTURES TO ONLINE LECTURES

RAMYA JAYARAM PALERI

*Research Scholar, Department of English
Amrita School of Engineering, Amrita Viswa Vidyapeetham, Chennai*

Abstract

This research optsansurvey conducted among students of the age group 18-28yrs as the foundation to find out the note-taking behaviour of attendees in online lectures as compared to that in face to face lectures. The survey has helped in concluding that online lectures are more preferable than face to face lectures. The application of the communityof inquiry model by the theoreticians, Garrison, Archer and Anderson (2000), the theory of connectivism by George Siemens (2004) and the theory of Online Collaborative Learning by Linda Harasim (2012), has proven the reason for high level of engagement and interest of students in the survey. With the rise of online lectures during the Covid-19 pandemic, this research concludes with how the inferential analysis of data in the survey proves note-taking behaviour in online lectures as more efficient than in face to face lectures.

Keywords: survey, online classes, note-taking, face to face classes

Introduction

With the growth in technologies, learning took a new angle with the introduction of online lectures since the 1950s, where slide projectors and television were handy to present visual based classes. The emergence of online classes was in 1960s at the University of Illinois, USA. Despite the under development of internet at that time, the students learned from interlinked computer terminals that formed a network. In the early 1990s, the Open University in Britain rose up as one of the first universities in the world to introduce online distance learning.

A Massive Open Online Course (MOOC) is an online university which provides free short online courses to people across the world, which can be accessed at home. The materials and resources are posted online along with online forums and discussion boards that play an integral part of the online learning process. While students struggle in coping up with online classes, especially with the popularity of online classes during the COVID-19 pandemic, the

BBC news provide few tips for better online learning experience. Prof. Rhona Sharpe and Prof. Martin Weller of Open University suggests to set up a room or a desk for the perfect learning experience and to make a convenient time table. Matt Jenner of FutureLearn, which is the top MOOC in Britain, suggests to create a social experience by discussing pre-recorded videos with friends.

Swayam (MOOC)

SWAYAM, an Indian Massive Open Online Course, which means 'Self' in Sanskrit is the acronym for "Study Webs of Active-Learning for Young Aspiring Minds". The program of Human Resource Development Ministry (currently known Ministry of Education) was launched by President Pranab Mukherjee on 9th July 2017. The online platform offers free courses to all students from grade 9 to post graduation.

The purpose of this online platform is to provide education to all those who have difficulty in accessing a physical educational

infrastructure along with a teacher, study materials and text books. Every courses in SWAYAM are done in 4 parts:

- video lecture
- specially prepared reading material that can be downloaded/printed
- self-assessment tests through tests and quizzes and
- an online discussion forum for clearing the doubts.

Note-Taking and the Methods of Note-taking

Note-taking refers to the practice of jotting down key points of information. This practice helps in memorizing and retaining information and will also help in broadening one's knowledge. Taking down notes make a person understand the important information in a well organised manner. The Open University recommends note taking as it helps the students to focus on what they read, watch or listen and stop their mind from wandering. Some simple techniques used for note-taking include staying organized with different notebooks for each class and avoiding the attempt to fit in all the notes of multiple topics in a single sheet, instead opt for a fresh page for a fresh topic, which makes the notes look much clearer and easier to find. Other simple techniques include highlighting or underlining difficult concept as it will draw attention to spend more time in reviewing later. Grouping together all related concepts is yet another technique of note-taking.

There are various methods of note taking like lists, outlines, concept maps and Cornell Method. Lists are the most common method of note taking, which is a sequential listing of ideas in phrases or paragraphs. This is the most time consuming method which could possibly lead to incapability of keeping up with the professor. Outlines is an organized method of note taking where the main concept title is capitalized and written near the left margin

along with a roman numeral in the margin. Detailed points of the concept are bulleted below the capitalized title. Concept maps shows the relationship between ideas as the main concept is written in the centre and the points concerning the concept are in bubbles, connected to the central concept with lines or arrows. Cornell method is a two column approach where the right side is used to jot down notes in lists, outlines or concept maps and the left side is to be written after the class in which the review of notes, key ideas and questions are written. The left column is often called "cue" or "recall" column.

For note taking in online lectures, one could adopt one of the traditional methods of note-taking and can download notes, video recordings, voice recordings or take screen shots for taking notes after classes. Since some people have messy handwriting, notes can be typed in laptop or other devices. This will also help in sharing notes easily. One can also utilise apps like Evernotes and Microsoft's OneNote on iOS, Android and Windows desktop.

Method, Procedure and Result

Research Methodology

This empirical research is done with the base as a survey of students from the age group 18-28 yrs old. The census enquiry of the students has confirmed that majority of the students are in favour of taking notes in online lectures than in face to face lectures. This research used the dual methodology or triangulation where the survey is the primary source and the secondary sources articles, online news and websites helpful for the research.

Inferential Analysis of the Survey

In the survey, 62% of the students prefer online classes. Each individual's response confirms their comfort in theoretical subjects and practical subjects, where 52% of students preferring online classes are comfortable in both. The amount of

time saved in taking notes of online classes is 83% to the amount of time spent for making notes in a face to face class. The students claim that the online class notes are easy to be shared among their friends, easy to understand, are neat and well arranged which makes it more readable and can be stored permanently as compared to traditional note taking behaviour in a face to face class.

Results

The theoreticians, Garrison, Anderson and Archer developed the “community of inquiry” model of online learning in 2000, where there is a connection between the three concepts: social presence, cognitive presence and teaching presence. Social presence means interaction between people, cognitive presence means the level of understanding for a learner and teaching presence means the method chosen by an instructor in directing the social and cognitive processes of a student for the purpose of educating. Hence, the community of inquiry helps the students to have an interactive platform.

As classes are now conducted online due to the Covid-19 pandemic, the survey conducted for the research shows the result of the “community of inquiry” model in the students’ respective online classes where 86% of students are engaged. The interest of students in online classes is 62% as compared to face to face classes, due to the proper understanding of the learners, thus confirming the cognitive presence. Social presence is assured as 62% of students have claimed the advantage of online class notes as easy to be shared to their friends and 88% claimed there is an active interaction in online classes.

In 2004, George Siemens, who is one of the first Massive Open Online Course (MOOC) pioneers introduced the theory of connectivism, where there is a transfer of information and

knowledge via data communication networks. Thus, there has been a change from the traditional individualistic activities to group, community and crowd activities. This learning or educational theory helps in the sharing of knowledge between the students and instructor; and among students themselves. This also helps in connecting their current knowledge with the new information they have acquired.

While the theory of connectivism is applicable in face to face classes where reading assignments, small group activities and class discussions are done, connectivism is more effectively applicable in online classes. In online classes, the instructors can share power point presentations in connection to the classes taken and conduct online quizzes, brainstorming sessions and other ways of visual connectivism. This is another reason why the students in the survey find online classes interesting. The instructor can also do a quick recap of the previously taught session and share the notes that will be taken in the next class so that the students can have a partial idea of what is going to be taught. Sharing notes among students is yet another way of connectivism.

In 2012, Linda Harasim proposed the theory of Online Collaborative Learning (OCL). This theory focusses on the learning experience provided by the Internet for collaboration and knowledge building. Harasim says there are three phases in OCL which are: idea generating, idea organizing and intellectual convergence. Idea generating is the process of brainstorming by gathering the ideas of each student. Idea organizing is the phase in which there is a discussion or argument of ideas that are compared, analysed and categorized. Intellectual convergence is the phase where there is intellectual synthesis and consensus which are agreed or disagreed through assignments, essays or in other group works.

Online classes or lectures has more interaction as compared to face to face lectures as online classes provide discussion forums at the end of each sessions. Here, the students can brainstorm their ideas and the ideas are organized with discussions that compare, analyse and categorize accordingly. The high rate of engagement and interest of students in the survey is incurred due to the proper interaction between student-instructor and among the students themselves where they can brainstorm, discuss and rise doubts which are either cleared by the students or by the instructor.

60% of students prefer to take both e-notes and traditional notes. 66% of students claim the advantage of note taking in online classes as appearing cleaner.

Downloading notes, taking screen shots, video recordings and voice recordings helps in jotting down points after a class. This is not possible in a face to face lecture as notes can be taken only during the live lectures of the instructor and here, the instructor alone is the facilitator of information. Yet another way of making clean notes is by using applications like Evernotes and Microsoft's OneNote, which are available in iOS, Android and Windows desktop. Such applications help in organizing notes along with audios, videos, texts and pictures. These methods of utilising technology for note taking helps in storing the information permanently and to share the notes with friends.

Discussion

With the survey and the formulated results in support of the survey, the results can be analysed as online lectures are more effective and efficient than face to face lectures. The result of the research shows the application of 'community of inquiry' model, theory of connectivism and the theory of Online Collaborative Learning, which proves the cause

of high interest in getting engaged at online lectures. Further, the results show that note taking behaviour at online lectures makes learning easier as compared to learning from notes taken at face to face lectures.

One cannot wholly rely on technology. Applications in various devices are often updated to avoid any technical faults and bugs that could possibly cause a damage to the stored items in that application. Further, there are possibilities of losing downloaded notes, screen shots, video recordings and voice recordings if the device gets faulty. To avoid such issues universities and schools can have their own online/offline portal which assures the safety of students' classroom materials rather than depend on a third party that would not help in retrieving lost data of classroom materials.

Conclusion

The development of technology has helped in uplifting the methods of acquiring knowledge and information. Thus, the growth of education from face to face lectures to online lectures has let learners to develop their note taking methods which were earlier possible to be taken down only during the live lectures of the instructor. In face to face lectures, the instructor was considered as the facilitator and the primary source of receiving information. But with the rise of online lectures, learners are able to download notes, video recordings, voice recordings and take screen shots, which can be used to take down further notes after classes. The emergence of online lectures has also lead to the development of note-taking with the introduction to note-taking applications like Evernotes and Microsoft's OneNote, which are available in iOS, Android and Windows desktop. These applications help learners organise their notes and also is useful to save texts, videos, audios and pictures related to their studies.

There has been a tremendous rise in online lectures via applications like Google Meet, Zoom, Microsoft Teams and many other similar applications due to the Covid-19 pandemic where schools and universities were closed as a result of lockdowns and for social distancing. The adoption of online platforms for learning has ensured academic flow. There has also been a huge rise in the number of students applying for Massive open online course (Mooc) during the period of Covid-19 crisis. The note taking behaviour at online courses with the utilisation of modern technology has let students built well organised notes that promise to create a better learning experience.

References

1. Desk, Express Web. "What Is Swayam?" Google, The Indian Express, 10 July 2017, 5:01:00 pm, www.google.com/amp/s/indianexpress.com/article/what-is/what-is-swayam-4744152/lite/.
2. "Effective Note Taking." The Open University, www.open.ac.uk/choose/unison/develop/my-skills/effective-note-taking.
3. Hughes, Rebecca. "Massive Open Online Courses (Moocs) Explained." The Uni Guide, 15 Nov. 2016, www.theuniguide.co.uk/advice/choosing-a-course/moocs-massive-open-online-courses-explained#:~:text=A%20Mooc%20is%20an%20online,materials%20and%20resources%20posted%20online.
4. Joni. "EDUC 1300: Effective Learning Strategies." Lumen, courses.lumenlearning.com/austincc-learningframeworks/chapter/chapter-11-note-taking-strategies/.
5. Picciano, Anthony G. "Theories and Frameworks for Online Education: Seeking an Integrated Model." City University of New York Graduate Center and Hunter College, Online Learning, 2017, pp. 166–190.
6. Sankar, Soumik. "A Brief History of Online Education." Adamas University, 16 May 2020, adamasuniversity.ac.in/a-brief-history-of-online-education/#:~:text=Though%20the%20internet%20wasn't,by%20the%20University%20of%20Toronto.
7. Shearing, Hazel. "Covid: How to Actually Concentrate and Do Some Online Uni." BBC News, BBC, 9 Dec. 2020, www.bbc.com/news/amp/uk-55100898.
8. Swayam Central, swayam.gov.in/about.
9. "SWAYAM." Wikipedia, Wikimedia Foundation, 5 Feb. 2021, en.m.wikipedia.org/wiki/SWAYAM.

THE THEME OF DISPLACEMENT IN AMITAV GHOSH'S GUN ISLAND

S. K. RAHMATH

Assistant Professor, Department of English
Dwaraka Doss Goverdhan Doss Vaishnav College, Chennai

Abstract

Amitav Ghosh is a well-known Indian writer. He has won many prestigious awards for his contribution to English Literature. He brings out the real essence in the survival of human beings. It is evident from most of his works that displacement plays a major role in the lives of people either voluntarily or involuntarily. These displacements bring about changes in their livelihood, culture, economic status, etc. The 'Gun Island' is a novel that revolves around the characters Deenanath Dutta, Piyali Roy, Tipu, and Rafi. Deenanath Dutta is a rare book dealer in New York, whose native is Calcutta. Piyali Roy is a Bengali American who visits the Sundarbans for her research on dolphins. The novel moves from one phase to the other with the introduction of several characters one after the other. Each character has its own importance and facilitates the swift movement of the novel. Tipu is a remarkable character who can be considered as a live example of the refugees who try to settle in other countries for an enhanced lifestyle and monetary benefits. They do not mind the identity crisis they have to undergo or the alienated life they have to lead in such places. For gaining a position or laying down their roots in a foreign country, it is a difficult task for them. The novel portrays several other themes including the environmental factors that affect all living beings. This novel also compares the dissociation of people of post-colonial times and the people of the current generation.

Keywords: displacement, identity crisis, native, alienation, dissociation

Introduction

Displacement is not a new theme. It started even when the uncivilized people started moving and settling down in different places which favoured their livelihood. Displacement is an everlasting process. It exists forever. But the reason for displacement keeps changing. In the olden times, people moved from one place to the other in search of shelter to protect themselves from wild animals and also for the sake of water and food. In the current situation, people want to migrate for a better living. In some cases, people fail to see and appreciate their own surroundings. They have a craze for a foreign country. They want to imitate a foreign culture without understanding theirs. This displacement influences the lifestyle and the attitude of human beings. Sometimes it is a struggle whereas for some it is a pleasure. It is a combination of both

for some gifted souls. Displacement is not required unless, and otherwise, it is essential. It collapses not only the minds but also the environment, personal life, etc.

The novel Gun Island opens with the title 'Calcutta' which shows the affinity of the author towards his homeland. The novel moves on with several conversations and the introduction of new characters sporadically. But the thought of retaliating on the nativity remains persistent throughout. It can be identified in many places of the novel. When we take the introduction of the protagonist Deenanath Dutta, Amitav Ghosh brings out how people try to lose their originality because of displacement. When Deenanath's distant relative Kanai calls him 'Dinu' he feels that he was tripped by Kanai.

“...Dinu (Which I had long since abandoned in favour of the more American-sounding ‘Deen’) (Pg.5 *Gun Island*)

It is evident from the above lines how people want to change their originality because of the influence of the foreign culture. Deen’s search begins after the conversation with Kanai. The search was based on the term ‘Bonduki Sadagar’. It had a literal meaning of (Bonduk-gun and Sadagar-merchant) Gun Merchant. Kanai insists Deen to visit Neelima Bose and Piya. Neelima Bose, Piya Roy, Kanai Dutt are the characters whom we have already seen in ‘The Hungry Tide’. The Gun Island has a close connection with The Hungry Tide. Both the novels deal with the Sundarbans and the importance to protect its environment.

Deen did not have a liking to meet Nilima and Piya initially because his duration of stay was fixed, and he did not want to extend it. But the situations compelled him to meet them. Even after meeting Piya and Nilima he was not ready to get along with their ideas. He had great respect for Nilima because she was a brave woman who was running a trust for the people of her surroundings and their upliftment. She had a great concern in protecting the Sundarbans. She pesters Deen to pay a visit to the ‘Bonduku Sadagarer dhaam’ which she has visited long back. There are more curious aspects in this novel. When Deen listens to the interview audio of Neelima, he was disinterested until Neelima’s recitation of the following lines:

“Calcutta had neither people nor houses then Bengal’s great port was a city-of-the-world.” (Pg.21 *The Gun Island*)

Deen becomes curious of these lines and he starts finding out the meaning for this. He finds out with a clue that the city mentioned was Dhaka. He wants to find out the truth behind the ‘Gun Island’. He becomes curious. Then he calls Piya to arrange for a visit to the Shrine the next day.

Amitav Ghosh has given a prominent place to the character ‘Cinta’. Her full name is Giacinta. She is a friend of Deen who is much interested in archaeology and history. According to her legendary stories should not be neglected. They will be carrying a message of inheritance. It is the duty of the present generation to rule out the truth behind it. She is such a curious and enthusiastic character in the novel. When we take the personal life of Cinta, it is to be pitied. She has lost her husband and daughter in an accident. She was in Italy and later shifted to America after she lost her family. Her displacement is also noteworthy in this novel. Her husband was a journalist and he has published a series of exposes on the Mafia. His death was considered to be an assassination. Cinta lost her privacy after that incident and she moved to America where Deen became a friend in the library. She kept travelling from one place to another. Wherever she went she was the centre of attraction. She attracted people with her wide knowledge. Cinta visits Calcutta with Deen during a vacation. She enjoys the nativity and culture of the country. After the invite from Neelima and Piya to visit the shrine in Sundarbans, Deen gets a call from Cinta and she shares an unusual dream with him. Deen feels something unnatural about it.

The first journey of Deen is to the Shrine at Sundarbans as per the request of Nilima Bose and the arrangements were made by Piya. Cinta also kindled the interest on visiting the place. Moyna Mandal, the nurse was also a part of this arrangement. Moyna accompanies Deen up to the place called Basonti, the major river port of the Sundarbans. From there Horen Naskar, the boat man takes him to the shrine. They walk in the muddy soil and with too much difficulty they reach the shrine. Deen feels that he appeared like an uncivilized man because he was completely covered with mud. There he meets two more characters Rafi and Tipu. Rafi and Tipu were no

way related to each other. But they seem to be closer in appearance and Rafi feels an affinity towards Tipu.

The novel takes a twist after Deen's meeting with Horen Naskar. He gives hints on the folktale about the Gun Merchant. The Displacement of the Gun Merchant was not according to his will. There were many stories behind his displacement. Goddess Manasa Devi wanted him to build a shrine and he refused to do so. Then he started travelling from one place to the author in the name of trade. He was not able to make any profits. Instead he had to struggle for his life. When he came back to homeland his wife and his seven children were no more. Later he decided to build the shrine. So the shrine was considered to be of greater importance to the people of that locality. It has started deteriorating. That's why Neelima wanted somebody to find the hidden secrets of the shrine based on the Gun Merchant. The central axis of the novel lies in the displacement of the Gun Merchant and the riddles that depicted his travel.

Amitav Ghosh intertwines the theme of displacement with many of the characters in the novel. The Gun Merchant's displacement made him lose his identity and he was forced to do certain things on different grounds. When we take the displacement of Deen he wanted to study abroad and later picked up a profession and obtained an identity in a foreign country. It can also be called as a form of escapism from reality to move from the homeland to other country when things are not favourable. Deen was terribly upset because of a deceased relationship during that time and he wanted to have a change. Even for Cinta, displacement makes her forget her loneliness. On the sudden demise of her journalist husband and her lovable daughter, she wanted relieve herself from the mental agony. Displacement came as a soothing

medicine for her. She keeps moving from one place to another to make her survival livelier.

Piya roy's displacement was in the form of research on dolphins and protecting the environment of the Sundarbans. She comes back to her native place with an American identity. She was introduced by Kanai as a Bengali American. She possessed dual identity whereas many lose their identity when they move to a foreign country. Their lives are not secure. They are alienated. Even if they have knowledge, skill and potential they are denied rights in a foreign country. They are termed as refugees in certain places. After all, it is we humans created the territories and borders. We felt that we are going to be safe because of the boundaries. But we failed to protect the humans. When people enter from other nations during the time of war and other calamities we are not lending helping hands towards them. They are received as unwelcomed guests. Sometimes they are considered as evaders of law. We forget the fact that they are in search of their identity.

There are many other characters that have displaced themselves for the sake of earning money. They get displaced because they are not able to lead a proper life in their own motherland. In this novel, apart from the search of Gun Merchant's voyage, the travel of Tipu, Rafi and Bilal is of greater importance.

Tipu had a craze of foreign culture. Piya also is responsible for it. She made him study in America for few years. The real name of Tipu is 'Tutul'. It was difficult for the Americans to pronounce. So he changed it to Tipu. Like Dinu to Deen, Tipu to Tutul. It is evident from the following lines how people of the Sundarbans wanted to migrate.

"Making a life in the Sundarbans had become so hard...boys and girls were borrowing and stealing to pay agents to find them work elsewhere. Some were slipping over the border into Bangladesh to join

labour gangs headed for the gulf...they would pay traffickers to smuggle them to Malaysia or Indonesia, on boats” (Pg. 49 *Gun Island*)

Tipu had a wide knowledge with computers and the internet. He knew how to hack. He also knew where and how to travel to the best places of the world. He had a thirst to settle down in a foreign country. He wanted to become wealthy. He and Rafi undergo many difficulties in the Sundarbans. They decide to migrate to a different country in an unusual way. Deen was informed that Tipu is missing for a long time. He didn't have the intention to search. But there are occasions which lead him to find Tipu and his friends. There are other female characters like Lubna and Gisa who help Deen in his journey to Italy. Tipu and his friends reach Italy in a blue boat after a long struggle. They lost their way, missed their friends, starved for many days and they reach Italy. But as their travel was against law they were not allowed to land. Later, the admiral grants permission. It was a great moment of joy for everyone. At that moment there appears a bioluminescence which was considered as a supernatural element.

Displacement is a never ending process. In olden days people migrated for the sake of work. Sometimes they were forcefully migrated as coolies and labourers. Nowadays we have everything to survive. But still we want to migrate to acquire something more. Till we never feel contented with what we have history will be recording such incidents throughout the world.

The following lines of Amitav Ghosh tell us the importance of our motherland and how the change in lifestyle has happened.

“It was the desires and appetites of the Metropolis that moved people between continents....slaves and coolies were producers, not consumers” (Pg. 279 *Gun Island*)

“Young men like Rafi, Tipu and Bilal wanted...Smartphones, computers, cars... Since childhood the most attractive images that they had beheld were not of the rivers and field that surrounded them but of things like these, flashing across the screens of their phones” (Pg. 279 *Gun Island*)

Conclusion

Amitav Ghosh makes a remark of how we have failed to protect Mother Nature. We are living in a world of technology. Technology should be ruled by us and let not the technology rule us.

References

1. Ghosh, Amitav, (2019), *Gun Island* Penguin Random House India.
2. <http://columbiajournal.org/review-gun-island-by-amitav-ghosh/#:~:text=He%20went%20on%20to%20author,communal%20violence%2C%20tradition%20and%20memory.>
3. <https://www.firstpost.com/living/amitav-ghosh-on-gun-island-the-theme-of-technology-as-magic-and-why-nothing-is-just-a-story-6812501.html>
4. <https://www.worldliteraturetoday.org/2019/autumn/gun-island-amitav-ghosh>

PROFESSIONAL WRITING STRATEGIES - A CRITICAL ANALYSIS

K. SHARMILA

*Assistant Professor of English
KPR Institute of Engineering and Technology, Coimbatore*

Abstract

Professional writing is a clear and concise writing style designed to convey information and ideas quickly in a professional setting. The purpose of professional writing is to inform or persuade audiences in work and business fields. "Publish or perish" has become a professional slogan in the research society. When science and technology are developing rapidly, and when obtaining a patent is seen as a sign of a person's professional achievement, scientists / technocrats must write articles and publish what they have done to gain public recognition. It is in this context that it is vital to motivate emerging professionals studying in college / university to write good articles. There are different types of articles. The first of its kind are professional articles. Professional articles make it easier for contemporaries and the public to know what you have done, the second is for your topic development, and the third is for your own professional development/professional development. Articles are generally written by scientists, science reporters, the public who are interested in research and technology. An article is a piece of writing written for a large audience. The main objective behind writing an article is that it should be published in either newspapers or publications or journals so as to make some transformation to the world.

Keywords: professional writing, strategy, article, review, structure

Introduction

The article is published or submitted for publication immediately after the experiment or experiment is completed. They are also used to re-emphasize discoveries or verify previous discoveries. For example, if the cloze text is successful in the reading ability of a particular institution, another researcher or the same researcher may take the cloze test in other situations, because learning is location-based. Student experimental group., Their school environment and people's economic environment are the same. You can repeat the research with students of similar abilities at other universities and re-emphasize your findings.

Structure of Professional Articles

"All Professional articles have the same structure. The structure of professional articles,

also called primary or experimental research articles, is shown below.

- Title
- Summary
- Introduction
- literature review
- Method
- Results
- Discussion
- Acknowledgements
- Reference

Title

Title should reflect the content of the article. Incomplete and vague headings should be avoided. The title should indicate the species being studied, the type of experiment conducted, and the research on whom the experiment was conducted. The title should not contain abbreviations/acronyms, and the grammar should be important. Generally, content words

start with uppercase, and grammar/function words start with lowercase.

Abstract

The abstract is considered a microcosm of the article. The abstract is usually contained in the article database, is usually 250 words long, and is written in one paragraph. A good summary should indicate:

- The main objectives and scope of the investigation.
- Describe the method used.
- Summarize the results.
- Express the main conclusion.

It is written in the past tense and should not contain any information that is not in the entire article. Keywords should be provided in the abstract when needed, because they create expectations for readers. Abstract may be the most read part of a scientific article. However, a good summary will encourage readers to visit the complete article and read it in detail.

Introduction

The introduction of a professional article must clearly define the scope and rationale of the research. Readers decide to continue reading based on their understanding and interest in the first paragraph. The researcher must clearly state his goal, such as finding out the reasons at the research site. The researcher must state a hypothesis or hypothesis based on the experiment he conducts.

A good introduction, usually written in the present tense, has the following characteristics.

It should be

- Please explain the scope and nature of the problem.
- To read related literature for... readers.
- Explain the reason for the investigation.
- Explain the research method.

- Explain the main findings of the investigation.
- Indicate the main conclusions drawn from the results.

Literature Review

The literature review does not have to be too long. The most recent and relevant bibliographic references related to the thematic area of the research work should be found. The review should form a good foundation and go back to a query line. Review books, journals, and articles will be a good reference for researchers. A research question may have multiple focal points, but researchers should make it clear that the research is about the proverb "Small is beautiful," where short is sweet.

Methods and Materials

This title founds the importance of the professional article. This method clearly mentions the content and method of the experiment carried out by the author. This must be written in the past tense. The purpose of this to describe or defend the untried design so that another competent researcher can repeat the research.

Results and Discussion

The results section contains data collected over the expected period. This part is the core of the research work. The information is usually presented in the form of tables and graphs, followed by explanations.

The corner stone of the methodology demands that our results must be reproducible. Allow us to not be oblivious of the very fact that a decent receiver will read the methods and materials carefully for trying out our experiments during a similar situation for test verifying our results.

The results chapter must be clearly because it constitutes new knowledge or new insight into

similar experts dole out elsewhere. the sooner parts, introduction, materials and methods are designed to inform the reader why and the way a researcher gets results. The later a part of the paper is intended to convey what they mean obviously therefore, the full article stands on the strength of results. Hence the results must be presented with a transparent specialize in the objectives.

The Discussion speaks on author interpretation of results/data obtained from the experts collected the Discussion chapter

- Presents the principles, relationships and conclusion shown by the result.
- Point out the exceptions to the rule or the hypothesis itself
- Shows how the interpretation and results are in consonance with the results of comparable research.
- The corner stone of the methodology demands that our results must be reproducible. Allow us to not be oblivious of the very fact that an honest receiver will read the methods and materials carefully for trying out our experiences in a very similar situation for test verifying our results.

A research paper on a study on diagnostic assay for imparting intensive reading for example, can suggest studying the chance of administrating discourse cloze for independent level of learners/subjects from instructional level of readers.

Acknowledgements

A researcher generally acknowledges the co-workers who helped him/her/them to conduct trials/experiments, the funding agencies, the institution/scientific organization, the statistician and also the Data entry operator.

Popular Journals

Professional uses their writing skill in writing to popular journals and technical / Journals for

world side acknowledgement and application. Popular articles are often written by journalists or professional writers for a general audience. Writers use intelligible language. Popular articles are generally shorter than journal articles. a number of the popular magazines which publish scientific articles are Reader Digest, Span and Frontline. Unlike popular magazine articles have to a) cite references, b) Use field specific jargons c) quote other research of comparable nature. The other differences between popular article and professional articles are: In professional articles, authors credentials in his profession in terms of his qualifications, his field of specialization, must be established and will have done some original research or his work must be supported new application/new focus of others research.

A scholar within the real sense should be ready to go all the way down to the extent of general audience and suit to their comprehensibility and also go up to the number of contemporaries of reputation and write scholarly articles. Dr. Abdul Kalam as an example, could do popular presentation of technical articles and vice versa

The Tips for Writing Popular Articles are

1. Choose topics which suit the overall audience, their problem, and their solutions. For instance, a well-liked article on lack of soppy skills among graduates of schools of India, state and the way to enhance them with catch the eye of the readers.
2. You wish not take the audience as a right. Hence offer full information and avoid being complacent over their prior knowledge.
3. Give tips to try and do something rather than writing on a paragraph division style. This may make your article easier to read.

4. Avoid jargon. The reader shouldn't have the burden of searching the meaning or interpretation of terminological words within the web or dictionary. Popular articles have to stress on the employment of events, success stories, and tips by giving a positive touch. they're written with the target of communication for action or action-oriented communication. There fore, the general public to travel certain innovative practices or do something different (lateral thinking) that incorporates a positive impact.

Review Article/Paper

The aim of critique is to review the recent developments in a very particular subject and summarise them as a state- of- the- art. Generally, it discusses the recent research paper (the word recent means the last five years). A critique could be a compendium that synthesizes the results from primary literature papers to supply a coherent whole about the subject theme or focused description within the field. A review paper is typically long ranging between 10-50 pages. The topic is fairly general and offers evaluation of the published literature or provides important conclusion supported cited literature.

Review papers don't contain the chapters generally needed for research papers. But it's the subsequent chapters.

1. Introduction
2. The body of the paper
3. Conclusion and future decisions
Literature cited
4. Critical review doesn't contain material and methods an abstract.

Introduction and Background

It make it brief ½ of the paper's total length and grabs the readers' interest while introducing the subject and provides necessary background

information readers who are much influenced by the introduction of a review paper. Readers choose reading further or the total paper supported their understanding and interest of the primary paragraph. As a matter of fact, the primary paragraph of every sub-paragraph is vital as readers settle on reading the complete paper

Body of the Paper

It offers the important results findings from recent primary literature articles and explains how these results shape our broad perspective of the subject. The body of the paper mentions the topics of experiments done and their corresponding data, but don't repeat the process in details. It points out these controversies with in the field. the author uses figures / tables to present his/her own synthesis of the first idea to indicate the key data taken directly from the initial papers.

Conclusion

It is a summary of key points, points out the importance of those results and discusses questions that are be researched. The conclusion should be brief.

Outline

The outline must be drawn carefully because the overall scope of the review may be well defined by an honest outline it also enables the author to create a coherent whole ideas. Before we start writing we must ensure whether a review journal (or primary journal that also publishes review articles) would have an interest in publishing your articles.

Conference Paper

Conference papers are, within the academic and professional contexts, oral presentations made before contemporaries' audience. Often they carry an abstract to besent before thecomplete paper to the chairman of the national/

international symposiums / seminars/ conference followed by a full paper.

The abstract should be relevant to the conference theme and also the main content of the complete paper in terms of its issue discussed, brief background of the difficulty, brief description of what the presenter have done and therefore the outcomes / implication of the paper.

The abstract is mostly written within 200-250 words, 1.5 line spacing and one long paragraph type of writing abstract. Innowa days are sent electronically clearly mentioning the total name(s) of the author (s) title, designation, contact details, land telephone number, mobile phone number, fax, official / personal address and e-mail. The abstract should have an arresting introduction and a convincing conclusion so on impress the choice committee. It needn't mention the references, and debated references will be discussed within the main paper.

Book Review

Professionals and scientists write critique to supply an outline of serious points in science by synthesizing and organizing the reported knowledge in an exceedingly field into a way longer more meaningful package. There are differing kinds of books written by professionals for the good thing about peer-group professionals, students the overall public or all the three. They are:

1. Monographs.
2. Reference books
3. Text books.

Monographs

Monographs are the books written for the good thing about contemporary readers/ audience. They're specialized ones and detailed in form and resemble an extended criticism which summarizes the salient findings in an

exceedingly particular discipline. Monographs are written by one author or two authors or more. If there are over three authors, one or more editors are assigned the responsibility of editing the contributions to a form a unified whole. The editors are more knowledgeable, better experienced than the authors. The reviewer should describe precisely the content of the book in terms of its subjects and its outside limits. If the monograph includes a number of subjects by different authors, the topic must be treated individually. a decent review will discuss the standard the book. A monograph rarely implies any comment; technical jargons may be used because the target group is that the peer professionals.

Reference Book

They're expensive to supply, most of them produced by commercial publishers by employing scientists and professionals as consultants. The consultants keep the essential considerations just like the usefulness and also the accuracy of the information available in reference books. The target market is also the scholars, or generalists and also the fellow professionals or all the three.

Textbooks

Textbooks are, on the university stage, written for the gain of undergraduate/ publish graduate students. The chapters are written retaining the scholars in mind. They hardly ever include technical phrases and if important a word list is given as an appendix. In many textual content books, responsibilities are given primarily based totally at the chapters or mini initiatives are assigned. Publishers receive the textbooks for printing primarily based totally at the preceding revel in of the writer in writing books, articles manuals and monographs. The textual content books are reviewed via way of means of the

specialists who're greater skilled and posted books withinside the identical style.

The textual content e-book reviewer has an extra obligation of evaluating the books of the style written for the identical stage of students. Apart from content, the textbook reviewer significantly is going thru the responsibilities or evaluate query responsibilities given on the quilt of every bankruptcy and analyses the variations among them.

Do's and Don'ts for the reviewer

1. Summarise the book and author's fundamental factors.
2. Point out the wonderful factors of the book first after which the bad factors. However, you want to offer proof from the book.
3. Unique factors may be introduced out via way of means of quoting the identical strains from the book.
4. You also can encompass tips like how the book may be stepped forward in phrases of ideas, studies approach, thesis or framework used also can be blanketed to the critique section.
5. Write end in a quick paragraph because it assumes essential significance due to the fact many readers in particular examine the reviewer's conclusions.
6. In the realization you would possibly speak who might locate the book exciting and why Briefly gift tips, however do now no longer introduce new fabric at this point.

Conclusion

The professional writing strategy is aiming of a piece of writing: to express oneself, to provide information, to persuade, or to create a literary work. There are four purposes writers use for writing. When someone communicates ideas in writing, they usually do so to express themselves, inform their reader, to persuade a reader or to create a literary work. In college, we mostly rely on two purposes for composition style writing, and those are to inform or to persuade the audience.

References

1. Hariharan.S, Sundarajan and Shanmugapriya S.P. Soft Skills. MJP Publishers 2010.
2. <https://www.uww.edu/learn/restiptool/improve-student-writing>
3. <https://writtent.com/blog/9-must-use-writing-strategies-examples/>
4. <https://www.scitechedit.com/en-GB/helpful-resources/newsletters/502-improve-your-scientific-writing>
5. https://assets.cambridge.org/97811076/70747/frontmatter/9781107670747_frontmatter.pdf
6. <https://www.booktrust.org.uk/books-and-reading/tips-and-advice/writing-tips/writing-tips-for-teens/how-to-write-a-book-review/>

A DIASPORIC STUDY OF KAZUO ISHIGURO'S *A PALE VIEW OF HILLS*

NISHA KUMARI

*Research Scholar
Ranchi University, Ranchi, Jharkhand*

Abstract

With the world becoming global and people migrating from native country to foreign land for economic, political or social reasons and settling there permanently has led to diasporas. The writings by these diasporas in literature is termed as diasporic writing. Published in 1982, A Pale View of Hills shows Kazuo Ishiguro as a diasporic writer. Born in Japan, Ishiguro shifted to Britain at the age of five because of his oceanographer father. This feeling of being translocated is also persistent in his novel A Pale View of Hills. The protagonist of the novel Etsuko is a widow who migrated from Japan to Manchester. The novel is much a recollection of her past after the suicide of her elder daughter Keiko by her Japanese husband which she narrates to her younger daughter Niki. The story of Etsuko is diagnosed here in the light of diaspora writings searching the elements of nostalgia, alienation, adaptation and dislocation prevalent throughout the novel. Etsuko claims to have left her past behind but her past never leaves her and she narrates the story to justify her decision of leaving Japan. Infact the story of Etsuko's friend Sachiko and her daughter Mariko is also a reflection of the strained relationship of Etsuko with Keiko and perhaps her dislocation and her failure to adapt to the alien land which resulted in her suicide. Thus, the paper closely examines A Pale View of Hills as a diasporic novel.

Keywords: *dislocation, identity, alienation, nostalgia, adaptation*

Introduction

I was indignant; I demanded an explanation. Nothing happened. I burst apart. Now the fragments have been put together again by another self- Frantz Fanon.

Diasporic studies in literature have become very common. There are a number of diasporic writers in English such as V.S Naipul, Salman Rushdie, Jhumpa Lahiri, Anita Desai etc. Initially the term **diaspora** was used to mark the exile of the Israelites. In the current time it is used to denote such people who migrate to the foreign land and settle there permanently for religious, political or economic gains. These people though settle in the foreign place but are unable to adapt to the foreign land and hence find themselves dislocated. They are displaced and are nostalgic- longing for their family, place and culture.

Kazuo Ishiguro is also one such author who is a Japanese by origin but shifted to UK in 1960 at the age of five. Though it was not planned but they settled there permanently. Ishiguro is highly influenced by Japan because of his inheritance. It has also influenced his upbringing. He says in an interview with Graham Swift in his book *Kazuo Ishiguro*:

“I am not entirely English people because I've been brought up by Japanese parents in a Japanese-speaking home. My parents didn't realise that we were going to stay in this country for long, they felt responsible for keeping me in touch with Japanese values. I do have a distinct background. I think differently, my perspectives are slightly different.”

Published in 1982, *A Pale View of Hills* is the story narrated by a Japanese woman Etsuko.

The story begins with the death of Etsuko's elder daughter Keiko's suicide and her younger daughter's sudden return for attending the funeral. It is the death of Keiko that brings forth past memories in front of Etsuko again. The story itself starts with Etsuko narrating-

"Niki, the name we finally gave my younger daughter, is not an abbreviation; it was a compromise I reached with her father. For paradoxically it was he who wanted to give her a Japanese name, and I- perhaps out of some selfish desire not to be reminded of the past- insisted on an English one." (APVH, pg. 9)

The lines clearly bring in view Etsuko's desire of not remembering her past. Etsuko is a widow now living in Manchester but through her story we come to know about Keiko, the elder daughter of Etsuko is actually from her first husband who was Japanese and Niki, the younger one is the daughter from her English husband. The suicide of Keiko undoubtedly fills Etsuko with innumerable memories of her past in Japan making her nostalgic. Perhaps this is the reason she has "no great wish to dwell on Keiko now". (APVH, pg. 10). Perhaps Keiko has been described by Etsuko as "pure Japanese." (APVH, pg. 10)

Being a Japanese by birth, Etsuko has never been able to free herself from the memories of her homeland from her heart. Although she pretends to have forgotten Japan but the death of Keiko brings her back in that old gallery of pictures of her life in Japan and she is reminded of her friend Sachiko whom she recalls as "someone I knew once. A woman I knew once." (APVH, pg. 10)

Japan as described by Etsuko is in its post-war period. People are still mourning the death of their near and dear ones. Reconstruction work is going as she describes "the worst days were over by then". (APVH, pg. 11). People were trying to move on but it was difficult to come

out of those "sad and terrible memories". (APVH, pg.13) Perhaps Etsuko left Japan and settled in England which was not liked by Keiko at all. She found it hard to settle in a foreign land and this may be the reason because she committed suicide. Etsuko confesses in the book that Keiko was unhappy about being in London. In other words, Keiko was dislocated. She missed Japan and hence had to struggle with adaptation. Etsuko tries to justify Keiko's suicide in the very beginning of the book when she says: Keiko, unlike Niki, was pure Japanese, and more than one newspaper was quick to pick up on this fact. The English are fond of their idea that our race has an instinct for suicide, as if further explanations are unnecessary: for that was all they reported, that she was Japanese and that she had hung herself in her room. (APVH, pg 10). Etsuko's friend Sachiko was also planning to move to America for her daughter's sake: "my daughter's welfare is of the utmost importance to me, Etsuko, I wouldn't make any decision that jeopardized her future. I've given the whole matter much consideration, and I've discussed it with Frank. I assure you, Mariko will be fine. There'll be no problems." (APVH, pg.44) Both Sachiko and Etsuko left Japan for their daughter's sake. Even Etsuko justifies her motives for leaving Japan. She says: "My motives for leaving Japan were justifiable". (APVH, pg.91) The readers can predict the insecurity of Keiko by seeing the psychologically traumatic stage of Mariko. Mariko is full of insecurity and alienation towards Frank- Sam with whom Sachiko has planned to move to America. Sachiko finds it a wonderful offer but Mariko hates Frank- perhaps she hates going to America with him leaving Japan. She even regards him a "pig". There is even a search of identity within Etsuko. Etsuko's broken identity is the reason of her forgetting the incidents. She mentions in the novel: "It is possible that my memory of these events will

have grown hazy with time, that things did not happen in quite the way they come back to me". (APVH, pg.41) This unreliability of her narration thus forces readers to assume that the story of Sachiko and Mariko does not exist. Infact the story of Sachiko and Mariko is used by Etsuko to mirror the relationship of Etsuko with her daughter Keiko.

Safran (1991, 83) also maintains that a diasporic subject clings to a "memory, vision or myth about [one's] original homeland". This diasporic nostalgia can be seen in the novel. Safran is also of the view that the diasporic subjects feel homeland as a place of inevitable return (1991, 83). It can be seen in Ishiguro also because after publishing of *A Pale View of Hills*, in an interview with Japanese author Kenzaburo Oe, Ishiguro states that he could not forget Japan since, in his own mind, he had to keep himself prepared for his eventual return (Ishiguro and Oe 1991, 110). He has also admitted that his parents still run their lives and relationship with him in a very Japanese fashion, maintaining his emotional attachment to his homeland (Mason 1989, 336).

The novel is occupied by the elements of nostalgia, homelessness and alienation throughout the novel. Etsuko's forgetting of the past is actually a deliberate task by her. They are reluctantly repressed memories. Her narration of the past is actually her justification of her daughter's suicide. This is the reason why the novel finds continuous repetition of Sachiko's remark: "Yes, I'm sure you'll make a splendid mother". (APVH, pg. 14,15). Infact many critics claim that Sachiko and Etsuko are actually same. Etsuko's story of Sachiko is mainly her justification of the act of leaving Japan and settling in Manchester. The readers continuously come across aloofness, nostalgia and dislocation in the characters of the novel. This nostalgia in the novel is mainly created by the nuclear genocide. Although, the novel depicts the time

when reconstruction was going on but it shows the people who were grieved by the death of their families. Etsuko's family perhaps died in the blast after which she had to come and live with the family of Ogata San whose son Jiro she later marries. One of the characters, Mrs. Fujiwara is also grieved by the death of her husband and four children during the blast. Perhaps Sachiko also appears to lose her family in the war. This is why she had to work in Mrs. Fujiwara's noodle shop although she was not interested.

V.S.Naipul, a famous diasporic writer. His *A House for Mr. Biswas* (1992) shows the story of a character Mohun Biswas who wants to have a house of his own because he has that feeling of alienation in that Tulsi family in the Hanuman house. For Mohun, his 'house' is actually his identity. He seems to be dislocated in that family. He finds himself alien among all people. Just like Keiko even Mohun seems to be dislocated. This novel can be compared with Ishiguro's *A Pale View of Hills* because both the novels have the elements of migration in their main protagonist. There is identity crisis with both Mohun and Etsuko. Both are homesick and display an intense longing for their homeland. Both experience the spirit of dislocation.

Conclusion

A Pale View of Hills (1982) undoubtedly shows Kazuo Ishiguro as a diasporic writer by showing the essence of displacement in his characters. There is a spirit of alienation in his characters which deepens with time. Ishiguro pictures the protagonist of the novel Etsuko in such a way that she brings the feeling of homelessness, nostalgia and alienation existing within her in front of the readers by her use of memory. There is a search for identity in Etsuko which is very clearly seen in the novel. Her use of memory and her unreliability actually helps the readers to know about her struggle to establish her identity.

References

Primary Sources

1. Naipul V.S. *A House for Mr. Biswas*. New Delhi: Penguin, 1992.
2. Ishiguro, Kazuo. *A Pale View of Hills*. 1982. London: Faber and Faber, 1991.

Secondary Sources

1. Fanon, Frantz. *Black Skin, White Masks*, (London, 1986), p.109.
2. Ishiguro, Kazuo and Oe Kenzaburo. 1991. *"The Novelists in Today's World: A*

Conversation". *Boundary 2* 18 (3):109-22 <http://dx.doi.org/10.2307/303205>.

3. Safran, William. 1991. *"Diasporas in Modern Societies: Myths of Homeland and Return"*. *Diaspora* 1 (1): 83-99.
4. Shaffer, Brian. 1998. *Understanding in Kazuo Ishiguro*. Columbia: University of South Carolina Press.
5. Swift, Graham (Fall 1989). *"Kazuo Ishiguro"*. BOMB. Retrieved 12 Jan 2012.

LE COSMOPOLITE DANS « VU, LU, ENTENDU » DE DRISS CHRAÏBI

LINDA BARBARA FOOTE

Ph.D. Research Scholar, Department of French
Pondicherry University

Abstract

Dans cette étude contextuelle, nous envisageons à porter l'importance sur les éléments qui ont construit le cosmopolite Driss. Son entrée dans l'éducation française sous le protectorat de la République Française lui a conduit vers le monde en dehors de ses coutumes et de ses traditions marocaines. Son apprentissage de la langue française et ses rencontres avec des Occidentaux lui ont révélé le monde des Européens. Ce monde occidental dépasse les limites de la langue arabe classique, car il fait penser le « je ». Ses relations avec ses parents, ses amis français, ses professeurs nous aident à comprendre les côtés fraternels de son monde de double appartenance dont il fait partie. Son individualité a été influencée d'une manière ou d'une autre par ses différentes interactions. Le jeune Driss se retrouve dans son milieu multiethnique. Cet espace de double appartenance soulignée dans cette autobiographie donne une affirmation de son identité qui va au-delà des questions linguistiques et en dépit des plus et des moins des deux mondes (oriental et occidental). Son expression en français caractérise son identité francophone de son monde cosmopolite. Son enfance et son adolescence deviennent sa source d'inspiration pour ce premier volet autobiographique de Driss Chraïbi intitulé *Vu, lu, entendu* publié en 1998 chez Denoël. Ce livre a pour but de faire le bilan et contemple paisiblement sa jeunesse tout simplement. Driss Chraïbi commence son autobiographie en remerciant la vie. L'écrivain est comblé par son parcours de sa vie privée et de sa vie professionnelle (éducative, professionnelle, littéraire).

Keywords: question linguistique, double appartenance, multilinguisme, fraternité, pluralité

Introduction

Driss Chraïbi (1926-2007) est né à El Jadida et s'est scolarisé à Casablanca au Lycée Lyautey. En 1945, Driss a poursuivi ses études de chimie en France. Il a obtenu son diplôme en ingénierie en 1950 et s'est intéressé à la neuropsychiatrie. Il a produit plusieurs émissions radiophoniques pour France Culture, et a enseigné la littérature maghrébine à l'Université Laval à Québec. Il a publié de nombreux ouvrages : *Le Passé simple* (Denoël, 1954), *Les Boucs* (Denoël, 1955), *La Mère du Printemps* (Seuil, 1982), la série du roman policier *Inspecteur Ali*, etc.

Driss a reçu de nombreux prix littéraires comme l'Afrique méditerranéenne pour l'ensemble de son œuvre en 1973. Il a obtenu le Prix de l'amitié franco-arabe en 1981 et a reçu le

prix Mondello en Italie pour la traduction de *Naissance à l'aube* (Seuil, 1991).

Il a écrit son autobiographie sous deux volets. Son œuvre *Vu, lu, entendu* (Denoël, 1998) décrit son enfance et son adolescence jusqu'au moment où il prend sa plume d'écrivain. Et le reste de sa vie d'écrivain est raconté dans ses mémoires, *Le Monde à Côté* (Denoël, 2001). Son dernier ouvrage est *L'Homme qui venait du Passé* (Denoël, 2004).

L'écrivain a choisi d'écrire en français même s'il maîtrise parfaitement l'arabe classique qui n'est pas le cas avec d'autres auteurs de la littérature maghrébine. Ce choix qui interroge son identité francophone marocaine lui pousse à traiter les thèmes touchants de ses œuvres. Driss a toujours utilisé

son humour pour décrire son appréciation et pour dénoncer les travers de la société Marocaine et Occidentale. Ses thèmes consistent l'exploitation des travailleurs immigrés, la question de l'éducation et du travail de la femme, les sociétés de consommation, les échecs après les indépendances africaines, le colonialisme, l'hypocrisie, la révolte, l'amitié, l'amour (parental, familial et conjugal) la religion, l'apprentissage des langues, les injustices envers les innocents, etc.

Dans cette œuvre autobiographique, *Vu, lu, entendu*, l'écrivain, Driss Chraïbi nous évoque ses années d'adolescences au Maroc et en France de 1926 à 1947. Il nous livre ses relations avec ses parents, ses amitiés et ses amours. Le narrateur nous parle de ses intimités langagières. Il dévoile son monde de double appartenance à travers son multilinguisme. Ses questions linguistiques lui appréhendent les nuances des deux côtes de la méditerranée. Il nous décrit son temps au lycée français Lyautey et finalement son séjour en France. L'Histoire s'infiltre dans ses mémoires (le colonialisme, la Deuxième Guerre Mondiale, et l'arrivée de la résistance au Maroc, c'est-à-dire la présence des Américains à Casablanca).

Dans cette étude contextuelle, nous souhaitons savoir comment le cosmopolite s'est construit. Comment vacille-t-il entre le monde oriental et occidental ? A-t-il trouvé l'équilibre grâce à ses rencontres littéraires et ses différentes rencontres de personnes au long de son chemin ? Comment parvient-il à tailler son équanimité du « je » cosmopolite ? Notre analyse thématique tient à étudier d'abord les relations avec ses parents. La rencontre avec le monde des Français est révélée grâce à son éducation au lycée Lyautey. Ses professeurs, ses amis français et surtout l'apprentissage du français ont été un grand pas pour mieux comprendre le monde occidental. Finalement, le « je » cosmopolite est tissé par toutes ses

interactions de son cercle multilingue et multiethnique.

Driss mentionne comment sa mère lui parle des détails du jour de sa naissance qui sont en fonction de causalité et de réunions personnelles. Les précisions que seule elle peut en souvenir. La mère se montre comme heureuse et souriante, toujours consacrée à s'occuper de sa famille et à accomplir les tâches ménagères : « *Ma mère prend possession de sa nouvelle demeure, organise, agence avec des éclats de rire et de voix [...] sans cesser de parler et de chanter.* Sa mère lui symbolise aussi ses traditions et ses racines. Il aime et accepte sa mère telle qu'elle est. La vie de la mère se tourne autour de sa famille et de sa maison seulement. Sa joie est centrée sur ces deux dernières. Driss nous suggère d'une façon assez subtile cette place de la femme dans son pays qui est plutôt renfermée chez elle. Le monde de l'éducation et celui du travail en dehors de la maison ne sont point présents dans la vie de cette mère affective. L'absence éducative et professionnelle remet en question l'indifférence de la société marocaine envers la femme.

Néanmoins, le bonheur de la mère est visiblement centré sur son fils. Driss accepte les petites attentions que sa mère lui accorde dans sa simplicité et dans l'écoute. « *Ma mère se mit à me prêter de plus en plus d'attention, à m'entourer de soins comme si j'étais encore un petit gamin. Elle glissait un coussin brodé derrière mon dos, me coiffait à l'aide de son peigne en corne, me bordait au lit. Ce faisant, elle n'arrêtait pas de parler, de tout et de rien, simplement pour le plaisir des mots.* La maman en compagnie de son fils fait tout ce qu'elle peut pour lui faire rire afin qu'il oublie le fardeau du monde de l'extérieur.

Dans ce livre, le père est décrit comme un homme d'affaires d'importateur du thé au Maroc : « *il fonda le monopole des importateurs de thé de Chine, avec M. Tber et deux*

compatriotes de confession juive, M. Tolédano et M. Pinto. C'étaient quatre amis... Le revenu du commerce a payé sans doute l'éducation de Driss. Les compatriotes de son père sont de différente religion et culture, cette amitié embrassée par la pluralité s'ouvre vers le monde en dehors du cercle traditionnel marocain. Le père garde un esprit ouvert qui s'y attache à l'évolution, à la modernité.

L'amour paternel est visible lorsque le père prend l'initiative d'envoyer son fils à l'école (l'institut Guessous et le lycée Lyautey). Le père donne beaucoup d'importance à l'éducation de son fils, et surveille ses devoirs. Les deux discutent sur des sujets philosophiques par exemple : « *Bien sûr, il y avait mon père. Il surveillait mes études ...* » Nous voyons que la relation est bonne entre le père et le fils : « *mon père et moi, nous avons pris l'habitude de converser des soirées entières, d'homme à homme. À grand-peine et en usant de subterfuges, tels ces syllogismes de Platon dont il était si friand.* » Fils et père ont joué à étudier Platon dans toutes les langues, *la civilisation n'avait pas de frontière* disait son père. L'écrivain nous parle beaucoup sur son éducation qu'il a reçue grâce à son père. Ce dernier lui a montré comment accueillir la diversité des cultures dans sa vie.

Le lycée Lyautey, la langue française, la culture occidentale, les littératures, les philosophies, les camarades français, les mentors comme Raymond Rich, les professeurs lui ont fait penser. Sa première expérience serait le contact avec la langue française à l'école :

« *Habitué à écrire de droite à gauche, j'écrivais de droite à gauche, en toute logique. Quelque chose comme : ssirD tse mon noM. Le professeur se montra habile devant ce cas de figure. Il se saisit d'un miroir et rétablit la phrase dans le bon sens : Mon nom est Driss. C'était simple. Le monde des Européens à*

commencer par leur langage, était l'inverse du nôtre. »

Driss savait à partir de ce moment qu'il va vivre entre les deux cultures et entre les langues (le berbère dans son oralité, l'arabe classique, le français, l'anglais, etc.). Il s'est instruit par sa passion de lire qui a envahi ses soirées. Les encouragements de ses professeurs et sa mention au baccalauréat ont prouvé son sérieux et son intérêt dans ses études. Il a pu connaître la culture européenne à travers ses livres, et grâce à ses amis français. Ses relations avec ses amis français et M. Raymond lui ont été plus qu'une accointance, car il a toujours valorisé ses amitiés, même avec les rencontres en France. Mais, son entrée en France lui a changé sa perspective de voir les choses.

C'est une fois qu'il est arrivé à Paris qu'il réalise la réalité autour de lui. Il questionne la colonisation et tout ce qu'il a appris sur la France et le Maroc. Sa colère et son amertume lui poussent à écrire son premier roman intitulé *le Passé simple*. Pourtant, cette autobiographie s'inspire de son enfance et de son adolescence comme le titre de l'œuvre le décrit : vu, lu, entendu. Il donne éloge à sa double appartenance de sa jeunesse. Cette écriture a pour objectif d'illustrer son monde qui a été construit de deux cultures et des langues.

Le « je » qui se trouve entre les cultures, les langues différentes, forme le cosmopolite en Driss. Il traduit sa pluralité en relatant sa jeunesse marocaine construite des traits arabo-français. Il utilise le français pour décrire la francophonie aux Français. L'auteur a voulu impliquer la nécessité aux lecteurs français (et aux autres francophones) d'apercevoir le point de vue d'un francophone à travers ses écrits (c'est-à-dire à travers la description de son pays natal, des relations familiales et les interactions avec les Occidentaux). On pourrait aussi dire en d'autres mots : relater le point de vue d'un

marocain qui ne figurait pas dans les livres scolaires de ces années 1926 à 1947.

Bien sûr, Driss chérit ses relations avec ses parents et ses ami(e)s français(es) soit au Maroc ou en France. Son éducation et ses rencontres lui ont instruit. Son épreuve du baccalauréat lui a permis de mieux comprendre le double langage. Driss a su qu'il ne pouvait pas traduire la devise de la République française « Liberté, Égalité, Fraternité », comme il y avait plusieurs équivalences pour le mot « liberté » :

« *Liberté à bien un équivalent en arabe, houriyya. Mais houriyya a une autre signification selon le contexte : « pureté » (...) « perle » (...) « notion d'innocence » (...). J'ai ainsi la vision claire et nette du double langage, au niveau même des mots, dans mon monde d'origine et dans le monde vers lequel je me dirige.* »

Driss Chraïbi s'exprime en français pour souligner son individualité. Cet usage de la langue française crée une rupture avec la littérature arabe classique comme dit Lucia Larissa-Daiana. En écrivant ce livre autobiographique, Driss fait penser à la jeunesse toute courte. La période enrichissante de sa vie sera toujours appréciée. L'écrivain nous affirme son identité francophone à travers ses écritures. Cela représente « *[la] pluralité culturelle et [l'] universalité des civilisations autour de la langue française, la dynamique de la recherche en littératures Francophones doit élargir [s]es horizons par une approche comparatiste des textes dans un cadre plus inclusif qu'exclusif.* » Driss nous dit qu'il est heureux de savoir que son livre « *Civilisation, ma mère* » est étudié pour apprendre le français dans l'enseignement secondaire et supérieur non seulement en France, mais dans d'autres pays européens lors de son entretien radiophonique avec Rachel Assouline en 1992 (dans son deuxième volet de l'émission) sur France Culture pour l'émission « *À Voix Nue Driss Chraïbi* »

Conclusion

En conclusion, l'œuvre *Vu, lu, entendu* (Denoël, 1954) de Driss Chraïbi dépeint une belle relation entre sa famille, ses mentors et ses amis français. Ce volet autobiographique met en évidence les traits du cosmopolite, un véritable francophone. L'éducation reçue au lycée français a permis à l'adolescent marocain de s'imposer dans ses pensées. La langue française est considérée comme un accès pour affirmer son individualité, comme Annie Devergnas-Dieumegard nous évoque. Driss a frayé son chemin d'écrivain de la littérature maghrébine d'expression française. D'autres auteurs ont aussi écrit leur autobiographie ainsi que Abdelkebir Khatibi. Les plumes de ces écrivains de double appartenance éclairent leur monde cosmopolite constitué des boiseries peintes aux styles orientaux et occidentaux.

References

1. ASSOULINE, Rachel. 2017. *Driss Chraïbi, briseur de tabou social*. [En ligne] Publié et mis à jour le 7/02/2017. Sur franceculture.fr. La série des entretiens avec Driss Chraïbi en 1992 sur l'émission radiophonique intitulée : *À Voix Nue Driss Chraïbi*. Retiré de : [<https://www.franceculture.fr/litterature/driss-s-chraibi-briseur-de-tabou-social>]
2. CHRAÏBI, Driss, 1998. *Vu, lu, entendu*. Paris : Denoël.
3. DEJEUX, Jean 1991. *L'émergence du « je » dans la littérature maghrébine de langue française*, dans *Autobiographies et récits de vie en Afrique*, dans *Itinéraires et contacts de cultures*. Paris : L'Harmattan.
4. DEVERGNAS-DIEUMEGARD, Annie. 2003. *L'incroyable fortune d'un genre sans racines : esquisse d'une problématique de l'autobiographie de langue française au Maroc*. Mots Pluriels. (23). Retiré de : [<http://motspluriels.arts.uwa.edu.au/MP2303add.html> – bev].

5. LUICA, Larissa-Daiana. 2013. *Écriture autobiographique et pseudo-autobiographique dans l'œuvre de Driss Chraïbi. Littératures*. Université Michel de Montaigne - Bordeaux III. Français.
6. NOIVILLE, Florence. 2007. *Driss Chraïbi, écrivain marocain*. [En ligne] publié le 04 avril 2007, sur lemonde.fr. Retiré de : [https://www.lemonde.fr/disparitions/article/2007/04/04/driss-chraïbi-ecrivain-marocain_891743_3382.html].
7. OTENG, Yaw. 2013. *Pluralité culturelle dans le roman francophone*. Paris : L'Harmattan.
8. SEMEMUJANGA, Josias. 1991. « *Problématiques des littératures francophones* ». *Culture française d'Amérique* [En ligne] Retiré de : [<http://www.erudit.org/livre/cefan/1991-2/000337co.pdf>].
3. Ibid. p.45
4. Ibid. p.103-104
5. Ibid. p.34
6. Ibid. p.64-65
7. Ibid. p.26
8. Ibid. p.28
9. Ibid. p.113-134.
10. Cf. LUICA, Larissa-Daiana. 2013. *Écriture autobiographique et pseudo-autobiographique dans l'œuvre de Driss Chraïbi. Littératures*.
11. Cf. SEMUJANGA, Josias. 1991. « *Problématiques des littératures francophones* », *Culture française d'Amérique*.
12. Cf. Chraïbi, Driss.1972. *La Civilisation, ma Mère !...* Paris : Denoël.
13. Cf. ASSOULINE. Rachel.2017. *Driss Chraïbi, briseur de tabou social*.
14. Cf. DEVERGNAS-DIEUMEGARD, Annie. 2003. *L'incroyable fortune d'un genre sans racines : esquisse d'une problématique de l'autobiographie de langue française au Maroc*.

End Notes

1. Cf. CHRAÏBI, Driss.1998. *Vu, lu, entendu*. Paris: Denoël.
2. Ibid.

SURVIVAL OF WOMAN IN “THE FIRE DWELLERS”

S. MEENA ABARAJEDHA

*Assistant Professor, Department of English
Government Arts and Science College, Tenkasi*

Abstract

Maragaret Laurence is a Canadian novelist contributed to Canadian modernism. Laurence Canadian fiction is also called The Manawakan fiction. The creation of Manawaka besides being an unique artistic achievement, the search for Canadian identity and women's search for inner freedom. Laurence differ from other authors as she project her main characters through boldness and self confidence. This novel "The Fire Dwellers" is one of her fine novels of Manawakan literature that deals with a brave women with a psychological insight. Stacey Mac-Aindra is the representative of Laurence who tries to create an identity of her own which she thought lost in her family. The aim of this paper is to show how survival is so important in women's life. The simultaneous movement of this dual landscape sometimes convergent, at other times imparts to the story a uniqueness and novelty of technique rarely encountered in fictional portrayals of a fairly common theme, the theme of survival. The novelist's own opinion on this aspect of the novel is rather interesting - she admits to have tried various innovations in order to arrive at the present form, which would convey the sense of everything happening all at once, simultaneously she continues: Narration, dreams, memories, inner running commentaries all had to be brief, even fragmented, to convey the jangled quality of Stacey's life the inner and outer aspects of Stacey's life were so much at variance that it was essential to have her inner commentary in order to point out the frequent contrast between what she was thinking and what she was saying.

Keywords: *identity, survival, self confidence, manawaka*

Introduction

Canadian Literature has focused on nationalistic and religion themes. Reference to nature is common in Canadian Literature. Some Canadian novels revolve around the theme of the search for self identity and need to justify one's existence.

Manawaka

The notion of Manawaka enabled Laurence to recreate her regional roots. By celebrating her region, she helped us better understand our own. Through the town of Manawaka, Laurence was able to talk about her country's political and social situation and it is through this fiction that Laurence puts forth the view that the denial of "International" standards of excellence does not mean a denial of the tradition of language and

literature, a tradition affirmed by Laurence. It is a refusal to bow to foreign idols, read irrelevant comparisons and criticism that ignore the conditions and traditions that have helped to create a particular national and regional literature.

Stacey Mac-Aindra of The Fire Dwellers, lives in Vancouver with her husband and four children. She is battered from all sides by an urban environment and by the multiple demands on her as wife, mother and friend. The primary mode of narration is Stacey's interior monologues, used for acute self evaluation and expressing her indomitable wrath.

The Fire Dwellers raises questions about the presentation of female subjectivity, about women's relations to their cultural inheritance and whether the autobiographical form which

has become the staple of women's fiction can be made sufficiently expansive to contain wider social and political issues beyond personal self scrutiny.

Stacey's other fears and anxieties are bred and sustained by patriarchal ideas of womanhood. She fears the thought of being trapped by trivialities all her life, dreads the process of ageing and is convinced that unlike other women, she is unable to cope. Though these are true of a woman, it is necessary to view Stacey in the context of the novel, as primarily a North American housewife in the sixties. Stacey feels that something is wrong with her. This feeling is the result of identity crisis.

The theme of survival is hinted in the very first chapter itself "Lady Bird Lady Bird your house is on fire, Your children are gone". Stacey is disturbed at all times from all sides, by her own demands upon herself and fears created by the world's immediate communication system. The sense of isolation generated by the impossibility of communication with Mac widens Stacey's sense of crisis.

Stacey's two year old daughter, Jen cannot talk. In order to make her talk, Stacey tries to teach her a few human words. Stacey is confused and despondent woman worried about trivialities, such as the fat that years have added to her and worried about her own sense of isolation even in the middle of the family. She is always conscious of her own lack of formal education.

Instead of accepting themselves as they are, all women in the novel worry over what they are not. Stacey feels inferior to her gorgeous looking childless neighbour, Tess Fogler who starves her body while she feeds her skin with expensive cosmetics. On one sunny morning she starts walking to the corner of her street and goes into the laundrette. Stacey is disturbed by violence of war

She remembers the incident narrated by her father, when she was a child where a hand

grenade went off near a boy of eighteen" and the blast caught him between the legs". She is greatly disturbed by the crime news in the newspapers. She thinks that she is from a small town Manawaka and there is no stability for her. She remembers how she reached Vancouver when she was nineteen, left Manawaka. She takes shelter in YMCA that is the place for all prairie girls.

She is lost in daydreams and fantasizes various incidents. As she reaches her destination, she gets down the bus and hears the sound of a Buick coming to a sudden halt. She is terrified to look at the seven year old boy, lying lifeless on the road. Stacey does not go over to look because she cannot. Instead she begins running home to see if her children are safe at home. She is overprotective as a mother and she is extremely worried about the safety of her family.

She gets down the bus and starts walking beside the harbour. She observes a seagull. At the beach once. Stacey watching a gull repeatedly dropping a closed clamshell from a great height. Finally the shell cracked on a rock, and the bird landed and calmly fed. Stacey had to admire such a simple knowledge of survival.

Stacey looks into the mirror and finds herself better than she was a year ago. After meeting Luke, there has come a change in Stacey's attitude and the way she views things. Luke asks her to come with him. Stacey replies: "I've imagined myself getting away more times that I can tell you. I want to go with you. No. Luke--- I can't leave. My kids and (Pg no. 209). Here she learns that life is simply enduring, that life goes on, and that life is reality. Stacey is able to put her brief affair with Luke in right perspective. It is an oasis in the desert of life. It offers her refreshment and hope; even if for only a brief moments. It has given her the assurance of what is needed to face reality. It has been no more than that. Stacey has learnt the

stubbornness of human survival. In spite of the frustrations, of the doomed and the pain of isolation, human beings endured and lived on.

Finally Stacey comes to have a strongest resonance in personal realisation. Stacey is a new person now with a realisation that she cannot be twenty one again. She prays to God to give her another forty years and she may mutate into a matriarch. Thus Self realisation is the one thing that makes her to feel what is real survivalism.

Indeed, Laurence, and her heroine Stacey MacAindra are expressing the "generic, no-name frustration" of women of her time. "Voice" is a significant theme in all of Laurence's works, and in this novel she brilliantly captures the distinctive voice of her heroine, while also speaking for the women whom Stacey typifies. Stacey finally comes to terms with her life and recognizes herself as a survivor.

The world outside is much the same as it was in the beginning and the conclusion focuses on personal and family survival within the nightmare world. It is a precarious position but the only one available outside the self enclosed worlds of fantasy which Stacey has successively inhabited. Yet her fantasizing has given her forty year old Stacey Mac-Aindra, a world constituted for her by human relationships as mother, wife,

friend, sister and daughter. Thus Laurence works within the tradition of realistic fiction and the story of the women's life offers no radical departure from traditional patterns of what women do.

The contrast between myth and reality makes Stacey's life miserable, though she resists conformist adaptation. In these terms Stacey exhibits a power to recycle the negative aspects of experience by instituting change at the personal level. It is in these terms that survival acquires a meaningful dimension in the context of Stacey's search for integrated identity.

Conclusion

By the end of the novel we find that there is a note of hope in the novel. Stacey counters her dilemma by finding herself an ability to survive not just to go on living, but to change and to move into new areas of life.

References

1. The Fire Dwellers, Laurence, Margaret, Virago press limited 1988.
2. Clara Thomas, "The Fire Dwellers" The Manawakan world of Margaret Laurence.
3. Allen Bevan, "Introduction" to The Fire Dwellers. (Toronto: Mc Clelland and Steward Ltd., 1969).

PORTRAYAL OF WOMEN IN CONTEMPORARY INDIAN FILMS A CASE STUDY OF PINK

J. B. ANNA ASHEERVADHAM MARY

Research Scholar

Karunya Institute of Technology and Sciences, Coimbatore

Dr. MALLIKA VIJAYA KUMAR

Assistant Professor

Karunya Institute of Technology and Sciences, Coimbatore

Abstract

The society, we live in is influenced by films (Alzahrani, 2016). Films are representations of real-world imaginations (Mishra, 2015). Over the past decade, there is a noticeable change in the portrayal of women in films (Murphy, 2015). Women are no longer mere appendages in mainstream Indian cinema, but are portrayed as the center of the storyline (Sibal, 2018). The female character is portrayed as independent, confident, and career-oriented (Sonu and Narban, 2016). They take the film forward (Sonowal, 2018). Females are portrayed in a positive light for who they are (Gupta, 2015). The present study analyzes the changing portrayal of women in mainstream Hindi Cinema, with special reference to Pink (2016) employing the Feminist Standpoint Theory, Bechdel Test and Reverse Bechdel Test. The case study analysis of the film is done through observing the film selected for this study, Pink, using the criterion of the Bechdel test and Reverse Bechdel test, the number of female and male characters in the films are analyzed to arrive at an understanding of the marginalized group and the dominant group in the films.

Keywords: *bechdel test, reverse bechdel test, pink, marginalized, dominant, changing portrayal of women, stereotypical representations*

Introduction

Films play a vital role in the lives of many individuals in the society (Alzahrani, 2016). The portrayal of female characters in films is a critical area as they have been shown as subordinate to men but the present day scenario in films has changed by portraying women in lead roles and not as subordinates to men. As the years passed by the portrayal of women has changed and they are given roles that are more independent, confident, and career-oriented (Sonu and Narban, 2016). In order to arrive at an understanding about the marginalized group and the dominant group in the present study, this study takes into account of feminist standpoint theory, Bechdel test and Reverse Bechdel test. In this study, the changing portrayal of women in

films is analysed using case study content analysis of the film Pink. Feminist Standpoint Theory is used to substantiate the Marginalized and Dominant groups. The Bechdel Test and The Reverse Bechdel Test are used in this study to provide with a criterion that can be followed for analysing the film as they speak about the criterion for a film to pass the test.

Review of Literature

Media possesses a strong impact on society, due to which the portrayal of women is becoming an area that should be taken into consideration (Alzahrani, 2016). Murphy (2015) said that many films are being taken forward with women having extra-ordinary roles and no much involvement of men. Few examples which show

this type of woman portrayal are No One killed Jessica, and Dirty Picture (Sibal, 2008). As the years passed by the portrayal of women has changed and they are given roles that are more independent, confident, and career-oriented (Sonu and Narban, 2016). Female characters are playing extraordinary roles by being center in the plot and also independent, they don't follow traditional values this kind of representation is breaking the stereotypes (Sonowal, 2018). Even the analysis that was done by Gupta(2015) also states the same by analyzing Kahaani, Gulab Gang, and Queen that belong to the post-liberalization period i.e., after 2010 and the female characters in these films have also created their own identity. These films start as a stereotypical representation but comes up with a surprise and confronts the assumptions of the audiences about the female characters. They also portray female characters moving away from the traditional values and the actions performed to reach their personal goal (Madaan.et.al, 2017). The powerful popular cultural medium can affect social change. In women-centric films, the male protagonist is either missing or playing a passive role (Gupta, 2015). Using the Bechdel Test and Reverse Bechdel Test the film is analyzed to understand the changing portrayal of women in films.

Theories

Feminist Stand point Theory

- I. Social groups in which the individual belong play a vital role in shaping the class structure and limits their understandings of social relations.
- II. The standpoints can be assumed as partial, as the marginalised may be in trouble from the dominant group.(Harding and Wood, 2012)

The Bechdel Test

Bechdel test was a test developed by Alison Bechdel as she has written to a friend of her's that for her to see a film it should have the following 3 criteria:

1. Films should have at least two female characters.
2. These female characters need to communicate with each other
3. The topic is something other than a man.

The Reverse Bechdel Test

Later a few other researchers have developed The Reverse Bechdel test to see a film it should have the following 3 criteria:

1. Films should have at least two male characters.
2. These male characters need to communicate with each other.
3. The topic is something other than a woman. (Kapoor et.al, 2015)

Methodology

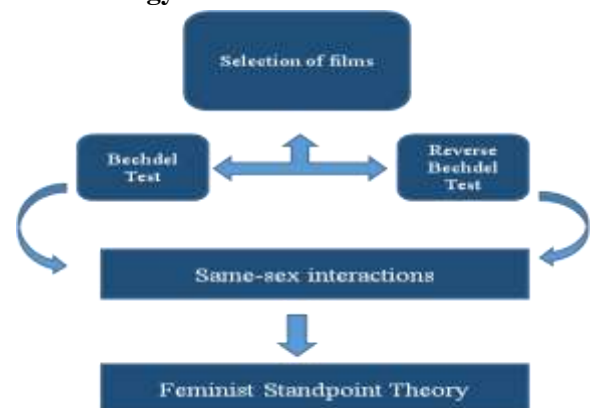


Figure 1 The Method followed in this Study

In this study, the changing portrayal of women in films is analysed using content analysis a case study of the film pink, Feminist Standpoint Theory is used to substantiate the Marginalized and Dominant groups. The Bechdel Test and The Reverse Bechdel Test are used in this study to provide with a criterion that

can be followed for analysing the film as they speak about the criterion for a film to pass the test.

Content analysis is the method of analysis of the message that gives the basis for drawing inferences and conclusions of the content (as cited by Nachmias and Nachimas, 1976 in Prasad, 2008). According to the Lasswell Model of communication it gives a question and this resembles who is giving about what is the question, to whom the question is and what effect it has on the receiver. (Prasad, 2008) In a similar way to analyse films shot analysis is used that includes the characteristics of a shot (i.e. an uninterrupted run of camera take) are among those variables that are most directly under the director's control, such as shot length, intended as shot duration, shot type in terms of closeness of the camera to the subject, camera movement such as pan, tilt, zooms, shot transitions (cut, fades, dissolves, wipes), etc. (Canini. et.al, 2011).

A case study can be used to describe an instance that involves a problem or a phenomenon that needs to be examined. A case study is a method used to understand a phenomenon. A case study in a qualitative analyses can be observations or interviews and in this study the film is analysed. (Sage Methodspace, 2021)

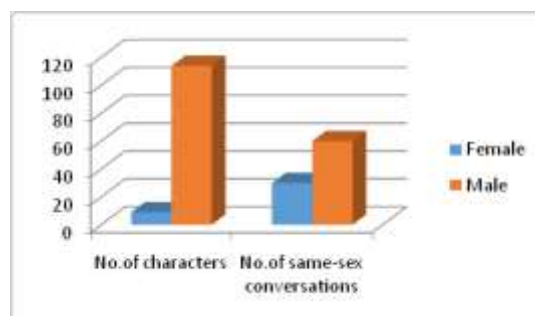
In Bechdel test, films should have at least two male characters (who are given individual names and not just the names like maths teacher, grandfather of the main character, etc). These male characters need to communicate with each other (not just the gestures but some dialogues, gestures can be accepted if the character has a disability and sign language is the only language character can understand or if the characters don't belong to the same language) (Kapoor et.al, 2015).

The narration and shot length play a major role in this study as the Reverse Bechdel test and

Bechdel test speaks about the time duration given for male characters and female characters simultaneously. The film selected for analysis in this study is Pink. Using the Bechdel test, the number of female characters and their conversations in the film are analyzed and using Reverse Bechdel test the number of male characters and their conversations are analyzed to arrive at an understanding of the marginalized group and the dominant group.

Analysis and Interpretations

According to Bechdel test, the number of female characters is 9 and number of female-female conversation are 30. According to Reverse Bechdel test the male characters are 14 and male-male conversations are 60. In the film Pink, the female character is being marginalized in both aspects i.e., the number of the female character is 9 whereas the number of male characters is 14 and the number of conversations the female-to-female interaction was 30 whereas male-to-male interaction is 60.



Even though the film pink is a women-centric film it still gives importance to male characters than female characters. According to feminist standpoint theory the story pink contains many moral values which build up the character of the people in their society. This story tells you that you need to respect your opposite gender's emotions.

Out of these 154 conversations, 65 conversations are the arguments from the court. The rest are about the incidents before going to court. The girls being assaulted for their activities and they have conversations about what is happening around them or with them. Judge Deepak also discusses how society expects a woman to be and the perceptions are also based on those.

All the characters in the background are not taken into consideration i.e., the people who are directly connected to the story. Songs are not considered as it is being narrated by a female but it is thematic songs and one gender is involved in this story but the visuals shown involves both the gender.

We also see that knowledge is socially situated according to feminist standpoint theory also it is explained in this film about the social values of the society they live in because the acts that happen are portrayed as the ones which come out of their knowledge and understanding that are hidden in their memory.

Even though there are only 9 female characters in the film, three of them play extraordinary roles and are shown in a positive light as equal to men in all areas of life as Murphy stated in an analysis (2015). As Sonowal stated females are playing central roles, they take the film forward without them the film can't move forward in the same way in this film female characters play a major role as they share the same screen time equal to men and they take the film forward because the film revolves around the 3 main protagonists in the film. If the rape attempt doesn't happen the film itself does not exist.

As Gupta (2015) stated that female Characters are highlighted by 3 important changes in the Post-liberalization period from these three important changes, the women in the film Pink are avenging women. In this film also the male protagonist and female protagonist are

given equal importance by sharing equal roles being played. In this film introduction the female characters are portrayed in the stereotypical characters but as it goes on the film has an element of surprise where the female character is portrayed as the positive character who breaks up the stereotypical characterization. In this film, the regular item numbers are missing and don't show women as sexual objects. The social roles they play have a cultural impact which has been changing a little as in this film they stay away from their families they make their own choices, remove all the obstacles on their own without the help of their family. The female in women-centric films follow cross-cultural dressing style, in this film also the girls follow a cross-cultural dressing style.

Conclusion

In the film Pink, the female characters are marginalised according to the results derived from bechdel test and reverse bechdel test. The dominant group is given importance even though the film deals with marginalized i.e., the women issue and also revolves around the female character that teaches moral values to the people in the society to build up their character by respecting their opposite gender's emotions. From this film, we can understand knowledge comes from the social surroundings as the judge tells how the society in which they live expects them to live. Both the male and female characters share almost equal screen-time and if the female characters are missing the film itself can't go forward. In this film the female character falls under two important changes that happened in the post-liberalization period according to Gupta (2015) i.e., avenging women and self-empowered women. The girls take a very strong step to find justice for them, as according to them the dominant group has violated their basic human rights.. They break

the regular stereotypical characterization and they go against women being considered as sexual objects but male characters are shown as dominant. The female characters are portrayed as educated and fighting for their rights. The girls were also dressed up in cross-cultural attire. Thus, they are questioning the societal attitudes and showing women in a positive light and not in regular stereotypical representations shown earlier in films i.e., women as subordinates to men. The regular item songs are missing in the film instead they have thematic songs. The limitation of this study is that it has considered one film Pink for analysis using The Bechdel test and The Reverse Bechdel tes and Feminist Standpoint Theory.

References

1. Alzahrani, F. (April 2016). The Portrayal of Women and Gender Roles in Films. *International Journal of Scientific and Engineering Research*, 7(4), 533-534.
2. Mishra, D. (2015). Portrayal of Women in Media, *Journal of Higher Education and Research Society* 3(2) 122-128.
3. Murphy, J.N. (2015) *The Role of Women in Films: Supporting the Men An Analysis of How Culture Influences The Changing Discourse on Gender Representations in Films, Journalism Undergraduate Honors* University of Arkansas, Fayetteville. *Theses* Retrieved from <https://scholarworks.uark.edu/jouruht/2>
4. Sibal, V. (2018). Stereotyping women in Indian cinema, *MR Journal*, 5(43).
5. Sonu, S., & Narban, J. S. (2016), Indian Cinema and Women, *IJARIE*, 2(1).
6. Sonowal, RR. (2016). Representation of women in realistic cinema, *J. Adv. Res. Jour. Mass Comm.*, 3(4) 22-27.
7. Gupta, S. (2015). Kahaani, Gulaab Gang and Queen: Remaking the Queens of Bollywood. *South Asian Popular Culture*, Taylor and Francis.
8. Gupta, D(2015) Economic growth in the Post Liberalization Era, *International Journal of Engineering Technology Science and Research IJETSR*, 2(3), 36-45.
9. Madaan, N., Mehta, S., Agrawaal, T.S., Malhotra, V., Aggarwal, A., & Saxena, M. (2017). Analyzing Gender Stereotyping in Bollywood Movies. *ArXiv*, *abs/1710.04117*.

LES RÊVES DANS LA PENTALOGIE « LE POIDS DES SECRETS » D'AKI SHIMAZAKI

MARIE VIRGINIE SHARMILA

*Research Scholar
Madurai Kamaraj University, Madurai*

Le rêve est un phénomène fascinant. Il y a plusieurs études scientifiques entreprises pour déterminer les causes (pourquoi on rêve et aussi quelles parties du cerveau sont responsables) de nos rêves. Plusieurs de ces théories arguent les fonctions des rêves comme suivantes: consolider (regrouper) les mémoires, traiter des émotions, exprimer les désirs les plus profonds ou acquérir une expérience (la pratique) pour affronter les dangers éventuels. Plusieurs experts croient qu'on rêve à cause des combinaisons de ces raisons au lieu d'une seule raison. Et nombreux arguent que les rêves sont essentiels pour le bien-être mental, émotionnel et physique, mais il existe quelques-uns qui suggèrent que les rêves sont inutiles.

Une perspective de l'autre extrémité, les rêves sont peuvent considérés comme un élément mystique. Sans logique, les rêves produisent des images incohérentes et bizarres qui nous font arrêter et réfléchir un moment.

La science n'a pas de réponses définitives pour toutes les questions concernant les rêves, mais des communautés ou bien certaines cultures nous offrent des explications interprétations pour des rêves (communs). Les rêves communs est un aspect intéressant de l'humanité et parfois ils nous donnent un nouveau perspective aux différents aspects de nos vies.

Pour cet article, on analyse la première pentalogie « Le Poids des secrets » et on démontre comment notre écrivaine a utilisé « les rêves » comme un appareil littéraire.

Aki Shimazaki est une écrivaine canadienne d'expression française. Elle est née au Gifu au Japon. Elle a immigré au Canada en 1981, à l'âge de 26 ans. Elle s'installait à Montréal en 1991 et a commencé à apprendre la langue française. Elle a publié son premier roman, Tsubaki en 1999. Elle écrit toujours des pentalogies. Une pentalogie est une œuvre en cinq volets. Les histoires sont interconnectées mais on peut les lire individuellement.

Dans cette pentalogie, on considère les rêves de trois personnages.

Dans le premier roman, Tsubaki, le protagoniste, Yukiko ou Mme. K est une survivante de la bombe atomique bombée à Nagasaki. Mme K, décédée récemment révèle à sa fille par lettre que son père n'est pas mort par la bombe atomique qui est tombée à Nagasaki mais c'est elle qui a empoisonné son père. À travers sa lettre, elle explique à sa fille les événements qui se sont passés qui a mené à l'empoisonnement.

Mme. K n'a voulu jamais parlé de l'événement de la bombe atomique pendant sa vie. Même sa fille était curieuse, elle n'a jamais posé des questions à sa mère. Mais son petit fils l'a toujours bombardé par des questions concernant sa vie et la deuxième guerre mondiale. Jamais répondu, une soirée elle était bien bavarde, et elle est morte cette nuit. Namiko, sa fille trouve qu'elle a laissé une lettre à Yukio Takahashi et une lettre pour elle-même.

Dans cette lettre Yukiko, Mme.K raconte les années qu'elle a passé à Nagasaki, et la partie où elle est tombée amoureuse de son voisin, Yukio.

Plus tard elle trouve la liaison entre son père et la mère de Yukio. En plus, elle trouve la vérité que Yukio est son demi-frère. Son père, qui elle a adoré est la personne qui a abusé la mère de Yukio quand elle n'avait que seize ans et l'a refusée de se marier ou légitimé son fils. Et encore il continue à la forcer. En sachant la vérité, elle commence à ignorer Yukio et un jour elle décide de tuer son père par du cyanure de potassium, qu'elle a obtenu par une fille à l'usine où les étudiants travaillent ces jours-là pendant la guerre.

Vers la fin de la lettre Yukio ajoute pourquoi elle a choisi de révéler les vérités qu'elle a pensées qu'elle les portait jusqu'à la mort. Elle raconte le rêve qu'elle a eu où elle se trouve dans un enterrement. Elle voit les membres de la famille de son mari, Madame S, qui a travaillé pour elle, son petit-fils et sa fille, Namiko. Quand elle demande qui est mort, un ami de son mari répond que c'est Mme.K. Namiko l'adresse comme « monsieur » et offre des fleurs Tsubaki pour jeter sur le cercueil. Confuse, elle quitte l'endroit et va dans la rue avec des magasins. Dans une vitrine d'un magasin, elle voit son visage et elle est bouleversée par le reflet de cette vitrine, c'était d'un vieil homme. En observant, elle réalise que c'est de Yukio.

Alors dans ce contexte, ce rêve est plutôt comme une prémonition ou un rappel indiquant que les secrets meurent avec elle-même. C'est un élément qui déclenche les mémoires qu'elle a réprimé ces années. Ce rêve est la partie émergée d'un iceberg de l'aspect réprimé de sa vie. Elle décide que sa famille a le droit de savoir la vérité et choisit de révéler par l'écriture.

Le deuxième personnage est Kenji Takahashi. Kenji est le narrateur du quatrième volet de la pentalogie « Warurenagusa ».

Kenji est issu d'une famille traditionnelle du Tokyo. Il était un enfant soumis qui a peur des confrontations. Donc il a toujours été un étudiant poli et exemplaire. Le roman commence dans un samedi soir, quand il pense à son premier mariage qui est fini en divorce.

Son mariage avec Satoko, était par miaï, cela veut dire le mariage arrangé par la famille. Il se souvient de son premier raconte quand elle était timide mais elle l'a écouté avec l'intérêt à ses paroles. La mère de Kenji l'a encouragé de se marier comme elle est d'une famille illustre et elle semblait obéissante.

Les trois années qu'ils s'étaient mariés, ils n'avaient pas eu d'enfant. Donc, sa mère a commencé à accuser sa belle-fille. Contrairement à leur avis, Satoko avait un caractère ferme et déterminant. Elle a insisté de vivre seul sans ses parents. Mais il a toujours rejeté sa demande disant qu'il est l'héritier de sa famille et c'est sa responsabilité. Elle a quitté et a demandé un divorce. Puis Kenji a entendu que Satoko est remarié dans un an et elle a eu un enfant. Alors il a compris qu'il est la cause de l'infécondité. Mais il n'a pas révélé à ses parents qui étaient à la quête de trouver une femme pour son deuxième mariage. Kenji, sous la prétexte du travail, a déménagé près de son lieu de travail.

Une fois par hasard il a croisé l'église qui avait besoin de quelqu'un pour réparer le toit. Là il a vu Mariko Kanazawa pour la première fois. Mais il a senti qu'il a déjà vu.

Le rêve de Kenji : Il voit Satoko, son ex-femme qui a des cheveux longs et elle fredonne avec une voix vibrante.

Ils sont sur la digue près d'une rivière, et elle a demandé de cueillir des fleurs au bord de la rive. Il refuse disant que le courant est fort. Soudain, elle a dit qu'elle va quitter et demande un divorce. Puis il paraît un homme et un garçon près d'un bateau et Satoko monte ce bateau et les fleurs qu'elle a voulues avant d'apparaître à

ses mains. Et l'homme rame contre le courant, et les trois s'éloignent.

Quand il se révèle, il remarque que Satoko n'a ni de cheveux longs ni la voix vibrante. Il imagine que l'homme et le garçon doit-être son mari et son fils.

Son rêve va être un présage et l'écrivain fini par une vision qui superpose cette image. La première fois Kenji voit Mariko passe par la fenêtre avec des cheveux longs et de petits fleurs bleues qu'il a vues dans son rêve, il pense immédiatement à l'image de la femme de son rêve.

Plus tard quand Kenji présente Mariko et son fils à ses parents. Ses parents les rejettent. Sa mère humilie Mariko en disant qu'elle est d'origine douteuse et elle veut se marier Kenji pour l'argent. Mariko et Yukio partent en ne disant rien. Les parents de Kenji essayent de le faire rester en disant tous les informations qu'ils ont recueillies par un détective privé. Mais il décide à suivre Mariko et son fils.

L'image avec laquelle l'écrivaine se conclut la première partie c'est une vision crée sur l'image de la rêve qu'il a eu. Dans la rivière, sur le bateau où il a vu Satoko parti avec un homme et un garçon, maintenant il voit que cet homme est lui-même avec Mariko et son fils, Yukio.

Alors avec cette imagerie, l'écrivaine démontre la vie qu'il a choisie et passe à la deuxième partie du roman après quarante-cinq ans après leur mariage où il dénoue le secret qu'il était adopté.

La troisième est la personne avec plus d'un rêve exprimé dans cette pentalogie est « Mariko Kanazawa » ou Mme. Takahashi ou bien Kim Yonhi. Yonhi était une enfant naturelle avec une mère coréenne. Dans le troisième volet, Tsubame, Yonhi nous raconte comment elle a perdu sa mère et son oncle quand elle avait douze ans pendant le grand désastre sismique (Kanto-daishinsai) de 1923. Et le jour suivant,

un grand nombre coréens ont été massacré(le massacre de Kanto).

Après le séisme, la mère de Yonhi Kim décide de laisser sa fille chez une église pour chercher son frère. Mais ni sa mère, ni son oncle ne revient jamais. Quand sa mère la quitte elle laisse une lettre disant que son nom de Yonhi est Mariko Kanazawa, son journal et un peu d'argent et elle a insisté de ne pas utiliser sa langue maternelle.

Yonhi qui croit toujours le retour de sa mère, prend plus d'un mois pour qu'elle se laisse pleurer pour la première fois. Et encore plusieurs mois avant qu'elle parle un mot. Elle doit perdre son identité de Yonhi Kim et commence à vivre comme Mariko Kanazawa, une personne japonaise.

Comme Mariko Kanazawa elle a eu un fils, Yukio, un enfant naturel. Mais quand Yukio avait 4 ans, M. Takahashi a voulu se marier et a adopté Yukio, puis elle commence à vivre comme Mme. Takahashi.

La mère de Yonhi a dit « Rien n'est plus précieux que la liberté. » Et Yonhi a toujours voulu renaître comme un oiseau. Après tant des années, elle entend la nouvelle d'exhumation des corps des coréens qui sont morts et sont enterrés pendant le massacre de Kanto. Cette nuit elle a un rêve de voler. Elle suppose que les paysages qu'elle voit est l'endroit où son mère est née. Mais soudain elle tombe et crie « Maman ». Elle s'est réveillée en sueur. Le jour suivant, elle décide d'aller à l'exhumation. Là, elle raconte Madame Kim qui la fait rappeler les personnes de son passé.

La deuxième fois, elle a un rêve où un homme la menace avec un revolver. Pourtant quand cet homme dit que sa mère est dans la fosse, elle ignore le revolver et court vers sa mère. À l'instant, elle écoute un coup de feu et elle sent que son corps flotte et s'élève dans le ciel. Mais puis les autres gens dans la fosse s'attrapent les bras et les pieds et elle commence

à paniquer. Elle se réveille et a un moment d'étourdissement.

Conclusion

Les rêves de Mariko nous donnent un sentiment d'étouffement ou de panique. Mariko est un personnage complexe. Elle supprime les questions de son père même quand elle était avec sa mère. Puis à l'âge de deux ans, elle a perdu sa mère et son oncle et elle a forcé de ne pas parler sa langue maternelle. À l'âge de quinze ans, elle a été coincée dans une relation toxique. Ce personnage était traumatisé depuis son plus jeune âge, donc c'est bien justifié que l'écrivaine a choisi les rêves pour nous faire sentir ses émotions. Ses rêves la poussent à confronter et enfin laisser aller le passé. Notre écrivaine a utilisé les deux aspects des rêves. Avec les personnages féminins, Yukiko et Mariko, c'est plutôt des émotions réprimées et les fantômes du passé et dans le cas de Kenji, c'est un élément fictif : rencontrer une personne d'un rêve. Une goutte de mystère rend la narration plus intéressante. Comme avec le cas de la vie, le rêve n'a pas aussi le manuel d'utilisation.

C'est à nous d'ajouter ou de ne pas ajouter et d'interpréter nos rêves.

References

1. Shimazaki, Aki, *Le Poids des secrets: Tsubaki* (Montreal: Babel, 1999)
2. Shimazaki, Aki, *Le Poids des secrets: Hamaguri* (Montreal: Babel, 2000)
3. Shimazaki, Aki, *Le Poids des secrets: Tsubame* (Montreal: Babel, 2001)
4. Shimazaki, Aki, *Le Poids des secrets: Wasurenagusa* (Montreal: Babel, 2003)
5. Shimazaki, Aki, *Le Poids des secrets: Hotaru* (Montreal: Babel, 2004)
6. <https://www.scientificamerican.com/article/the-science-behind-dreaming/#>
7. <https://www.verywellmind.com/why-do-we-dream-top-dream-theories-2795931#lucid-dreaming>
8. Hiroshi Araki, « Rêve et vision dans la littérature japonaise classique : notes pour la lecture du Roman du Genji », *Extrême-Orient Extrême-Occident* [En ligne], 42 | 2018, mis en ligne le 01 décembre 2020, consulté le 04 mars 2019. URL: <http://journals.openedition.org/extrimeorient/894>; DOI: 10.4000/extrimeorient.894

EPITOME OF EIGHT PERIODS IN THE HISTORY OF ENGLISH LITERATURE

J. MADHUMITHA

Student

A.V.C College (Autonomous), Mayiladthurai

Abstract

This paper elucidates the epitome of Eight periods in History of English literature. From old English (Anglo-Saxon) periods to Post- Modern period (mid- 20thC). The history of English literature begins with Germanic tradition of Anglo- Saxon colonizers around 600 to 1100 A.D. Before 600A.D, the native language of England was Celtic. Later in the 5thC the three Germanic tribes were colonized in England. From 1100 to 1500 was Middle English period. During this time, the great poet Geoffrey Chaucer gives his best work Canterbury Tales. This period is otherwise known as Age of Chaucer. Next to Middle English period, The Renaissance period were started, it is from 1500 to 1600. The Renaissance or Early Modern period is starts with great poet Shakespeare. It is otherwise known as Shakespearean age. This age covers from 1558 to 1625. This age ranked as one of the greatest historical records in the world. Next to Shakespearean age, Puritanism were begins in England, Milton gives his writing during Puritanism. So, the age is otherwise known as age of Milton. His age covers from 1625 to 1660. From 1660 to 1785, the Neo- Classical periods. After puritan rule, Charles II was restored to the throne of England, so the age is known as Restoration age. Dryden was the influential person in this age. Following to Dryden age, the age of Pope was flourished. Then age of Johnson was flourished. Then, Romantic period, starts from 1785 to 1932. In this period, Wordsworth was a influential person, he gave many Romantic works to England. Next Victorian period was flourished, it was between 1832 to 1901. Tennyson was the major person in this age. Then, Modern period was started in England. In the 20thC many writers gave a huge number of work. After 20thC, Post-Modernism started. Many writers gave their best in that time.

Keywords: anglo-saxon, celtic, middle english period, renaissance, puritanism, neo- classical, post-modernism

Introduction

The History of English literature began with old English (Anglo-Saxon) period to post-Modern period. Before Anglo-Saxon the native language of England was Celtic. Belatedly in the 5thC the three Germanic tribes; Angles, Saxons and Jutes were colonized in England. They were called Angles. Afterwards, Angles were changed into English. So, English language has been originated from Anglo-Saxon. But literature was not improved in that time. This period was ended in 1066. After Anglo-Saxon, Middle English period was flourished. This period is covered with age of Chaucer. Geoffrey Chaucer was a great poet of that time, his age covers from 1340 to 1400. He

gave his best work Canterbury Tales. In his age, the Hundred years war was started, the war between England and France. It was ended in 1453. Then, the terrible Black death, the plague killed 40% of population in England. Then, the Peasant's Revolt, It was ended in 1381. John Gower, William Langland and John Barbour were other poets in the age of Chaucer. Middle English period was ended in 1500.

The Renaissance or Early Modern period was started in 1500. This period was began with the great poet William Shakespeare. This period was covered with age of Shakespeare and Milton. In this time, Queen Elizabeth

ascended the Throne. Shakespeare was a influential person of that time. He wrote 154 sonnets, 37 plays and 2 Narrative poems. Dramas were developed in England. This age is ranked as one of the greatest historical records in the world. The literature was improved and many classical literature were translated into English. His age was ended in 1625.

Then Puritanism was began in England. In that time Charles I has been ruling England. Milton starts his writings. After Shakespeare, Milton was the great poet. Robert Herrick, Thomas Carew, Sir John Suckling, Richard lovelace were called Caroline poets, because the poets, who wrote in the regin of Charles I were known as Caroline poets. Then Metaphysical poets were popular in that time. This age was ended in 1660.

Neo-Classical period was started in England. It began from 1660 to 1785. This period was covered with Restoration age or age of Dryden, Agustan age or age of pope and Age of Johnson or age of Sensibility. After Puritans rules, Charles II was restored to the throne of England, so it was known as Restoration age. John Dryden was a influential person of that time. He wrote some poetry, prose, drama and criticism. His best critical work was "Essay of Dramatic poesy". John Bunyan, Samuel Pepys were other writers in his time. It was ended in 1700. From 1700 to 1750, the Augustan age or Age of pope. Pope was the supreme master of that time. Swift, Addison, Steele, Defoe were the great writers in that time. Then Age of Johnson or Age of Sensibility. The main historical event of his time was French Revolution. His greatest contribution was "Dictionary of English language". Thomas Gray, William Cooper, William Blake, Samuel Richardson were other writers in that time.

Romantic period was began in England. This period was also known as Age of Wordsworth. Nature and love were the main theme of that time. Wordsworth was a

influencial poet of Romantic period. He was influenced by liberal ideals of French Revolution. His writing was easily understand by lake side people. He was also called Lake poet. He mostly used blank verse. Coleridge, P.B Shelly, John Keats were other poets of his time. Sir Walter Scott and Jane Austen were important novelist of that time. It was ended in 1832.

Then, Victorian period was flourished in England. It starts from 1832 to 1901. In England Queen Victoria was ascended the throne, so the age was known as victorian period. In this period, penny post, telegraph and telephone were introduced into England. Then, Charles Darwin, the great scientist published his "Orgin of Species" in 1859. Then, Pre- Raphatalite movement or brotherwood was formed by Dante Gabriel Rossetti, William Holman Hunt and John Everett Millais.

Alfred lord Tennyson was a great poet of that time. He wrote poems and the three historical plays. His famous Dramatic Monologue "Ulysses" was published. Then, Robert Browning, Matthew Arnold were other poets of that time. Charles lamb, Thomas Carlyle are other prose writers of that time. The Victorian period was ended in 1901. Then, Modern period was started, The twentieth century writers denied the Victorian period. They had a strong belief in Bible. They had developed a new scientific theories and they did not accept the principles of the previous ages.

Robert Bridges, W.H. Auden, George Bernard Shaw, T.S Eliot are famous writers of that time. After First and Second world war, the Post- Modern period was flourished. Thomas Pynchon, Italo Calvino are Post- Modern writers.

Conclusion

In English literature, from Old english or Anglo-Saxon period to Post modern period many writers gave their best to England. So, In my view from old English to now, 21st C many things were developed in literature.

References

1. Shankar Kumar and Dr Preety Chaudhary, The History of English Literature: A Review. International Journal of Educational Planning & Administration. ISSN 2249-3093 Volume 1, Number 2 (2011), pp.129-140.
2. Louise Pound, The History of English Literature: *What It Is and What It Is Not*. The English Journal Vol. 7, No. 7 (Sep., 1918), pp.413-418.
3. Ista Maharsi, The Study Of English Literature. English Journal, DOI:10.20885/jee.vol6.iss1.art4, April2016.

FEMINIST STUDY OF ISMAT CHUGHTAI'S GAINDA

MARIA JOHN

Student

Sri Krishna Arts and Science College, Sugunapuram, Coimbatore

Abstract

Ismat Chughtai is a controversial women writer who explored topics with unparalleled frankness. Chughtai's Gainda is a short story that focuses on the struggles in the life of a young widow named Gainda. Gainda gives an insight into how society treated women and how men considered themselves. This paper attempts to analyze the story from a feminist perspective. The paper focuses on how a child in her teenage years became a bride, was sexually abused and tortured for a crime she did not commit. The paper also focuses on the way the male society treats women and how males are given a higher authority by men and women. Gainda is an eye-opener as it is from the point of view of a female narrator that is just a few years younger than Gainda herself who can be considered a child, but is far more open-minded than the "adults".

Keywords: suggestion of homosexuality, child marriage and sexual abuse, hushed issues

Introduction

Ismat Chughtai is a twentieth-century Urdu author. Chughtai is a controversial writer who has explicitly talked about the hushed issues of society. Chughtai shared a warm friendship with Saadat Hasan Manto who was her contemporary. Manto and Chughtai have influenced each other as they both address the bitter truth of society without fear. Chughtai has explored female sexuality in social and existential reality which led to her being charged for obscenity. She was charged for her suggestion of homosexuality and was asked to apologize, but Chughtai did not agree to it and eventually won the case. Chughtai has spoken out about the orthodox and inflexible traditions of society.

Gainda is the story of a young girl that was a victim of child marriage and sexual abuse. It was published in the year 1938. When the story begins the protagonist, Gainda, who is around the age of twelve or thirteen is already a widow. The story begins with the line "This is OUR shack" (Chughtai, 1) where Gainda and the narrator play dulhan- dulhan in secret. They make sindoor out of brick powder, lift each

other's veil and act like real brides, a place where they let themselves free of society. Yet they are afraid when Bhaiya comes, they threw all of it away in fear. Gainda as a married woman is expected to do chores and act like a lady when she is still a child. The narrator feels envious of Gainda because she owns glittering silver jewels, was married and was not a virgin. Gainda who is in her teenage years feels an attraction towards Bhaiya but stays true to her marriage as she wipes off the brick powder sindoor that Bhaiya sprinkled on her parting. Gainda and Bhaiya's relationship grows as he gives her attar, and asks her to help with his daily chores. One day when she was helping him, Bhaiya tried to get intimate with Gainda but Gainda slapped Bhaiya and this hurt his ego so he raped her. When Gainda becomes pregnant with Bhaiya's child, she is outcasted, tortured, and was blamed for it. At the end of the story the reader can recognize visible fear in Gainda's face when the narrator comes to visit her baby, but soon relaxes when she understands that the narrator means no harm.

Gainda who is still a child was married off and became a widow within the span of one year. Gainda is in her teens, an age where a child explores things and only starts to understand what the 'strange incidents' are. A child of age twelve or thirteen would have limited or no idea about sex would have been forced into a physical relationship without consent. "Who should a widow dress for?" (Chughtai, 2) is a question that Gainda asks the narrator because as per tradition only a wife is allowed to wear sindoor and bangles and once the wife becomes a widow the sindoor is wiped off and her bangles would be smashed. Gainda as a child is made to believe that a woman does everything for their husbands and not for themselves. Gainda represents all the women in society who are unable to find an identity for themselves. From the perspective of Gainda, a wedding would be an event where she gets to dress up in new clothes, wear fine jewellery, and a festival where she is the centre of attraction. To girls of the time to get their parents' affection was unheard of as they always doted on their sons and considered daughters a burden.

Gainda was blamed and beaten up for getting pregnant with Bhaiya's child when she was not at fault. Society tends to blame the women that get pregnant after being raped or after being in a consensual sexual relationship, they are slut-shamed but the same society willfully forgets that a man is also a part of it. The men are never questioned, never blamed, never shamed, they are always considered the pride of the family and it is always the women's fault. Society tends to forget the difference between a consensual sexual activity and rape or assault and they always blame it on the women. The reason for women to get raped according to society is the way they dress, they stepped out of their house at night, when they are given too much freedom, and when they stand up for themselves. The problem lies in the attitude of

people, of men specifically. The men in our society are treated like kings from their childhood and whatever they do wrong is never considered wrong. The character of Bhaiya represents the male society that has similar beliefs. Bhaiya does not take responsibility, he abandons Gainda after he used her to deal with the consequences but still she does not lose hope as she asks the narrator to write to Bhaiya about the baby. Gainda at the age of fourteen or fifteen had to go through torture as she was beaten up, outcasted, and had to raise a baby without anybody's help. She gave birth to a child but was still living in fear that somebody would try to harm her baby, but the baby is growing up as a living symbol of her struggle and fight. A child of fourteen or fifteen would have barely any idea how to take care of a child but Gainda fought through it as she gave birth to her baby and has mastered the art of motherhood. This is visible by the end of the story as she effortlessly feeds her baby.

The women of the time were not educated, only men were. Even though they were educated they were not open-minded, they were rather narrow-minded. Unlike the men in the story, the narrator who is a girl who is a few years younger than Gainda did not outcast her. A child was able to accept Gainda unlike the adults in society. This shows how much character and humanity overpowers man-made traditions. The reader can view the whole story from the perspective of the narrator and what she thinks is important. The narrator states that the line "This is OUR shack" (Chughtai, 1) shows that the narrator is claiming her own space and willingly sharing it with Gainda. The claiming of space breaks a stereotypical thought when a woman claims what is rightfully hers. The narrator has always stood by Gainda as her support system from childhood to her married life and motherhood, this shows strong sisterhood.

The adults, men, and women have always treated their daughters and daughters-in-law inferior to their sons. The narrator never got love from her parents as they always cared for their son, Gaiinda was mistreated because the family cared only about Bhैया and how the son will never do anything wrong beliefs of the elders. Mewaram shows his dominance as a man to the narrator when she is a little dirty, but on the other hand, his hands were far filthier than hers. The upbringing of the boys in the story has always been like kings. They were educated, they were taken care of, their chores were done by women, they were the pride of the family, they never got scolded for anything and their requests were never denied. Due to such upbringing, they cannot withstand questioning, denying what they want, and never accept their mistakes. It would hurt their ego if such situations occur and this will lead to them reacting harshly without thinking. This upbringing was common in the earlier periods and has led to a male-chauvinistic society. The men always looked down on women and treated women with no respect. The women on the other hand are taught to be scared of these men. They are unable to voice out their opinion, they were never allowed to say no and men took everything for granted.

Conclusion

Chughtai focuses on different aspects in the story from child marriage to gender discrimination. Women are unable to find a space for themselves, when they do the male society barges into their territory. Gaiinda depicts

every woman in the Indian society that was blamed, tortured and shamed for premarital sex and pregnancy. Society always blames pregnancy on women and portray their sons on a pedestal stating that women seduced them and they are innocent. Gaiinda is at an age where she is to enjoy playing and exploring the world but she was forced into a marriage and became a widow all in the span of one year. Society made her believe that her life has no further meaning and that she is considered a burden. Narrow-mindedness is not the aftermath of illiteracy, but the refusal to embrace change and hostility toward the question of male authority and criticism. The story is able to draw a clear picture of the difference in treatment between men and women, sons and daughters.

References

1. Asaduddin, M. "Gaiinda". Chughtai: The Essential Stories, Penguin Books, 2019, pp. 87-99.
2. Chughtai, Ismat. "Gaiinda". *Lifting the Veil: Selected Writings of Ismat Chughtai*, Penguin Books, 2001, pp.1-12.
3. R, Rathi. "Ismat Chughtai's Gaiinda And The Feminist Reclamation Of Space". *Feminism In India*, 4 July 2018. <https://feminisminindia.com/2018/07/04/ismat-chughtai-gaiinda/#:~:text=Little%20is%20known%20about%20Gaiinda%2C%20the%20young%20narrator%E2%80%99s,strutting%20%E2%80%9C%20around%20showing%20off%20her%20finery%20%E2%80%9C> C. Accessed on 12 August, 2021.

DALIT WOMEN EMPOWERMENT IN INDIA AND RISE OF DALIT WOMEN LITERATURE

Dr. NIDHI MISHRA

*Assistant Professor, Department of English
Govind Sarang Govt Law College, Bhatapara, Chhattisgarh*

Abstract

Dalits have been the most neglected and downtrodden people of Indian society. This exploitation is not a new phenomenon but an ancient practice of abusing Dalits in the name of the 'Varna System' which later evolved into the 'Caste System' in Indian Society. Dalits have been shunned and degraded in our society for so long that at one time, they considered this degradation and abuse as their fate. The Status of Dalit women is pathetic. They stand in the lowest rung of society. She is denied basic rights and facilities. She is abused, brutalized, terrorized for being a Dalit Woman. A Dalit Woman faces triple jeopardy of caste discrimination, economic deprivation and gender discrimination. She is triply oppressed and suppressed. A Dalit woman's existence seems to be fatal on account of being a Dalit and a woman being further debilitated by being utterly poor. The population of Dalit women in India as per the 2011, National Census is 9.79 crore which is 48.59% to the total Dalit population in India. As per the 2011 National census, the total female population in India is 58.7 crore of which 16.68% is Dalit woman's population. Despite being a significant population, Dalit women are plagued by illiteracy, poverty, malnutrition and violence. Education which is the panacea of socio economic problems is pathetic among Dalit women. Literacy rates are lower than the general female population in the country. Government has envisaged many constitutional safeguards for Dalit women. Government has even made changes in certain laws to incorporate Dalit women rights. However, the problem lies in its strict implementation and changing the mindset of the people. Dalit Literature is an important medium for Dalit women empowerment. Mukta Salve was the first Dalit voice of resistance. Presently, there are many important Dalit women writers expressing the plight of Dalit women.

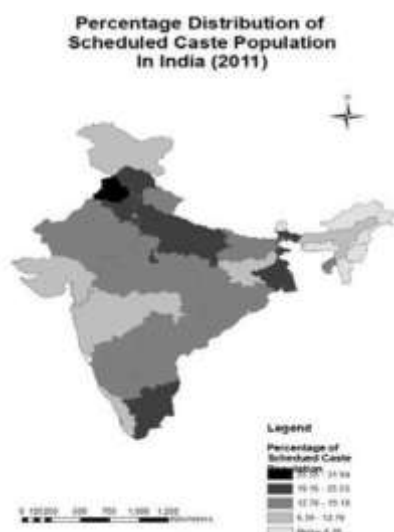
Keyword: dalit, women, empowerment, literature, society

Introduction

Dalits have been the most neglected and downtrodden people of Indian society. This exploitation is not a new phenomenon but an ancient practice of abusing Dalits in the name of the 'Varna System', which later evolved into the 'Caste System' in Indian Society. Dalits have been shunned and degraded in our society for so long that at one time, they considered this degradation and abuse as their fate. "The word Dalit is derived from the Sanskrit root verb *dal*, which means to crack or split. Thus, the word "Dalit" refer to the people who have been broken, ground down by those above them. It also means people who are outside the four

Varna Ashrama system" (source: infogalactic.com/info/Dalit). Dangle further emphasizes, "Dalit is not a caste, but a realization and is related to the experiences, joys and sorrows and struggles of those in the lowest stratum of society" (Dangle 1992, p 264). Caste System has been the chief cause of Dalit woes in the country. It is because of the dysfunctional Caste System that Dalits have been terrorized for years right from their birth. Chakravarti (2003) explains the detrimental effect of caste on Dalits "Caste is a system of graded inequality. Castes are arranged according to an assenting scale of reverence and a dissenting scale of contempt" (7). Chakravarti (2003) further explains "The

caste system comprises a series of hereditary groups or jatis characterized by hierarchy or graduations according to ritual status. The basis of inequality underlying the caste system in India is the application of evaluative – value-based – standards in placing particular castes as high or low. These standards are rooted in the Dharmashastras, the religio-legal texts of the Hindus...The notion of ‘pure high’ and the ‘impure low’ was expressed ideologically in ritual terms, that is, which castes could or could not perform sacrifices and worship and other sacred functions. But since work itself was classified as pure and impure the two were required to be kept separate...This accounts for the elaborate rules that govern contact to ensure the separation between the high and the low castes because they were regarded as defiling” (10).



(Source: Government Census Report 2011)

Status of Dalit Women in India

The status of Dalit women is pathetic. They stand in the lowest rung of society. She is denied basic rights and facilities. She is abused, brutalised, terrorised for being a Dalit Woman. A Dalit Woman faces triple jeopardy of caste discrimination, economic deprivation and gender

discrimination. She is triply oppressed and suppressed. Dalit Women Poet Rani (1998) poignantly sums up the position of Dalit women in Indian society, “If there is any soul in this country who is subjected to all kinds of oppression and exploitation, it is the Dalit women. On one side she is oppressed by the caste system, on the other side she is subjugated to gender oppression and class exploitation. She is a Dalit among Dalits” (Rani 1998, p 21). A Dalit woman’s existence seems to be fatal on account of being a Dalit and a woman being further debilitated by being utterly poor. The population of Dalit women in India as per the 2011, National Census is 9.79 crore which is 48.59% to the total Dalit population in India. As per the 2011 National census, the total female population in India is 58.7 crore of which 16.68% is Dalit woman's population. Despite being a significant population, Dalit women are plagued by illiteracy, poverty, malnutrition and violence. Education which is the panacea of socio economic problems is pathetic among Dalit women. Literacy rates are lower than the general female population in the country. Since Dalit women remain illiterate, they are unable to find dignified jobs and occupation and thus, remain poor. This has become a vicious circle of poverty.

Table 1: Literacy Rate of SC/ST woman from 1961 to 2011

Year	General Female	SC Female	ST Female
1961	12.95	5.29	3.18
1971	18.7	6.44	4.85
1981	24.82	10.95	8.04
1991	32.17	23.76	14.05
2001	41.15	41.90	28.36
2011	64.6	58.5	48.04

Source: The Educational Statistics at a Glance, Government of India, Ministry of Human Resource Development Bureau of Planning, Monitoring & Statistics, New Delhi, 2014

Further, if we analyze literacy rates of Dalit women in rural and urban categories, we see that illiteracy prevails more in rural areas. Urban

Dalit women are better off in education and literacy. However, there is substantial difference in literacy rates among Dalit and Non Dalit Women population.

Table 02 Literacy Rate of Dalit and Non-Dalit Women
Literacy Rate (%)

Year	Dalit Women			Non-Dalit Women		
	Total Literacy of Dalit Women	Rural	Urban	Total Literacy of Non-Dalit Women	Rural	Urban
1971	8.44	5.08	16.89	18.70	13.88	42.00
1981	10.93	6.43	23.34	29.83	17.98	47.82
1991	25.58	19.43	42.39	38.16	30.42	64.05
2001	41.80	31.84	57.49	53.7	46.58	71.99
2011	56.5	52.6	68.8	65.46	58.75	79.92

Source: The Educational Statistics at a Glance, Government of India, Ministry of Human Resource Development, Bureau of Planning, Monitoring & Statistics, New Delhi, 2014

Dalit women are suffering from grave poverty. As explained earlier they are caught in a vicious circle of poverty due to lack of education and social debilitating factors. They often remain jobless or work as unorganized laborers. They work in farms as laborers, sweepers, household servants, maids etc. They are also forced in beggary and prostitution. Altogether, their economic situation is greatly incapacitating as their social condition. According to Census Report 2001, 50% of the Dalit workforces were landless agricultural laborers, compared to 26 percent of the Non-Dalit workforce. census report 2011 points out that out of 13.29 million Dalit women main workers, 8.83 million were reported as agricultural laborers and 2.33 million as cultivators. 3.93 million Dalit women were also reported as marginal workers. According to The National Sample Survey (NSS, 2014) data on employment for 200 indicates that more than 60% of the Dalit workers lived in the rural areas and they were dependent on the wage employment. The Current Daily Status (CDS) employment rate for Dalit female workers in urban areas was 14.0 percent, as compared to 45.8 percent for other households. The

Disparities between Dalit women and Non-Dalit women are reflected in the unemployment rate also. The unemployment rate based on Current Daily Status (CDS) for Dalit women was about 2.10 percent; as compared to 1.40 per cent for other Non-Dalit women workers in rural and urban areas

Though Indian Government has envisaged reservation policy for Dalits but it is not sufficient. Private sector remains untouched. There is lack of awareness regarding education among Dalit women making them remain jobless and poor. Apart from malicious socio economic conditions, the policies of the government and its implementation are full of flaws. Thus, making these policies and schemes ineffective.

Constitutional Provisions for Dalit Women

Government has envisaged many constitutional safeguards for Dalit women. Government has even made changes in certain laws to incorporate Dalit women rights. However, the problem lies in its strict implementation and changing the mindset of the people. 'The constitution of India guarantees to all women equality (Article 14), no discrimination by the state (Article 15(1)), equality of opportunity (article 16), equal pay for equal work (article 39(d)). The rights provided by the constitution of India towards the women must be safeguarded and protected. So, that the women can enjoy the fruits of the rights imparted to them for their empowerment' (Source: www.legalbites.in/slavery-and-forced). There are also other laws safeguarding Dalit women's interests. Some of them are:-

1. **The Equal Remuneration Act of 1976** provides for equal pay to men and women for equal work.
2. **Hindu Marriage Act of 1955** amended in 1976 provides the right for girls to repudiate a child marriage before attaining maturity

whether the marriage has been consummated or not.

3. **The Marriage (Amendment) Act, 2001** amended the Hindu Marriage Act, Special Marriage Act, Parsi Marriage and Divorce Act, the Code of Criminal Procedure providing for speedy disposal of applications for maintenance; the ceiling limit for claiming maintenance has been deleted and a wide discretion has been given to the Magistrate to award appropriate maintenance.
4. **The Immoral Traffic (Prevention) Act of 1956** as amended and renamed in 1986 makes the sexual exploitation of male or female, a cognizable offence. It is being amended to decriminalize the prostitutes and make the laws more stringent against traffickers.
5. An amendment brought in 1984 to the **Dowry Prohibition Act of 1961** made women's subjection to cruelty a cognizable offence. The second amendment brought in 1986 makes the husband or in-laws punishable, if a woman commits suicide within 7 years of her marriage and it has been proved that she has been subjected to cruelty. Also a new criminal offence of 'Dowry Death' has been incorporated in the Indian Penal Code.
6. **Child Marriage Restraint Act of 1976** raises the age for marriage of a girl to 18 years from 15 years and that of a boy to 21 years and makes offences under this Act cognizable.
7. **Medical Termination Pregnancy Act of 1971** legalizes abortion by qualified professional on humanitarian or medical grounds. The maximum punishment may go up to life imprisonment. The Act has further been amended specifying the place and persons authorized to perform abortion and

provide for penal actions against the unauthorized persons performing abortions.

8. **The Indecent Representation of Women (Prohibition) Act of 1986 and the Commission of Sati (Prevention) Act, 1987** have been enacted to protect the dignity of women and prevent violence against them as well as their exploitation.
9. **The Protection of Women from Domestic Violence Act, 2005** provides for more effective protection of the rights of women guaranteed under the Constitution who are victims of violence of any kind occurring within the family and for matters concerned with. It provides for immediate and emergent relief to women in situations of violence of any kind in the home and domestic household.

(Source: legislative.gov.in/actsofparliament)

There are also legal provisions for Dalit women. Some of these important legal provisions are as follows:-

The Protection of Civil Rights Act, 1955, The Schedule Castes and Scheduled Tribes (Prevention of Atrocities) Act 1989, The Prohibition of Employment as Manual Scavengers and their Rehabilitation Act, 1995.

Suggestions and Recommendations

- First of all, it is highly important that Dalit women should be made aware of their rights and privileges.
- Strict implementation of Dalit women protection laws
- Quick action by legal authorities regarding violation of such laws
- Strengthening NGO system for empowering Dalit women.
- More incentives to accentuate Dalit women literacy programmes.

- Strict implementation of Dalit reservations in government jobs and opting for backlog appointments in vacant positions.
- Special education schemes for Dalit girl child.
- Social focus by the government on pertinent problems like Caste violence and Domestic violence.
- Instant help in form of monetary aid, legal aid, basic rehabilitation of Dalit women who are victims of violence and abuse.
- Rehabilitation of Dalit women forced in social evils like beggary and forced prostitution.
- Encouraging Dalit women in political participation.

Rise of Dalit Women Resistance in Literature

Early voices of Dalit women resistance can be viewed in the works of early iconic Dalit writer, Mukta Salve. Right from the beginning Salve saw and even suffered atrocities of being a Dalit. In the year 1855 at the tender age of fourteen Salve wrote *Mang Maharanchya Dukhavisatha* (About the Grief of Mahar and Mangs). Till 1852, Salve had no access to education just like any other Dalit girl. She enrolled the JyotiraoamdSavitri Bai Phule's school in Pune in 1952. Salve in her book describes the plight of Mahar and Mang Dalits. Salve emphatically wrote about the ongoing exploitation of Dalit women. Salve was bold enough to not only question the diabolic caste system but also the religion of Hinduism from which the caste system originated. Salve often used to challenge the supremacy of Brahmins through our phenomenal works. No wonder Mukta Salve became a trail blazer and paved the way for future Dalit women writers.

Present Voice and View

Dalit writing vehemently manifested itself from the last few decades of the twentieth century.

This is continuing in Twenty first century literature also. Writers such as BhamaSusairaj, Shilpa Kamble, Pradnya Pawar and many more have been not only voicing their sufferings but also asserting their identities. Bama in her autobiography *Korrukku* asserts she doesn't need her Hindu religion nor her own double standard community. These writers have not only been asserting their identity, but also emphasizing the fact that they are even better than the rest. As a mark of new identity these writers have discarded the term 'Dalit' for themselves. Now they call themselves 'Neo Buddhists' or 'Ambedkarite.' Feminists and writers like Chaya Koregaonkar have been vehemently voicing the ideals and principles of Baba Saheb Ambedkar.

Conclusion

Literature is an indispensable medium for empowerment. Dalit women literature has its own significance because it gives voice to the most marginalized section of Indian society, Dalit women. Without such scintillating works it would have been impossible for the world to know the plight of Dalit women. By establishing Dalit women's identity as that which is affected by mutual and intersecting structures of caste and gender, Dalit women's autobiographies reinforce the Dalit feminism as an intersectional category. Dalit women autobiographers have not only shattered the preexisting notions and falsified myths regarding Dalits but also forced the world to rethink its opinion about Dalits.

References

1. Chakravarti, Uma. (2003). *Gendering Caste Through Feminist Lense*. Calcutta, Stree.
2. Dangle, Arjun. (1992). *Poisoned Breads: Translations from Modern Marathi Dalit Literature*. Mumbai, Orient Longman.
3. Government of India, Census Report 2001.

4. Government of India, Census Report 2011. www.the-criterion.com/V8/n3/IN12.pdf
5. Rani, ChallapalliSwaroop. (1998). Dalit Women's Writings in Telgu. *Economic and Political Weekly* Issue 33 (17), (pp 21-24). 1library.net/document/q54x6kgy-inte...
legislative.gov.in/actsofparliament
www.legalbites.in/slavery-and-forced
infogalactic.com/info/Dalit

EXQUISITE SOCIAL DOCUMENTS IN THE NOVELS OF BAPSI SIDWA

Dr. S. SAVITHA

*Assistant Professor (SL.G), Department of English and other Foreign Languages
SRM Institute of Science and Technology, Ramapuram, Chennai*

Abstract

India is known for its hospitality to new cultures. It is believed by many that the Aryans came to India from some other location and spread over the country. Among the earliest existing evidence of India's cultural history, we have literature produced by the Aryans and this literature is known as Vedic Literature. Down the ages, many races came into India and many of them chose to stay back in India. They have merged with the rich cultural fabric of India, adding to the qualities of the ancient country and borrowing from its rich qualities. Hence we talk of the unity and diversity of India

Introduction

Of the many races that came to India, the Parsis are also one among them. Though in some ways they have also followed the example of the other races in adopting some of the ways of India, they are unique among those who have entered India in their determined isolation from the main stream culture of the country. They came to India in the seventeenth century when their motherland Persia was overrun by the Arabs.

The Parsis are the descendents of the Iranians who had sought refuge in India in the eighth century A D when Iran was conquered by Arab invaders. The Arabs demanded that the defeated Iranians who practised the ancient monotheistic religion, Zoroastrianism, convert to Islam. Consequently many Zoroastrians fled from Iran and sought refuge in India.

Several history books dealing with the exodus of the Parsi Zoroastrians to India have stated that after fleeing from Madyan in Iran they first arrived at the Port of Diu in eighth century A D. After their stay for about nineteen years, they set sail towards the South and landed

at the port of Sanjan in Gujarat, then under the rule of the liberal monarch, King Jadav Rana.¹⁷

Greatness of Bapsi Sidwa

Bapsi Sidwa is one of the greatest artistic writers of this period. Born in Lahore before partition, Sidwa in her works deals with the problems of Parsiness, and she belongs to the second-generation of postcolonial writers. During India and Pakistan partition, Parsis in Lahore and Karachi, determined to reside on in the newly-created state of Pakistan and Sidwa's family too decided to stay in Pakistan. Sidwa decided to spend her time between Lahore and USA. She has represented Pakistan in world bodies of literature and of women, and she feels that India has not been very fair to Pakistan. As a writer, she has some favourite themes—like the impact of tradition and culture on the lives of individuals, the impact of historic moments like the partition of India. She deals with the clash

¹⁷Novy Kapadia, A G Khan, ed. *The Parsis: Madyanto Sanjan: An Appraisal of Ethnic Anxieties Reflected in Literature* (New Delhi: Creative Books, 1997) pp.xi-xii.

between modernity and tradition in these very traditional countries of Asia.

Overview of Parsi Culture in Sidwa's Novels

Rohinton Mistry and Bapsi Sidhwa are prominent among them because they deal with the Parsi identity in the modern world. This means that they follow the Parsi beyond the shores of India and into foreign countries, especially of the west. Rohinton Mistry is mainly interested in the recollection of the Parsi consciousness in its Indian circumstances in the matter of the last few decades—he is a Parsi who has migrated to Canada. Bapsi Sidhwa is a Parsi woman of Pakistan lives mainly in US but she also maintains close association with her homeland. The unique feature about Sidwa is the special interest she expresses in the non-Parsi life that she has seen both in undivided India and in Pakistan and elsewhere. One of her novels is devoted to the exploration of the varieties of Muslim life in Pakistan in its modern part as well as its hilly primitive parts [*The Pakistani Bride*, 1983] and this novel does not bear any reference to the Parsi experience in the subcontinent. Another novel—*The Ice-Candy Man* [1991]—is the portrayal of the devastation of the partition of India. Again, it is not the Parsi consciousness that stands to the fore in this novel. But *The Crow-Eaters* [1980], her first published novel, is only marginally connected with non-Parsi life. It traces the sage of a down and out Parsi who makes good in the new world of India of the early twentieth century. Her last novel, *American Brat* [1993], is about the exposure of a Parsi girl to the influences of the free modern world of the United States. The story is about a young Parsi girl who is sent to US for antidoting the influence of the clerically-dominated Pakistani life in the later part of the twentieth century. The influence of this world gives the girl new values and then she is confronted by the demands of her conventional

life—she wishes to marry a Jew and her mother thwarts her by frightening the boy with her fables of conventional Parsi life in India. The mother—who is modern in her own way, in her partiality for club life and low hip sarees—because Parsi orthodoxy prescribes that a Parsi who intermarries with any other community could never again enter the Fire Temple and never find salvation.¹⁸

Study of History and Social Issues

Bapsi Sidhwa is a writer with a special interest in historical and sociological issues and gender questions. *The Crow Eaters*—one of her earliest—is concerned with the saga of a Parsi individual who from penury makes it to prosperity and prominence in the later decades of the nineteenth century and the early part of the twentieth. It incidentally shows the mercurial ways of this protagonist who manages to establish very smooth relationships with the British rulers and with the native neighbours. In this respect the novel breaks new ground [though that is not the focal point of this essay] in that it presents a Parsi who goes out of his way to disobey the convention of his community in letting in his neighbours to share in the sorrows and calamities of his family. *The Pakistani Bride* is not about the Parsis at all—it is about Muslims who belong to the main stream of society in the plains of Pakistan and the near-primitive, nominally Muslim hill tribes of Pakistan on the Himalayan slopes, and the natural tensions between them in terms of individual lives. *The Ice-Candy Man* is about the partition of India, the traumatic experiences of

¹⁸ However, "There is evidence," writes Dhondy, "to show that the first (Parsi) settlers had no woman with them and must have inter-married with the natives, the Hindus, so the first claim of the Parsis to be racially pure is suspect. {Farrukh Dhondy, *Bombay Duck* (Calcutta: Rupa, 1991) pp.190-191.

the main contenders in the terrible movement, with the Hindus and Sikhs on one side and the Muslims on the other. The only other novel Bapsi Sidha deals with the Parsis more or less exclusively is *The American Brat*. It is a novel that traces the growth of an individual, a Parsi young woman who is sent to the U S so that she could get over the stifling training she has had in the clerically-dominated Pakistan of the post-independence decades of the twentieth century. It is the growing up story of this young woman into a responsible individual who remains a Parsi in her core and yet moves out of the pious Parsi mode of life. It means a profound change for her—establishing an individual's personal relationship with her god, abandoning the community-oriented religious life of the Parsis.¹⁹ It exposes the conflict between an individual with modernist convictions of individuality and rationality and her society which is steeped in its own conventions for all its apparent modernity and westernization.

Study of Gender Issues

Bapsi Sidhwa disapproves of the stance that the male is the provider and the female is the dependent receiver. She wants women to go in for quality higher education, to gain an income earning job and thereby to gain economic independence. Education and a lucrative job are

the twin means that empower a woman and helps her to shed her inferiority and dependent complexes and fear psychosis. She even disapproves of the purdah system that forces the Muslim women to remain the private sexual objects of pleasure of their men. Men are selfish. Because of their intention to gratify their predilections, preferences, desires and wants, men do not hesitate to compromise the feelings, thoughts, wishes and desires and choices of the women.

In her novel, *The Pakistani Bride* Sidhwa deal with the theme of Inter-community marriages between the white American Woman Carol and the Pakistani Muslim Farukh and between the girl from the plains, Zaitoon, and the tribal from the hills, Sakhi in a non-Parsi context. Both marriages fail and cost them intense agony and unhappiness for Carol and Zaitoon. So in this novel, Bapsi Sidhwa tries to endorse through her characters the prohibition of inter-community marriages will always be a self-damaging for the concerned people.

Conclusion

Thus, Bapsi Sidhwa projects her fictions as exquisite social documents. She come to the conclusion that it is the individual who has to take the responsibility for himself or herself, when need be taking up cudgels against outworn and meaningless customs and prejudices. The winsome protagonists in her novels are women with the courage of convictions, women who dare believe that their god would not abandon them if they broke manmade conventions. They question blindly obeyed authority and expose and deride superficial progressivism. They are seen to be humanists first and Muslim or Parsi, Indian or Pakistani, much later.

¹⁹ Another work to which her name is appended—*Water*—is the written version of a documentary film—the story is not authored by her. It deals with the trials and tribulations of a little girl who is widowed in a remote north Indian village who is placed in an establishment for the widows of the community. The story is placed in the transitional years of the Gandhian era and ends with the girl being passed on to the social reformers of Gandhiji's camp. It is not a novel that shows the individual initiative of a little girl; it is rather the presentation of the poor girl first as a victim and then as a sort of refugee.

References

1. Bapsi Sidhwa. "Why Do I Write?" in R K Dhawan & Novy Kapadia, eds., *The Novels of Bapsi Sidhwa*. New Delhi: Prestige. 1996.
2. Bill Ashcroft, Gareth Griffiths and Helen Tiffin, ed. *The Empire Writes Back*:
3. *Theory and Practice in Post-Colonial Literatures*. London: Routledge. 1989.
4. Mushirul, Hasan. *Legacy of a Divided Nation: India's Muslims since Independence*. New Delhi: Oxford University Press. 1997; rep. 2006.
5. Nilufer E. Bharucha, "The Parsi Voice in Recent Indian English Fiction: An Assertion of Ethnic Identity", in Nilufer E. Bharucha and Vilas Sarang, ed.,
6. *Indian English Fiction 1980-90: An Assessment*. Delhi: B.R. Publishing Corporation, 1992.
7. Novy Kapadia, "The Parsi Paradox in *The Crow Eaters*" in *The Novels of Bapsi Sidhwa*, ed. Dhawan and Kapadia, ed. 1988. (Novy Kapadia (a))
8. Sidhwa, Bapsi. *An American Brat*. New Delhi: Penguin, 1993.
9. Sidhwa, Bapsi. *Ice Candy Man*. New Delhi: Penguin, 2000.
10. Sidhwa, Bapsi. *The Crow Eaters*. New Delhi: Penguin, 2000.
11. Sidhwa, Bapsi. *The Pakistani Bride*. New Delhi: Penguin, 1992.

ETHOLOGICAL ENTITIES IN BRUCE CAMERON'S A DOG'S PURPOSE

B. ARUN

Research Scholar

Nesamony Memorial Christian College Marthandam

Affiliated by Manonmaniam Sundaranar University, Thirunelveli

G. ANNE NITHIYA

Assistant Professor, Department of English

Nesamony Memorial Christian College Marthandam

Affiliated by Manonmaniam Sundaranar University, Thirunelveli

Abstract

This paper entitled "Ethological entities in Bruce Cameron's a dog's purpose" attempts to analyze the behavior of domestic dogs based on different owners. The study aims to find how Bruce Cameron has conveyed the concept of behaviorism through his dog characters in A Dog's Purpose. W Bruce Cameron is an American writer, Columnist and novelist. He is best known for Dog Novels. His A Dog's Purpose is 12 weeks best seller in New York Times. Ethology is the study of Animals in scientific manner. Generally, it speaks about dogs under natural conditions. Dog behavior is the internally coordinated responses of individuals or groups of domestic dogs to internal and external stimuli. It has been shaped by millennia of contact with humans and their lifestyles. As a result of this physical and social evolution, dogs, more than any other species, have acquired the ability to understand and communicate with humans, and they are uniquely attuned to these fellow mammals. Behavioral scientists have uncovered a wide range of social-cognitive abilities in the domestic dog. This paper focuses on how domesticated dogs adapt to new behavior and habits in a different environment.

Keywords: *ethology, behavior, dog*

Domestic dogs have different behavior based on the owners. "The ethological theory claims that our behavior is part of our biological structure." The first type of owners were breeders. Breeders grow dogs for their business. So, they do show much love and affection towards that new born puppies. The puppies were caged all day. Cameron, in his *A Dog's Purpose*, writes about breeders. He said this type of owner gave food and water to the dog at the right time, but the dogs were constantly caged. So, the dog doesn't like this place and tries to escape from the place. The dog's behavior changes according to the

owners. In this case, the dog doesn't respect its owners.

The second type of owner loves dogs the most. They treat dogs as their child, son, or friend. So, the dog's behavior is very good at this point. The dogs show their loyalty and love towards the owner. In this, the owners teach the dogs how to behave. Cameron, in his book, mentioned a dog named Bailey. Bailey is trained by its owner Ethan, and he is a loyal and loveable dog. Because of the owner's love, the dog has good behavior.

One of my favorite things to do was learn new tricks, as the boy called them, which consisted of him speaking to me in encouraging tones and then feeding me treats. "Sit," for

example, was a trick where the boy would say, "Sit, Bailey! Sit!" and then he would climb on my rear end, forcing it to the ground, and then he would feed me a dog biscuit. "Dog Door! Dog Door!" was a trick where we would go out to the "garage," where Dad kept his car, and the boy would shove me through a plastic flap in the side door to the backyard. Then he'd call for me and I'd push my nose through the flap and he'd feed me a dog biscuit! (40)

The next type of owner is the type that doesn't like dogs. Instead, they raise them without any interest or love. This type of dog does not obey the owner and is very aggressive in nature. Some dogs, if restrained when aroused, excited, or fearful, can be aggressive toward the person securing them or show aggression towards a passing person or animal. A dog being held back by the collar may turn and bite the hand on the collar. A dog can also show aggression towards an individual walking by them once they are during a cage, crate, car, or when on leash. Redirected Aggression may be a sort of frustration-aggression. If a dog bark another dog or human comes near to the fence, that particular dog tries to protect its owner. For another instance, if the dog is inside the yard and unable to bite the person or dog outside the fence it may attack who is inside the fence, because of the confusion.

Cameron says about this type of dog in his *A Dog's Purpose*, which is bought from a breeder by a man who gifts the dog to his girlfriend. She keeps the dog in a grungy apartment, where she often forgets to feed him and rarely takes him out for walkies. She's not supposed to have dogs in her apartment, so she gives the dog to her mother and stepfather. The stepfather abandons the dog in the woods. That dog doesn't obey anyone including the master. Because of the owner's lack of love and interest that dog becomes very aggressive. "If I was such a good dog, why was I being abandoned

by my owner?" police dogs were treated well once they are in police service after retirement or bad health they weren't treated well. Some dogs live sad life and some become aggressive. In *A Dog's Purpose*, After the death of his wife Jacob is alienated, and he is a workaholic as a result. Ellie's job is to find missing people. Once she finds a missing girl the kidnaper shoots him. He almost dies, so everyone makes him to accept his retirement. Now Maya takes care Ellie, police who trained Ellie. Maya takes Ellie to Latin America to found missing Earthquake Survivors. Ellie found some people but lost her smelling power in an accident. Unable to smell, as a result, she can no longer do her job. "When I thought about Jakob, I realized that his cold dedication to Find helped me get over my separation from Ethan there was no time for grieving; I had too much work to do".

Conclusion

Every dog has a life, and according to its owner, the behavior of the dogs may change. Cameron also has brought out the different types of behavior of the dogs and how does it change from owner to owner. The domesticated dogs were able to adapt to the life of their owners. If the owner train and shows enough affection to it the dog's behavior becomes good. If the owners avoid the dog or the dog was not getting enough care, they become aggressive. The ethological theory also states the same as the behavior change happens according to the owners.

References

1. Cameron, W. Bruce. *A Dog's Purpose*. Forge, 2010.
2. Shmoop Editorial Team. "A Dog's Purpose." *Shmoop*, Shmoop University, 11 Nov. 2008, www.shmoop.com/study-guides/literature/a-dogs-purpose/summary.

3. "Understanding Aggressive Behavior in Dogs." *Dumb Friends League*, 11 Sept. 1970, www.ddfl.org/resources/understanding-aggressive-behavior-in-dogs/.
4. "Ethology." *Encyclopædia Britannica*, Encyclopædia Britannica, Inc., www.britannica.com/science/ethology.
5. "Ethology." *Wikipedia*, Wikimedia Foundation, 24 July 2021, en.wikipedia.org/wiki/Ethology.

WOMEN'S ENSLAVEMENT IN MARGARET ATWOOD'S HANDMAID'S TALE

P. AISWARYA LAKSHMI

*Assistant Professor of English
New Prince Shri Bhavani Art and Science College
(Research Scholar in Bharath Institute of Higher Education and Research), Chennai*

Dr. P. AROCKIA NATHAN

*Associate Professor of English
Faculty of Arts and Science, Bharath Institute of Higher Education and Research, Chennai*

Margaret Eleanor Atwood, Canadian writer best known for her prose fiction and for her feminist viewpoint, Novelist. As an adolescent, Atwood divided her period between Toronto, her family's main residence, and the sporadically settled bush country in northern Canada, where her father, an entomologist, conducted research. She began writing at age five and recommenced her efforts, more seriously, a decade later. After completing her university studies at Victoria College at the University of Toronto, Atwood received a master's degree in English literature from Radcliffe College, Cambridge, Massachusetts, in 1962.

In Atwood's preliminary poetry collections, *Double Persephone* (1961), *The Circle Game* (1964), and *The Animals in That Country* (1968), Atwood considers human behaviour, celebrates the natural world, and convicts materialism. Role reversal and new beginnings are recurring themes in her novels, all of them centered on women looking for their relationship to the world and the individuals around them. *The Handmaid's Tale* (1985) is erected around the written record of a woman living in sexual slavery in a repressive Christian theocracy of the future that has detained power in the wake of an ecological upheaval. The Booker Prize-winning *The Blind Assassin* (2000) is tortuously constructed narrative

centering on the account of an elderly Canadian woman apparently writing in order to disperse confusion about both her sister's suicide and her own role in the subsequent publication of a novel allegedly written by her sister.

In *Oryx and Crake* (2003), Atwood described a plague-induced catastrophe in the near future through the observations and memories of a protagonist who is possibly the event's sole survivor. Minor characters from that book retell the dystopian tale from their perspectives in *The Year of the Flood* (2009). *Madd Addam* (2013), which continues to resolve at the biblical, eschatological, and anti-corporate threads running through the previous novels, brings the ironic trilogy to a completion. The novel *The Heart Goes Last* (2015), originally published as a serial e-book (2012–13), imagines a dystopian America in which a couple is compelled to join a community that functions like a prison. Hag-Seed (2016), a retelling of William Shakespeare's *The Tempest*, was written for the Hogarth Shakespeare series. In 2019 *The Testaments*, a sequel to *The Handmaid's Tale*, was published to critical approval and was a co-winner with Bernardine, Evaristo's *Girl, Woman, Other*, of the Booker Prize.

Atwood also wrote short stories, collected in such volumes as *Dancing Girls* (1977), *Blue*

beard's Egg (1983), *Wilderness Tips* (1991), *Moral Disorder* (2006), and *Stone Mattress* (2014). Her non-fiction contains *Negotiating with the Dead: A Writer on Writing* (2002), which raised out of a series of lectures she provided at the University of Cambridge, *Payback* (2008), an ardent essay that treats debt both personal and governmental as a cultural issue rather than as a political or economic one and *The Human Imagination* (2011), in which she illuminated her relationship to science fiction. Atwood wrote the libretto for the opera *Pauline*, almost Canadian Indian poet Pauline Johnson; it premiered at the York Theatre in Vancouver in 2014.

In addition to text, Atwood educated English literature at several Canadian and American universities. She won the PEN Pinter Prize in 2016 for the spirit of political involvement easing her life and works. "A literature is produced by a culture and exists within a culture". In this emotional interview from 1973, Margaret Atwood talks about the struggle of Canada's literature to find its uniqueness in the world. She also discusses about her writing style and the hours of determination it took her to write *The Edible Woman* and *Surfacing*. Atwood also discusses *Survival: A thematic guide to Canadian Literature*, a book of literary criticism for the non-academic. It is her first book of condemnation.

In Atwood's *'The Handmaid's Tale'*, discussed on females fight to defend their individuality in a society that is overseen by men. Women contest to voice their hallucinations and attain equal privileges. In the media and society, female issues are unnoticed, therefore abandoned. In the novel, *The Handmaid's Tale* by Margaret Atwood, female characters struggle to advantage power. This unhinged stand up from the governance of men, the absence of freedom, and the devastation of

individuality, in which female characters aspect the hardship of finding their true sense of self.

The narrator is a Handmaid allocated to the family of a high-ranking commander. She misses her identity and original family, and she is given new name 'of Fred', the commander's first name, or Offred. She is concerned for by the family in exchange for having sex with the commander. In an intricate ceremony obligatory by the society, Offred lies between the legs of Fred's wife during the act, making her look like a substitute womb for the wife. This ceremonial passes a literal translation of the Old Testament, in which Rachel says to Jacob, and when Rachel saw that she bore Jacob no Children, Rachel coveted her sister, and said unto Jacob, "Give me Children, or else I die". And Jacob's irritation was sparked against Rachel; and he said, "Am I in God's stead, who hath withheld from thee the fruit of thy womb?" And she said, "Behold my maid Bilhah, go in unto her; and she shall bear upon my knees, that I may also have Children by her". World Scientific News, The leaders of Gilead have established scriptural rationalizations for their treatment of women. As a thirty-three-year-old Handmaid, Offred had one part in her society, one purpose to accomplish, produce babies. As Ferretter writes in Louis Althusser, "The science of historical materialism tells me about the material reality of my existence in the complex set of forces and relations of production that comprise the capitalist mode of production". She is not someone able to have her fate in her own hands. She does, unfortunately, not have the power to change her future at a few times. She could be called a heroine because she is strong but she could also be called an anti-heroine since she rather sets up with belongings that occur to her, she does not consume the power to influence them. This last interpretation was that which exhilarated her household world surrounded by the Christian theocracy that was America in the

prompt twenty-first century. Hers was the Gileadean society. Offred states as a character who has to some extent become familiar to this new world. She is attentive that it came about because of the social turmoil of American social equality.

There was also much ferocity. At least this is how the United States is observed from the perspective of Offred's totalitarian society. She is scared of being disciplined for her independent feelings. Offred also statements her studies at the university. This shows that she is rather smart and is able to recognize how wrong everything is as the domination takes place. Her description of her life expectancy while she was a student shows the compare with her life as a Handmaid. Her personality wholly changed since she was a rather unbiased, well-balanced woman and she was later compulsory to become someone reserved and sad. She has a friend, Moira, who denotes everything that Offred would like to be. Moira is described as someone rather open-minded and free and this explanation follows her character all over the novel. The detail that she is bisexual reinforces even more the sensation that she is someone confident. She is signified as someone who is ready to fight for her principles and that is why Moira symbolizes strength and hope for Offred. What is stimulating to ponder in Moira's destiny is that, like Offred, she is chastised, but not for the similar reasons. Moira is directed to the Red Center used for bisexual. Like Offred, Moira is to become a Handmaid but her tough character sorts her fight against what performs to be death as she chooses to escape the Center. Because she escapes, she is an exclusion that attests to Offred that it is possible to fight oppression. Offred also think offlotsam and jetsam of their friendship, before harassment. Every fragment has a specific purpose, either to provide her strength or to create her laugh or, often, to stretch her confidence. Moira is honest and disobedient.

She does not accept the domination of women for a moment or believe that any class of people has the right to instruct others. Offred is regretful about the past. While describing her previous, Offred remembers the big paces she complete in her life when she married Luke and when she gave birth to her descendant. These were the happiest stretches of her life and here is how she designates these flashes, lying in bed, with Luke, his hand on my rounded belly. "The three of us, in bed, she kicking, turning over within me. I'm not frightened. We're wide awake, the rain hits now, we will be slow and careful. If I thought this would never happen again I would die".

World Scientific News, It is hard to ability to remember, however, when her present is so filled with her responsibilities as a Handmaid. Eleonora Rao in her book *Strategies for Identity*, The Novels of Margaret Atwood notes that Moira is one female who 'survives intact the encoded of conditioning into the acceptance of female culpability and evil levied on the handmaids at the Centre'. She is surprised when the Commander takes an interest in her offering they be present a costume party and then constructing sexual advances to her.

In the Republic of Gilead, Handmaids such as Offred are only destined to be procreators that is, they have sex with their controllers only for the purposes of reproduction. The Commander obviously scrapes under the unbending, puritanical command, and he looks to Offred to discharge his frustrations, even though he is breaking the very rules that he is vowed to support. Offred uses the Commander's courtesies to win a few freedoms for herself, realizing that to the Commander. She is simply a plaything and that he cannot be trustworthy with her actual inner feelings. She must also be careful because Serena Joy, the Commander's wife, would surely have Offred punished if she were to discover that Offred and her husband

consumed a sexual relationship outside of their legitimately authorized mating conferences. Offred finds her true lover in Nick, who is also in a job by the Commander and his wife. Nick risks convinced death if his connection with Offred is revealed, yet the couple are forced to express their humanity by decisive on their secret affair. In each other they find an opening for expressing all those expressive human needs that their society contains by controlling both males and females to suggested roles. Serena Joy is also a very essential character in the *Handmaid's Tale*. What is curious about her is that she is, or at least she used to be, an anti-feminist. Serena Joy needed women to become who they turn out to be when the new Republic of Gilead was originated, housewives. She thought that it was the seamless position for a woman. For her, a woman does not necessity to be anything more important than that. It is an adequate amount of that she is a good housewife, takes good care of her house and children. The only problem with Serena is that she does not adequate in her own description since she does not have the prospect to bear children. Therefore she is not deliberated as a good wife by society. That explains why she is so frustrated all through the novel. Atwood appears to want to prove through this character the hollowness of our chauvinisms as remote as women are disturbed since, even in the present day, a good wife is from time to time defined that system. She seem like to be eager to show who a woman would become if she frustrated so hard to be this kind of wife. Christine Gomez comments, In Gilead, where women are sharp as plain occupations to assist man, the middling woman is locked up in locus two. The wife, enhancing in function and dressed in blue, the daughter, silent and obedient, dressed in white, the Martha, middle-aged housekeeper in green and the Handmaid in red anthropomorphizing the child-bearing gathering, all accept their

victim situations as something unavoidable, dictated by Biology and commanded by History, at a period when Caucasian birthrates had failed steeply. The novel shows the brutal and assertive picture of religious society which religious ideals are declared to isolate women even from the elementary human rights. Body in this society is the device partisan to the wishes of leaders. Offred is a woman entombed in a horrible reality from which no instant physical escape is present. Even suicide is off restrictions.

Reshmi writes in "Eco feminist Vision, A Study of Margaret Atwood's *Surfacing* and *The Handmaid's Tale*" that "In the Gileadean patriarchy, a woman is denied the right to possess or to have control over he own body. Her body is segmented and her value is determined on the basis of her reproductive capability". The irreconcilable difference of freedom and safe keeping World Scientific News is at stake where woman is banished as merely asexual existence. Society defeats women and curbs their freedom that provokes fear of security in them. Upper class men, besides the opportunity to sire children, are assured their women are well meticulous, kept firmly in place. Each woman is allowed to do only one thing, Marthas perform housework, Handmaids reproduce, Wives nurture children and provide amusing company, Jezebels have non reproductive sex, Aunts train Handmaids. Kept engaged by and allowed to do only one thing, no woman can undertaking into men's territory: generating goods by working outside the home, or, statistics through writing. Deprived men have Econowives, who "are not divided into functions. They have to do everything; if they can". They produce nothing significant; they probably cannot reproduce either, or they would have been enlisted by the government. The only Econowife evoked with a child is grieving an unbaby. The use of women as tools in mass-producing domestic effort

involves that both genders assume a new awareness of women. In order to brook the political system, women must be taught to repute themselves as produces. This viewpoint, prescribed on Offred at the Red Center, is marked in her self-descriptions: "I will never be able to fade, finally, into another landscape", she says, because "I am too important, too scarce, for that. I am a national resource". In order for women to be citizens of any realm, they must possess a clear authorized identity as individuals with rights. This is impossible in Gilead, since 'the right to human dignity for women demands the interruption of the commercial taking advantage of their bodies in public relations, and preventing the exploitation of motherhood by the state or religious bodies', Marthas. While Gilead theatrically reduces the taking advantage of women's bodies by mandating modest dress, it exploits their bodies for motherhood. Ceasing to be personalities with legal rights, they are concentrated to assets. The freedom from that Aunt Lydia champions is really just freedom from violent crime or rape not authoritative by the government, violence or bullied sexual intercourse performed by the Wives, Commanders, and government officials is sanctioned. "Freedom from violence" is a deception that protects a woman only as a reproductive scheme owned by others. Offred's destiny is not entirely clear because the novel ends with an appendix that discloses that Offred's narrative has been discovered by a later society one that outwardly has restored something like the equivalence of the sexes and individual autonomies that Offred desired. From the perspective of the adjunct, then, Offred's narrative becomes a kind of Old Testament, a best of the human quest for self-expression and restoration. Offred is, in some respect, a rather weak person. There are several examples of other women in the novel who have not been nearly as exaggerated by the 'truth' of Gilead as

Offred. They are vigorous and strong-minded not to live by the rules of the Gilead discourse. Luce Irigaray, rights that man's "social existence, his economic structures and his sexuality are always tied to the work of nature" because only through nature can he produce anything enduring. Women specifically mothers are thus "essential to the social orders reproduction particularly inasmuch as they are reproductive of children and of the labor force, through maternity, child-rearing, and domestic maintenance in general". Women, according to Irigaray, "maintain the social order without changing it". Before Gilead, however, women not only to make a replica, but were involved in the production of goods, technology, and information. Offred worked and reinforced herself, as had her mother, who raised Offred alone. But men felt threatened by women production outside the home. Thus, as Offred tells Luke, the government commanded that "Women couldn't hold property anymore". World Scientific News because they could no extended own property, they became wealth themselves. Offred's mother was complicated in the feminist movement in the society 'before', burning pornographic material and trooping in support of women's right to abortion. She was frustrated about Offred's lack of interest in the women's movement and her habit of taking her rights for absolute. "You young people don't appreciate things, she'd say. You don't know what we had to go through, just to get you where you are". Offred's mother fears the consequences of slacking in this area, a fear that would prove to be defensible, and after the formation of Gilead she is sent to the Colonies. Furthermore, Offred's fellow Handmaid, Ofglen is another woman who is apparently much braver than Offred. Ofglen is tangled in the confrontation and she is the one who pushes their relationship out there what is generally accepted among Handmaids. She gives Offred

information about the confrontation and wants Offred to pass on information conventional from her Commander, which is something Offred does not dare. When Ofglen hangs herself instead of being arrested by 'The Eyes', the secret police in Gilead, Offred is reassured since Ofglen then cannot expose anything about her. "She did it before they came. I feel great relief. I feel thankful to her. She has died that I may live. I will mourn later". According to Barbara Hill Rigney in her hard cover Margaret Atwood, "the control agency in this novel is, not the commanders, but the 'Aunts', who run their re-education centres with cattle prods, torture techniques, and brain washing slogans". The Aunts take very clear goals that they need to achieve with their keeping fit of the Handmaids. The first is to delete the women from history, 'All official records of the handmaids would have been demolished upon their entry into the Rachel and Leah Re-education Center'. The second goal is 'to impart women how to betray other women. The Aunts are women accused to teach the Handmaids how to be compliant and obedient'. They are also highly respected in society because they are measured wise women. Marthas, on the conflicting, find themselves very low in the social ranking. Their role is absolutely to take care of the house, to cook and clean. Marthas are almost non-existent but not as abundant as the Handmaids, that are below everyone in society. These Handmaids are, paradoxically, the most important part of this story. They are also a part of the following very important characteristic of Gilead. Atwood deliberately produced the Aunts as powerful females in a dystopia. In a radio conversation with associated writer Victor-Levy Beaulieu, she said that the character of Aunt Lydia is based on the history of imperialisms. For example, the British in India raised an army of Indians to control the rest of the Indian, So, if you dearth to control women, you have to grant some women

a tiny bit more influence so that they will control the other. In a BBC World Book Club radio program last year, Gilead organization In the Handmaid's Tale, in Gilead, birth rates have tumbled as a result of widespread contagion of the air, water, and earth. Also, Christians, appalled by divorce, pornography, and abortion, fugitive all three. They also take away a woman's right to own property or have money of her own; everything is in her husband's name. Women who have been divorced but who are confirmed to be fertile, such as the main character in the novel, are found guilty of the crime of adultery, and are given to the leaders of Gilead in order to provide children for childless couples. Gilead is or more exactly becomes a city of domination. Christine Gomez exactly comments, World Scientific News, The Handmaid's Tale is set in the future, in the Republic of Gilead, which occupies part of the terrain of what was once the U.S.A. This is a dystopia which carries existing male-controlled tyranny and the victimization of women to life-threatening. Interpretation of Atwood, everything in the book is exact and has been already proficient in some from in some society. The administration in Gilead uses two main devices to control women. Firstly, they custom a certain type of language to maintain the oppression of women. Secondly, they use activities or violence, which represent a more straight and harsh type of oppression. By combining these two the administration maintains its control of women in Gilead.

Judith Harlan, in her work Feminism, says that feminists pursue admission to education, economics and politics, as well they seek a change in resistor over reproduction, sexuality, violence and society. From the first page, as the narrator begins recitation the gymnasium, one can feel that fear and uneasiness are very present feelings among its occupants. Karen Stein also in her article, Margaret Atwood's Modest

Proposal, *The Handmaid's Tale* describes the dystopic Gilead in this way, 'In the guise of a population program, Gilead announces the biblical text literally and makes it the basis for the state-sanctioned rape, the impregnation ceremony the handmaids must experience each month'. According to Žižek, the Bible, here, provides "discourses that aim to produce false consciousness" in Gilead's citizens. They misrepresent "salient facts about the current political state of play" by placing one specific clarification of the Bible as the ultimate truth by the help of confidence machines. Gilead does not want women to be conscious neither of the circumstances nor of the problems in the Government. In fact, they are not even allowed to read because it could embolden them to have their own estimations. Female press, especially, is dangerous because, in general, these kinds of papers contract with free women who can dress or live the way they want to. One understands that this kind of press does not follow the rules established by the Government according to whom women have to be submissive. Atwood deliberately places Gilead in New England, landmarks such as the library and the wall are clearly taken from Cambridge, where Harvard University is located. The irony in this location is twofold, In the first place, Massachusetts was first established as a theocracy by the Pilgrim Fathers, who practiced a strict clarification of the Bible to all features of life. Indeed, it was the Puritans of the seventeenth century who were responsible for the Salem witch hearings and subsequent burnings.

In *The Handmaid's Tale*, Margaret Atwood describes the social order where women are used as Instruments by the males. Women are utilized merely for breeding drives and considered as nothing more than machines of reproduction. In these unwelcoming dystopia spaces, women are forced to live by succumbing to the males, who

are always on the dominating side, and behave in predetermined patterns. The value credited to the women is founded on their ability to observe a child, a society in which women are considered as non-essential, once they lose their fertility and elderly women are abandoned to experience a slow death in Colonies. The Gilead government shows the negative features of the society "before" to defend the hard situation for women, particularly for Handmaids like Offred. They want to mean that women have lost their freedom and their right to choose over their own body by claiming that the World Scientific News conditions for women were inferior before, with the sexual violence. The society of the Gilead has originated based on the society which was labeled as 'before' contracts some of the opinions from it but changes certain to its own wishes. Regrettably, captivating women only as 'wombs' to produce more children through the language of Bible and multimedia resources put a heavy consequence on submission of the women and it is also easy for the men or at least one pole to gain and reservation their power. Offred also demonstrates her feminist adjacent in this novel. She puts her female characters into conditions in which the whole thing that makes them women is occupied from them. She shows that a woman becomes not anything as soon as her rights to own or to make her own decisions vanish. In Fact, all of her female characters, in this novel, are unfortunate. She places on paper everything that could create a woman desperate and smears it to the Handmaid's Tale women. How satisfied one should be with the development of women's role in society since the growth is for both men and women's sake. Brisha in his work privileges, the novel *The Handmaid's Tale*, Atwood brings the clear portrait of the new republic which tosses away the U.S. Constitution and establishes the Republic of Gilead in which women are watched only as multiplicative machines. This is because

of the low birth-rates due to environmental crisis such as numerous nuclear plant accidents, leakages from chemical and biological-warfare stockpiles, toxic waste deposited sites.

The supremacy of men in 'The Republic of Gilead' sources female characters to struggle in procurement their true individuality. As Gilead arises, all women lose control, charity to all men the aptitude to flourish. Males attain power and dominance to concept a society that abolishes women. The women of Gilead are detached from their jobs and all the money that was once theirs is now transferred to the males of the household. The patriarchy is put into place society is put into place when Offred's privileges are existence taken away, Offred's job has been taken away from her with no clarification. Offred is in tremor after understanding what is working on. Her sense of power is exposed when she's told 'women can't hold property anymore'. Offred has lost her job, money, and power that was once a right she detained. She is left with nothing and is no longer an independent woman. Offred's husband, Luke is given whole control over her finances. This demonstrates the dominance of men in this new society and the gender roles that are pragmatic throughout. Instead of fighting for women's rights, Luke simply comes to accept this new reality since he is not the one going to fight. Men are grasped to be more powerful and knowledgeable in this new society, leaving the women behind with no voice or power. With strict control and the dominance of men, The Republic of Gilead diminishes women limiting them from discovery their true sense of self.

Although *The Handmaid's Tale* is set in a male-dominant society, through Offred's viewpoint, it manages to portray male superiority as an unjustified bias and the problems associated with patriarchy. The novel portrays men as the sole authorities ruling over Gilead and from powerful positions like a commander's,

to ranks in the 'Guardian' army, all positions of power are held by men; while women are reserved for much faded, domesticated and rather objectified roles like the 'Marthas', 'Handmaids' and the 'Wives' which conveys Gilead's perception of women as inferior to men. Taking the Conflict Theory into account, this portrayal implicitly implies how thoroughly that male-dominant society, Gilead tries to rule out all possible chances of rebellion by the female population, to ensure no obstructions in their practices, which, is an act of women dehumanization.

Gilead's deliberation of males as intellectually and physically greater to females is very alike to what our own society indirectly practices. Today, although a woman's location has been uplifted, they are still stereotyped as inferior to men and just as in Gilead, considered incapable of managerial or managerial skills. Even if the women somehow achieve to break free of their domestic limits and join workplaces, it 'does not release women from male domination. Indeed, there are many high-paid professional women, many rich women, who remain in relationships with men where male power is the norm'. In *The Handmaids Tale*, male domination is portrayed as the norm too yet, as specified earlier, Offred's perspective of Gilead and its patriarchy highlights how wrong the idea of male superiority is and over her encounters, she implicitly shows that men are not perfect enough to deserve superiority over women at all. Through things as subtle as winning a scrabble game against the commander to really manipulating the commander into her interests like visiting the 'Jezebels', Offred constantly shows how unjustifiable the idea of male dominance is and sheds light on the realism that women are actually equivalent, or in some cases, better than men in a variety of fields. Additionally, Offred's best friend, Moira, also a handmaid, demonstrates unparalleled

independence and courage throughout the novel, leading to her liberty. Moira's valor further supports the fact that women are equally accomplished as men and that they shouldn't be looked depressed upon.

The novel also brings into light the penalties of having male dominant decision making bodies, which inevitably results in women getting burdened and dehumanized. In *The Handmaid's Tale*, the commanders are portrayed making one-sided decisions for Gilead, such as using fertile women as 'concubines', without considering the female populations view point on the idea. This, although indorses male superiority, also highlights the grave penalties it entails for the female gender and warns the female audience of their rights getting denied, if they let the modern society promote male superiority. Hence, the novel prospers in descriptive that male superiority is unfair and sufficiently highlights how women suffer in a patriarchal society, thus, demolishing the impression of gender inequality.

Solutions to Uplift Women Position in the Society, The Handmaid's Tale, in later, it brings into graceful the power of unity, self-realization and confidence as solutions to Offred's questions in Gilead, and since many parallels may be drawn between Gilead and our world, also advises these solutions to gender inequality matter existing today. Since the moment she finds a note carved in her wardrobe significant her not to let Gilead, grind her down, Offred decides to not let fear frustrate her path to freedom and as Moss states, is subconscious to the real world.

Gaining her confidence from small acts of revolt, Offred understands that in such hard times, how important it is for her to stand up in contradiction of the Gilead realm, believe in herself and track what she thinks is correct. Beginning with supporting the reason of a secret female rights movement called 'Mayday', Offred

starts manipulating the conditions and finding ways to save her daughter and escape Gilead. Soon after, when Aunt Lydia orders all handmaids to stone Janine to death and fearless of the consequences, Offred fails to obey, stimulating other handmaids to disobey too. These acts demonstrate that detecting the need of time, Offred turns out to be a brave female who knows how to change to what is hers. On the other hand, Offred is not the single female character in the novel that determines power and endeavors to break fetters. Zoe, an ex-army doctor, is shown escaping Gilead and helping others achieve freedom too. Her brave and decisive personality portrays the exact opposite of what the world observes a woman to be, a damsel in suffering, and hence shows that how important it is for females to stand for their rights.

Such portrayal of Offred and other tough women conveys a vivid message to females of our current society to believe in themselves and to speak up and own women's liberation. *The Handmaid's Tale* teaches women facing cruelty not to demean themselves and try for their freedom and acknowledgement, challenging them to win their rightful place beside men. Hence, by portraying the worried women, including Offred, succeeding against the Gilead organization owing to their bravery and confidence, the novel recommends women all around the world to take inspiration, understand their worth and stand up against the patriarchy and oppression.

Summing up the ideas, albeit *The Handmaid's Tale* portrays women in a plentiful dehumanized manner, implicitly is a feminist novel as it avoids anti-feminine concepts like female objectification, oppression and male superiority by portraying an authentic dystopian society built on these ideals. Yet still, there are extracts that blur the shows position as a feminist novel and could've been enhanced. For instance,

Offred should not have been portrayed as having consensual intercourse with Nick, a supporter of Gilead, and Aunt Lydia, the merciless in-charge of handmaids should not consume been a woman as it demonstrates conflicting beliefs among the female population. Yet, 'I believe, outstanding to its unique depiction of oppression from the prey's perspective, the novel is a perfect example of media permits that influence the general audience to struggle against injustice'.

In my estimation, the visual media desires to assimilate more instances of content that focuses on realistic issues and instead of depicting women in an anti-feminine manner, portrays an equal and uplifted spot of women. This way, the media will effectively utilize its ability to promote the concept of complete gender equality, migratory our contemporary society away from becoming the next Gilead and hence, will strive for the furtherance of humanity. Since childhood, we have been qualified to act according to the strong-minded patterns. We have been taught about perfectmanners. Boys are hypothetical to be strong and courageous, while girls are calm and respectful. Therefore, gender stereotype reinforces social status of both sexes and gender hierarchies, for example, women are generally perceived as more 'dependent' and 'faithful', yet men are described as more 'ungenerous' and 'capable'. Certainly, every women and men do not appropriate into these stereotypes, but the ones living against the probable behaviors are likely to be judged in a negative way.

Atwood disruptions the structure of strong point and suppression in gender interactions. The writings of Atwood goes around the idea that female protagonists are conquered and threatened by the patriarchal forces, and she hunts for her identity. She narrates the feeble status of women of Canada and her description becomes the narrative of Canada as weak victim. Women are portrayed as a colony in male conquered society and Atwood's portrayal of women in texts

becomes the portrayal of Canada as a colony in the setting of Americanization of Canada. Atwood novels deal with gender politics and enquiries the role of gender and patriarchal structures and hunts for woman's identity. Christine Gomez states, Atwood's novels inspect themes connected to the politics of gender such as the prescribedisolation of women under patriarchy, the patriarchal attempt to overpower the selfhood of women, slow but sure carving out of female space by women through various strategies and women mission for identity, self-definition and self-sufficiency. Atwood links the subjugation of female by patriarchal structure with wealthy American culture of Canada, and she marks the thoughtfulness of Canadian ecology.

Atwood's dystopian masterwork, *The Handmaid's Tale*, the book that taped up her international fame, Atwood has shown a marvelous interest in the restraints society puts on women and the facades women accept in response. *The Handmaid's Tale*, which Atwood declines to label as "science fiction," depicts a society in which women are clipped of all rights except for the rights to marry, keep house, and breed. After *The Handmaid's Tale* made Atwood a major international celebrity, she wrote a series of novels commerce with women's relationships with one another. Atwood discovers women's historical roles in other works, including her famous poetry collection, *The Journals of Susanna Moodie* (1970) and her novel *Alias Grace* (1996). Both re-imagine the lives of famous pioneer women in Canadian history. Margaret Atwood's work for the first time, a reader is likely to be intimidated, she is seen as one of the world's prominent novelists, for some the best of all. She campaigns for human rights and for the environment, she has simply on paper so much.

References

1. The Process of Achieving Identity in The Handmaid's Tale. *School Work Helper*, schoolworkhelper.net/essay-the-process-of-achieving-identity-in-the-handmaids-tale.
2. Margaret Atwood's Modest Proposal: The Handmaid's Tale. Margaret Atwood. Ed. Harold Bloom. Philadelphia: Chelsea House Publishers, 2000, 200.
3. Lois Feuer. The Calculus of Love and Nightmare: The Handmaid's Tale and the Dystopian Tradition. *Critique* 38.2 (1997).
4. Ecofeminism and Politics of "Triple Marginalization" in Atwood's The Handmaid's Tale. *Journal of Humanities and Social Science*, 2004.
5. Lucy M Freibert. Control and Creativity: The Politics of Risk in Margaret Atwood's The Handmaid's Tale. *Critical Essays on Margaret Atwood*. Ed. Judith McCombs. *Critical Essays on World Literature*. Ed. Robert Lecker. Boston: G. K. Hall & Co., 1988.
6. Stein, K. F. "Margaret Atwood's The Handmaid's Tale: Scheherazade in Dystopia". *University of Toronto Quarterly*, 61(2), 269–279, (1991).
7. Wood, J. "Gendered Media: The Influence of Media on Views of Gender". *Gendered Lives: Communication, Gender, and Culture*, pp.31–40. (1994).
8. Atwood, Margaret. *Survival: A Thematic Guide to Canadian Literature*. Toronto: House of Anansi Press, 1972, the 2004 and the 2012 editions.
9. Atwood, Margaret. *Survival: A Thematic Guide to Canadian Literature*. Toronto: House of Anansi Press, 1972, the 2004 and the 2012 editions.
10. Pivato, Joseph. *Contrasts: Comparative Essays on Italian-Canadian Writing*. Montreal: Guernica, 1985.
11. Davey, Frank. "Atwood Walking Backwards." *Open Letter II*, 5 (Summer 1973): 74-84.

MOBILE ASSISTED LANGUAGE LEARNING TO BOOST YOUR LISTENING SKILLS

Dr. N. PRATHEEBA

*Professor, Department of English
Kamaraj College of Engineering and Technology, Madurai*

Introduction

To meet the requirement of the students in this era of digital learning, educational institutions have widely adopted modern technologies. However, the use of technologies to boost the listening skills of students has become very competitive among teachers and there is an ever growing demand for quality MOBILE applications in this regard. Such quality digital applications play a major role in enhancing the quality of education to the helm of excellence. As a result, in the present scenario, the teaching/learning of languages has shifted from traditional literacy practices to integration with technology. A paradigmatic shift has emerged in the field of English Language Teaching to engage learners digitally by using innovative ways to practise the target language while simultaneously increasing their attention spans. This paper highlights the top most digital applications that will help to boost the listening competence of the students in this digital era. An attempt has been made by the presenter to sift through various digital applications available in the web and selection has been done depending upon their user-friendliness to serve as self-learning tools for the millennial students.

Listening Skills-Complex

According to Vandergrift (1999, p. 168), listening is "a complex, active process in which the listener must discriminate between sounds, understand vocabulary and grammatical structure, interpret stress and intonation, retain what was gathered in all of

the above, and interpret it within the immediate as well as the larger socio cultural context of the utterance". While to Green (2004), listening involves students' awareness of the topic being spoken and they will be able to recall listening materials when they are not under pressure of the listening demand. Listening is also an important language skill which learners are required to master because other skills can be associated to listening as well (Sejdiu, 2013).

Mobile Assisted Language Learning

Mediating English Language Learning with MALL Mobile Learning or mLearning is a flourishing subdivision of e-learning (Chinnery, 2006) and has been defined as any formal or informal learning mediated via handheld devices, available anytime, anywhere (Kukulska-Hulme & Shield, 2007). With mLearning, information and resources are always accessible, therefore, this pedagogical trend empowers learners by providing them with choices: when, where and how they want to learn (Crompton, Olszewski & Bielefeldt, 2015). When applied to language learning, mobile learning is often referred to as mobile assisted language learning (MALL) and involves any portable media that enhances language learning, such as tablets, MP3 players and even cell phones (Chinnery, 2006). Current research has reported that mobile learning can be extrinsically motivating, as well as promote cooperation and collaborative work. Our students, Generation Z, are connected through social media 24/7 and carry mobile devices

everywhere they go. Therefore, teachers need to meet them in their connected, collaborative world to make their learning more meaningful and relevant (Jackson, 2015; Kukulska-Hulme, Norris & Donohue, 2015, p.7; Sharples, 2013). This active participation in language learning and teaching implies learners take more responsibility for their own learning, and that teachers support and enable this learning. In this article, details have been provided for selected digital tools that can be used in an mLearning setting to provide the required self-learning platform to students who are left at home to engage in online classes. Engaging activities are offered by these apps and they can be used as supplementary resources for self-learning in the absence of the teacher.

Busuu

Busuu is a language learning app with English courses that teach speaking, writing, listening, grammar, pronunciation, and vocabulary. Part of what makes Busuu stand out is that you can work on your listening comprehension by listening to English in various dialects. Additionally, it includes features that allow listeners to pause, rewind, and listen on repeat to master pronunciation.

Busuu incorporates the communicative elements of social learning into self-study language learning. Through its website and mobile apps, Busuu offers free and Premium access to 12 language courses, taught in 15 interface languages.

Busuu offers courses based on CEFR levels A1, A2, B1 and B2. Study material is divided into themed lessons, each based around common conversational scenarios. Lessons contain vocabulary and grammar practice, pronunciation exercises, interactive quizzes and conversational practice with native speakers who are members of the Busuu community.

In 2019, Busuu launched third-party content with lessons featuring videos and articles from The New York Times and The Economist to allow learners to learn from real-life examples of language use.

Ello

Ello is a free English listening library online and it is available as an app also. It includes over 2500 English language audio and video clips that are broken down into simple lessons in the following manner. Quick Lesson Guide

- **Views:** 1500+ listening lessons of natural English conversations.
- **One Minute English:** Videos of International speakers.
- **Mixer:** Six International speakers answer the same question.
- **Grammar:** Grammar points in conversation for different levels.
- **News Center:** Animated news stories to learn academic English.
- **Idioms:** Learn fun idioms about food, animals, health and more!

Step: Short narrated articles with Academic English. the website provides study plans and worksheets. Teachers and students can access lessons for beginner, intermediate and advanced learners.

English Listening

This listening app is provided by www.talkenglish.com, an excellent website which helps to improve English listening in an effective manner. The listening audios are recorded very clearly and slowly by professional voice talents using high-quality studio equipment. Special Features that are available in this mobile application are given below.

- Fill in the blank listening lessons
- What is in the picture listening lessons
- Listening to famous quotes
- Short Passages listening lessons

- Sentence Dictation
- Long Paragraphs

Conclusion

Good listening is an essential skill that ought to be nurtured by all sections of the society. It plays a vital role in our day to day activities such as making decisions, reaching agreements, marketing products, building relationships, influencing people. Listening skills play an indispensable role in the life of students also. As students of this era of online classes, they are most likely to spend many hours in a digital classroom doing a large amount of focussed listening by listening to lectures delivered by faculty., yet sometimes it is difficult to apply those efforts to communication in comprehension of the same. The consistent usage of the above applications will definitely provide the apt platform to boost their listening skills effectively. And this will eventually help them reach sublime heights not only in their academics but also in their careers.

References

1. Chinnery, G. M. (2006). Going to the MALL: Mobile assisted language learning. *Language Learning & Technology*, 10 (1), 9-16.
2. Crompton, H.; Olszewski, B. & Bielefeldt, T. (2015). The mobile learning training needs of educators in technology-enabled environments. *Professional Development in Education*, DOI: 10.1080/ 19415257.2014.1001033
3. Jackson, D. B. (2015). A Targeted Role for L1 in L2 Vocabulary Acquisition with Mobile Learning Technology. *TESOL Arabia Perspectives*, 23(1), 6-11.
4. Kukulska-Hulme, A.; Norris, L., & Donohue, J. (2015). *Mobile pedagogy for English language teaching: A guide for teachers*. London: British Council.
5. Kukulska-Hulme, A., & Shield, L. (2007). *An overview of mobile assisted language learning: Can mobile devices support collaborative practice in speaking and listening?* UK: The Open University. Available at <http://oro.open.ac.uk/11617/1/S0958344008000335a.pdf>.
6. Sejdiu, S. (2013). The Impacts of Multimedia technology on developing L2 Listening skill. *Proceedings of Conference on Research Education*. Shkodra, Albania. Available at <http://konferenca.unishk.edu.al/icrae2013/icraecd2013/doc/2025.pdf>
7. Sharples, M. (2013). Mobile learning: Research, practice and challenges. *Distance education in China*, 3(5) pp. 5–11.
8. Vandergrift, L. (1999). Facilitating second language listening comprehension: acquiring successful strategies. *ELT Journal*, 53 (3), 168-176. www.talkenglish.com www.busuu.com www.ello.org

A REVIEW ON JEANETTE'S *ORANGES ARE NOT THE ONLY FRUIT*

RESMI RAVINDRAN

Assistant Professor, Department of English
S. N. College, Punalur

Abstract

Oranges Are Not the Only Fruit written by British writer, Jeanette Winterson tells the story of Jeanette, a girl who is born and raised in a religious family under the influence of her pious mother a local community. The novel illustrates a close link between Jeanette's personal life. In the introduction of the book, Winterson asks the rhetorical question whether it is an autobiographical novel or not. She answers, "No not at all and yes of course" (Winterson, xv). Jeanette Winterson shares a similar life story with Jeanette in *Oranges Are Not the Only Fruit*. She was raised in a Christian family herself. Her own mother is a strong and pious woman, just like the mother in the book. Jeanette Winterson was raised to be a missionary as well. When she realized her lesbian sexuality at the age of sixteen, she left home and finally got into Oxford University. In her autobiography *Why Be Happy When You Could Be Normal?* published in 2011, she wrote about her first novel *Oranges Are Not the Only Fruit*: "It is semi-autobiographical" (Winterson, 1). Her sharing of her own name "Jeanette" with her protagonist is by no means a mere coincidence.

Oranges Are Not the Only Fruit written by British writer, Jeanette Winterson tells the story of Jeanette, a woman who is born and raised during a religious family under the influence of her pious mother a local community. Jeanette is home-schooled before her mother receives a letter to force Jeanette to be sent to school. In school, Jeanette becomes an outsider for her faith in God, and later in life, she is an outsider for her sexuality. She knows she is different, but her difference isn't truly revealed until she meets a woman called Melaine. They quickly fall in love. As soon as the scandalous affair is discovered by Jeanette's mother, she asks the church to exorcise the demon in her daughter. Jeanette and Melaine are forced to breakup. At the young age of sixteen, Jeanette leaves the church and her family. At the top of the book, she goes back home for Christmas, and sees her mother, not steadily holding on to the difficulty of Jeanette's sexuality any longer, have embarked on a new but still religious life.

The novel illustrates a close link between Jeanette's personal life. In the introduction of

the book, Winterson asks the rhetorical question whether it is an autobiographical novel or not. She answers, "No not in the least and yes of course" (Winterson, xv). Jeanette Winterson shares a similar life story with Jeanette in *Oranges Are Not the Only Fruit*. She was raised during a Christian family herself. Her own mother may be a strong and pious woman, a bit like the mother within the book. Jeanette Winterson was raised to be a missionary also. When she realized her lesbian sexuality at the age of sixteen, she left home and finally got into Oxford University. In her autobiography *Why Be Happy once you might be Normal?* published in 2011, she wrote about her first novel *Oranges aren't the only Fruit*: "It is semi-autobiographical" (Winterson, 1). Her sharing of her own name "Jeanette" with her protagonist is by no means a mere coincidence.

One of the recurrent images throughout the novel is that the image of orange. It first appears within the title of the book, which may be a sentence quoted from Gwynn within the flyleaf of the novel as a saying and repeated by

Jeanette's mother at the novel's end. She pointed, "I couldn't attract her attention, so I took an orange and went back to bed. I had to find out for myself" (Winterson, 23). Nell Gwynn was a royal mistress of King Charles II of England and Scotland. Before becoming his mistress, she was a fruit vendor. On the left side of this motto appears another one, a quote from Mrs. Beeton's cookery book. This quote may be a part of a recipe for orange marmalade: "When thick rinds are used the highest must be thoroughly skimmed, or a scum will form marring the final appearance". Mrs. Beeton's quote seems to point that when making marmalade are going to be destroyed, while Nell Gwynn's quote suggests something else: there are other possibilities than oranges when choosing fruits. These two quotes about the orange demonstrates two different attitudes in the novel – on the one hand, Jeanette's mother requires her to be 'pure', or heterosexual in this case, obeying God and the church; on the other hand, there are more possibilities than one in sexuality. Moreover, these two could-be-true-could-be-false quotes demonstrates Winterson's opinion on the nature of fictional narratives and history: both are fabricated by human minds, thus making it difficult to distinguish as they are factual or fictions.

What reinforces the image of orange is that Jeanette's mother offers her oranges several times throughout the novel.

What was she doing? Why was she leaving me here? I started to cry. My mother looked horrified and rooting in her handbag she gave me an orange. I peeled it to comfort myself, and seeing me a touch calmer, everyone glanced at each other and went away. (25)

Jeanette remembers how once, when she lost her hearing to some extent, she was sent to hospital. When she was confused and frightened there, her mother gave her an orange.

The novel well portrays the feminist gesture of self-assertion, positioned in a hostile Pentecostal Evangelist environment. The story of young Jeanette, the character, clearly echoes the author's own story: the protagonist falling in love with another girl, and has to fight her emotional way through the violent attack of her religious community in the North of England.

An apparent collision between fact and fiction or between 'history' and 'story telling' is being put forward. In the preface to the second edition of the novel, Winterson offers a challenging answer to the most prominent question, "Is *Oranges Are Not the Only Fruit* an autobiographical novel? No not at all and yes of course" (Winterson xiv). The authenticity of the text lies not in its potential fidelity to the author's "real" life, but in the narrator's stylistic attempt at rendering the fundamental instability of subjectivity. Reading *Oranges aren't the only Fruit* requires a liberation of sorts from the constraints of autobiographical veracity in thus far because the very complexity of Jeanette's life precludes "a unified authorial voice dominating and controlling the text" (Palmer 38).

When the novel was finally read out, the autobiographical and sociological aspects were entirely subordinated to its "lesbian approach". The book was read in the light of the upcoming lesbian theories and the militant overtones of the author's declarations about her sexual preference certainly served to reinforce the political importance of the novel. *Oranges aren't the Only Fruit* was therefore read as an example of a replacement sexual/textual politics, expressed and explored through the vigorous and indeed vital beginning of the young heroine Jeanette. The novel is much political because it is defiantly feminist and radical because of the downright explicitness of the young girl's sexuality. More specifically some of the women's relationships in the novel appeared to

tie in with Adrienne Rich's attempt to reconciling lesbianism with feminism through her theory of a lesbian continuum, positioning an essential community of woman-identified experiences and therefore further contributing to the collapsing of history and story-telling.

Some critics and theorist have argued that these perspectives even though prominent in the political and cultural context of the 1980s have always tended to propose a unified a vision of lesbianism which had resulted in the construction of a uniform and universal pattern of identity, which ignores the necessity of addressing the different inscriptions of lesbianism. As a part of this problematic, unsettling, productive and already unsettled world, occurs the search for the identity. As Judith Butler has mentioned, gender may be performative, the question of a fixed identity centered approach to lesbianism is inevitably raised. In ways which call for a revisiting of Winterson's contribution to the feminist debate, Butler points out to the unstable, multiple and confrontational quality that has come to be attached to "queer".

The novel *Oranges Are Not the Only Fruit* offers its own resistance to critical attempts at simplification and globalization. The instability integral to queer should inform our reading of Winterson's novel, the one which may question the "ideological identity of utterances" (Kristeva 17-18). The work is hence getting enclosed and becomes the star jacket of a purely representational approach and it focuses on those dimensions which exceeds the familiar realistic and autobiographical readings. Winterson, still in her 1991 preface, underscores the anti-linear quality of her novel by resorting to the spiral, as an apt image to refer to both her narrative and the reading of it.

You can read in spirals. As a shape, the spiral is fluid and allows infinite movement...I really don't see the point of reading in straight

lines. We don't think like that and we don't live like that. (xiii)

Winterson through the novel is potentially vindicating a "queer" reading of the text. Right from the beginning, the novel draws attention to itself in terms of what Butler calls "a field of ethical enmeshment with others and a sense of disorientation for the first person" (Butler 2004, 25). Jeanette is describing about the exceptional norm he encountered and she wrote the story in this disoriented approach which later became subject matter and a new trajectory for the self, not within her community but without it. The beginning of the novel itself prescribes the protagonist standing as an individual and the context is exposed to a fantasy world denying the possibilities of subtleties and shades:

Paulina Palmer identifies a tradition of "lesbian humor", in which she includes Winterson that seeks to problematize and challenges heteronormativity. Towards the end the novel echoes an inaugural painful episode, where the character's suffering being then translated by marks and scars on the body and in the mind. As a young girl, Jeanette's temporary deafness plunges her life into a world of silence. She quotes "Mother, the world is very quiet" (24). Jeanette's mother does not acknowledge her daughter's deafness, refusing to pay the slightest attention to her when the difficulty is not related to Pentecostal life.

Oranges Are Not the Only Fruit is a British novel where the personal traumas occurred in the life of the protagonist or the writer herself is well portrayed. The way she got dispatched from her family, friends and church including all the religious wills are pointed. The title itself signifies the importance of orange throughout the novel. It acts as a symbol of fertility, the fruit of fall, occasionally replacing apple, the forbidden fruit. The appearance of the religious aspects shows the way the post-modern sexual attitude of the narrator, basically the lesbian

approach made her away from her well beings. The novel ends with Winterson visiting her mother again but found her mother still listening to the missionary reports. It itself shows the way the society still does not intend to support her personal sexual approach.

References

1. Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. London: Routledge, 2004.
2. Morrison, J. *Contemporary Fiction*. London: Routledge.2003.
3. Palmer, Paulina. *The Queer Uncanny*. New York: Chicago Press, 2012.
4. Rich, Adrienne. *Compulsory Hetero sexuality and Lesbian Existence*. New York: Only Women Press, 1981.
5. Winterson, Jeanette. *Oranges Are Not The Only Fruit*. London: Pandora Press, 1989.

CROSS-CULTURAL CONFLICT IN CHITRA BANERJEE DIVAKARUNI'S *THE MISTRESS OF SPICES*

R. VAISHNAVI

*Assistant Professor, PG & Research Department of English
Srimad Andavan Arts and Science College (Autonomous), Trichy*

Abstract

*Divakaruni's plot features Indian-born women torn between traditional and modern values. She uses her sharp insight and skilled use of her plot and lyrical description to give readers look at her characters and their respective worlds, which are filled with fear, hope and discovery. Chitra Banerjee Divakaruni's *The Mistress of Spices* depicts the impediments faced by the immigrants. If the logical and rational aspect of spices having a magical power is set aside, one can argue that spices on a symbolic level represent something that is anti-American. They succeed in recapturing the orient in the minds of those who are enamored by them, which represents a different lifestyle and way of thinking which most of her customers believe they have consciously left behind, but whose invisible and unbreakable bonds persist even now though at an unconscious level. *The Mistress of Spices* was shortlisted for the Orange prize and chosen by Los Angeles Times as one of the best book books of 1997. In this article, a study of Cross Cultural Conflict has been done with the various contexts of multiculturalism, post-colonialism, and globalization.*

Keywords: cross-cultural analysis, globalization, immigrants, culture, diaspora

Divakaruni was born in India and moved to the United States at the age of 19. She started doing small jobs in Berkeley, such as working in an Indian store or cutting bread in a bakery. She resides in Houston, Texas, where she teaches creative writing at the University of Houston. Chitra Banerjee Divakaruni is the author of number of bestselling novels such as *Queen of Dreams*, *Mistress of Spices*, *Sister of My Heart*, and *The Vine of Desire*, and of the prizewinning story collections such as *Arranged Marriage* and *The Unknown Errors of Our Lives*. Her work has appeared in over 50 magazines, including Atlantic Monthly and The New Yorker.

Chitra Banerjee Divakaruni has proven to be one of the most prolific and vociferous voices of Asian American immigrant women. She picked up the sound of worry and often pure cacophony through the diverse immigrant experiences of women. The novel follows the adventures of Tilo, a mysterious figure who runs a grocery

store in inner-city Oakland where uses her knowledge of spices to help her customers overcome difficulties. Tilo provides magical spices not only for cooking but also for the challenges as Indian immigrants to a foreign land experience. She decided to choose him for herself or to serve her people, to follow the path which drives her happiness.

Mistress of Spices shows the immigrants who face cultural predicaments in the foreign land and at the same time stick their cultural beliefs and customs steadily imbibe the cultural ways of the host country too. Divakaruni's novels depict the issues of her cultural location in West Bengal; She has faithfully portrayed flora and fauna of Indian ethics in her novels. In this article, a study of cross- cultural conflict has been done with the various contexts of multiculturalism, post-colonialism and globalization focus on the American character,

culture, and people and developing theories and critical debates on globalization.

The protagonist of the novel, Tilo, is a Mistress of Spices, who can solve the problems of her customers miraculously with the help of the spices, which they come to buy from her shop. Tilo, believes that spices possess the secret power to grant them what they want most in life. The protagonist, Tilo itself reflects the hindrances in society. Tilo identifies herself as a Mistress of this secret power. She is a person with a number of identities.

Through a close analysis of *Mistress of Spices*, this article delineates the dichotomies of race and culture, which is articulated is that between San Francisco, the big city that seems to hold all the temptations. Through the stately stature of the Golden Gate, is seen as a symbol of Oakland, where Tilo lives with his secret spice empire. The major themes of the novel, include the struggle of immigrants, who moved geographically, politically, socially and culturally from their country of origin. They attempt to overcome with a new life in a foreign land. The spices are used as an anti-American symbol. They manage to recapture the East in the minds of those whom it fascinates.

The novel *Mistress of Spices* is full of magical-realism, which contain fifteen chapters, entitled as Tilo, Turmeric, Cinnamon, Fenugreek, Asafoetida, Fennel, Ginger, Peppercorn, Kalo jire, Neem, Red Chilli, Makaradwaj, Lotus Root, Sesame and Maya. It portrays South Asian immigrants negotiating their identity in the late twentieth century. Tilo's interaction with her customers, how she gifts a particular spice to them to solve their specific problems in their life. Tilo and her spices are at the center of the interaction between races and cultures. The novel depicts a variety of Indian cultures, with people of all ages, prejudices and expectations.

In this novel Divakruni successfully depicts the conflicts of cross-cultural conflict of the Indian immigrant women. They have been forced to leave behind their home and look for a new home in their host culture. America holds out to those immigrants with the promise of a bright future. Their world is free from gender and racial differences based on multinational customs, religions, traditions, languages. But the immigrant who carries the dreams of aspiration also carries with them, the indigenous identity so they face nostalgia or homelessness. They think that their culture and their familial surroundings fit with their homeland. But they find themselves unable to adjust to a new culture. Because of this alienation from the mainstream American society, most of them become lost their hope.

Tilo was named Nayan-Tara at the moment of her birth. Later she was called Bhagyavati when she was kidnapped by the pirates to serve as their lucky charm. She survives a severe storm to be washed ashore to her new destiny as an apprentice learning the secret power of the spices in a secluded island far removed from the materialistic world in which she had grown up. After her apprenticeship, she ends up in America, where she tries to capture to the needs of the local expatriate Indian community under the assumed name Tilo, with a seemingly aged and bent physical body, the effect of the magical fire of Shampati.

The novel recounts her conflicting emotions and feelings which she goes through. As a mistress, she could not aspire to live a normal life with human relationships, feelings and emotions. Though she wished to maintain her power over the spices, she proposed to do things against the boundaries of the spices. If not she would be deprived of all her power over them. However, she has drawn into a love affair with a lonely American Raven, who is against her will as his life reminds her of her own life and her

struggle with its conflicting realities surrounded by her. Due to this conflict, Tilo temporarily loses her powers, which can retain by her only at the end of the novel, she herself transformed as her as Maya, who could make the spices obey her commands, and at the same time have a personal life of her own.

The novel traces all these transitions of names, characters and personalities in a very unique way. The psychic powers of Tilo gives, the capacity to sense the problem of others and to propose solutions through the right and appropriate spice. Her main intension, is to find local expatriate Indian population who living in California, far away from their homeland, and yet unable to sever the invisible ties with India, the land of their origin. Many of Tilo's customers are searching for something authentic, something to be real solutions to cure their problems, which would serve as a firm anchor around which their lives could revolve. They find in Tilo's spice shop memories of a past they could never leave behind despite their attempt to lead a westernized existence in remote America.

The Mistress of Spices symbolically represents the struggles and inner turmoil faced by the immigrant who has moved geographically, politically, socially and culturally from its homeland, India. They try to overcome with a new existence in an alien land. Therefore, it can also be read and characterized under the concept of Diaspora. In The Mistress of Spices, Tilo and her customers, she tries to help are all trying to re-establish their ties with India with the help of an ancient heritage which they share in common. The magic of Spices and its mystery are a unique connection, which makes them nostalgically evoke their common past.

United States, where the male and female roles are more fluidly and more freely defined. They themselves drawn the traditional social values such as stress, gender roles, which are

often presented as a function of their culture. Their ways of adapting culture something different. As in the case of Raven's mother Celestina, who is not a white, but also remarkable character, who has also hate her own community as well as she pretends to be a white as she thinks which gives her self-esteem and happiness. Thus, the East-West encounter as a one of the recurrent themes in her novels, which is directly related to her experience as an expatriate, who inherited Indian values by birth and acquired Western values by choosing to live in America.

Divakaruni's frequent return to the theme of the East -West encounter and especially of the Indo-American meeting and her masterly treatment of it. She projects her character with a great depth of seriousness. It shows her genuine and resolute concern for the global and contemporary situation of the feminist writers. The first generation of immigrants suffers the trauma of alienation. The second generation of immigrants fosters the aesthetics of acceptance and assimilation. However the third generation of the children of immigrants is free from the burden of divided consciousness, but they forced to inculcate the psyche of an isolated self of their homeland and host land. The children of immigrants, in spite of being born native cannot fully segregate themselves because of their ancestral cultural heritage. Subsequently bloom to inspire them to reclaim their native cultural identity.

The first-generation immigrants are invariably more obsessed by the home they have left behind which is their land of birth and always suffer from a feeling of up rootedness which makes it more difficult for them to adjust with the host land. First-generation Indian-Americans are highly aware of cultural differences, modernity clashes with tradition. They also aware of Indian culture clashes with American culture, as well as they concerned

with the theory clashes practices in the battlefield. American culture becomes the basis for interactions outside the home. Inside the home first-generation Indian-Americans attempt to preserve their cultural and religious heritage and expect to live according to Indian cultural values.

The second-generation problems are of a different kind. Having been born in the new country they are unable to become a part of the new culture more easily. Though they have been rejected their parents' social expectations. They are also individuals who have broken away from their original communities in moving to the United States. But they face and experience a greater sense of rejection and are constantly reminded their peers that they are different, that they do not belong to the adopted land and all this leads to a great deal of conflict in the minds of these easily influenced children born and brought up in a foreign land.

The conflict is not only caused by their parents, but also, they expected to adhere to different values at home, the child grows up with two distinct personalities. This is especially true of Asian immigrants because, even though they belong to the second or third-generation. They continue to remain aliens in the land of their adoption. One of the major reasons for this is the race of their skin. They can never integrate and become a part of the white society of the European. At home and within the local community component they are governed by Indian lifestyle developed by their parents and the broader American community.

The novel ends with Tilo finds a new life and a new name to make her existence meaningful. She gives herself the name Maya. The name has a number of connotations like illusion, spell and enchantment. She recounts that this naming is very different from her previous naming ceremony. When she was with her ancestors, they testified, blessed her in all

the ways. This name suits her in this new world order where she has only herself to hold her up and show the right path. Thus the novel *Mistress of Spices* is a depiction of the paradox and incongruity of the immigrant life, which reflect Divakaruni's characters faced many hindrances, tied between two opposing cultures, Indian and American, two different approaches to life, internal and external.

References

1. Banerjee, Divakaruni, Chitra.. *The Mistress of Spices*. London: Black Swan, 1997.
2. ---*Sister of My Heart*, Black Swan, 1999. Print.
3. Barker, C. and Galasin'Ski. D. *Cultural Studies and Discourse Analysis: A Dialogue on Language and Identity*, London: Sage.2001.Print.
4. Hall, S. 'Cultural identity and diaspora', in J. Rutherford, (ed.), *Identity, Community, Culture, Difference*. London: Lawrence and Wishcraft. 1990. 222–237. Print
5. Zupancic, Metka. *Contemporary Women's Writing*. London: Oxford University Press, 2011. Print.

Web Sites

1. Cornillez, Lousie Marie. M. "Spice Trade in India". *Postcolonial Studies*. Emory. 1999. Web. January 2012. "Indian English Literature". Wikipedia, the Free Encyclopedia. 12 April 2013. Web. 13 April 2013. "Indian Writing in English". India Heritage. Web. <<http://www.theatlantic.com/unbound/factfict/ff9804.html>>. <<http://www.joell.in.html/>>