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Dr. T. VISUMATHY & J. KAVITHA



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PRINCIPAL'S MESSAGE



Dr. T. VISUMATHY

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Dear Esteemed Colleagues and Participants,

It is with great pride that I reflect on the success of our International conference at our institution. This event served as a vibrant platform for the exchange of innovative ideas and research insights within the theme of "Innovations in Language Teaching and Literary studies."

Bringing together distinguished scholars, industry leaders, and eager students, we fostered a dynamic environment for collaboration and learning. The diverse range of presentations and discussions enriched our understanding of Innovations in Language Teaching and Literary studies and sparked new ideas for future exploration.

I extend my heartfelt appreciation to all who contributed to the conference's success. Your passion and engagement truly embody the spirit of our academic community.

I look forward to our continued collaboration and hope to see you at future events.

Warm regards,

EDITORIAL NOTE

With immense pleasure we have brought out the latest edition of BODHI International Journal of Research and Humanities, Arts and Science. This journal incorporates the most authentic and intellectually engaging research papers in the field of humanities, Social Science and fine Arts. Researchers have made honest efforts to examine and study the currently trend and relevant issues through a modern perspective and ensure the authenticity and originality of the articles. Our editorial team has worked diligently to compile a diverse range of articles that reflect the dynamic landscape of our field. In this issue, we explore several pertinent topics, including Classical, Contemporary and Indian literatures, Subaltern studies, Women's writing, Multi cultural and Children Literature, Post colonial , Translation studies, Literary Criticism & Theory and Innovative methods of English Language Teaching etc. We sincerely thank all the academicians and researchers whose rich contributions to the issue of the journal gave it wide acceptance and stable success. We also consider it a privilege to express our heartfelt gratitude to the various subject experts and peers for their ceaseless support and guidance in the selection and review of the research articles. We wish to see more researchers and academicians getting associated with us in future also. We firmly believe that research scholars and academicians will continue to explore new perspectives of meaningful research with increasing social and practical use in diverse disciplines and contribute their original research ideas to this journal.

Thank you for your continuous support.

Editors

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

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INTELLECTUAL PURSUIT OF ENGLISH LITERARY STUDIES

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Abstract

This article examines the pivotal role of intellectual rigour in engaging with literature academically and argues that a focus on critical analysis and career-oriented skills has become essential for meaningful study. While traditional approaches have often prioritized aesthetic appreciation, this article contends that intellectual engagement, grounded in critical thinking and theoretical frameworks, offers a deeper, more applicable understanding of literature's societal and cultural impact. It underscores the consultation of academic websites as a crucial data collection method to investigate how universities worldwide have shifted their literary studies curricula. By analysing online sources, this study illustrates a movement away from purely humanistic, emotionally-centred interpretations toward approaches that emphasize critical analysis, ethical reasoning, and transferable skills, preparing students for diverse career paths. This shift marks a dynamic transformation in English literary studies and aligns it more closely with the demands of the 21st-century professional landscape.

Keywords: intellectual rigour, career-oriented literary studies, aesthetic vs. intellectual analysis, literature and transferable skills, theoretical framework in literature.

Introduction

The shift from a traditional emotional approach to an intellectual or cognitive approach in 21st-century literary studies reflects broader changes in how readers and scholars engage with literature. This change moves beyond emotional resonance to include rigorous cognitive analysis, critical engagement with themes, and an emphasis on theory-based interpretation. The traditional emotional approach to literature emphasizes readers' emotional engagement and personal reactions. It often prioritizes the ways literature evokes feelings, empathy, and shared human experiences. In classic literary studies, this approach can be seen in how readers respond to tragic narratives or romantic plots, often focusing on universal emotions and moral lessons. For example, Khaled Hosseini's *The Kite Runner* (2003) frequently inspires an emotional response in readers due to its exploration of guilt, redemption, and family loyalty. Readers' primary interaction with the text might centre on their emotional connection to the characters' experiences, especially the protagonist's guilt and search for forgiveness. This approach values literature's ability

to connect readers emotionally, making it accessible and relatable.

On the other hand, the intellectual or cognitive approach, increasingly favoured in contemporary literary studies, encourages readers to examine literature through the lens of theoretical frameworks, social constructs, and cognitive processes. This approach often focuses on the underlying structures, ideologies, or psychological mechanisms within a text rather than just its emotional impact. For example, in *Exit West* (2017) by Mohsin Hamid, readers explore the novel through postcolonial and migration studies perspectives and analyse the portrayal of borders, displacement, and migration. Rather than purely responding to the emotional journey of the characters, readers and scholars critically examine the text as a commentary on globalization, the human right to movement, and how physical and social borders affect personal identity. Hamid's use of magical realism—doors that act as portals between countries—provides an intellectual entry point to discuss global crises and the arbitrariness of national boundaries.

In another example, *Normal People* (2018) by Sally Rooney can be interpreted through both

emotional and cognitive lenses. While it explores the deeply personal and emotional relationship between two young people, the cognitive approach might involve examining the novel through theories of social class and the psychological development of intimacy. Readers analyse how class differences affect the characters' decisions and their emotional development, engaging with the text not only for its emotional narrative but also for insights into social dynamics and identity formation. Thus, emotional approach centres on empathy and personal identification with characters, focuses on narrative and plot-driven responses, and engages readers on a human level by drawing on shared emotions and experiences. Intellectual/cognitive approach emphasizes theoretical and analytical tools, encourages readers to contextualize the text within social, cultural, and historical frameworks, and promotes a deeper cognitive engagement with literature as a tool for critical thought.

Research Questions

The following are the two research questions that address the relationship between intellectual rigour and literary studies as an academic discipline:

- 1) How does intellectual rigour in literary studies enhance students' critical thinking and analytical skills in interdisciplinary contexts? This question examines how the analytical frameworks and critical methodologies inherent to literary studies contribute to intellectual skill development. It explores the transferability of these skills to other disciplines, investigating how intellectual rigour in literary studies prepares students for complex problem-solving and interdisciplinary collaboration.
- 2) In what ways does intellectual rigour within literary studies support ethical reasoning and cultural awareness in students' academic and professional trajectories? This question looks at the role of intellectual rigor in fostering an understanding of ethical, cultural, and social issues through literary analysis. It seeks to analyse how engagement with diverse literary theories and texts nurtures students' capacity to approach cultural and ethical dilemmas critically and thoughtfully, both within academic settings and in broader professional environments.

Axiomatic Statement

Intellectual rigour is essential for engaging with literature academically, providing students with a solid foundation that supports diverse career pathways.

Review of the Related Literature

Several influential works explore the concept of intellectual pursuit, particularly through the lens of intellectual virtues and the development of intellectual character. A review of literature on intellectual pursuit reveals a complex interplay of cognitive, ethical, and social components essential for advancing knowledge and critical enquiry. Key elements commonly identified include intellectual virtues, epistemic virtues, and critical thinking dispositions. Intellectual virtues such as curiosity, open-mindedness, and humility are considered foundational. Scholars often discuss these virtues as character traits that foster an authentic search for truth. For example, open-mindedness and intellectual humility allow individuals to entertain new perspectives, whereas curiosity drives the exploration of complex ideas, regardless of prevailing biases. (Elisabeth Schellekens, 2022, pp.123-146).

Epistemic virtues—traits that support principled thinking and contribute to flourishing in intellectual pursuits—are also essential. These virtues go beyond curiosity to include intellectual courage, which encourages engagement with challenging or controversial ideas despite potential risks. This courage, combined with other dispositions, enables deeper enquiry into areas that may be socially sensitive or politically charged, thus supporting a more robust intellectual environment. (Elisabeth Schellekens, 2022, pp.123-146).

Further, collaboration and critical discourse are essential for intellectual growth. Universities, as spaces for critical engagement, highlight the importance of these traits by fostering environments that encourage questioning and reflection, which are fundamental for intellectual development. Such collaborative environments support both individual insight and collective understanding, helping to ensure that intellectual pursuits remain dynamic and progressive. (Jason Baehr, 2017, pp. 800-819).

Thus, the literature emphasizes that intellectual pursuit is not just an isolated endeavour but a socially

embedded one, where collaboration, ethical responsibility, and a commitment to truth are as critical as individual curiosity and perseverance. These foundational virtues and practices are seen as vital for sustaining a culture of enquiry and advancing knowledge across disciplines.

Robert C. Roberts and W. Jay Wood (2007) closely examine the philosophical foundation of intellectual virtues, challenging conventional epistemology. They discuss intellectual virtues like open-mindedness, intellectual courage, and intellectual humility, which they argue are essential to genuine intellectual pursuits. This book critiques standard approaches to knowledge and introduces an approach that emphasizes the character traits underpinning intellectual achievement.

Jason Baehr (2013) addresses how intellectual virtues can be fostered in educational settings. He argues that an intellectual virtues model, which aims to cultivate traits such as intellectual perseverance and curiosity, helps students develop a commitment to rigorous and deep understanding. This book also contrasts traditional critical-thinking models with intellectual virtues, and proposes that virtues-based education supports more meaningful engagement in intellectual pursuits and avoids excessive rigidity.

Ron Ritchhart (2004) highlights how intellectual character influences learning and the cultivation of lifelong curiosity. He discusses methods for nurturing these traits within educational contexts, and examines how intellectual virtues help shape the cognitive and ethical growth of individuals. This text provides a more application-oriented approach, particularly valuable for teachers and parents invested in fostering critical thinking and reflective habits in children.

Ian M. Church and Peter L. Samuelson (2017) examine intellectual humility as a key virtue in intellectual pursuits. They draw from both philosophy and empirical research, discussing how humility supports openness to new ideas and constructive engagement with opposing views—traits critical for academic and personal intellectual growth.

Method

Consulting websites has become an essential method for collecting data, especially when analysing connections between literary studies and the intellectual rigor they require. This method offers

several key benefits for data collection, notably the accessibility of diverse resources, updated academic research, and perspectives on current issues. In examining the role of intellectual rigour in literary studies, websites from universities, online scholarly databases, and literary publications are invaluable.

University websites, like those of San Francisco State University and Indiana University, often detail their English and literary studies programme structures that highlight the importance of intellectual rigour in developing critical thinking and analytical skills. Programme descriptions, learning outcomes, and faculty research areas on these sites provide insight into the skills and knowledge expected of students. For example, Indiana University's English Department outlines how its curriculum fosters analytical skills through a mixture of classical and contemporary theories, and underscores the intellectual engagement required for effective literary study.

Moreover, scholarly websites and academic databases, such as JSTOR or Google Scholar, house peer-reviewed articles, journals, and papers that directly address the role of intellectual rigour in literary studies. By reviewing these articles, researchers gain access to critical perspectives on how intellectual rigor underpins literary analysis, and prepares students for analytical and interpretive tasks across disciplines. Publications discussing theoretical approaches, such as critical theory or cognitive literary studies, illustrate how literary analysis is not solely an emotional or aesthetic exercise but a cognitive discipline, demanding skills transferable to diverse intellectual fields.

Moreover, consulting literary websites and journals, like Literary Hub or The Guardian's Books section, offers current commentary and discussions on evolving trends in literary studies. Articles on these platforms frequently address how modern literary programmes are adapting to emphasize critical thinking, ethical reasoning, and interdisciplinary connections. They provide a more dynamic understanding of how intellectual rigour in literary studies reflects broader cultural and social contexts, thus supporting well-rounded data collection.

Using websites for data collection in this area combines the benefits of accessibility and a breadth

of perspectives, from academic structures to current industry expectations, making them an essential tool for analysing the connection between literary studies and intellectual rigour.

- 1) <https://www.bing.com/search?pc=OA1&q=intellectual%20pursuit%20and%20rigor%20in%20English%20literary%20studies%20employment>
- 2) <https://academic.oup.com/fordham-scholarship-online/book/18129>
- 3) <https://english.uchicago.edu/about/fields-study/british-literature>
- 4) <https://english.indiana.edu/graduate/index.html>
- 5) <https://bulletin.sfsu.edu/colleges/liberal-creative-arts/english/ma-english-literatures/>

Results

The connection between intellectual rigour, literary studies, and employability has been explored across academic literature and university programme descriptions. Graduate English programmes emphasize intellectual rigour and critical engagement to prepare students for diverse career opportunities. For example, Indiana University's English Department highlights a curriculum that fosters deep intellectual exchange and mentorship, allowing students to develop robust analytical skills, critical thinking, and adaptability—all essential attributes for careers in academia, publishing, communication, and beyond. Their programmes are structured to support intellectual curiosity and prepare students for roles that require a high degree of analytical and communicative precision. (<https://english.indiana.edu/graduate/index.html>).

Similarly, San Francisco State University's Master of Arts in English Literatures is designed to equip students with intellectual rigour by offering a mix of traditional and modern literary studies. This approach integrates emerging fields like digital humanities, environmental humanities, and performance theories, and reflects the programme's adaptability to new academic and professional demands. The department emphasizes producing well-articulated literary arguments and engaging with diverse theoretical paradigms, skills highly valued in teaching, publishing, and the broader cultural sector. Graduates from such programmes frequently find roles in education, writing, editorial work, and public or non-profit sectors where critical insight and

analytical skills are essential. (<https://bulletin.sfsu.edu/colleges/liberal-creative-arts/english/ma-english-literatures/>)

Its programme learning outcomes are stated in clear terms. For example, students will be able to

- 1) Produce well-supported and clearly articulated literary arguments that demonstrate their expertise in a historical field.
- 2) Produce well-supported and clearly articulated literary arguments that draw on appropriate theoretical paradigms.
- 3) Present their work orally in various academic contexts.
- 4) Select, analyse, interpret, and evaluate a range of printed and electronic primary and secondary literary and literary-cultural source materials and integrate them into their own writing, using proper citation methods.
- 5) Engage in meaningful dialogue with critical debates in the field.
- 6) Through such programmes, students not only gain a grounding in rigorous intellectual standards but also acquire competencies—effective argumentation, critical reading, and theoretical application—that are highly transferable and sought after in a range of professions. These skills are instrumental in positioning English graduates for roles that value adaptability, critical thinking, and an appreciation for cultural and literary complexity, key qualities in the evolving job market for English literary studies graduates.

Analysis

The eight attributes of intellectual pursuit—curiosity, critical thinking, open-mindedness, perseverance, intellectual humility, independence of thought, ethical responsibility, and collaboration—offer English literary students a strong foundation for various career paths.

Curiosity encourages students to explore diverse topics and industries, which is invaluable for roles in journalism, publishing, and content creation, where knowledge of different subjects and trends is essential. It also aids in research-driven careers, such as market research or policy analysis, where staying informed about current issues can lead to innovative insights. Critical thinking is crucial in fields requiring

analytical skills, like law, media, public relations, and research. The ability to assess information critically helps in forming well-reasoned arguments, and makes it a key skill for writing, editing, and strategic communication roles, where decisions must be evidence-based and persuasive

Open-mindedness enables students to adapt to diverse environments and engage with varying perspectives, and makes it useful in multicultural workplaces and global industries. It is also valuable in creative industries, such as film, advertising, and game development where flexibility and receptiveness to new ideas are essential. Perseverance prepares students for the rigour of long-term projects, which is important in academia, publishing, and even business settings where thorough analysis and persistence are needed to complete extensive projects, like writing books, conducting research, or developing marketing campaigns.

Intellectual humility helps build strong professional relationships by encouraging feedback and collaboration. This attribute is key in teaching, mentoring, and managerial roles, where acknowledging and learning from others' strengths fosters a positive, growth-oriented environment. Independence of thought is vital for entrepreneurial roles and leadership positions where innovation and vision drive success. In the literary field, this could lead to opportunities in freelance writing, independent research, or publishing, as well as creative roles where unique perspectives are valued.

Ethical responsibility is essential in careers like journalism, academia, and non-profit work, where ethical considerations and respect for diverse perspectives are critical. In the era of digital media, this attribute ensures that students contribute responsibly to public discourse and uphold integrity in content creation. Collaboration and communication prepare students for teamwork in virtually any field, including publishing, marketing, and project management. Effective communication is especially important in roles requiring clear, persuasive messaging while collaboration is fundamental in interdisciplinary teams, such as those in digital humanities, where technical and literary skills combine. By applying these attributes, English literary students can find opportunities in a broad range of fields where their critical and ethical thinking,

adaptability, and communication skills are highly valued.

Discussion

Intellectualization refers to a cognitive process wherein individuals engage with concepts, ideas, or phenomena at a deeper and more abstract level, often emphasizing analytical reasoning, critical thinking, and theoretical frameworks. It involves the transformation of subjective experiences or emotional responses into a more rational and objective discourse. This process serves various functions:

- 1) Elevating discussions from concrete examples to general principles or theories.
- 2) Encouraging detailed analysis and interpretation rather than superficial understanding.
- 3) Often used as a defence mechanism, intellectualization allows individuals to distance themselves from emotional distress by framing feelings in rational terms.
- 4) Facilitating connections across various fields of study and drawing on multiple theoretical perspectives to enrich understanding.

Intellectualising Literary Studies

The intellectualization of English literary studies holds significant importance in the contemporary world for several reasons. First, intellectualizing literary studies encourages deep engagement with texts, and fosters critical thinking and analytical skills. Readers learn to question underlying assumptions, explore multiple interpretations, and recognize the complex interplay of language, culture, and meaning. This not only sharpens intellectual capacities but also enhances problem-solving abilities, which are essential in various fields beyond literature. Orwell's 1984 invites readers to critically examine the nature of totalitarianism, censorship, and surveillance. The novel encourages intellectual engagement by presenting concepts like "doublethink" and "Newspeak," which require readers to analyse the manipulation of truth and language. Through its dystopian narrative, the text becomes a powerful tool for critical thinking about political power, individual autonomy, and societal control.

Second, the intellectualization of English literary studies facilitates connections with other disciplines

such as philosophy, history, psychology, and political science. Through this interdisciplinary approach, literature becomes a lens through which broader societal, cultural, and ethical questions can be examined, allowing for a more comprehensive understanding of the world. *Frankenstein* by Mary Shelley is an excellent example of interdisciplinary connections, blending literature with science, ethics, and philosophy. Shelley's novel explores themes of scientific ambition, human responsibility, and the moral consequences of unchecked technological advancements. It allows for discussions not only in literary studies but also in bioethics, psychology, and even law, prompting readers to consider how science and humanity intersect.

Third, students and scholars become more attuned to cultural and social issues. Literature often reflects and critiques societal norms, injustices, and historical contexts. Through intellectual engagement, readers can develop a heightened awareness of issues like race, gender, class, and power, making literature a powerful tool for understanding and addressing contemporary social challenges. For example, Achebe's *Things Fall Apart* intellectualizes the postcolonial experience, bringing to light the effects of colonialism on African societies. The novel promotes cultural and social awareness by challenging Eurocentric narratives and highlighting indigenous perspectives. Through Achebe's storytelling, readers become more aware of the complexities of cultural identity, tradition, and the impact of colonial power, fostering empathy and understanding of non-Western experiences.

Fourth, English literary studies, when intellectually rigorous, contribute to global discourses on human rights, identity, and morality. They allow readers to engage with diverse perspectives and voices from across the world, and foster empathy and promoting dialogue between cultures. In a globalized world, intellectualizing these studies enhances cultural diplomacy and mutual understanding. For example, Arundhati Roy's *The God of Small Things* examines issues of caste, gender, and politics in postcolonial India, and contributes to global discussions on social justice and inequality. The intellectual depth of the text opens up conversations about marginalized communities, the lingering effects of colonialism, and the injustices perpetuated

by social hierarchies. By engaging with these themes, readers are invited into a global discourse on human rights, equality, and societal change.

Fifth, in the contemporary 'post-truth' era, where facts are often contested or devalued, intellectualizing literary studies helps cultivate a more nuanced understanding of truth, narrative, and interpretation. It encourages readers to approach texts with a critical lens, recognizing the subjective nature of truth and the ways in which literature can challenge dominant ideologies and constructed realities. Margaret Atwood's *The Handmaid's Tale* has become emblematic of the "post-truth" era, where truth is manipulated to serve oppressive agendas. The novel invites readers to critically evaluate the role of propaganda, alternative facts, and ideological control in shaping reality. Through the dystopian regime of Gilead, Atwood illustrates how language and narrative can be used to suppress dissent and manipulate public perception, echoing contemporary concerns about truth and power in society.

Sixth, intellectual engagement with English literary studies shapes curriculum design, research priorities, and academic discourse. By exploring diverse literary theories and approaches, scholars and educators can create inclusive and thought-provoking curricula that challenge traditional canons and promote innovative ways of thinking. Virginia Woolf's *A Room of One's Own* challenges traditional literary canons and calls for the inclusion of women's voices in literature. Her argument for intellectual and financial independence for women helped shape feminist literary criticism and has had a lasting impact on both curriculum design and literary research agendas. By questioning the exclusion of women from literary history, Woolf's work encourages rethinking educational priorities to include diverse perspectives.

Finally, on a personal level, intellectualizing literary studies enriches the individual's intellectual and emotional life by offering insights into the human condition, moral dilemmas, and existential questions. Societally, it helps cultivate informed, empathetic, and reflective citizens who are better equipped to engage with the complexities of modern life. Toni Morrison's *Beloved* intellectually engages readers with the psychological and societal scars of slavery. The novel's exploration of memory, trauma,

and identity provides a space for readers to reflect on the long-term impact of historical injustices. Morrison's work not only fosters personal growth by encouraging empathy and reflection but also challenges societal structures of racism and oppression, contributing to broader conversations about healing and reconciliation.

Advantages of Intellectual Approaches

Moreover, the intellectual or cognitive approaches to literary studies offer several advantages over emotional approaches, particularly in fostering critical thinking, interdisciplinary connections, and a deeper analytical understanding of literature's role in society. Intellectual approaches allow readers to analyse the deeper structures and ideas within a text rather than merely responding to its emotional impact. This encourages a more nuanced understanding of themes, symbols, and social issues. For example, in Chimamanda Ngozi Adichie's *Americanah* (2013), the exploration of race, identity, and migration can be studied through postcolonial and cultural theory. Scholars and students discuss how Adichie critiques the concept of race from different geographic perspectives, moving beyond an emotional response to unpack the constructs of identity in America versus Nigeria. As described by Rita Felski, "Literary texts do not merely reproduce social beliefs, they also probe, question, and unsettle them" (2008, p.97). This highlights how cognitive approaches push students to analyse literature's role in challenging societal norms, which is crucial in fields such as cultural studies and social sciences.

Intellectual literary studies often intersect with psychology, history, and sociology, and allow students to apply literary analysis in broader academic contexts. Sally Rooney's *Normal People* (2018) offers an opportunity to examine themes of class, intimacy, and personal development. A cognitive approach examines social class dynamics and mental health as they shape the characters' interactions. Here, literature serves as a mirror to examine psychological and social theories, broadening the scope of literary studies and making it relevant in fields like psychology and social work. According to Martha Nussbaum, literature enables readers "to transcend the boundaries of their own self-interest and learn what it might be like to be in

the shoes of a different person" (1997, p. 94). This ability to transcend is not merely emotional but is linked to ethical and sociocultural enquiries, adding layers of understanding beyond personal empathy.

Intellectual approaches encourage students to engage with texts through ethical and philosophical frameworks, such as feminist or ecological criticism, which adds objectivity and depth to analysis. For example, Margaret Atwood's *The Testaments* (2019) can be examined not only for its dystopian narrative but also through the lens of feminist theory, questioning power dynamics and exploring systemic gender inequalities. Judith Butler argues that literature, when viewed critically, "offers a way of posing the question of what we mean by being human" (2005, p. 23). This critical approach facilitates a more ethically grounded understanding of complex characters and narratives and promotes discussions around human rights, identity, and agency.

Cognitive approaches are also effective for analysing literature's impact on society, as seen in Mohsin Hamid's *Exit West* (2017). Through a critical lens, readers analyse migration and refugee experiences, understanding these as social phenomena rather than solely emotive experiences. This framework equips students with analytical tools for careers in policy, social advocacy, and education, where understanding literature's commentary on social issues is invaluable.

Addressing the Questions

Intellectual rigour in literary studies cultivates skills in critical thinking and analysis by encouraging close readings, theoretical engagement, and the examination of texts within broader social, historical, and ethical frameworks. To illustrate this claim, we can consider an example each from canonical and contemporary texts. In studying Mary Shelley's *Frankenstein* (1818), students engage with ethical and philosophical debates on scientific advancement, human ambition, and societal responsibility. The novel's nuanced exploration of knowledge and creation versus ethical responsibility offers a basis for discussions that can extend into bioethics, philosophy, and technology studies. By analysing the character of Victor Frankenstein as a cautionary figure, students not only explore narrative techniques

but also question the moral implications of unregulated scientific pursuits—skills relevant to fields like philosophy, ethics, and the sciences.

As an example of contemporary text, Chimamanda Ngozi Adichie's *Americanah* (2013) serves as a rich contemporary text for analysing themes of race, migration, and identity. Students examine these issues through the protagonist's experiences across Nigeria and America, offering a framework for discussions on cultural studies, sociology, and migration theory. *Americanah* invites readers to think critically about how cultural and racial perceptions shift with context, fostering analytical skills that extend beyond literary interpretation to address issues in global studies and social psychology. Through these texts, literary studies train students to interpret complex social narratives and ethical quandaries, skills applicable in academic and professional fields that require nuanced, interdisciplinary analysis.

By exposing students to diverse perspectives and encouraging the examination of ethical dilemmas, intellectual rigour in literary studies fosters a heightened sense of cultural awareness and ethical reasoning that can influence students' professional paths. For example, *To Kill a Mockingbird* by Harper Lee (1960) provides a powerful platform for students to analyse themes of justice, prejudice, and moral integrity. The character of Atticus Finch, with his commitment to justice despite social opposition, prompts ethical discussions around issues of racial discrimination and moral courage. This novel is particularly relevant to fields such as law, social work, and education, where understanding social injustices and making ethically sound decisions are crucial. As an example of contemporary text, Tommy Orange's *There There* (2018) examines modern Native American experiences and the complexities of identity, heritage, and systemic marginalization. The novel's multifaceted narrative offers students the opportunity to engage in critical dialogues around indigenous history, cultural resilience, and the ethics of representation. By studying these elements, students enhance their cultural awareness and empathy, gaining insights applicable to careers in public policy, social justice, and community advocacy. These examples demonstrate how intellectual rigour in literary studies enables students

to approach ethical and cultural issues with sensitivity and insight, preparing them for roles that require a strong foundation in ethical reasoning and cultural competency.

Intellectualization transforms the study of literature from a passive consumption of texts into an active, critical, and reflective engagement that seeks to deepen understanding and foster meaningful discussions about the human experience. In essence, the intellectualization of English literary studies transforms literature into a dynamic field of enquiry that not only enriches individual understanding but also contributes to broader societal, cultural, and intellectual advancements in today's world.

Suggestions

To align English literary studies with intellectual rigour, preparing students for diverse career opportunities, educational institutions can consider several recommendations. These suggestions emphasize cognitive engagement over traditional emotional responses, and encourage analytical skills that translate into real-world competencies.

- 1) Programme should emphasize the study of various theoretical frameworks, such as postcolonial theory, feminist criticism, psychoanalytic theory, and ecocriticism. Engaging with these perspectives enables students to approach texts analytically, understand cultural contexts, and discuss literature's societal impact. This approach strengthens analytical skills that are highly transferable to fields such as communications, public relations, and policy analysis. For example, when studying Toni Morrison's *Beloved*, students can explore psychoanalytic theory to understand trauma and memory, or feminist theory to examine gender roles within the text. These theoretical insights help students develop complex argumentation and analytical skills.
- 2) We should encourage the study of literature alongside disciplines like psychology, history, sociology, and political science. This interdisciplinary approach helps students gain broader insights into societal issues, develop empathy, and apply literary analysis skills to other fields, making them adaptable in careers

outside of traditional literary studies. For example, courses could integrate historical analysis in studying works like George Orwell's 1984 to understand totalitarianism, or psychological perspectives when exploring identity in Virginia Woolf's Mrs. Dalloway. This trains students in critical thinking applicable to fields such as social work, policy development, and media.

- 3) Programme should focus on research methodologies and professional writing skills, including academic essays, reports, and critical reviews. Teaching students how to craft well-supported arguments, conduct literature reviews, and present findings coherently prepares them for careers in academia, journalism, and corporate communications. For example, assigning research-based projects where students critically evaluate multiple texts, synthesize arguments, and produce polished reports helps students develop research and writing skills essential for employment.
- 4) Intellectual rigour involves cultivating critical thinking through open-ended questioning and interpretive debates. Class discussions should focus on analysing texts from multiple perspectives, encouraging students to question assumptions, evaluate evidence, and form independent judgments. For example, when studying *The Handmaid's Tale* by Margaret Atwood, students can debate its relevance to contemporary issues of autonomy and freedom, honing skills in reasoned argumentation and evidence-based analysis.
- 5) As digital skills are increasingly important, integrating digital tools like text analysis software, digital archives, and online publication platforms in coursework can make students digitally literate. This prepares them for content creation, digital marketing, and other modern career paths that require both analytical and technical skills. For example, using platforms like Voyant Tools for textual analysis or maintaining a class blog where students publish essays encourages digital engagement, preparing them for careers in digital media and content strategy.
- 6) Courses should include diverse literary texts that reflect various cultures, backgrounds, and

experiences. Encouraging students to analyse literature through ethical and cultural lenses increases cultural awareness, empathy, and ethical reasoning, valuable in fields like public policy, international relations, and education. For example, analysing *Things Fall Apart* by Chinua Achebe through a postcolonial lens can help students understand the effects of colonization and cultural conflict, fostering skills in cultural sensitivity and ethical analysis.

These recommendations promote a rigorous, intellectual approach to English literary studies that builds skills in analysis, argumentation, research, and cultural understanding—preparing students for meaningful, adaptable careers in a wide range of fields.

Scope for Further Research

To advance English literary studies with intellectual rigour in the 21st century, there are several areas for further research that would benefit both students and educators. Exploring these topics could deepen the academic rigour of literary studies, foster new interdisciplinary connections, and enhance career relevance for students.

- 1) Investigating how cognitive science and psychology intersect with literary studies can provide insights into how readers process narratives and derive meaning from texts. This research could explore how cognitive theories, such as theory of mind and empathy development, influence the way literature shapes critical thinking, emotional intelligence, and cultural awareness.
- 2) Digital humanities tools, such as text mining and data visualization, offer innovative methods for analysing literary texts. Researching how these tools can be integrated into English literature programme could empower students with modern analytical skills, enhance digital literacy, and open career paths in fields like digital content creation, data analysis, and interactive media.
- 3) As job markets evolve, it is increasingly important to identify and highlight the transferable skills that literary studies cultivate, such as analytical reasoning, ethical judgment, and effective communication. Research could

focus on designing curricula that emphasize these skills, providing empirical evidence of their relevance to diverse professions including law, public relations, and social work.

- 4) Given the cultural diversity in 21st-century classrooms, research into teaching literary studies with a focus on global perspectives can enhance cultural sensitivity and ethical reasoning. This research could explore how literature from diverse backgrounds promotes empathy and cultural awareness, preparing students for careers in international relations, diplomacy, and global education.
- 5) Expanding research to include contemporary texts, digital narratives, and media like graphic novels and interactive storytelling can make literary studies more relevant to modern audiences. Investigating how traditional literary theories can be applied to new media forms can bridge gaps between literature and other fields like media studies, visual arts, and technology.

By exploring these research areas, English literary studies can continue to adapt and thrive, and offer students a well-rounded education that not only honours traditional scholarship but also prepares them for the challenges and opportunities of the contemporary world.

Conclusions

The intellectual pursuit of English literary studies is more than an exploration of texts; it is a rigorous engagement with ideas, cultures, and philosophies that shape our understanding of the world. By fostering analytical thinking, ethical reasoning, and cultural awareness, literary studies equip students with skills that transcend academic boundaries, making them adept at navigating complex social issues and adaptable to diverse career paths.

An intellectually rigorous approach to literature sharpens critical thinking, and allows students to deconstruct narratives, evaluate perspectives, and engage in meaningful discourse. As a field, English literary studies thus offers invaluable tools for both personal growth and professional readiness, bridging the gap between academic enquiry and real-world application. This rigorous engagement with literature not only enriches individual perspectives but also prepares students to contribute thoughtfully and effectively to an ever-evolving global society.

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TEMSULA AO: A WRITER OF NORTH-EASTERN REGION, NAGALAND

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Abstract

Temsula Ao (1945-2022), was known for her poems, novels and short stories. She was awarded the Padma Shri for her significant work in the field of literature. She also received the Sahitya Academy Award for her collection of short stories entitled "Laburnum for My Head" (2009). In these stories, Temsula Ao has portrayed the lives of people from the problem-hit areas of Nagaland. There are many writers of this region such as Mmhonlumo Kiko, Avinuo Kire, Easterine Kire, Piyong Temjen Jamir, Senka Ao and others, who attempted to bring the culture, society and people to the attention of the rest of India. Temsula Ao's work on the oral tradition of the native people named, "The Ao-Naga Oral Tradition" was foremost among them. It was considered as the classic by those who were actively engaged in the struggle of the tribal communities of this country. She always tried to make the people aware of the language varieties of Ao-Nagas such as Changki, Chungli, and Mongsen. She focused on the sensibility of the Naga Civilization in her writings. She was indeed the real voice of the north-eastern region.

Keywords: naga, awards, tradition, civilization, language, region

Temsula Ao (25 Oct. 1945 – 9 Oct. 2022) was a distinguished woman of letters in English from Nagaland. As an author, she could compose poems with ease and could also write short stories, essays, memoir, literary criticism, and fiction. Her poetry collection includes "Songs that Tell"(1988), "Songs that Try to Say"(1992), "Songs of Many Moods"(1995), "Songs from Here and There"(2003), "Songs from the Other Life"(2007), "Book of Songs : Collected Poems 1988-2007"(2013), and "Songs along the Way Home"(2019). It is very interesting that she considered herself a lyricist and called her poems as songs. She has three collections of short stories namely "These Hills Called Home: Stories from the War Zone"(2005), "Laburnum for My Head"(2009), and "The Tombstone in my Garden: Stories from Nagaland"(2022) to her credit. Her other published works include a memoir "Once Upon a Life: Burnt Curry And Bloody Rags" (2014), a novel "Aosenla's Story"(2018), and a book of literary criticism, "Henry James' Quest for an Ideal Heroine"(1989).

Like other prominent writers of the region, she was very interested in the Naga people, their languages, culture, and history. While researching in 1985-86 at the University of Minnesota, U.S., she came across the Native Americans and

acknowledged the importance of indigenous languages and the oral traditions of tribal communities. Temsula's ethnographic creation "The Ao-Naga Oral Tradition" (2000), was the resultant observation through which she tried to introduce the tradition and culture of the north-eastern region to the rest of the world. "The 'notes from the north-east region' that had been entirely missing" as Devy asserts, "...and the sensibility of the Naga civilisation of which Indian literature has been pathetically unaware, were stoked to life in Temsula's writings"(75).

Temsula Ao, as a writer, always paid great attention to the people of the Naga community. Their villages, people, culture, traditions, practices, myths, etc. found place in her writings. Various themes such as colonialism, the arrival of Christianity in the North-east, the inclination of the people towards it, and subsequent conditions- were regularly featured in her works. In her poem "Blood of Other Days", she mentions: "Then came a tribe of strangers/ Into our primordial territories/ Armed with only a Book and / Promises of a land called Heaven" (Ao 3). Temsula further says after some time this tribe declared that our beliefs and practices were nonsense. This new tribe started writing a new history. Under its influence the Naga people: "Turned away from our

ancestral gods/ and abandoned accustomed rituals/ Beguiled by the promise of a new heaven.” But Temsula feels proud and writes in this poem that it was not easy to erase our identity in just “a mere century of negation”. According to her, the people demanded: “reinstatement/ of customary identity/ and restoration of ancestral ground/ as a belligerent post-script to recent history” (Ao 5).

Temsula calls her poems songs, which reflects that she is carrying on the oral traditions of her community. According to Jha, all “her poetry books had ‘Songs’ in the name because in the Ao language spoken by her people, the words for ‘poetry’ and ‘song’ was the same (‘ken’)(1). Her son, Mr. T. J. Longkumer, presently Director General of Police, Nagaland, said during the funeral of her mother that she was keenly interested in music and was a good singer. He said that when he was young his mother told him about jazz music and writing poetry was a passion with her. As he commented: “Poetry defines her life, she loved it, she wrote it, she lived it” (Longkumer 1). Being a songwriter, Temsula brings her traditions alive through her voice. Sometimes it seems as if her songs were sung in the olden days. “Poems are songs in oral cultures, and Temsula Ao saw herself as Naga woman-poet in search of tradition” (Prasad xvii). To remain connected to the traditions of her community she completely gives up her identity, individuality and by getting integrated in this manner she tries to regain her lost identity.

It is noteworthy that she highlights both the good and the bad practices of her traditions. Her Poem “Stone People from Lungterok” is based on the mythical creation of her tribe. The word “Lungterok” means six stones in the Naga language. These six stones denote six people-three men and three women, who were the forefathers of the Aos and they were born in the place, Lungterok. In this poem, Temsula constructs as Jayashree points out, “a wonderful image of her ancestors. She believes that they possessed especial skills for survival and had implicit knowledge of the secrets and wisdom of nature” (343). Though it may not be considered appropriate in a civilized society, Temsula glorifies head hunting by her forefathers, “Heads of enemies/ As trophies/ Of war” in the poem. Elwin writes about the practice of headhunting in Nagaland that it “is based on a

belief in a soul matter or vital essence of great power, which resides in the human head”(11).

In another poem “Heritage”, the poet is deeply disheartened as the artifacts prepared by the members of her community are seen locked in the “glass cages” in a museum of Europe: “...these uprooted/ treasures of my heritage/ caged within imposing structures”. For her, the display of heritage specimens is a blow to their identity, and this can only be rectified by bringing them “back to their place of origin”. In “The Old Story Teller”, one of her popular poems, she presents herself as the bearer and protector of her cultural heritage and traditions. She proudly associates this with her being a story-teller, a talent she acquired from her ancestors: “Story-telling was my proud legacy. / The ones I inherited/ From grandfather became/ My primary treasure.” This poem throws light on the oral tradition of the tribes, especially the Nagas, in which story-telling is also an art. The poet considers each of her stories as a memory of the tribal past. As Temsula notes, “And each story reinforced/ My racial reminiscence”.

Ao’s famous poem “My Hills” is a pictorial account of the persistent tension and violence in the North-East. She longs to go back in time, remembering her state as a heaven in the olden days. For Samaddar, Temsula in this poem reflects the “ugly face of her region that losing beauty of the yesteryear has become a place of social unrest” (7). Ao further writes that nowadays, instead of the songs of birds, the loud sounds of weapons are heard in the skies of the state: “I no longer know my hills, / The birdsong is gone,/ Replaced by the staccato/ Of sophisticated weaponry” (qtd. in Samaddar 7). A similar note appears in most of her stories. These stories are set against the background of political turmoil, unrest, identity crisis, etc. The problems of Nagaland started when the people there demanded an independent state and complete autonomy. Varghese and Devi clearly state that “Nagaland has a long history of waging battles...in its demand for statehood and sovereigntyOften referred to as the ‘Stalingrad of the East’ the ‘Battle of Kohima’ was fought in the home of Nagaland” (514). Temsula represents the tragic events in her stories from the Nagaland Homeland Movement of the 1950s to the recent times. She writes about them, as Jha notes that the

“stories are trying to say is that in such conflicts, there are no winners, only victims and the results can be measured only in human terms” (1).

Her story “A Simple Question”, which is in the collection “Laburnum for My Head” is about a woman, Imdongla, whose husband is in jail without any legal reason and she humiliates an army captain to release him. In another story “The Last Song”, when an army captain begins to rape a young girl, Apenyo, she sings a song in protest until her last breath. Some of her stories are about the Naxalite movement. The story “The Letter” portrays a rural man who extorts money from poor villagers to pay for his son’s exam fees, thus becoming a Naxalite by necessity. In this way, we see that Temsula describes the sufferings of poor people in her poems and short stories.

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UNVEILING THE SHACKLES OF TRADITION IN POILE SENGUPTA'S MANGALAM

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Abstract

Poile Sengupta's play Mangalam has been instrumental in challenging the narratives around gender, power, and tradition in Indian society. It addresses the complexities and the interplay of tradition and patriarchy in Indian society, rural or urban, by using the context of ordinary Indian households. The play explores the struggles and experiences of Mangalam; the absent protagonist and a young urban girl Sumati, that become a reflection of broader social and cultural issues. The proposed paper aims to dissect the cultural and social critique of contemporary Indian society embedded in Sengupta's Mangalam. The play transcends its specific cultural setting to offer a universal commentary on the nature of patriarchal customs and traditions across the globe which thrive on women's silences. The paper will discuss Sengupta's employment of Mangalam and Sumati's personal tragedies to serve as a critique of the customs and gender roles imposed by patriarchal traditions. The intergenerational conflicts depicted in the play will be analysed to illustrate the persistence of regressive ideologies in the society. The juxtaposition of ritualistic traditions with the characters' inner turmoil will be discussed to highlight the dissonance between expected conformity and inner discontentment, a theme common in the lives of common women. This presentation aims to provide a comprehensive analysis of Mangalam's cultural and social critique of tradition in Indian society.

Drama has its roots in the religious traditions of various cultures, however; over time, it has evolved into a powerful medium of both entertainment and education worldwide. Since the early 20th century, dramatists have increasingly used drama as a tool for social reform, to promote social awareness, critical thinking, and encourage audiences to reflect on their beliefs and societal norms. This was particularly evident in the writings of Indian women playwrights writing around the turn of the millennium.

The feminist movement, that gained momentum in India in the 1980s, led to a significant shift in the previously male-dominated field of drama. By the 1990s, a wave of women playwrights emerged who challenged societal norms, for both men and women, in their work. In 1993, Poile Sengupta; a prominent children's author, actor, and poet made her debut as a playwright with her play *Mangalam*. It won that year's award for the most socially relevant theme in 'The Hindu-Madras Players Playscript Competition.'

Mangalam addressed some of the most intimate and intense aspects of womanhood, from rampant domestic violence to the pervasive problem of sexual abuse. It also depicted the complex dynamics of

characters who oscillated between being victims and abusers in different situations. It highlighted the silent suffering of people and the cycle of generational abuse women experience as the consequence of the sanctity afforded to traditions and customs in Indian society. This article will attempt to provide a comprehensive analysis of the play *Mangalam* to elucidate Sengupta's cultural and social critique of the traditional practices entrenched in Indian society.

Mangalam was structured in two acts concerned with two different families but depicting the similar stories of abuse of women belonging to different backgrounds, thus attempting to foreground the common reality of all women regardless of their class and social position in the society. Sengupta mentioned this intention in the introduction to *Mangalam*, "It is about the vulnerability of women across all strata of society, and in varied households, and the tenderness and spirit that is so often brutally suppressed."⁽¹⁾ The play was filled with instances where women's lives were significantly worsened due to the demands imposed on them by traditions and customs in their roles as daughters, wives, and daughters-in-law.

The first act opened in the aftermath of the mysterious death of the eponymous character Mangalam. The realities of her life as a middle-aged homemaker in a middle-class household, and the conditions of her death were revealed as the play progressed. The second act depicted the similar problems experienced by the women of an upper class, urban family with a special focus on the young and unmarried daughter Sumati, a victim of sexual abuse that was revealed at the end of the play.

Act One featured five women — Thangam, Mangalam, Revathy, Chitra, and Usha—each occupying distinct familial roles within the same family. These traditional roles strictly dictated their behaviour, creating a framework within which they had to navigate their lives. While there were occasional instances of understanding among these women, they were often undermined by the traditional expectations imposed on them by the virtue of their social roles. This eventually contributed to the perpetuation of a cycle of abuse common for women within the institution of family in India. However, despite the women's differences in ages, status and roles, their stories remained bound by the ultimate control exerted by the men in their lives, highlighting their shared experience of subjugation under a patriarchal system.

Mangalam, the titular character was introduced posthumously, with her life story unfolding through the lens of her roles as a daughter, wife, mother, and mother-in-law. Despite being born into a wealthy family with all the safeguards, Mangalam had experienced sexual assault at the hands of her elder sister's husband as a young girl. Notwithstanding the profound distress and trauma she must have undoubtedly had experienced, her father, eager to preserve the family's reputation, arranged for her to be married to a much poorer man upon discovering her 'dishonourable' pregnancy. The perpetrator faced no repercussions. Social customs at the time dictated that any sexual activity outside of marriage—regardless of whether it was non-consensual—was a grave dishonour for the victim and their family. Speaking out about the assault would have only further stigmatized a young Mangalam, branding her as 'spoiled' with an undeniable proof in her pregnancy. Consequently, she was forced into a deceitful and abusive marriage with Dorai, ostensibly

to protect her from a life of social ostracism, despite protestations from her elder sister Thangam.

Thangam and Mangalam's father was too bound by social customs of shame and honour to seek justice for his daughters, thus condemning both the sisters to a life of abuse under the guise of marriage. While there was a reason to believe that he cared for his daughters—choosing to arrange what he perceived as a good life for Mangalam instead of resorting to violence—his actions were still governed by societal norms. Dorai, who had internalized the notion of women as commodities, was extremely displeased upon learning the truth about his wife's pregnancy. However, since he was essentially compensated with a job and a home to offset the perceived slight to his honour, burdened under his father-in-law's beneficence was obligated to stay married even after discovering the truth about Mangalam's pregnancy. His problematic view of women prevented him from even considering that his wife might have been a victim of a terrible sexual assault. Dorai was ultimately a product of a traditional upbringing, which he could never unlearn, rendering him incapable of being a supportive and trustworthy partner or father.

Mangalam's marriage was characterized by domestic violence and her husband's general indifference towards her, driven by his resentment at having been deceived into marrying a woman whom he considered to be damaged goods. Fearing being abandoned by Dorai or perhaps due to internalizing the shame caused by believing herself to actually be damaged, Mangalam could never confide in him about her assault. Despite the relentless abuse, she remained trapped in her marriage because she was buried under her husband's beneficence. Divorce was not an option, as the dissolution of marriage would have brought further shame upon her. Therefore, she endeavoured to fulfil her role of a devoted wife, attending to her husband's needs in every physical sense. Mangalam's life, constrained by the heavy shackles of traditions and customs, continued in this cycle of suffering until her death which she hastened herself. Tradition dictated that widowhood was the ultimate misfortune for a woman, and Mangalam, fearing such fate, chose to end her life by overdosing on sleeping pills after falling ill following her husband's heart attack. Her tragic end underscored

the devastating impact of societal customs that prioritize honour and reputation over the well-being of women.

Thangam, Mangalam's elder sister, was an old widow who had been married to a wealthy but abusive man. Bound by traditional and social expectations, she was compelled to stay with him despite his sexual misconduct against her own sister. She also held orthodox views about women, their behaviour and their place in a family and society. While she had her faults, she was the only person who openly criticized Dorai for his abusive treatment of Mangalam throughout their marriage. Although she had opposed the marriage from the beginning, as a young woman, she had little power to prevent it. Even later, she could never bring herself to tell Dorai the truth about her own husband's doing, despite knowing full well how this concealment was worsening her beloved sister's life. She also took pleasure in subjugating Revathy, a behaviour typical of older women in families.

Revathy, Mangalam's daughter-in-law, was initially introduced as a beautiful and vain woman, embodying the stereotypical image of a daughter-in-law who merely pretended to be dutiful. However, as the play unfolded, it became evident that she, too, was a victim of the traditional expectations imposed on her by her role in the family. She was expected to be meek and docile, stripped of any individuality, and to quietly endure abuse from those around her. Revathy was constantly reprimanded by her mother-in-law, Mangalam for seemingly never being good enough at doing anything. Although her husband was loving, he frequently dismissed her concerns as trivial issues of women. Her father-in-law viewed her as a cunning woman who he had been deceived into getting married to his son. Thangam also held her in low regard, attempting to mould her into her own vision of a supposedly good daughter-in-law. She often shamed Revathy for her appearance, believing that virtuous women should not be concerned with beauty. Despite the slut-shaming and insults, Revathy emerged as a thoughtful character who, despite her differences with Mangalam, recognized her as a woman who had been abused all her life by her husband. While Revathy afforded Mangalam some level of sympathy, it was often undermined by

the mistreatment she received as Mangalam's daughter-in-law.

Usha and Chitra, the daughters of Mangalam and Dorai, were largely absent from the play, which reflected the typical position of daughters in their natal home. Although it was mentioned that Usha had been married off by her father into a wealthy family, it was revealed that this marriage was a mismatch, arranged by Dorai solely to assert his control as a man. Fearful that his daughter might bring shame to his name as she was in a relationship with a professor at her college who he disapproved of, Dorai chose her husband without considering her happiness, leading to Usha's dissatisfaction and mistreatment for dowry in her marriage. While Thangam and Mangalam sympathized with Usha's marital struggles, they never extended the same kindness to Revathy. Usha was another life sacrificed in the pursuit of upholding the traditions and customs of the land that demanded a marriage to be arranged by the head of the household for one his properties.

Chitra, the younger daughter was subjected to the conflicting expectations of her family. Thangam, adhering to her traditional views was eager to see her married, finding no merit in education for women. Dorai, on the other hand, appeared to have had a change of heart after Mangalam's death and expressed a desire for Chitra to continue her studies and become a government officer. However, Chitra eloped and married a man of her own choice. This prompted Dorai to revert to his old ways and he resorted to calling both Mangalam and their daughters derogatory names.

In the second act, two significant female characters were introduced— Sumati and Thangam. Sumati, a young woman who had watched the events of act one as a play, was visibly shaken since she had experienced a similar incident of sexual assault committed by a respected family friend against her as a child. Despite this being a seemingly more progressive family, Sumati; like Mangalam from act one, could not talk about her abuse to even her family out of shame, an emotion common for the survivors of child sexual abuse. "Clinical, theoretical, and empirical work have emphasized shame as a common consequence of child sexual abuse." (Feiring, Taska, 337). She also understood that she would be readily dismissed by her image conscious

mother who had a history of neglecting her needs and shaming her for stating them as revealed by Sumati when she said "...Your worry I could understand even then. But when I wanted to change from a frock to my paavaadai, you yelled at me. You said...that I was a sinner, that I didn't love my brother, that I would be happy if he died." (Sengupta, 45)

This act primarily focused on Sumati's sense of unease within her family, stemming from her feeling that none of them truly understood her. Thangam was the typical mother who doted over her son at the expense of her daughter whom she considered "...a very independent little girl..." (45), at the ripe old age of six. Sumati's discomfort was further exacerbated by an upbringing steeped in traditions that prioritized boys over girls, which led to the strained relationships she had with her brother and mother. Sumati was also grappling with the stigma of a broken engagement, which was subtly implied to have ended due to some form of violence—possibly sexual in nature—that triggered her traumatic memories. "Su had gone out with this man and I think he was violent with her. She didn't realize... her suddenly..." (64)

All the women were conditioned to uphold the traditional ideals of womanhood, to the point that each one tried to embody the imposed expectations as best as they could, often turning against one another in the process. This was evident in act one in Mangalam's disdain for Revathy and vice-versa, Thangam slut-shaming Revathy and resenting her simply because she had a relatively happy marriage and a supposedly easier life, and Revathy retaliating by calling Thangam a jealous, barren woman who had never been loved by her husband. Additionally, Revathy disliked her sisters-in-law; viewing them as intruders who did not belong in her husband's home. These instances highlighted the various ways in which traditional expectations imposed upon women pitted them against each other, effectively preventing them from recognizing their shared struggles and uniting in solidarity.

Chitra was the only one who pursued her true desires, resisting the pressure to follow any specific path chosen for her. Although, the long-term outcome of this act of agency remained uncertain. Interestingly, she never physically appeared on the stage, perhaps symbolizing the impossibility of fully

escaping the constraints of traditions because, notwithstanding her rebellion, she had ultimately chosen the traditionally patriarchal institution of marriage for herself—a path that had brought no happiness to other women in her life.

In act two, Thangam was traditionally conditioned to coddle her son and neglect her daughter as sons were preferred, and continue to be preferred, over daughters in Indian society. Thangam was also the woman of the house who was expected to maintain appropriate appearances for the family, also contributing to her burden in addition to parenting. Sumati was conditioned to experience shame for her sexual abuse at the hands of a trusted family friend. Although it is difficult to be able to prevent all child sexual abuse, having an actively present parent does significantly decrease the odds of it happening, which was missing in Sumati's childhood.

In both the acts, men were not excluded from the hold of traditions and customs that narrowly defined masculinity. However, unlike women under patriarchy, this burden of masculinity seldom rendered them the oppressed victims. In act one, Mangalam's father was bound by social customs to view the sexual assault of his daughter as a taint on her, and by extension his own, honour. This led him to condemn his daughter to a life of indignity and abuse. The brother-in-law who had raped her was conditioned to have an entitled attitude that was enabled by the society around him. This stripped him off his humanity that eventually led him to be isolated and miserable himself. Dorai remained miserable throughout his marriage because he was conditioned into believing that having a non-virgin wife was the biggest dishonour for a man. This led him to never have any happy relationships in his family. In the act two, an urban Suresh was again conditioned to view women as only the objects in service of men's pleasure. He was not raised to be entitled, unkind and unemotional but the pressures of performing the popularly appropriate masculinity led him down this path.

Mangalam depicted the powerful grip that traditions and customs held over the lives of common people in Indian society. The play delved into the suffocating impact of these traditions, revealing how adherence to them often stifled people and led them

to a life full of dissatisfaction and sorrow. Instead of providing guidance or comfort, these rigid customs imposed by the society often became a source of relentless misery, trapping the characters in a cycle of unhappiness and despair from which they were unable to break free.

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A NOVEL BY R K NARAYAN THE FINANCIAL EXPERT: A STUDY

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Abstract

In the recent paper "The Financial Expert" by R.K. Narayan follows the story of Margayya, a small-town moneylender in Malgudi, who aspires to rise above his modest beginnings through financial acumen. The main focus of Margayya's journey highlights the intersection of ambition, morality, and the complexities of human relationships within the socio-economic landscape of post-colonial India. As he navigates the challenges of his profession, including personal failures and societal pressures, the novel explores themes of greed, integrity, and the pursuit of success. Through a blend of humor and poignant reflection, Narayan paints a vivid portrait of a man caught between his dreams and the realities of life.

Keywords: the financial expert, margayya, moneylending, socio-economic themes, ambition, humor, integrity, success, human relationships.

R. K. Narayan, Rasipuram Krishnaswami Iyer Narayanaswami (10 October 1906 – 13 May 2001) was an Indian novelist and writer best known for his works set in the fictional South Indian town of Malgudi. He, along with Mulk Raj Anand and Raja Rao, was one of the most important writers of early Indian literature in English. The semi-autobiographical trilogy *Swami and Friends*, *The Bachelor of Arts*, and *The English Teacher* were among Narayan's first four books, and their publication was made possible thanks in large part to the influence of his friend and mentor, Graham Greene. Narayan emphasizes his characters' daily lives and social surroundings. He's been compared to William Faulkner, who also developed a comparable fictional community and humorously and compassionately examined the energies of everyday life.

He adopted the moniker Kunjappa from his grandmother, which lasted with him in the family. She imparted knowledge to him in Sanskrit, math, mythology, and classical Indian music. Laxman claims that the family spoke English much of the time and that Narayan and his siblings were not allowed to make grammatical mistakes. Narayan attended a number of Madras schools while residing with his grandmother, including the Madras Christian College Higher Secondary School, C.R.C. High School, and the Lutheran Mission School in Purasawalkam.

In his first three volumes, Narayan draws attention to the issues with a few commonly accepted behaviors. In the first book, Narayan focuses on the suffering of kids, the guilt that comes with caning students in class. The second book discusses the idea of horoscope matching in Hindu marriages and the emotional toll it has on the bride and husband. Narayan tackles the idea of a wife putting up with her husband's antics and attitudes in the third novel [Wikipedia].

R.K. Narayan is a novelist of international repute. His novels are the clorama for the changing Indian society and present the microcosmic India caught in the crucible of tradition and change. His novels mirror the intimate pictures of Indian Society and the characters are the reflections of real people. Narayan is the minute observer of society presenting most realistic pictures charged with gentle irony and light humour. His approach to the subject-matter is always marked with intellectual inspirations and his artistic excellence lies in authentic exploration of social problems.

Narayan, living absorbed in religion and family, is quite familiar with the developments within an Indian family. "The family is the immediate context in which his sensibility operates and novels are remarkable for subtlety and conviction with family relationships are treated." His novel *The English Teacher* (1945) is a fine peep into "a little middle class home and the comic irony of the petty problems

of the daily business of living". The novel highlights the plight and predicament of a common housewife in Indian family. [p.51]

Plot

The novel's protagonist, Margayya, starts off as a small-time moneylender operating in front of the **Central Co-operative Land Mortgage Bank in Malgudi** under a banyan tree. He helps the bank's shareholders borrow money at a low interest rate and lends it to the poor at a higher interest rate, making money for himself in the process. The loan application forms he has managed to obtain from the bank through its shareholders are taken from his box by the bank's secretary and peon Arul Doss, who treat him with disdain and threaten to take action against him. This puts him on the path to gaining more authority.

Location in the fictional Malgudi, a town in south India that is most likely intended to serve as a stand-in for Mysore. It is also another of his comedic masterworks, a fusion of cutting-edge social commentary and nuanced satire. The story is told from the perspective of Margayya, a satirist in her own right whose name means "One who shows the way" but who is prone to getting lost. Part-time moneylender Margayya operates outside banks, lending money to middle-class clients and charging excessive interest rates to others in need. He feels that his background calls for a more prominent position, therefore when his child disregards his father's

Margayya the main character of the book, is a man with lofty goals and scant moral guidance. Although not wholly unscrupulous, he treats his wife disrespectfully and takes advantage of the underprivileged to make money. Though he can only perceive Lakshmi's physical form and not the spiritual truths she represents, he nonetheless worships her. He is a frail man, carried by the breezes of the day here and there. Balu Balu, Margayya's kid, is less of a distinct character and more of a mirror of his father's dysfunctional existence. We realize that Balu's destruction of his father's business by tossing his accounting book down the drain is a portrayal of the dysfunctional father-son relationship rather than a critique of materialism.

Although not wholly dishonest, he abuses his wife and takes advantage of the underprivileged in order to achieve his financial goals. Even though he can only see Lakshmi's outward form and not the spiritual truths she expresses, he nevertheless worships her. He is a frail man, carried about by the winds of the day. Balu Balu, Margayya's child, is more of a mirror of his troublesome father than a distinct person. It becomes clear to us that Balu's choice to ruin his father's company by throwing away his accounting book is more of a dramatization of the dysfunctional relationship between father and son than a condemnation of materialism.

The loan application forms he was able to obtain from the Bank through its owners are taken from his box by the Bank's Secretary and Peon Arul Doss, His spoiled youngster Balu throws his account book—which has all the details of his customer transactions—into the gutter, making it difficult for Margayya to carry on with his previous business. He presents his horoscope to an astrologer, who assures him that if he performs a **puja for Lakshmi, the Goddess of Wealth**, good things will come his way. Using ghee prepared from milk and ash from a red lotus, the puja is performed for forty days.

From time immemorial people seemed to have been calling him "Margayya". No one knew, except his father and mother, who were only dimly recollected by a few cronies in his ancestral village, that he had been named after the enchanting god Krishna. Everyone called him Margayya and thought that he had been called so at his naming ceremony. He himself must have forgotten his original name: he had gradually got into the habit of signing his name "Margayya" even in legal documents. And what did it mean? It was purely derivative: "Marga" meant "The Way" and "Ayya" was an honorific suffix: taken together it denoted one who showed the way. He showed the way out to those in financial trouble. And in all those villages that lay within a hundred-mile radius of Malgudi, was there anyone who could honestly declare that he was not in financial difficulties? The emergence of Margayya was an unexpected and incalculable offshoot of a co-operator's zeal. This statement will be better understood if we watch him in his setting a little more closely.

One of the proudest buildings in **Malgudi was the Cen- tral Co-operative Land Mortgage Bank**, which was built in the year 1914 and named after a famous Registrar of Co- operative Societies, Sir -, who had been knighted for his devotion to Co- operation after he had, in fact, lost his voice explaining co-operative principles to peasants in the village at one end and to the officials in charge of the files at the Secretariat end. It was said that he died while serving on a Rural Indebtedness Sub-committee. After his death it was discovered that he had left all his savings for the construction of the bank. He now watched, from within a teak frame suspended on the central landing, all [P.1]

He comings and goings, and he was said to be responsible for occasional poltergeist phenomena, weights, Buying ledgers, the brisk opening and sounds like the folios, the banging, of fists on a table, and so of folioed by successive night watchmen. For the ghost easily understood, for this could be of the Registrar had many reasons to feel sad and frustrated. All the principles of cooperation for which he had sacrificed his life were dissolving under his eyes, if he could look beyond the portals of the bank itself, right across the little stretch of lawn under the banyan tree, in whose shade Margayya sat and transacted his business. There was always a semi-circle of peasants sitting round him, and by their attitude and expression one might easily guess that they were suppliants. Margayya, though very much their junior (he was just forty-two), commanded the respect of those who sat before him. He was to them a wizard who enabled them to draw unlimited loans from the co-operative bank. If the pure pose of the co-operative movement was the promotion of thrift and the elimination of middlemen, those two were just the objects that were defeated here under the banyan tree: Margayya didn't believe in advocating thrift: his living depended upon helping people to take loans from the bank opposite and from each other.

His tin box, a grey, discolored, knobby affair, which was small enough to be carried under his arm, contained practically his entire equipment: a bottle of ink, a pen and a blotter, a small register whose pages carried an assortment of names and figures, and above all the most important item-loan application forms of the co-operative bank. These last named

were his greatest asset in life, and half his time was occupied in acquiring them. He had his own agency at work to provide him with these forms. When a customer came, the very first question Margayya asked was, "Have you secured the application form?" "No."

Then go into that building and bring one-try and get one or two spare forms as well." It was not always possible to secure more than one form, for the clerks there were very strict and perverse. They had no special reason to decline to give as many forms as were required except the impulse to refuse anything that is persistently asked for. All the same, Margayya managed to gather quite a lot of forms and kept them handy. They were taken out for use on special occasions. Sometimes a villager arrived who did not have a form and who could not succeed in acquiring one by asking for it in the bank. On such occasions Margayya charged a fee for the blank form itself, and then another for filling in the relevant details. The clerks of the bank had their own methods of worrying the villagers. A villager who wanted to know his account had to ask for it at the counter and invariably the accounts clerk snapped back, "Where is your pass-book?" A pass-book was a thing the villager could never keep his hand on. If it was not out of sight it was certain to be out of date. This placed the villager fully at the mercy of the clerk, who would say: "You will have to wait till I get through all the work I have now on hand. I'm not being paid to look after only your business here." And then the peasant would have to hang about for a day or two before getting an answer to his question, which would only be after placating the clerk with an offering in cash or kind.

Margayya sat considering. It was no use going to a lawyer. The thought of a lawyer was distasteful to him. The Co-operative Society Secretary was a lawyer. All lawyers were trouble-makers. Moreover, why should he cheapen himself before this man? He said: "Impossible. I have a busy day tomorrow. I can probably drop in just for a few minutes if you like, that is if you are going to tell me definitely yes no." He added: "I came to you or because yours is the biggest establishment. I knew you could do it, although a dozen other printers were ready to take on the job."

Murti was only too happy to accept this job since he earned only twenty-five rupees at school and the ten rupees that Margayya arbitrarily offered him was most welcome, as was the perpetual contact he would have with the Secretary of the School Board day in and day out. It enhanced his status at school among his colleagues and also with the headmaster, who, if he wanted to sound the secretary's state of mind over any important question at school, called aside Murti and spoke to him in whispers. All this Murti welcomed, but he also lost something in the bargain, and that was his power over his pupil, Balu. He knew that although Margayya had asked him to handle him as he would any other boy, the plan would not work. He had far too much experience with people who had an only child and a lot of money. They never meant what they said with regard to their children.

"Ours is the best and biggest press," Lal said haughtily. "You will not be able to get this service anywhere else, so much I can assure you."

Margayya deposited the box under a bench in the front room of his house. His little son immediately came running out from the kitchen with a shout: "Appal" and gripped his hand, asking: "What have you brought today?" Margayya hoisted him up on his shoulder: "Well, tomorrow I will buy you a new engine, a small engine." The child was pleased to hear it. He asked, "How small will the engine be? Will it be so tiny?" He indicated with his thumb and first finger a minute size. "All right," said Margayya and put him down. This was almost a daily ritual. The boy reveled in visions of miniature articles a tiny engine, tiny cows, tiny table, tiny everything, of the maximum size of a mustard seed. Margayya put him down and briskly removed his upper cloth and shirt, picked up a towel that was hanging from a nail on the wall, and moved to the backyard. Beyond a small clump of banana trees, which waved their huge fan-like leaves in the darkness, there was a single well of crumbling masonry, with a pulley over its cross-bar. Margayya paused for a moment to admire the starry sky. Down below at his feet the earth was damp and marshy. All the drain water of two houses flowed into the banana beds. It was a common backyard for his house and the one next door, which was his brother's. It was really a

single house, but a partition wall divided it into two from the street to the backyard.

Margayya suppressed the annoyance that was coming over him. He felt afraid to be angry. Probably his son had taken to drinking: he sniffed the air to find if it was confirmed by his breath. He found himself clutching the ruler on his table but relaxed his hold at the thought, "After all, it's Balu- -" It seemed to be an unworthy move to make. He let go his hold on the ruler and waited. The boy still would not open his lips. Margayya felt exasperated. He pulled out his watch and said: "It's about seven o'clock. If you do not speak before the clock hand points to seven-five, I will go. I will knock you down and walk out if necessary." He felt relieved after delivering this threat. He felt his authority re-established: "The boy cannot have it all his own way," he told himself. He placed the watch on his desk dramatically, turning it towards Balu [P.205].

Arul Doss took a few moments to understand, and then swayed with laughter. Tears rolled down his cheeks." Well, I have been a servant in this department for twenty-nine years, but I've never heard a crazier proposal. All right, all right." He was convulsed with laughter as he turned to go. Margayya looked at his back helplessly. He cast his eyes down and surveyed himself: perhaps he cut a ridiculous figure, with his dhoti going brown for lack of laundering and with his shirt collar frayed, and those awful silver spectacles. "I hate these spectacles."

Margayya's blood rushed to his head: "You get away from here," he thundered. "I don't want to have anything to do with people without self-respect, who don't know their importance and strength. What better words can we expect from someone like you who wraps himself in that coarse blanket at this time of the day? What better stuff can we expect from a head weighed down by so many folds of a dirty turban?" The peasant was somewhat cowed by Margayya's manner. He mumbled: "I didn't mean to offend you, sir. If I did, would I be here?" "That's all right."

"Meena!" he cried. "Here are the horoscopes." She came up, still bearing her son on her arm. Margayya flourished the horoscopes. "I've found them." He clung to them as if he had secured the plan

of approach to a buried treasure. "What is it?" she asked. He held up the letter and cried: "This is a letter from your father about our nuptials." She blushed slightly, and turned away: "What has come over you that you are unearthing all this stuff?" Little Balu would not let her finish her sentence. He started wriggling in her arm, and showed an inclination to dash for his father's horoscope. "Take him away," cried Margayya. Dr. Pal understood the position and said: "It's a subject that has been much neglected in our country- particularly in our own vernaculars, in our mother-tongue. They've everything in English, but in our mother-tongue -no. What should the thousands of people who know only our language do to learn the subject?"

"Yes, yes, it is very difficult," Margayya agreed. They had now reached a thatched hut. "Come in and see my home and study," said Dr. Pal. for a moment Margayya protested and said something about its being dark.

Dr. Pal lowered his voice to a whisper and said: "You will not believe me! Margayya assaulted me last night near his son's house."

"What! Why?"

"How can I say? He is somewhat queer these days. His son went up to him with some request and was slapped in the face. Later, I had to see him. Things are probably not going smoothly there."

"Ah!" exclaimed the merchant, as the first to meet Margayya at his house that morning. "I want to take back my deposit. There is a marriage proposal likely to shape out- -" He grinned awkwardly, nervously, and held out the receipt issued by Margayya.

"My accountant has all the figures," began Margayya. The blanket merchant cringed: "It's urgent. I've to find immediate cash."

Methodology

To create a study methodology for R.K. Narayan's novel *The Financial Expert*, you can follow these steps: Study Methodology for *The Financial Expert*

- **Understanding Context**
- **Author Background:** Research R.K. Narayan's life, writing style, and other works to understand his perspective.
- **Cultural Context:** Explore the socio-economic conditions of India during the time the novel was

written, particularly regarding financial practices and societal values.

- **Reading the Text First Read:** Read the novel for overall comprehension, noting the main plot points and characters.
Second Read: Focus on character development, themes, and Narayan's narrative techniques. Highlight passages that stand out.
- **Character Analysis Protagonist Study:** Analyze the main character, Margayya. Consider his motivations, flaws, and growth throughout the story.
- **Supporting Characters:** Examine the roles of secondary characters and how they influence Margayya's journey.

Theme Exploration

- **Financial Themes:** Investigate how financial issues are portrayed. Look into the concept of wealth, ambition, and morality. Social
- **Commentary:** Discuss Narayan's critique of society and the impact of financial aspirations on personal relationships.

Literary Techniques

- **Narrative Style:** Analyze Narayan's use of humor, irony, and simplicity. Consider how these elements contribute to the story.
- **Symbolism:** Identify symbols and metaphors used in the novel, such as the bank and money, and their significance.

Discussion and Analysis

- **Group Discussions:** Engage in discussions with peers to gain diverse perspectives on themes and characters.
- **Comparative Analysis:** Compare *The Financial Expert* with other works by Narayan or other Indian authors, focusing on themes of financial ethics and social dynamics.

Critical Reviews

- **Literary Criticism:** Read critical essays and analyses of the novel to deepen understanding of its themes and contexts. Personal Reflection: Write your reflections on the text, considering its relevance today.

Final Synthesis

- **Essay Writing:** Synthesize your findings into essays or reports that explore key themes, character arcs, and the societal implications of the narrative.
- **Presentations:** Prepare presentations to share insights with others, focusing on engaging discussions around the novel's relevance

Conclusion

He relaxed completely. He lay on a mat with his eyes closed, his wife in the kitchen. A jutka stopped outside, and in marched his son followed by his wife, carrying the infant on her arm. The jutka man brought in a couple of trunks and beds and placed them in the hall. Margayya clutched the baby to his bosom. His daughter-in-law went into the kitchen. Balu stood about uncertainly. Margayya did not speak to him for a long time. The boy stood in the passage undecided what he should do, his shirt

unbuttoned at the throat. A feeling of pity overcame Margayya. The boy had lost some of the look of confidence that he wore before the radiance that shone on his face when there was money in the background. Money was like a gem which radiated subdued light all round. The boy looked just dull and puzzled. Margayya kept looking at him so long that he felt he had to explain: so he just said: "I have come away they have attached the house."

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INNOVATIVE PRACTICES IN ENGLISH LANGUAGE TEACHING IN INDIA

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Abstract

English language Teaching (ELT) has become an integral part of the education system in India. Given the importance of English as a global language of communication, in today's world English proficiency is considered a pivotal skill for employability and career advancement. This becomes even more imperative in the technology and business sectors. As we witness the rise of the digital transformation, the methods and techniques of English language teaching have also undergone a drastic change. The advent of digital technology has led to the growth of online learning platforms, mobile applications, and social media-based language learning. These platforms have made language learning accessible to a wider range of learners and have also bestowed the right set of time for individualized learning. Recently, the use of artificial intelligence (AI) and machine learning has helped people to access new possibilities in terms of individualized feedback, language assessment, and teaching methodologies thus making English teaching and Learning a memorable experience.

Keywords : english, teaching, learning, student, digital, technology

Introduction

English language Teaching (ELT) has become an integral part of the education system in India. Given the importance of English as a global language of communication, in today's world English proficiency is considered a pivotal skill for employability and career advancement. This becomes even more imperative in the technology and business sectors. As we witness the rise of the digital transformation, the methods and techniques of English language teaching have also undergone a drastic change. Moreover, The advent of COVID-19 pandemic has brought about a significant shift towards online learning, which has further accelerated the use of innovative technologies in ELT. Willingly or unwillingly, Academicians, teachers and institutions have been forced to resort to online teaching, and this has led to the emergence of innovative practices in the field of language teaching.

Some Innovative Practices in ELT in India

The advent of digital technology has led to the growth of online learning platforms, mobile applications, and social media-based language learning. These platforms have made language learning accessible to a wider range of learners and

have also bestowed the right set of time for individualized learning. Recently, the use of artificial intelligence (AI) and machine learning has helped people to access new possibilities in terms of individualized feedback, language assessment, and teaching methodologies thus making English teaching and Learning a memorable experience.



(Diagram – Daniel Newman, Forbes .com)

1. **Digital Transformation and Blended Learning:** After Covid 19 pandemic perhaps a lot of countries are using blended or digital technology for ELT. Digital technology has

entirely changed the way of teaching English and other languages. After the end of the pandemic, teachers and institutes resorted to blended mode. Blended mode basically refers to a combination of traditional classroom and online components for the benefit of the learners. ELT learning is created in such a way that it retains both the best quality of face to face interaction and digital interaction. The future of ELT lies ahead in development and interaction of interactive online platforms, mobile learning apps, and virtual classrooms that accentuate student's engagement and provide personalized language instruction.

2. **Adaptive Learning Technologies:** Adaptive learning technologies are another buzz word in ELT. It is a dramatic change in English language learning and teaching. Actually These technologies are data-driven algorithms which help in customizing the learning experience based on a given student's requirement and progress. Adaptive ELT study materials can evaluate student's capacity and faults and thus create a content which can provide personalized content, and dynamically adjust the level of difficulty. By customizing contents to each student's capacities and learning style, adaptive learning technologies optimize language acquisition skills and nurture learner autonomy.
3. **Content Gamification:** After the advent of digital revolution, Gamification is being used in ELT study materials to accentuate a student's stimulation and participation. Game-based elements, such as badges, leaderboards, and rewards, are being encompassed into language learning activities. By creating unique contents and making language acquisition more pleasurable and engrossing, gamified ELT materials transform the learning experience into an interactive class. There are many advantages of Gamification such as increasing competitiveness, cooperation, teamwork, and a sense of achievement, thereby encouraging a student to continue to learn.
4. **Authentic and Multimodal Content:** Language acquisition is to be used in the real world, thus it becomes imperative to provide students with real world examples, situations,

and study material which conforms to real world challenges. Authentic study materials such as audio, video, texts etc provide learners with real life situations. This will create a feeling of competitiveness, self confidence and awareness about inter cultural notions.

5. **Communicative Competence:** Earlier learning English was entirely based on grammar. Students were forced to cram grammar rules and apply in superficial conditions. These days one of the chief focuses of ELT is to develop communicative competence among the learners. That is to say that a learner should be able to speak English in real life situations. For this, Authentic dialogues, role-plays, and interactive activities are concatenated into ELT materials to encourage a relatable and meaningful communication process.

Conclusion

As we move ahead into the twenty-first century, English is becoming a universal language for the world. It has become a language of science, technology, business and commerce. Without acquisition of English language a person's development stalls indefinitely. Thus, it becomes the duty of the teacher to help the learners to acquire LSRW skills with the help of digital mode. A new revolution in ELT can be ensued with the help of leveraging technology, pedagogical insights, and learner-centered approach to empower learners and facilitate effective language acquisition.

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THE SACRED BOND: EXPLORING ECOLOGICAL RESPONSIBILITY IN CHIEF SEATTLE'S 1854 SPEECH

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Abstract

The article attempts to explore the concept of ecological responsibility and its implications in Chief Seattle's 1854 Speech. Ecoscapes, the textbook prescribed by University of Kerala is the primary material followed to understand Chief Seattle's speech. As environmental degradation has become a pressing global concern, this paper analyzes Chief Seattle's 1854 speech, exploring its emphasis on ecological responsibility and its relevance to contemporary environmental ethics. Environmental ethics focuses on the moral obligations humans should possess with fellow beings and non-living substances around. The speech holds timeless impact in today's environmental protection attempts, as it explains several principles of prevailing ecological ethics. More than the theoretical existence of the concept of environmental protection, it is high time to practice inclusive living. The speech extends valuable insights into humanity's sacred relationship with nature. This relationship connotes the personal and cultural bond between humanity and environment. The paper investigates the implications of the speech in the context of ongoing environmental issues, a re-evaluation of humanity's relationship with nature and also explores the themes of interconnectedness, respect for nature's intrinsic values and moral obligation to protect the earth for posterity. By spotlighting the speech's contextualized interpretation on environmental stewardship, the study draws attention to how Chief Seattle's words serve as an evaluation of Western approaches to land ownership and exploitation. Chief Seattle and his tribe have unwavering connections with nature and environment. Therefore, what they propose is not only an objective observation of environment but also the question of their existence. This paper tries to sum up that Chief Seattle's message remains a critical reminder of the humanity to honor its bond with nature and adopt sustainable practices.

Keywords: environmental ethics, indigenous knowledge, ecological responsibility, indigenous cosmology

Introduction

Ecological responsibility refers to the moral obligation of individuals, organizations and societies to protect the natural environment. It underlines the duty of the humans to manage natural resources in a way to preserve ecosystems and the overall well-being of the planet for the generations to come. This notion entails recognizing the interdependence of living beings. Minimizing environmental harm through pollution control, waste reduction, and implementing sustainable practices is essential to protect and preserve Earth's ecosystems from further degradation. Environmental obligation is essential to environmental ethics and sustainability.

Chief Seattle (also known as Si'ahl), leader of the Suquamish and Duwamish tribes in the Pacific Northwest, delivered his famous speech in January 1854 as a response to an offer from the United States government to buy native land. The speech mirrors a deep sense of loss and frustration at the forthcoming displacement of his people. It is also a

penetrating reflection on the nature and human's relationship with it. Seattle conveys his worry about Whiteman's irresponsible developments which eventually end up in environmental damage.

Chief Seattle's Speech: An Overview

In his speech, Chief Seattle portrays the Earth as sacred and emphasizes humans are an integral part of the interconnected web of life and every element of nature is linked. This concept contrasts the Western approach to exploit the nature and its commodities. According to Mazhar Jarwar, Stefano Dumontet and Vincenzo Pasquale, "The Western approach to the natural world, considering nature as an object of scientific scrutiny and of exploitation for economic purposes, results in a separateness and subsequent alienation from nature." Chief Seattle supports the attitude modern humans possess against ecological reality.

The most notable theme in Chief Seattle's speech is the sacredness of nature. He considers Earth as

“mother.” (p.5) He states “We are part of the Earth and it is part of us. The perfumed flowers are our sisters, the deer, the horse, the great- eagle, these are our brothers.” (p. 5) The belief in nature’s sacredness is central to indigenous cosmology, where every aspect of the natural world is inherently valuable. Cosmology can be viewed in two ways: IK Studio shares a video quoting, “It is not just the understanding of the origins and evolution of the universe.”

Interconnectedness of living and non-living things is another principal message conveyed in the speech. He describes how each part of the Earth is connected and harm done to one part of the environment harms the other. He declares “Whatever befalls the earth befalls the sons of the earth.” (p. 7) This notion is allied with the modern ecological principles that identify the mutual relationship of ecosystems and the subtle balance that sustains life on Earth. This theme emphasizes the human’s role prominent role in protecting their mother Earth.

Chief Seattle criticizes the Western attitude of exploiting the nature during the period of colonization and industrial revolution. He brings up the Whiteman’s view, the land as something to be bought and sold, a commodity to make profit. For Chief Seattle’s people the land as a gift from creator and to be utilized wisely and passed down through generations. This criticism is relevant to today’s discussions about environmental impact of industrialization and unjustifiable resource extraction.

Chief Seattle argues the misuse of the Earth by White people. His people can never imagine of selling their land to the Americans for industrialization. He tells the ‘Great Chief in Washington’ very firmly yet politely that the very idea of buying or selling land is unique to them. He says: “How can you buy or sell the sky-the warmth of the land? The idea is strange to us. We do not own the freshness of the air or the sparkle of the water. How can you buy them from us? Every shining pine needle, every sandy shore, every humming insect is holy in the memory and experience of my people.” Seattle makes it clear that the land is not theirs so they cannot sell it.

Another important theme which draws attention is human’s responsibility to protect environment for next generations. He speaks of how the actions of the

present generation will affect those who come after us. Chief Seattle’s speech encourages us to consider the legacy we are leaving behind and the impact of human’s environmental choices. Seattle’s speech is a manifestation of what is now understood as environmental ethics, which examines the human and environment relationship. The speech can be considered as a call for humans to live within the limits and stop his urge to exploit the nature and conserve it for the succeeding generations.

Today’s world often faces the consequences of climate change, pollution and deforestation and becoming more severe. Chief Seattle’s message of ecological responsibility is more relevant than ever. His demand for sustainable approach to the use of nature’s resource resonate with contemporary global efforts to combat environmental deterioration. The following figure analyzes the change in temperature globally.

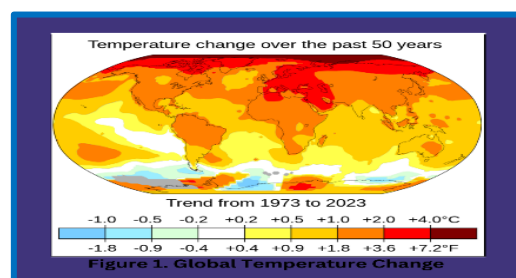


Figure 1 Global Temperature over the Past 50 years

Seattle’s mighty words call for action for those fighting against environmental injustices and to create a more equitable world. Encapsulated in the metaphor of the ‘sacred bond’, Chief Seattle’s speech articulates the intense connection of humans to the nature. This connection highlights the intrinsic value of the Earth and emphasizes human’s collective responsibility to protect and preserve it for future. The era marked by environmental crises, Chief Seattle’s message mirrors with growing movements advocating for ecological responsibility and sustainable practices. His insights into the interconnectedness of all life question us to rethink our relationship with the environment, urging a shift away from exploitation toward stewardship.

The speech serves not only as a historical artifact but as the urgent call to get in to action for

individuals and communities to safeguard environment. By amalgamating indigenous perspectives into contemporary environmental ethics, one can have a deeper understanding of harmonious living. Ultimately, Chief Seattle's words remind us that the our planet is intricately linked to our well-being, compelling us to honor the sacred bond. As we face ongoing challenges like environmental degradation, ecological responsibility is crucial for achieving a sustainable and inclusive future. The 'sacred bond' serves as both a guiding principle urging humans to act with reverence to the Earth and all its inhabitants.

Appendix

Fig. 1: Temperature Change in the Last 50 Years, NASA's Scientific Visualization Studio/ Eric Fisk.

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THE RIFT BETWEEN THE BROTHERS VALI AND SUGRIVAN, VIBIDANAN AND RAVANAN IN KAMBARAMAYANAM

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Abstract

Vali-Mayavi-fight-cave. Misunderstanding-Vali-killed-Sugrivan-crown d-Vali-back-Vali-chasing-Sugrivan-Flees to a mountain-Rushimugam-Vali could not enter the mountain-Sugrivan meets-Rama and Lakshmana-Sugrivan and Vali fighting-Rama kills Vali. One midnight, a thundering voice came near the palace of Vali. He woke up, from his sleeping. He came to know that his enemy 'Mayavi' made that shouting. He challenged Vali to fight with him. Vali was highly irritated and chased him. Mayavi burst into a cave. Vali followed him with his soldiers into the Cave. He instructed Sugrivan to guard the opening of the Cave. Inside the Cave the fight between Vali and Mayavi was going on for more than One year. After several months fight, the blood flooded the opening of the Cave. Sugrivan called Vali in a loud voice. There was no reply. He came to one conclusion that Vali was killed by Mayavi as there was no reply from Vali. Then Sugrivan blocked the opening of the Cave with a huge rock to prevent Mayavi to come out and left the place and came to his Palace.

Introduction

Ramayana is one of the two Sanskrit ancient epics [Itihasas] of Hindu Literature. Earlier it was composed by a sage Valmiki.

In 12th Century, Kambaramayanam was written by the Poet Kampan, in Tamil. Though Kampan followed Valmiki Ramayana, he made very many changes to suit the Tamil Culture.



The Fight between Sugrivan and Vali

The people of his Kingdom compelled Sugrivan to take charge of the Kingdom as there was no king for a long time. Reluctantly, Sugrivan accepted the crown and began to rule over the Kingdom.

After some months, Vali having killed his enemy Mayavi and came to the Cave's gate. He found the gate was blocked with a huge rock. Vali

shouted to open the gate of the Cave calling Sugrivan.

As there was no reply. He broke the rock and came out and reached his Kingdom where Sugrivan was on the throne of Vali, ruling his Kingdom. Vali went wild thinking that Sugrivan cheated him for the sake of the throne having closed the Cave with a rock.

Without any questioning of Sugrivan, Vali began to chase him to kill. Sugrivan to save himself, fled towards a mountain Rushimugam with four soldiers along with his minister Hanuman.

They were hiding in the mountain. Vali came near the mountain but he didn't enter into the region of the mountain because there was a curse from a saint that if Vali had entered into the mountain he would be killed. So, Vali returned back for his Kingdom.

This story was narrated by Hanuman to Sri Rama and Lakshmana.

Then, Sugrivan came to Sri Rama and prostrated at his feet to save him and retrieve his wife enslaved by Vali in his Palace.

Sri Rama took Pity on sugrivan and promised him to save him along with his wife and his Kingdom.

As Sugrivan got the support of Sri Rama and Lakshmana, he went back to Vali and challenged him to fight with him.

Vali got angry and fought with Sugrivan. Sugrivan could not fight with Vali who had extraordinary power obtained from the God Indiran that if any enemy appears before him to fight with Vali, the half of the strength of the enemy would come to Vali. So, Vali couldn't be defeated by anybody else. As Sugrivan could not win Vali came to Sri Rama for further help. As the two brothers Vali and Sugrivan appeared as twin brothers, Sri Rama couldn't shoot his arrow, while the fight was going on.

Then, Sri Rama asked Sugrivan to wear a garland on his neck for better identification of Sugrivan. With the advice of Sri Rama, Sugrivan went again to fight with Vali. In the fight, Sugrivan, was about to be killed. So, Sri Rama shot an arrow at Vali, The arrow entered into the Vali's chest and Vali fell down on the ground.

Before his last breath, Vali asked Sugrivan to take the charge of his Kingdom. He also asked Sugrivan to take care of his wife Thara and his son Angathan.

Sugrivan was highly moved emotionally by the words of Vali, Sugrivan regrets very much and weeps. Here, we find the fraternal love between Vali and Sugrivan. The rift came by misunderstanding of the brothers.



Rift between Vibidanan and Ravana

Vali-War-Mayavi-Sugrivan the gate keeper-misunderstands-Validead-Crowned by-People-Vali comes back-Misunderstanding-Chases to kill Sugrivan-Sugrivan Rama and Lakshmana-Meeting-Surgivan-Helping Sugrivan-Vali killed-By Rama. Vibidanan advice to Ravana-to release the captivated Sita to-Rama He mistook Vibidanan-exiled

Vibidanan-Surrenders Rama-War breaks-Ravana killed, Vibidanan offers the last rites to Ravana.

6143.

எந்தை நீ, யூயும் நீ, எம்முன் நீ: தவ வந்தனைத் தெய்வம் நீ, மற்றும் முற்றும் நீ: “இந்திரப் பெரும்பதம் இழக்கின்றாய்” என நொந்தனென் ஆதலின், நுவல்வது ஆயினேன்.

Paraphrase: ‘You are my father and mother, you are the eldest brother for me, Blessed I’m to be born here, you are to be worshipped as a deity by me; Everything for me is you are. You are holding the post is equal to the post of the Lord Indiran. I’m worried highly that you are going to loose the crown. Hence, I’m talking this.

Lord Parasurama offered his bow and arrow: Agathiyar, another Saint offered Amburathooni-awar weapon Sri Rama.

6147.

“மீனுடை நெடுங்கடல் இலங்கை வேந்தன்முன் தானுடை நெடுந்தவம் தளர்ந்து சாய்வது, ஓர் மானுட மடந்தையால்” என்னும் வாய்மொழி தேனுடை அலங்கலாய், இன்று தீர்ந்ததோ?”

He also added that a hunch-backed monkey had burnt the city of Srilanka. It is not true. The woman Sita's chastity burnt the city. It is not possible to win a human being. For instance, once you were defeated by the Karathaveerian who had one thousand arms. Once in Kayilai by the curse of Nandhineran your strength decreased before a tailed monkey. On another occasion, one woman of chaste set fire herself and died saying that she would come later to kill you. I believe that the same woman has come as Sita in another birth.

Viswamithirar the-Saint has blessed the arms which even the Siva could not offer to your enemies Rama and Lakshmana.

It is a sin to have abducted Sita who is another man's wife, [possession]. To make it worse, you have enslaved her in Srilanka.

Ravana misunderstands the words of Vibidanan and accuses him that he plans to rule over Srilanka after his death. The arrogant Ravana went wild in anger. He threatens Vibidanan to kill if Vibidanan doesn't leave his Kingdom.

It is not fair part of you that you have abducted Sita stealthily. Sita is the spouse of Rama-You have

ignored the moral way that the wife of another man has been abducted.

‘பிறன் மனை நோக்காப் பேராண்மை வேண்டும்’
-திருக்குறள்

We ought not eye on another man's wife.

This is a great manliness. You have violated this morality. Hence, you have to hand over back Sita to her husband Rama. As Vibidanan insisted his request, Ravana mistook his words that Vibidanan took the side of Rama.

This is true, Lord Thirumal has come [avathar] in the name of Rama. ‘Vibidanan pleaded Ravana to send back Sita to her husband Rama. If not you have to face the war which you cannot win.

Having heard the words of Vibidanan Ravana was not convinced, instead, he went wild and accused Vibidanan and said Vibidanan was his enemy as he took the side of Rama and Lakshmana. He also added that keeping Vibidanan with him is living with a snake. He is infuriated and threatened him to kill and asked him to leave Srilanka. Vibidanan felt that living with a sinner the sin would come to him. Ravana wanted Vibidanan to leave Srilanka. If not he would be killed by him. Vibidanan left Srilanka with four loyal ministers. They came to the Kishkinta where Rama and Lakshmana were. He surrendered to Rama and narrated the rift with Ravana and he could not convince Ravana. Rama accepted Vibidanan as he prostrated at his feet. Having heard about his rift between Ravana, Rama promised Vibidanan to give back the Kingdom of Srilanka after the war.

“குகனோடும் ஐவரானேம்
முன்பு பின் குன்று சூழுவான்
மகனோடும் அறுவரானேம்
எம்முழை அன்பின் வந்த
அகனமர் காதல் ஐய!!
நின்னோடும் எழுவரானேம்
புகலருங் கானம் தந்து
புதல்வரால் பொலிந்தான் நந்தை.”

We are already four brothers with you [Gugan] we are five brothers; with [Sugrivan] the son of the king whose Kingdom surrounded with hills we became six brothers; with you [Vibidanan] we have become seven brothers.

The war broke his brothers except Vibidanan and his son along with the thousands of Soliders were killed in the war. At last the arrogant Ravana confronts Rama alone. He was killed. He fell down

like a mountain. Vibidanan without burst of emotions, falls on the body of his eldest brother Ravana and sobbed.

வீபிடணன் இராவடன் மேனிமேல் வீழ்ந்து
ஆற்றுவதல்

9919: போழந்தென அரக்கன் செய்த பின் தொழில்
போறையிற்று ஆமால்:

வாழ்ந்த நீ இவனுக்கு ஏற்ற வழிக்கடன் வருத்தி
என்ன
தாழ்ந்தது ஓர் கருணையா தன்னால்,
தலைமகன் அருளை தள்ளி
வீழ்ந்தன் அவன் மேல், வீழ்ந்த மலையின் மேல்
மலைவீழ்ந்தென்ன.

The younger brother Vibidanan hesitated to perform the last rites to Ravana. But Rama came forward to do the last rites for Ravana. Suddenly, Vibidanan stood up to perform the rites to Ravana.

Here, Vibidanan emotionally moved and fell on the body of Ravana and with tears and sobed. It is compared to that one mountain fell on another mountain. Here we find the fraternal love towards Ravana who drove him out of his kingdom and threatened him to kill. The ill treatment of Ravana vanished away when Vibidanan found him dead.

“கள் இருக்கும் மலர்க்கூந்தல் சானகியை
மனச்சிறையில் கரந்த காதல்
உள் இருக்கும்” எனக்கருதி, உடல் புகுந்து
தடவியதோ ஒருவன் வாளி.”

“Kal Irukkum malakoondhal Janakiyai,
Manatcirayil karantha katha
Ull Irukkum Enakkaruthi, Udal pugunthu
Thadaviyatho Oruvan Vali.”!!

Paraphrase: The rains of arrows shot by Rama pierced into the heart of Ravana and ransacked the illegal love hidden towards the honey laden flowers worn haired Janaki [Sita].



Conclusion

“அறம், புகழ் கேண்மை, பெருமை,
இந்நான்கும் பிறன் தாரம் நச்சுவாரச்சேரா.”

-நாலடி-82

The four virtues, of [ethics] guiltless deed fame, virtuous act,

Friendliness, Pride do not belong to the person who desires on another's spouse.

-Naladi-82.

“பகை, பாவம், அச்சம், பழயென நான்கும் இக வாவாம் இல்லிறப்பான்கண்.”

-குறள்-146.

The four things, of enmity, sin, fear, guilt, belong to the man who desires on another's wife.

-Thirukkural-146.

The rift between sugrivan and Vali vanished and the fraternal love overtakes at last.

In the same way the rift between the brothers Vibidanan and Ravan vanishes and the fraternal love exists at the end.

“தான் ஆடாவிட்டாலும் தன் தசை ஆடும்” என்பது ஒரு பழமொழி

When the sufferings of the siblings is seen by one another, their limbs would tremble though they don't reveal their feelings openly. Tamil proverbs.

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கம்பராமாயணம் - சீமுக.அ.ச.ஞானசம்பந்தன்

மீமத் கம்ப இராமாயணம் - புலவர்.சி.திருநாவுக்கரசு

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ENGLISH: A HIGH OCTAN FOR POWERFUL BRANDING AND MARKETING

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Abstract

In the digital marketing platform, English language plays a vital role in branding the products creating captions and its promotion. In the last few years, a separate field has risen with its nametag as digital marketing, job opportunity is also flourishing for those who have language proficiency as a content writer, blog writer, brand manager, Instagram meme creator, you tube channel promoter and Facebook marketer. A study has been made to identify whether the local regional language or English creates an impact among the public by applying communication accommodation theory (CAT). The nucleus of communication accommodation theory is it kingpins the behavioural adoption, changes, convergence and divergence of communication. It helps to create positive social identity and communication efficiency of the people. English as a medium of communication attracts the public and promotes the sale of any product with its brand name and caption. The researcher plans to find the impact of local regional language and English on branding and marketing of products. As the research is being conducted in down southern region of Madurai, the vernacular language Tamil is preferred for the study. A questionnaire has been designed to identify the variation and the consolidated data will be analysed and findings will be discussed to conclude the role of English language in promotion of products.

Keywords: digital marketing, communication accommodation theory, convergence, communication

English is a language of international commerce

-M.K.Gandhi

Globalization paves way to consociate the cultural, economical, social, moral values of all countries, language is not an exception. English language acts as a catalyst in promoting a countries' economic development. World economy is flourishing because of globalization. The major contribution for this economic revolution is the sale of products. Countries like China, Japan and US launches its products all over the world using English as their brand name. Alan (2005, p. 248) confirmed that "the use of international languages alone is often a sign of globalism, as is apparent in other advertising contexts". Marketing necessitates the use of icons, models, digital attraction and language. Among these language plays a pivotal role to catch the eyes and hearts of the customers in creating brand names and taglines. As argued by Flowers (2020, p. 21) that "to make the products stand out in the market, a language brand may function to add meaning and nuance to the products".

Marketing world is customer centric, this world needs their products to be inscribed in the minds of the people, hence catchy taglines are framed, from

"A lot more can happen over a coffee" to "Eat 5 star and do nothing", have been the cynosure. Pan (2014) added that language also serves to communicate the meaning of a brand and effect perception, memory, attitude, and behaviour on customers as their responds to the brand itself. International brands use English language to make their products reach every nook and corner of the world. The brand name decides the success rate of the product. It can contribute significantly to the success or failure of new products or services (Kotler & Armstrong, 1997). Customers see the brand name, wrappers, price first to the quality of the product.

This paves way for the researcher to find out the impact of English on product branding and creation of tagline. Hence the following Research questions were stated

- RQ1. To what extent English language creates an impact in the minds of the customers while buying the product?
- RQ2. To what extent the customers are attracted to buy the product because of brand name and tagline in English language

- RQ3. Are the customers ready to pay more for the product in English name and tagline than the regional language?

A structured questionnaire was prepared using google forms, to collect data on the impact of English on product branding and tagline and customers attraction towards it. The questionnaire was divided into two sections in which the first section is focused to get the personal, demographical details of the respondents; the second section is contributed to the determining factors of customers preferences in purchasing a product with English product name or local regional language. The questionnaire was screened and a pilot study was conducted among 10 respondents to scrutinize the validity of the questionnaire.

The research was conducted among teenage girls age ranging from 17-19, having Tamil as their mother tongue, as the selected samplings would be proficient in both English and Tamil, the researcher selected a small size of 100 respondents residing in and around Madurai and Sivagangai districts randomly. It is based on sample to item ratio, but received only 96 responses. The Google form link was sent to the respondents and the collected responses were extracted as excel sheets. Likert scale is used for measurement Scale ranging from 1 = strongly disagree, 2 = disagree, 3 = neutral, 4 = agree,

and 5 = strongly agree. The study analyzed the answer ratings using the statistical tools: mean and standard deviation. The mean score indicates the impact of English language in product branding and tagline creation. The standard deviation indicates how diffused the data is concerning the mean.

Table 1

	MEAN	STD	
1. Preference of products name in English	4.04	0.91	
2. Purchase of products in English name even if it is costly	4.28	0.99	
3. Tagline in English attracts people	3.90	0.96	
4. Product name in English has more sale value	4.28	0.99	
5. Likeness for English taglines to Tamil	3.60	0.87	
6. Product name in English attracts people	4.09	1.33	

The above findings clearly show that customers prefer products in English language than Tamil. English is the lingua franca of the world. Though the respondents have prioritized English language for some questions they have not given up their mother tongue. Another important aspect the researcher noted is English has become a language of status. This also makes the customers to buy product name in English. As per the results provided the respondents are ready to buy products in English name and Tagline even if the product is costly. The question is framed in such a way to identify whether status of the customer plays a role in choosing the products. The respondents also prefer English named products to Tamil. It is reasonable to assert that English brand name are preferred than Tamil language brand name and ready to pay the prices.

The Communication Accomodation Theory, earlier known as Speech Accommodation Theory (SAT) is used as the theoretical basis of the study. The CAT explains how speakers can communicate in different language, alter or accommodate their linguistic style to their audience, and obtain a positive or negative reaction (Giles et al., 1973).



Fig.1 Adaption of Speech Accommodation Theory

Source: Giles.ET.AL(1973)

The times of India reported that India is the second largest country to speak in English behind to US. After colonization, the residue India has in its vein is the English Language. Madurai is a region ruled by pandavas and Nayakas, one can find multi linguistic people, Though Tamil language dominates, as the communication accommodation theory states, the native people's regional language was altered and obtained a positive reaction among the people of Madurai and Sivaganga.

Limitations

1. Targeted response could not be achieved
2. Samplings are limited to teenage population only
3. Limited three products were taken for research
4. Regional language product name is less

Future Scope of Study

1. Respondents may be selected as teenagers and senior citizen
2. Comparison can be made on the results of teens and seniors
3. Other language can also be taken into consideration
4. Impact of English in the creation of tagline

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THE POWER OF PAPER AND PEN: A REPRESENTATION OF EMILY'S INNER WORLD UNVEILED THROUGH L.M. MONTGOMERY'S LITERARY CANVAS

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Abstract

This article examines the narrative devices employed in L.M. Montgomery's Emily novels, comprising Emily of New Moon, Emily Climbs, and Emily's Quest. Through a critical analysis, this article reveals Montgomery's proficient use of Diary Entries, Epistolary Elements, Stream of Consciousness Technique, Imagery, Symbolism, Narrative Voice, Non-Linear Narrative Structures. Montgomery's narrative devices lay the foundations for a profound and fascinating reading experience, obsessing readers into Emily's inner world. By exploring the Emily novels through a narratological lens, this article sheds light on Montgomery's innovative storytelling techniques and her delineation of the female experience in early twentieth-century Canada.

Keywords: *l.m. montgomery, emily novels, diary entries, epistolary elements, stream of consciousness technique, imagery, symbolism, narrative voice, non-linear narrative structures.*

L.M. Montgomery was a renowned Canadian novelist, best known for her timeless and captivating fiction in Children's Literature. Born in Prince Edward Island, Canada, Montgomery drew inspiration from her rural upbringing and the natural beauty of the island. Her writings have had a profound impact on Canadian literature and culture. Montgomery's works are characterized by vivid descriptions of Canadian landscapes, exploration of themes like love, identity, community, creativity, and innovative narrative techniques.

Narrative devices are essential literary tools used to convey meaning, create tension, and engage readers in novels. L.M. Montgomery's Emily novels, which encompass *Emily of New Moon*, *Emily Climbs*, and *Emily's Quest*, utilize a range of narrative devices to produce an ingenious and introspective story. The Emily novels offer an enthralling portrayal of a young woman's journey to self-discovery and artistic expression. Emily Starr evolves from a vulnerable, imaginative child to a confident, accomplished young woman. This article appraises the key narrative devices used in Emily novels, exploring their impact on character development, themes, and reader engagement.

Emily of New Moon (1923) is the first novel in L.M. Montgomery's Emily series. Emily Starr, a young orphan girl, moves to New Moon, Prince Edward Island, to live with her relatives. She navigates her new life, develops her writing skills, and explores her creativity. As Emily indulges herself in these activities, she finds solace in her imagination and diary writing. Montgomery's use of diary entries provides an intimate window into Emily's inner world. It serves as a confessional and creative outlet. In *Emily of New Moon*, Emily's diary reveals her struggles with adapting to her new life at New Moon: "I feel so alone and unhappy ... I wish I could find something to make me feel interested in life again" (71). "I've been thinking about my 'flash' ... It's the most wonderful feeling, as if the whole world had suddenly come alive." (127). This quote expresses her creative aspirations.

In *Emily Climbs* (1925), the second novel in the series, Emily attends Queen's Academy, where she faces challenges and opportunities. She cultivates her writing talent, navigates friendships and romantic relationships, and asserts her independence. "I've been thinking about Teddy Kent ... I don't know if he's truly interested in me ...". (207). This quote reveals her romantic relationship with Teddy Kent.

Dean Priest's words keep ringing in my ears: 'You have a wonderful gift, Emily ... Don't let anyone or anything stifle it.' (141). This quote foreshadows her personal growth and development.

In the third novel, *Emily's Quest* (1927), Emily returns to New Moon, determined to establish herself as a writer. She faces rejection, self-doubt, and personal struggles, but ultimately finds success and love. "I've realized that I've been living in a dream world, expecting life to be perfect. But reality is messy and imperfect. I must learn to accept it." (293). This quote proves her identity formation and self-discovery.

The Epistolary format of writing like letters, diaries or documents is used to narrate the story. It also provides intimacy, immediacy, and multiple perspectives of chronicles. Epistolary elements in Emily novels refer especially to the letters which examine the thoughts, feelings and motivations of characters. Letters reveal relationships, identity, creativity, inner conflicts and desires. In *Emily of New Moon*, Dean Priest writes to Emily, "Your letters are a refuge from the dullness of life ... Write always from your heart, Emily." (143). In *Emily Climbs*, Teddy writes to Emily, "I love your letters ... They're like a breadth of fresh air." (137). In *Emily's Quest*, Teddy writes to Emily, "I want to be with you, Emily ... To share your joys and sorrows." (308).

Montgomery employs Stream of Consciousness narration to convey Emily's inner experiences. This method of writing includes unstructured and inner monologues and reveals character thoughts, emotions and psychological complexity. Montgomery uses this technique in Emily novels to expose Emily's inner world, creativity and intimacy. In *Emily of New Moon*, "She felt as if she were walking through a mist, with no clear path ahead ... Her thoughts were a jumble of hopes and fears." (73). In *Emily Climbs*, "Ideas were surging up in her mind like bubbles in a fermenting bottle ... she felt the flash coming." (137). And in *Emily's Quest*, "Her mind was a maze of conflicting thoughts and emotions ... she felt lost in a world of uncertainty." (94). All these quotes reveal the thoughts of Emily, which are presented directly without any mediation. This technique creates a sense of immediacy, drawing readers into Emily's world. Even the famous Canadian writers

like Alice Munro and Margaret Atwood were influenced by Montgomery's usage of this technique.

Montgomery uses imagery and symbolism in her novels in order to create vivid settings and atmosphere, to establish the tone, to develop the identities and relationships of characters, to discover the dispositions and sensations, and to add depth to the narrative. Montgomery discusses the Imagery of Nature, the Imagery of Light and Dark and the Symbolism of Objects, Colours and Characters in Emily novels. In *Emily of New Moon*, "The flash came ... a sudden, inexplicable, and unforgettable thrill." (77). In *Emily Climbs*, "The Lake of Shining Waters gleamed like a sheet of blue silk." (140). In *Emily's Quest*, "The haunted woods were bathed in a soft, eerie light." (206). The imagery and symbolism used in these novels showcase both the character's as well as the author's ingenuity and artistic expression.

Montgomery's narrative style comprises Lyricism and Poetic language. Montgomery makes use of third-person limited narrative, intimate narrative voice, reflective narrative voice. By using these narrative techniques, the author focuses on Emily's inner world. Montgomery uses naive, impressionable and introspective narrative voices in *Emily of New Moon*. In *Emily Climbs*, the author uses a more confident and analytical narrative voice. "Emily felt as if she were living in a dream ... The world seemed full of wonder and magic." (74). And in *Emily's Quest*, the narrative voice is more reflective, mature and introspective. "Emily's heart was heavy with a strange, unnameable sorrow ..." (209). This technique provides in-depth character analysis. It creates a strong bond between the reader and the protagonist.

Non-linear narrative technique embraces non-chronological storytelling. It challenges readers' expectations, creates suspense, and quests for themes. Montgomery's use of non-linear narrative innovates traditional narrative structures and explores Canadian identity and culture. Non-linear elements foreshadow events or provide background and reveal character growth. This technique includes Flashbacks, Flashforwards, Non-chronological chapters.

Flashbacks are the descriptions of past events revealed through memories or narration. It provides the context, character insight and backstory. The

flashback technique used in *Emily of New Moon* to describe Emily's life with her father. (Chapters 1-3). Flashforwards offer hints for future events. It builds tension, suspense, and anticipation. The techniques of Flashforwards (Chapter 20) and Non-chronological chapters (Chapters 12-15) in *Emily Climbs* lead to Emily's successful career in the future. Non-linear narrative techniques exert influence on the readers to enhance active reading and interpretation, to understand the experiences of Emily, and to appreciate the literary innovation of Montgomery.

This article contributes to the understanding of Montgomery's narrative craft and its impact on readers engagement. Diary entries and Epistolary elements provide direct access to Emily's thoughts and feelings, while Stream of Consciousness narration mirrors her creative process. Imagery and Symbolism enrich the narrative, particularly the recurring symbol of the 'Flash', representing Emily's artistic inspiration. The third-person limited narrative voice balances intimacy and objectivity, offering a distinct observation of Emily's growth. Non-linear narrative structures reflect Emily's non-linear

creative process and inner experiences. By employing these techniques, the author creates a nuanced exploration of Emily's inner world. These narrative devices not only deepen the readers' involvement but also illuminate the themes of identity, creativity and relationships that define the Emily novels.

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FAMILY ATTACHMENT PATTERNS AND TIES IN THE SELECT NOVELS OF ANNE TYLER

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Abstract

Relationships begin from our childhood and goes on up to the end of our life's journey. Family ties have been in existence for centuries among parents, siblings, friends and spouse, whilst attachment pattern which is show-cased in neutrality, is the behavioural pattern that encases the family unit namely, the father, the mother, child and siblings. Tyler's novels depict illustrations of families that deal with conflicts and in the process of writing about families, Tyler is compassionate towards her characters and her persistence to portray them in certain cases with and without charm that bewilders the readers. This paper is an attempt to analyze the family relationships of persons and the attachment pattern that is involved among the characters in the select works of Anne Tyler.

Keywords: family attachment, neutrality, behavioural pattern, marital connections, conflicting patterns.

Introduction

Relationships are patterned as parent, child, sibling and spouse attachment patterns. A man's relationship ties begin from childhood and goes on with various people whom he meets on his life journey and ends when he arrives at the end of his journey. As Adenitre writes: "What a man is, he passes to his posterity; for in man was contained the life perpetrating cell of the race" (20) and ancestral relationships, friendships, romantic relationships are all interconnected and the axiom 'ties' provides considerable insight on corporeal ties. These bonds begin with the story of creation and with more than millions of years into existence; men and women have both found and formed their existence in the company of their parents, siblings, friends and spouse.

Attachment pattern which is presented in neutrality is the behavioural pattern that envelops the family unit namely, the father, the mother, child and siblings. In the context of the family, the novels of Anne Tyler revolve around relationships and basic attachment patterns. It is essential to discuss the feelings of parents and children; for it is connected with attachments and bonding. Individual child relationships with 'caregivers', sibling relationships, maternal and paternal relationships, spousal relationships are the attachment patterns that define a man's existence on the earth. Soul searching thoughts such as love that never fails and the possibility of

fixing broken relationships are something that people crave in their relationships with family members. There are times when children feel broken hearted by the various problems taking shape at home. The centre of attention on these problems and trying circumstances often goes unspoken and unnoticed, but there as what Brandon Heath terms "mercies in disguise" that saves children from the pain and heartache of growing up with parents, who are themselves broken hearted. A critic writes, "The words we choose in our interactions with children have the power to heal or to hurt, to create distance or foster closeness, to shut down feelings or touch the heart and open it, to foster dependency or to empower" (Aldort 1). The core of this paper is to identify, analyze and evaluate the behaviour patterns of such characters in the select novels of Anne Tyler.

Conflict and Attachments in Families and the Outlook of Tyler

Tyler's novels portray instances of families that deal with conflict. In the course of writing about families, Tyler is concerned towards her characters; her determination to portray them in certain cases with and without charm that absolutely stupefies the readers. For instance we have Macon Leary in *The Accidental Tourist* and Michael Anton in *The Amateur Marriage* who are prisoners of their own plots and are unjustifiable in the presence of their spouses. As male spouses, they are uninteresting

characters but as fathers they are sensitive. Tyler also depicts them as weak fathers; for example, the character Cody Tull in *Dinner at the Homesick Restaurant*.

Attachment theory is employed to analyze the various human relationships and the patterns that are formed. Parents need to realize the failures and areas of 'emotional' insecurity in their lives, and treat repetitive patterns of behaviour when their children experience similar problems. This too is evident in Tyler's novels where problems arise in the familial relationships which these characters hold dear to their heart. For example, in *Dinner at the Homesick Restaurant*, we see the Tull couple struggle in their role as parents and the children become victims of successive psychological disturbances.

In Tyler's novel *The Amateur Marriage*, Pauline and Michael Anton marry and beget three children. As days and years pass by, their firstborn child, Lindy now a teenager, runs away and causes her family to gravitate towards the hope of expecting her return. Their parenting methods are tested and each sibling fumbles into the unknown, anticipating her return any day. The parents are shaken. However, after heartaches and disappointments, their hopes of meeting Lindy again resurfaces after a phone call from a relative. Lindy is located but she is given to substance abuse. She could not return with her parents back home but her son, a three year old child accompanies them. The disappointment is internalized but with the presence of Lindy's son, they transfer all their love and affection to him. Michael however feels that the child Pagan is a substitute and not their own. The novel deals with parents overcoming the loss and the siblings experience days falling into their rightful place. The family establishes itself in the existence of the substitute child and move on. With Pagan to bring-up, Pauline and Michael are absorbed with their chores and responsibilities. However, their marriage crumbles and their relationship with each other is seen as an 'amateur marriage'. When Michael divorces Pauline and marries Anna her friend, he feels marriage to be an organized bliss. The young Antons, George, Karen and Pagan are successful in life. Except Karen, the other Antons are established in relationships. However, it is only when Lindy returns after nearly thirty years that the family

feels indebted to her and becomes complete. With Pauline's death, the adult siblings consider having a family reunion for Lindy's sake and their relationships get strengthened and blossom into positive feelings.

The novel *Dinner at the Homesick Restaurant* marks the birth of relationships in the Tull family and its effects on the successive generation. Pearl and Beck Tull's marriage ends after the birth of their third child and Pearl is left to take care of the three children Cody, Ezra and Jenny. The children tumble and fumble under the care of their mother. The abuse has its impact on the three children. The novel is a declaration of an ending of compromise resulting from a father's abandonment. At times Pearl is kind and fun-loving and at times, she becomes 'Miss Frankenstein'. As sibling rivalry and jealousy continues into adulthood, none of the Tull children feel happy and satisfied with their relationships with the people closest to them. Cody steals his brother's fiancé and with three marriages, Jenny does not find her place in any respect except for being the person to take care of things. Their mishaps in the relationships with each other in turn, with the people around them, evidently portray the follies of poor maternal care. After Pearl's death, Beck returns to attend the funeral and the patriarchs' visible presence fosters healing and mending of broken relationships.

The novel *The Accidental Tourist* portrays the story of Macon Leary and is observed in the perspective of the outcome of Ethan's death in Macon and Sarah's wedded relationship. With the death of his son Ethan and his marriage to Sarah failing, Macon fulfils his job description by writing travel guides. Macon's illegal relationship with Muriel strikes a note in his system and her little son Luke becomes an opportunity for him to gently reconsider another familial relationship. At their family home, the Leary siblings look into their past and it becomes a historic moment for them. As they come to realize the frailty of mismatched marital connections, they humbly take their position as individuals with individual preferences. At France, Macon falls sick and his surprised wife Sarah realizes the interference of Muriel. Finally Macon himself realizes that his wife is the real interference and leaves her for Muriel. This presentation of the marital relationship is inherent of failing relationships.

Ladder of Years is about Delia and her story. Her elegant and irresponsible behaviour speaks about the tumbling relationships of women with their spouses. The incidental meeting with Adrian and her perplexities regarding her married life with Sam Grinstead, a doctor, is appealing. Tyler depicts the annoying relationship by portraying Delia's feelings in the light of her emotions. Delia stumbles due to her fantasies of love, and "the complicated feelings surrounding Delia's escape and the choices she finally makes, after drifting for so long. This novel is, in a large part is about family life and the compromises it requires, and no one depicts its frustrations and appeal better than Tyler.

Conclusion

To conclude about the attachment patterns and relationships, it becomes essential to discuss relationships that arise from the trend of conflicting patterns gradually gaining ground in the society and the world, especially in America. The novels of Tyler stimulate the readers on the patterns that are persistent in the American society. Her novels seem harmless, but at the same time, they give insights to

the lifestyle lived in disharmony. Anne Tyler, we can say, has in many ways reached a point of perfection when it comes to describing domesticity. Her relationship with her characters is intertwined by the union between the author and the fictitious world that she has created. People centered relationships are precious. If these relationships become a burden, then, it is from these relationships and bonds that people try to escape. Tyler portrays such relationships in the light of the observations that she has derived from life. Nevertheless, Tyler gives her characters the happy or acceptable ending they desire.

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MIND MAVERICKS: NEURODIVERSITY REWRITES STORIES AND SCHOOLS

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Abstract

Indeed, over the past few decades, the neurodiverse approach has started to change the focus of literature, and education including ELT gradually. With an understanding of the necessity of cognitive diversity in books, authors begin to present characters with autism, ADHD, dyslexia, and more. This paper aims to show why these representations subvert neurotypicality, and offer readers a more wholesome view of the experience of humanity. The analysis of selected texts like The Curious Incident of the Dog in the Night-Time by Mark Haddon, Fish in a Tree by Lynda Mullaly Hunt, and The Reason I Jump by Naoki Higashida show how characters with neurodiversity are presented realistically, and give a new perspective of how the books or narratives should be perceived concerning the protagonists' development and thematic explorations. This paper explores the area of neurodiverse novels in ELT, and examines how these books can be used to teach neurodivergent individuals' power in grasping the situation. Thus, special attention should be paid to the literature that taps into various cognitive experiences, so that teachers can develop inclusive learning environments for neurodivergent students and disrupt neurotypical norms in learning and communicating. Lastly, this paper interacts with revolutionary trends in neurodiverse critique like neuroqueer, which does not fit existing patterns of how people see identity and narrative. Thus, the paper exposes the relevance of neurodiverse experiences for developing both literary analysis and educational paradigms based on the neurodiversity approach and focusing on the relationship between cognition, identity, and language.

Keywords: neurodiversity, english language teaching (elt), inclusive education, differentiated instruction, universal design for learning (udl) neurodivergent learners, autism spectrum disorder (asd), dyslexia, assistive technologies, literature and language, learning inclusive pedagogy, classroom innovation, cognitive

Introduction

The idea of neurodiversity-the idea which states that autism, attention-deficit/hyperactivity disorder, dyslexia, and other cognitive disorders are simply different ways the human brain can be wired, has been popularized over the last two decades. Emerging in disability culture, the neurodiversity approach rejects the social model of cognitive disability that posits that neurodivergence is a pathology that needs to be treated or eradicated. Rather, distancing itself from the 'abnormal' definition, it claims that Neurodiversity-the difference in neurological functioning-is just as beneficial to society as culture or ethnic background differences bringing distinct viewpoints, and skills. The more a society accepts, and promotes these thoughts, opinions, and values the more appreciated neurodivergent narratives are present, and exist in modern literature implying a shift in the perception and representation of cognitive perspective.

This paper aims at analyzing the growing popularity of neurodiverse characters in contemporary literary works, and its emerging role in ELT. Neurodivergent characters, and authors are not only contributing to improving the quality of representation in fiction. Still, they are also changing the very nature of the narrative, optional topics, and character transformation. These works task the reader to change their perspective of cognition, and acceptance of human beings who do not possess 'normal' cognition, communication, and compassion. For instance, *The Curious Incident of the Dog in the Night-Time* by Mark Haddon narrates the story from the perspective of an autistic protagonist, whose worldview is fundamentally different from that of most other electric characters in that is based on logic, and specifically patterning rather than on emotion.

In addition, the existence of neurodivergent literature has wider implications towards education, especially ELT. Teaching neurodiverse topics in

classroom situations allows both neurotypical, and neurodiverse students to develop an understanding of the different neuro-diversity approaches to business, hence sparking empathy, critical thinking, and inclusion. Collecting narratives of neurodivergent people, these stories include experiences that disrupt cliched perceptions about cognition and language, as well as critiquing the current methods of learning.

Neurodivergence in Contemporary Literature

Main characters with neurodiverse attributes have emerged in several current works, which subvert the conventional representation of cognitive standards in literature. One such example is Mark Haddon's *The Curious Incident of the Dog in the Night-Time* published in 2003 where the main character Christopher Boone is depicted as having autism. By using the first-person narrative of Christopher, the author gives the reader a glimpse of how an autistic person sees the world and therefore enables the reader to understand the way of thinking of such a person. Christopher has "obsession with logical patterns and mathematical precision" which conflicts with the "emotional turmoil", and "unpredictability" of the neurotypical characters in the novel (Haddon 45)

In the same way, Lynda Mullaly Hunt's *Fish in a Tree* which was published in 2015 is also a novel about a heroine, Ally Nickerson, with dyslexia. The kind of representation of dyslexic learners in Hunt's narrative deviates from the conventional stereotype that dyslexic learners are not creative, and cannot cope well with academic work since Ally can overcome these hurdles through creativity. Hunt also points out that it is not necessarily a weakness when people in a team do not think in the same way, as stated, "Great minds don't always think alike" (Hunt 236).

Own Voices Movement and Neurodivergent Authors

Self-publishing, and work that goes under the name 'Own Voices' helps to bring more books about and by neurodiverse persons. The memoir *The Reason I Jump* published in 2007, authored by Naoki Higashida when the writer was only thirteen years was translated by David Mitchell and gives a unique

perspective into the autistic world. Higashida mentioned,

"We cry, we scream, we hit out and break things. But still, we don't want you to give up on us. Please, keep battling alongside us. We are the ones who are suffering the most in these scenes, and badly, badly want to free ourselves from our own chains." (Higashida, 144)

Here, emotions which Naoki Higashida shares in his book, resonates deeply, revealing the intense emotional turmoil and longing for connection that often accompanies autism.

Other authors who identify as neurodivergent such as Hannah Gadsby also employ poetry and autobiographies to express neurodivergence and self-identity. *Ten Steps to Nanette* (2022) tells readers about Gadsby's experience of being an autistic and ADHD person and her perception of reality. Her work does far more than advocate for neurodiverse people; In fact, her work allows the reader to start challenging what is normatively accepted about interactions and emotions.

Thematic Exploration of Sensory Overload and Social Challenges

The information presented in neurodivergent literature focuses on rather provocative topics concerning sensory overload and social communication difficulties based on personal experience. In Haddon's novel, Christopher has some problems with noise and crowded places, which causes moments when his "brain becomes too full of noise to think" (Haddon 112). What is portrayed in the novel is very true for many autistic persons who have what can be described as sensitivity to sensations. Another significant topic is social issues as the characters of neurodivergent stories struggle with existence in paradigm which was created for neurologically typical people.

This issue is depicted in Francisco X. Stork's *Marcelo in the Real World* (2009) where the main character Marcelo who is on the autism spectrum does not understand social rules when he begins working. His experiences illustrate the feelings that are familiar to anybody who has ever been a part of neurodivergent: unease in situations where the emphasize is made on utilizing conventional methods of communication. As it is evident in the

work of Marcelo, "Maybe I don't feel what others feel. I have no way of knowing. But I do feel." (Stork 82), further showing how he has his very own perspective regarding things in the world.

Neurodiversity in ELT: Fostering Empathy and Inclusivity

Neurodiversity as a concept, made popular by the sociologist Judy Singer in the 1990s, offers an academic contingency to traditional approaches in education and behavior understanding the variations in brain is natural. The idea of neurodiversity that encompasses a notion of human brain's natural differences has a number of implications for English Language Teaching (ELT). Neurodiversity includes but is not limited to autism, ADHD, dyslexia, dyspraxia and other learning, perceiving, speaking, understanding and processing disorders affecting learners. The learning differences students, do need instructional methods that embrace and encourage these thought process differences rather than perceive them as learning disability hindrances. Transition from a 'deficit' model to a 'difference' model is a critical factor in promoting better, sensitive and positive language learning environments.

This was discovered when implementing texts such as "The Curious Incident of the Dog in the Night-Time," where educators can make discussions of cognitive diversity and the need to learn from varying perspectives possible. In addition, using of the multimodal approach can also be beneficial in ELT to include neurodiverse students. Audiobooks, graphic novels, and books in an interactive electronic form are beneficial to drive home the point to students with dyslexia or ADHD because they cannot comprehend the traditional writing style books. There are picture books such as *El Deafo* by Cece Bell which brings out the life of a hearing-impaired child in a format that is easy for other students to understand than a text that was deprived of illustrations. With regard to the neurodiverse learnings there are numerous key effects and advancements in ELT.

The principles of Universal Design for Learning (UDL) accept the neurodiversity perspective. UDL tries to ensure that every learner regardless of his disabilities can participate in learning by adapting the

method of delivery and the assessments used. In an ELT context, this could mean multiple reading and listening materials, permission for the learner to use performance and speaking to show what they have understood, assessments as practical use of the language rather than constrained forms such as tests.

Assistive technologies have largely changed how the ELT classes are conducted to favor the neurodiverse students. Text to speech software, speech recognition applications, and language application programs that allow students to learn at their own request are some of the tools that assist students across diverse abilities. For instance, in more complex assignments, dyslexic learners can use reading and writing assistance tools to foster effective communication and interaction with the material.

Neurodiversity encourages more collaborative learning environments where all students, regardless of their cognitive differences, can contribute. Group work, peer learning, and a strong emphasis on classroom community foster an inclusive space where neurodiverse students feel valued and supported. These methods not only help neurodiverse learners but also teach neurotypical students the importance of diversity and empathy.

As described, neurodiversity promotes the creation of learning that is less hierarchical and more collaborative as students with different skills are able to participate. Recognizing and leveraging these strengths can enrich the learning experience for everyone. For example, students with autism may excel in recognizing patterns, like Ally Nickerson from the novel *Fish in a Tree* by Mullaly Hunt, while students with ADHD may bring energy and creativity that can inspire more dynamic classroom discussions.

By embracing differentiated instruction, UDL principles, assistive technologies, and inclusive classroom practices, educators can support neurodiverse learners in achieving their full potential. ELT can better serve neurodiverse learners, ensuring that they have equal opportunities to succeed in language acquisition. Students' peer engagement, group activities, and communities within classrooms help build a barrier free atmosphere where neurodiverse learners are appreciated and supported. These methods not only assist neurodiverse

clinicians in slinging their learning, they also expose the neurotypical.

Neurodiverse Literary Criticism: Challenging Norms

Neurodiverse literary criticism is an emerging field that challenges traditional assumptions about cognition and narrative structure. Cognitive literary theorists argue that neurodivergent readers and characters may interpret stories in ways that differ from neurotypical perspectives. This approach aligns with the growing recognition of neuroqueer theory, which examines the intersection of neurodivergence and queer identity in literature.

In *Ten Steps to Nanette*, Gads by explores how her neurodivergence influences her understanding of gender, sexuality, and communication, offering a neuroqueer perspective that subverts traditional literary norms. Such works invite readers to consider how narratives can be deconstructed to accommodate diverse ways of experience the world.

Conclusion

Neurodiverse perspectives in literature are reshaping how we understand narrative, character development, and cognitive diversity. These stories not only offer representation for neurodivergent individuals but also challenge neurotypical assumptions about intelligence, communication, and emotional expression. As neurodiverse narratives continue to gain prominence, they will play an increasingly important role in both literary studies and ELT, fostering empathy, inclusivity, and a richer understanding of human cognition.

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RAMIFICATIONS OF MATERNAL DEPRIVATION IN AMY TAN'S THE KITCHEN GOD'S WIFE

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Abstract

Literature and psychology go hand in hand in exploring the complexity of human behavior. Early psychologists like Sigmund Freud and Carl Jung have contributed greatly to the understanding of the unconscious mind of man and its connection with dreams, desires and motivations. John Bowlby's Attachment Theory opened new vistas in probing into the behavioral patterns and emotional bonding of humans. Maternal deprivation in childhood can have a negative impact on shaping the personality of individuals when they grow into adults. Amy Tan's novel *The Kitchen God's Wife* deals with the strained relationship between the Chinese mother, Winnie and the American born daughter, Pearl. This paper titled "Ramifications of Maternal Deprivation in Amy Tan's *The Kitchen God's Wife* intends to analyze and validate the psychological ambivalence experienced by the characters in this novel. It employs the attachment theory to authenticate how personal and communal identities are shaped by the absence of adequate bonding between the children and their mother. It results in unpleasant childhood memories and trauma in the major characters in the select novel of Amy Tan.

Keywords: bonding, maternal depravity, loneliness, memories, trauma, anxiety

John Bowlby, a British Psychologist and a psychoanalyst defines attachment in his work *Mental Health and Infant Development* as "a lasting psychological connectedness between human beings." (Bowlby 194) According to the Theory of Attachment, formulated by John Bowlby, children are biologically pre-programmed to get attached to others for their survival. It posits that a child's emotional and sociological life depends on his/her relationship with the caregiver or mother during the early years of childhood. He was the first theorist to formulate the attachment theory. His theory evolved from the pamphlet he had written about the sufferings of children in World War II.

There were different interpretations of the theory of attachment in children. Early psychologists like Freud stated that children become attached to their mother as she satisfied the child's oral needs. Other behavioral theorists concluded that it was a learned behavior and attachment resulted as the physiological needs of the children were fulfilled by their caregivers or mothers. Attachment is basically a bonding between a child and his/her care giver which has a long term impact on the child's development in future. Children who experienced a strong bonding with their caregivers felt secure and protected and hence had a healthy adulthood. Harry Harlow conducted a series of experiments to demonstrate that

the behavior pattern of a child depends on bonding that occurs between an infant and his/her own other. Children who were blessed with a secure attachment during their childhood developed a strong self-esteem later in their adult age. They succeeded in establishing social relationships and acquired emotional stability. But children who were deprived of it, grew up into adults with psychological problems.

Maternal deprivation, a phrase coined by Bowlby, refers to the separation of the young children from their mother. According to his hypothesis, maternal deprivation is the absence of the primary caregiver which can result in long-term psychological and emotional issues.

Bowlby observed in *Maternal Care and Mental Health* that "The prolonged deprivation of the young child of maternal care may have grave and far-reaching effects on his character and so on the whole of his future life." (Bowlby 46). A child needs a dependable caregiver to tackle life. The child will suffer from deprivation if there is no adequate substitute in the absence of the primary caregiver. This will definitely affect the normal growth and lead to mental disorders in their adult age. The primary bonding with the caregiver or mother is essential for forming a healthy relationship with others as they are

prone to revert to their internal model for assessing the eternal world.

“Psychology” according to Clifford T. Morgan, is “the science of human and animal behaviour”. (Morgan 1) Psychology and literature are interrelated as both aim at studying the human mind and present the inner working of the soul. Writers deal with emotions, thoughts and behavior of characters in their works. They also try to define and interpret the mental process of their characters. According to Kira Birditt, a social researcher, relationship between parents and children is one of the most enduring social bonding that man creates in his life. Many women writers like Rowan Coleman, Catherine Alliot, Toni Morrison and Amy Tan have dealt with the nuances of mother-daughter relationship in their works. Most of the novels of Amy Tan focus on the bonding between mothers and daughters.

Amy Tan is a well-known woman writer in Chinese American literature. Born to Chinese immigrants in Oakland, California, she rose to prominence with her first novel *The Joy Luck Club* published in 1989. It was followed by *The Kitchen God's Wife* (1991) *The Hundred Secret Senses* (1995) and *The Bonesetter's Daughter* (2001). Tan has written two short stories namely “The Moon Lady” and “The Sagwa”. In her autobiography *The Opposite of Fate* Tan discloses her fight against Lyme disease. Her other works are *The Valley of Amazement* and a memoir *Where the Past Begins*. Her latest hit is *The Backyard Bird Chronicles* (2024) where she recounts her experiences as a birdwatcher.

Amy Tan's *The Kitchen God's Wife* is a story that revolves around the myth of the Kitchen God. It draws a parallel between the kitchen god's wife and Winnie. The novel expounds the ordeal undergone by the protagonist, Jiang Weili alias Winnie from her childhood to her old age. Winnie was born to a rich merchant Jiang Sao Yen and a well-educated mother. Her mother was the fourth wife of her father and the other three wives made her life miserable. Winnie loved her mother very much for she used to coddle her. Her mother never allowed her even to walk but carried her everywhere. She was not strict with Winnie and whenever she wanted something, she would definitely get without the need to give back something. Winnie had a ‘pure kind of

trust’ on her mother. Winnie thought she knew her mother well for she believed that “She could be gentle of course, but she could not stop herself from being honest and open,” (KGW 92)

When Winnie was just six years old, Winnie's mother left her without even telling her why she was leaving. Winnie was shocked beyond belief that her mother could ever desert her. She took Winnie for an outing on the previous day before she disappeared. She told her that she wanted to teach her the important secrets in life. They went together to different interesting places where the best things could be found in a pedicab. But the next morning she woke up to find her missing. Being a child whose world was defined by her mother, she felt helpless and grief stricken. When the servants told her that her mother had left the house, she could not accept it. She kept saying, “She's not gone! She is still there, right here.” (KGW 98) Winnie didn't leave her room for many days. Nobody came to her room to get her. She waited for her mother to return until she understood that she was no more there.

Winnie was subjected to maternal deprivation at a very young age. After her mother left her, Winnie's life changed entirely for the worse. As she couldn't recall everything about her mother, she used to peer at the face of a woman's painting believing that it must be her mother's. When she looked at it, she felt that “her face always looked in another direction, never at her (me)” (KGW 88) After that incident, Winnie had no place in her father's house and she was sent to her paternal uncle's house. She noticed that she was treated like a guest there. She never felt that she belonged to that house. Although her aunts were not mean to her, she didn't experience their love. They had no intentions for her. The absence of her mother is poignantly brought out in her words, “They forgot I did not have my own mother, someone who could tell me what I was really feeling, what I really wanted, someone who could guide me to my expectations.” (KGW 112)

Winnie longed for a change in her life so that she wouldn't feel lonely. But her emotional distress was accentuated after she married Wen Fu. It was a wrong choice as “she (I) did not have a mother to tell her (me) who to marry, who not to marry.” (KGW 110) Wen Fu was a sadist who abused her physically and psychologically, turning her married life into a

nightmare. His cruelty led to the death of her babies. She couldn't expect love and care from him. Like children who are raised in the absence of the caregiver have problems in developing a sense of trust, Winnie too lost trust in people around her. All the resentful happenings in her life made her mother's absence more poignant. Living with the memories of her mother, she continued to long for her love. In her imagination, she says,

"It is always like this. In my heart, there is a little room. And in that room is a little girl, six years old. She is always waiting, an aching hoping, and hoping beyond reason. She is sure the door will fly open any minute now. And sure enough, it does, and her mother runs in. And the pain in the little girl's heart is instantly gone, forgotten. Because now her mother is lifting her up, high up in the air laughing and crying, crying and laughing. Syin, ke, syin ke! There you are!" (KGW 109)

Winnie was never able to come to terms with the fact that her mother would never return. For many years, Winnie kept her mother's hair, curled up in a small box, thinking that someday she would return and she could give it back to her.

The long term consequence of maternal deprivation in Winnie's life affected her daughter, Pearl too. Winnie failed in establishing a smooth bonding with her daughter. Pearl was very careful in her conversation with her mother. She sensed that "Whenever I am with my mother, I feel as though I have to spend the whole time avoiding landmines." (KGW16) They both were so careful not to bump into each other as if they were strangers. Pearl could discern a void in her mother's life. She believed that her mother had "lived a life of regrets that never faded with time." (KGW 29) The inadequate bonding between Winnie and her daughter did not nurture love and affection. Even though Pearl suffered from multiple sclerosis, she couldn't disclose it to her mother. She thought that her mother would blame herself for it. Winnie's failure to understand the needs of her daughter stemmed from her own past experience in her life. Thus their lives would have been stress free if they had experienced their mother's love and care in the formative years.

As stated in the attachment theory, it is evident that Winnie's early bonds had an influence on her attachments throughout her life. She underwent anxiety and distress when she was separated from her mother. It continued throughout her life and had a negative impact on her daughter. Winnie was devoid of comfort and protection after her mother's disappearance. The people whom she came across in her early life were not dependable. Thus Winnie's life illustrates that parental care is vital for the development of a child's character and mental health. A caregiving relationship between the mother and a child is requisite for shaping the personality of an individual.

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Abbreviation

KGW – *The Kitchen God's Wife*

TEACHING TALES THROUGH TRENDING TOOLS - AN AI APPROACH

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Abstract

In the modern world of education, the integration of technology in general and Artificial Intelligence (AI) in particular has become a part and parcel in enhancing teaching methodologies. This paper explores the application of trending teaching tools, particularly AI-driven platforms, in the teaching of classic literature, using O. Henry's "The Gift of Magi". Traditional approaches to teach literature often face many challenges in engaging the students and providing a deeper understanding. By using AI tools, teachers can face these challenges and create a vibrant learning experiences. This paper examines the effectiveness of various AI-driven teaching tools in teaching such tales. These tools aim to enhance students' understanding of narrative elements, character development, and thematic analysis in "The Gift of Magi." This paper contributes to the growth of literature on the intersection of AI and education. By explaining the latent of AI tools in teaching classic literature, teachers can update their pedagogic practices to meet the evolving needs of 21st-century learners, fostering critical thinking, creativity, and a deeper appreciation for timeless literary works like "The Gift of Magi."

Keywords: ai tools, english literature teaching, technology for elt.

Teaching Tales through Trending Tools - An AI Approach

In the modern world of education, the integration of technology in general and Artificial Intelligence (AI) in particular has become a part and parcel in enhancing teaching methodologies. This paper explores the application of trending teaching tools, particularly AI-driven platforms, in the teaching of classic literature, using O. Henry's "The Gift of Magi". Traditional approaches to teach literature often face many challenges in engaging the students and providing a deeper understanding. By using AI tools, teachers can face these challenges and create a vibrant learning experiences. This paper examines the effectiveness of various AI-driven teaching tools in teaching such tales. These tools aim to enhance students' understanding of narrative elements, character development, and thematic analysis in "The Gift of Magi." This paper contributes to the growth of literature on the intersection of AI and education. By explaining the latent of AI tools in teaching classic literature, teachers can update their pedagogic practices to meet the evolving needs of 21st-century learners, fostering critical thinking, creativity, and a deeper appreciation for timeless literary works like "The Gift of Magi."

Before getting into the paper, this paper explains what Artificial Intelligence is, its tools, what is a short story and a short summary of the story "The Gift of Magi" written by O' Henry. Artificial Intelligence is popularly known as AI. It denotes to the imitation of human intelligence processes by machines, especially computers. These processes include learning (the acquisition of information and rules for using the information), reasoning (using rules to reach approximate or definite conclusions), and self-correction. AI technologies are used across various industries and applications, including robotics, natural language processing, expert systems, and machine learning. No wonder it is also used in the field of teaching nowadays as a tool. It enhances the teaching methodology. Artificial Intelligence has many tools. Before that let's see what an AI tool is.

An AI tool is a software application or system that utilizes artificial intelligence techniques and algorithms to perform specific tasks autonomously or with minimal human intervention. These tools are designed to analyze data, learn from patterns and trends, and make intelligent decisions or predictions. AI tools can range from simple chatbots and virtual assistants to complex machine learning models and deep learning algorithms. They are used across

various industries and applications, including healthcare, finance, marketing, education, and more, to automate processes, improve efficiency, and enable intelligent decision-making.

A short story is a brief work of fiction that typically focuses on a single incident, character, or theme. It is shorter in length compared to novels and novellas, often ranging from a few hundred to a few thousand words. Short stories aim to deliver a complete narrative arc within a concise format, usually featuring a compact plot structure, well-defined characters, and a clear resolution. They can explore a wide range of genres, themes, and styles, offering readers a quick but meaningful literary experience. Edgar Allan Poe, a master of the short story genre, provided his own definition of a short story. He emphasized the importance of brevity and unity of effect. Here's his famous definition:

"A short story must have a single mood and every sentence must build towards it."

Poe stressed the idea that a short story should evoke a particular mood or emotion in the reader and that every element of the story, from the plot to the language used, should contribute to this overall effect. There are many popular stories in English language. One such story is O' Henry's "The Gift of Magi."

"The Gift of the Magi" by O. Henry is a heartwarming tale about a young couple, Jim and Della, who are deeply in love but facing financial hardship. With Christmas approaching, they each make a sacrificial gesture to buy the other a special gift. Della cuts and sells her long hair to purchase a chain for Jim's prized pocket watch, while Jim sells his watch to buy beautiful combs for Della's hair. On Christmas Eve, they exchange their gifts, only to discover that their sacrifices have rendered the gifts unusable. However, they realize that their love and selflessness are the true gifts, and they celebrate their devotion to each other, demonstrating the true spirit of giving.

Such popular stories are well read around the world for years. Nowadays in the 21st century, readers or the students need beyond the text in terms of the teaching aids. Chalk and talk, PPT and Movies alone don't suffice them. They expect more and interesting. A teacher, in order to make one's class interesting has to learn and use such AI tools

to make the literature classes interesting. This paper highlights few AI tools that can be used in teaching and make it effective.

Tool No. 1

Gamma is a platform that provides tools and services for developers and businesses to build and deploy AI applications. To be more precise and concerned with teaching this platform helps in generating presentation on a topic with a single prompt in a unique way. The templates and the contents make the presentation interesting and pull the attention of the readers or the students. It also includes pictures suitable for the contents. It gives the user a framework of the presentation in the beginning. The user can proceed with it or change it if one wants. It can be done by the Generate option in Gamma. It becomes an effective teaching aid for a teacher to teach a classic tale like "The Gift of the Magi." This tool can be used by a teacher as an aid while teaching and a student for an individual presentation.

Tool No. 2

Canva is an online graphic design platform that offers a wide range of tools and templates for creating various visual content, including presentations, social media graphics, posters, infographics, and more. It provides an intuitive drag-and-drop interface, making it accessible to users without graphic design experience. With Canva, one can create professional-looking presentations by choosing from a variety of pre-designed templates or starting from scratch. It offers a rich library of stock photos, illustrations, icons, and other design elements that you can use to customize your presentations. Canva also allows collaboration, so multiple users can work on the same project simultaneously. This tool can be used by a teacher as an aid while teaching and students for a group presentation.

Tool No. 3

Playground AI primarily focuses on providing tools and resources for learning and experimenting with artificial intelligence (AI) and machine learning (ML). It provides a rich environment for exploring the intersection of AI and images,

allowing users to develop their skills in image processing, computer vision, and other related areas. With this tool a teacher can generate picture for the short story and enhance their teaching methodology. It makes the tale more interesting. Students can visualize how the protagonists appear in the story. The setting of the story can also be generated with this tool. This makes the classes lively.

In conclusion, this research paper delves into the transformative potential of integrating AI-driven platforms into the teaching of classic literature, using O. Henry's "The Gift of the Magi" as a case study. As education increasingly embraces technology, particularly AI, it becomes evident that traditional approaches to teaching literature can be enriched and enhanced. By leveraging AI tools, educators can overcome the challenges of engaging students and fostering a deeper understanding of literary texts. Through an exploration of various AI-driven teaching tools, this paper has demonstrated their effectiveness in facilitating narrative comprehension, character analysis, and thematic exploration within "The Gift of the Magi."

This study contributes to the burgeoning literature on the intersection of AI and education, shedding light on the untapped potential of these tools in literature instruction. By showcasing the latent capabilities of AI in teaching classic literature,

educators are encouraged to adapt their pedagogical approaches to align with the evolving needs of 21st-century learners. In doing so, they can cultivate critical thinking skills, stimulate creativity, and instill a profound appreciation for timeless literary works like "The Gift of the Magi." As we continue to navigate the digital age, harnessing the power of AI in education holds promise for creating dynamic and immersive learning experiences that resonate with students across diverse contexts and backgrounds.

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CONTEMPORARY ENGLISH LITERATURE: BRIDGING LANGUAGE AND PROFESSIONAL EXPERTISE

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Abstract

The realm of contemporary literature has transcended its traditional limits, evolving into a versatile instrument that addresses the unique needs of various professional, academic, and personal contexts. In this active landscape, Contemporary English Literature: Bridging Language and Professional Expertise examines how modern literary works cater to the specific linguistic and communicative demands of sectors such as business, technology, healthcare, and education, while also reflecting societal transformations. This book sheds light on how contemporary literature influences and responds to these evolving domains, fostering targeted language proficiency and intercultural dialogue. The global importance of English as a medium for creative expression and a key educational tool is underscored by this research. It demonstrates how literary works grounded in case studies and real-life situations can enhance communication and skill development in specialized areas. This book offers valuable insights into the interaction between literature and professional sectors through a detailed analysis of selected works, presenting fresh perspectives and practical implications for language acquisition and career progression. This publication serves as an essential resource for individuals aiming to leverage English literature in enhancing specialized communication and field-specific knowledge. Designed with educators, scholars, and professionals in mind, Contemporary English Literature: Bridging Language and Professional Expertise emphasizes the ongoing significance and flexibility of literature in our rapidly evolving global landscape, merging theoretical concepts with practical case studies. This reinforces literature's necessity for anyone interested in elevating their language, cultural understanding, or career in the 21st century.

Keywords: english for specific purposes (esp), contemporary literature, cross-cultural communication, professional development, specialized language learning.

Introduction

Present-day English literature has transformed beyond classical narrative structures, becoming a crucial element in diverse professional domains. As sectors like business, technology, healthcare, and education increasingly call for specialized language and communication abilities, literature acts as a multifaceted medium that connects creative expression and practical skills.

Purpose and Objectives

This research intends to investigate the convergence of contemporary English literature and professional expertise, showcasing how literary works can improve language skills and communication capabilities specific to different industries. Through the analysis of selected literary texts, this study illustrates the flexibility and significance of literature in meeting the changing linguistic challenges of the 21st-century global environment.

Significance of the Study

Grasping the role of literature in professional advancement provides important insights for educators, scholars, and practitioners who aim to find innovative approaches to merge language education with industry-oriented competencies. This research enriches the domain of English for Specific Purposes (ESP) by positioning literature as a dynamic resource for cross-disciplinary education and professional development.

Literature Review

Overview of Contemporary English Literature = Contemporary English literature showcases a wide array of genres and styles, reflecting the intricacies of modern society. It tackles issues such as globalization, identity, technology, and social justice, serving both as a reflection of societal shifts and as a prompt for discussion.

English for Specific Purposes (ESP) = ESP centers on teaching English tailored to specific disciplines, highlighting the learning of vocabulary, discourse, and skills pertinent to particular professional areas. The incorporation of literature

into ESP offers authentic contexts for language application, improving learners' ability to function effectively in specialized environments.

Cross-cultural Communication in Literature = Literary works frequently delve into cross-cultural topics, providing readers with insights into various cultural viewpoints and styles of communication. This promotes intercultural competence, which is vital for professionals working in a globalized landscape.

Literature's Role in Professional Development = Literature can develop critical thinking, empathy, and ethical reasoning, all of which are important in a range of professional environments. Engaging with intricate narratives and character explorations helps professionals gain a deeper understanding of human behavior and dynamics within organizations. **Integration of Literature in Specialized Language Learning** = Incorporating literature into specialized language learning programs offers learners contextualized language practice, bridging the divide between theoretical knowledge and practical application. It also enhances engagement and motivation by relating language learning to significant content.

Theoretical Framework

Relevant Theories in Literature and Language Acquisition

Socio-cultural Theory (Vygotsk) = Highlights the significance of social interaction and cultural context in the process of language learning.

Critical Theory = Investigates how literature can question societal norms and drive social change. **Discourse Analysis** = Studies the ways language is utilized in texts to create meaning and fulfill communicative purposes.

Frameworks Linking Literature to Professional Expertise

Integrated Skills Approach = Merges reading, writing, speaking, and listening abilities through the analysis of literature.

Content-Based Instruction (CBI) = Employs subject matter from professional domains to teach language, with literature offering rich and contextual material.

Task-Based Learning (TBL) = Concentrates on accomplishing meaningful tasks derived from literary scenarios relevant to professional contexts.

Methodology

Research Design = This study adopts a qualitative approach, employing textual analysis and case studies to explore the relationship between contemporary English literature and professional expertise.

Selection of Literary Works = A wide range of contemporary literary texts from different genres will be examined, concentrating on those that tackle themes pertinent to business, technology, healthcare, and education. Selection criteria will include thematic significance, language complexity, and relevance to professional environments.

Analytical Methods = The analysis will include thematic analysis to uncover recurring themes and their connection to various professional fields. In addition, discourse analysis will be utilized to scrutinize language use and communication strategies within the texts.

Case Studies Approach = Comprehensive case studies of particular literary works will demonstrate how literature can be incorporated into professional training and educational practices. Each case study will investigate the practical applications and results of using literature in specialized language acquisition.

Analysis and Discussion

Contemporary Literature Reflecting Societal Shifts = This section investigates how modern literary pieces mirror and encapsulate societal transformations, such as advancements in technology, evolving gender roles, and globalization. These reflections provide a valuable context for comprehending the linguistic and communicative requirements of today's professionals.

Literature Adapting to Business, Technology, Healthcare, Education = This section analyzes how literature influences and adapts to various sectors, showcasing specific examples where literary narratives intertwine with professional practices, which offer insights and bolster industry-specific communication abilities.

Cross-cultural Dialogue through Literature = Literature acts as a platform for cross-cultural interactions, allowing readers to connect with different viewpoints and promoting intercultural comprehension. This is particularly crucial in international corporations and globally connected professions.

Enhancing Specialized Communication Skills via Literature = By interacting with specialized terminology, technical discourse, and context-specific scenarios portrayed in literary texts, professionals can cultivate targeted communication abilities vital for their respective fields.

Case Studies

Detailed Analysis of Selected Literary Works = Each case study will center on an individual literary work, assessing its themes, language, and relevance to a specific professional area. For instance:

Business = Examining corporate themes in novels such as "The Circle" by Dave Eggers.

Technology = Investigating artificial intelligence themes in "Neuromancer" by William Gibson.

Education = Analyzing pedagogical strategies in "Dead Poets Society" by N.H. Kleinbaum.

Application in Professional Contexts = This section will illustrate how the findings from the literary analysis can be utilized in professional training initiatives, curriculum design, and workplace communication tactics.

Outcomes and Insights = Discuss the measurable benefits observed from merging literature with professional skills development, including enhanced communication abilities, improved critical thinking, and increased cultural awareness.

Implications for Education and Professional Training

Curriculum Development = Proposals for incorporating contemporary literature into ESP

programs, including the selection of suitable texts and the alignment of literary analysis with professional competencies.

Teaching Strategies = Effective pedagogical approaches for implementing literature in specialized language teaching, such as thematic discussions, role-playing exercises, and project-based learning.

Professional Development Programs = Approaches for integrating literary studies into continual professional development, promoting lifelong learning and skill improvement.

Conclusion

Summary of Findings = Highlights how contemporary English literature links language learning and professional expertise, emphasizing key revelations from the analysis and case studies.

Contributions to the Field = Addresses the study's contributions to ESP, literature studies, and professional education, underscoring the innovative amalgamation of literary analysis with industry-specific language training.

Future Research Directions = Proposes areas for additional inquiry, such as long-term studies on the effects of literature-based ESP programs and the examination of other professional fields.

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ROLE OF ENGLISH LANGUAGE FOR BEHAVIOURAL CHANGE AMONG ADOLESCENCE

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Abstract

The role of the English language extends beyond communication and academic achievement; it is a powerful tool for shaping behavior, especially during adolescence, a critical period of social, emotional, and cognitive development. This paper explores how English serves as a medium for behavioural change in adolescents, focusing on key areas such as academic engagement, peer interactions, teacher-student relationships, and emotional regulation. Through classroom activities, media consumption, and social exchanges, adolescents develop social skills, emotional intelligence, and a sense of responsibility, all of which contribute to positive behavioural patterns. English, as a global language, also exposes students to diverse perspectives, fostering empathy and promoting values like respect, collaboration, and resilience. By enhancing communication skills and providing a platform for self-expression, English helps adolescents navigate complex social dynamics and manage their emotions effectively. This paper argues that English language education is not only crucial for academic growth but also instrumental in guiding adolescents towards healthier behavioural choices and better interpersonal relationships.

Keywords: english language, behavioural change, adolescents, academic engagement, peer interactions, teacher-student relationships, and emotional regulation.

Introduction

Adolescence is a critical stage of development characterized by significant social, emotional, and cognitive changes. During this period, the English language plays a pivotal role in shaping behaviors, particularly within secondary school settings. As the primary medium of instruction, English enhances academic engagement and fosters effective communication among peers and teachers. This interaction is crucial for developing social skills, emotional intelligence, and positive relationships. Furthermore, English provides access to diverse perspectives through literature and media, promoting empathy and emotional regulation. This paper explores how English serves as a powerful tool for facilitating behavioural change in adolescents, emphasizing its impact on their academic and social development.

Literature Review

Research indicates that language proficiency, particularly in English, is closely linked to academic

success and engagement. According to Schleppegrell (2004), language plays a fundamental role in constructing knowledge, with English serving as the primary medium through which students access curriculum content. Students who are proficient in English are more likely to engage actively in classroom discussions, complete assignments, and participate in collaborative learning. This engagement is essential for developing critical thinking skills and fostering a sense of belonging in the academic environment (Fredricks, Blumenfeld, & Paris, 2004).

Peer interactions significantly influence adolescents' social development and behaviors. O'Donnell and Pillemer (2014) emphasize that effective communication skills, particularly in English, are vital for building and maintaining friendships. Adolescents who can express themselves clearly and engage in meaningful conversations are better equipped to navigate social dynamics, resolve conflicts, and collaborate on group projects. Studies have shown that English

proficiency enhances peer relationships, as it allows students to connect with a broader range of peers and engage in diverse social activities (Harris, 2014).

The teacher-student relationship is a critical factor in students' academic and emotional development. Pianta (1999) notes that positive interactions between teachers and students lead to improve academic outcomes and emotional well-being. English, as the medium of communication in the classroom, plays a significant role in shaping these relationships. When teachers use English effectively to communicate expectations, provide feedback, and engage with students, they foster an environment of trust and support. This positive dynamics encourage students to seek help and guidance, leading to improved behaviour and academic performance (Hamre & Pianta, 2001).

Emotional regulation is essential for adolescents as they navigate complex social environments. Gross (1998) explains that language is a powerful tool for expressing and managing emotions. Through English, students learn to articulate their feelings, understand others' emotions, and develop empathy. Research shows that adolescents with strong communication skills in English are better equipped to manage their emotions and respond to challenges in constructive ways (Rivers, 2012).

Academic Engagement: When adolescents are proficient in English, they are more likely to participate actively in classroom discussions, group activities, and projects. They become more confident in expressing their ideas and engaging with academic content. Highlight how language proficiency helps students understand instructions better, ask questions, and collaborate with their peers, all of which contribute to positive academic behaviors like responsibility, discipline, and persistence in learning.

Peer Interactions: This part focus on how English facilitates peer-to-peer communication, which is crucial in adolescence as social connections become more central to identity formation. English helps adolescents to express their thoughts and emotions, resolve conflicts, and build friendships. Adolescents use English both inside and outside of school, particularly through social media, group

chats, and collaborative school activities, to strengthen bonds with peers. Effective communication fosters empathy, cooperation, and respect among adolescents, leading to improved social behavior. **Teacher-Student Relationships:** English language enables effective teacher-student communication, which is essential for creating a supportive learning environment. When teachers use clear and positive communication in English, it fosters trust and helps students feel valued. Positive teacher-student relationships encourage students to seek help when needed, engage more in lessons, and behave appropriately in the classroom. It is highlighted that teachers' use encouraging language and feedback in English which helps students to build self-confidence and motivation.

Emotional Regulation: Utilizing English Language Skills for Managing Emotions and Building Resilience. Here, explore how learning and using English can help adolescents manage their emotions better. Language gives adolescents the tools to articulate their feelings, which is essential for emotional regulation. When they can express themselves clearly in English, they are more likely to cope with frustration, anger, or anxiety in healthy ways. We can also mention how English-language literature and media provide adolescents with role models and scenarios that teach emotional intelligence, resilience, and problem-solving skills. This contributes to behaviors like patience, perseverance, and emotional control.

Conclusion

The English language, through academic engagement, peer interactions, teacher-student relationships, and emotional regulation plays a crucial role in facilitating positive behavioural change during adolescence. It is concluded by emphasizing the potential of English language education to not only enhance academic success but also contribute to the holistic development of students as emotionally intelligent, socially responsible, and well-rounded individuals.

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R B SHERIDAN'S THE SCHOOL FOR SCANDAL – A REALISTIC STUDY OF GOSSIP

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Abstract

Richard Brinsley Sheridan's The School for Scandal is a comedy of manners, first performed in 1777 in London at Drury Lane Theatre, jointly owned by Sheridan, Thomas Linley, and Doctor James Ford. The play satirizes the hypocrisies and superficiality of upper-class society and how the upper class used to spend their leisure. Sheridan used the malicious characters "Lady Sneerwell" and "Joseph Surface" to spice up the play, and were the main reason for misunderstandings. Central to the plot is the contrast between the Surface brothers - Joseph, who presents himself as righteous, and Charles, who appears reckless but honorable, he is in love with Maria. In the end, Sir Oliver Surface brings out the true nature of Joseph Surface, exposing his scandal with Lady Sneerwell and the affair with Lady Teazle. Sheridan use her witty dialogues to express the corrupted society of 18th-century England—his use of dramatic irony and satire to underscore the moral failings of his characters and the dance of scandals and gossip of upper-class society. The paper analyzes the role of women in society, based on the Lady Sneerwell character, she handles gossip and scandals, and their journey reflects broader societal expectations of women during the 18th century.

Keywords: moral, expectations, righteous, hypocrisies, society.

Introduction

Sheridan was one of the renowned 18th-century Irish Playwrights, and politician, best known for his mastery of English comedy. Sheridan's writing interest may have been raised because he was born into a family that was deeply engaged with the literary and theatrical world. His mother was a novelist and playwright, and his father was an actor. Sheridan's works were influenced by social and political issues, because he was also a politician, serving as a member of the British Parliament for over thirty years. He was similar to Geoffrey Chaucer, who was involved in court affairs, both pictured the society of their period.

Comedy of Manners is a type of play that humorously examines and criticizes the behaviors, manners, and actions, particularly of upper-class

people. In *The School for Scandal*, Sheridan mocks the gossip and hypocrisy of upper-class people through her dialogues and humorous situations to highlight their flaws. The characters of this play were more concerned about scandal and gossip than with genuine morality. Sheridan used the comedy of manners to critique the superficiality and moral shortcomings of the upper-class society of his time. He also reflects a tradition established in Restoration comedies of the late 17th and early 18th centuries.

His work builds upon the satirical techniques and character types popularized through earlier playwrights, continuing the genre's legacy while also adding his own insights and innovations. Sheridan uses the comedy of manners in his play to deliver sharp social criticism in a way which is more entertaining for the audience. If he used a serious

dramatic tone, the criticism might have felt too harsh. Normally humor attracts attention, making people laugh at the absurdity of social norms, he gently encourages reflection and self-awareness without confronting the audience too directly.

Review of Literature

Natalie Ray (2024) Natalie Ray's review of *The School for Scandal* was published on Plutonium Sox on April 17, 2024. "Written in the 1770s, R.B Sheridan's comedy *The School for Scandal* focuses around a doomed marriage between Sir Peter Teazle and his much younger wife. Alongside the main story-line are a few other sub-plots including a gossip."

Michael Billington, a prominent theatre critic. His review of *The School for Scandal* was published in *The Guardian* in 2016. He acknowledged the play's occasional over-reliance on wit. "Sheridan's sparkling dialogue still bites, but it's moral undercurrent are what give lasting significance"

Michael Davies' review of *The School for Scandal* was published on What's On Stage in 2020. Davies noted that the play's themes of gossip and scandal remain relevant, drawing parallels to modern-day issues like celebrity culture and fake news. He mentioned that the production's attempt to modernize the play with new prologues and epilogues highlighted the timeless nature of scandal as a crowd-pleaser.

A Realistic Study of Gossip

Sheridan may have had Lady Sneerwell in her work to show that 'How the gossips were made' or 'What were the consequences if a woman played villainous'. The curiosity of the human brain was the main reason for gossiping. The people were very interested in listening to other's matters. Sheridan's Queen of gossip, Lady Sneerwell used their curiosity very well and played with her gossip and scandals, and enjoyed spreading them. The human brain was easily convinced at believing lies which made them act as her pawns. However, Lady Sneerwell and Joseph plot to ruin their relationship using their filthy act of rumors. Their aim is to create a bad impression of Charles. He moves to Sir Peter Teazle, who struggles with his much younger

wife, Lady Teazle, and her involvement in the gossip circle.

Lady Sneerwell spread rumor and scandal primarily out of her personal bitterness and revenge. She was deeply harmed due to slander in her early life, and now, out of spite, she seeks to hurt others in the same way. Like Lady Sneerwell in Richard Brinsley Sheridan's *The School for Scandal*, Julia Quinn, in her 2000 work *Bridgerton*, introduces a gossip writer, Penelope Hetherington, who uses the pen name Lady Whistledown to spread rumors in 19th-century London society. However, unlike Lady Sneerwell, who maliciously aims to harm others, Penelope is a far more complex character. Although her gossip sometimes unintentionally causes harm, she is portrayed as kind-hearted and does not have malicious intent. Penelope writes not to ruin lives but to prove herself and create a voice in a society where she otherwise feels powerless.

This makes her a more sympathetic figure, driven by a desire for self-expression rather than revenge. Both characters - offer a reflection on the limited roles available to women in their respective societies, where women often lacked formal power or voice. Both writers used these characters to highlight how, in these eras, women could use gossip and writing as tools to gain influence or assert themselves affording them other avenues for expression. Fintan O' Toole, Irish Journalist, also expressed "It's insight into the destructive now as it was in Sheridan's time", in *The Irish Time*. Knowing the power of Lady Sneerwell and her love for Charles, Joseph Surface joins forces with her to spread rumors about Charles, who is deeply in love with Maria. Joseph does this because he wants to marry Maria for her wealth. Joseph Surface is a cruel man who presents himself as a gentleman to others, like a fox hiding in sheep's skin.

Joseph Surface is considered a manipulative figure who pretends to be virtuous and concerned about family values. However, in reality, he is willing to betray his brother, his uncle Sir Oliver Surface, and others for his gain. His ambition is driven by greed and the desire for social status, using flattery words and lies to maintain his reputation. Charles was not like Joseph; he appeared to be a carefree and reckless young man. He was known for his financial irresponsibility and

gambling, which gave him a reputation as a troublemaker. Despite these flaws, Charles had a good heart and a strong sense of honesty and loyalty, qualities Joseph lacked. Joseph never admitted his mistakes and always tried to manipulate situations to save himself, revealing his lack of honesty. The two brothers reflect the themes of appearance and reality. Sheridan uses them to critique a society obsessed with gossip, reputation, and image, encouraging the audience to look beyond surface impressions to discover a person's true nature.

Joseph Surface never shows respect or commitment to his family relationships. When his uncle, Sir Oliver Surface, tests the honesty of his nephews, Joseph betrays him for personal gain. In contrast, Charles demonstrates his loyalty through his refusal to sell a portrait of his uncle, revealing that for him, family values and relationships are more important than wealth. Lady Teazle, much like Joseph Surface, ignores the importance of genuine relationships, particularly with her husband, Sir Peter. She is a complex character, born into a modest country background. She married Sir Peter Teazle for financial security. She was seduced through luxuries and gossip of London's upper society.

The marriage between Lady Teazle and Sir Peter Teazle symbolizes the social and marital state of 18th-century England, based on age and wealth. The age difference between them and Lady Teazle's affair with Joseph highlights the lack of love and emotional connection. Their marriage satirically expresses how marriages based on wealth often lead to unhappiness. Society placed love as secondary, while wealth, power, and status were the most important. However, affection and respect can grow over time if both partners are willing to recognize their mistakes and try to change.

Sheridan reflected his view on 18th-century upper-class society. Upper-class people never search for food, they don't know what is starving? Mostly they are searching for money and starving for it and also have more free time to get involved in gossiping. For them, gossip often served as a form of entertainment and social bonding. They used to exchange the latest rumors and scandals in social gatherings. Gossip is not just a talk; it serves as a

tool of power and manipulation. George Orwell's 1984, "The Ministry of Peace concerns itself with war, the Ministry of Truth with lies, the Ministry of Love with torture and the Ministry of Plenty with starvation." (Book 1, Chapter 1) People like Lady Sneerwell use gossip for manipulation, while characters like Joseph Surface hide their true nature behind gossip. Sir Peter Teazle highlights how people were waiting at his door to hear about his downfall and were eager to spread the news, rather than minding their own business. In Act V, Scene II, he says, "Here's some of the damned gossips of the town! How deliciously they will all chuckle over the next coffeehouse story!"

In contrast to the upper class, the lower class is more concerned with practical, day-to-day survival. They are preoccupied with work and family responsibilities and don't have much time for gossip. Relationships among lower-class people tend to be more genuine, based on emotional connections rather than wealth or status. When they do have free time, they are unlikely to engage in gossip, as they are often too busy or exhausted from their daily struggles to participate in such activities. What makes the play so strongly relevant is that it still feels applicable today. Aren't we all, in some way, part of a culture obsessed with appearance and eager to spread rumors about others? Only the century has changed; human behavior has never changed. They continue judging others based on rumors rather than analyzing the truth. Some people will always believe lies, perhaps they feel bitterness in the truth or are not ready to accept reality.

This habit of believing lies is reflected in many other literary works. For instance, in Shakespeare's *Othello*, despite the genuine love and loyalty of Desdemona, Othello falls into Iago's manipulations and walks into his tragic end. Similarly, King Lear respects the deceitful words of Goneril and Regan, while he rejects the sincere love of Cordelia. False praise blinds him and leads to his ultimate downfall. His inability to see the truth until it's too late is similar to the way people in *School for Scandal* are blind to lies.

Human beings eventually believe lies. They had their own calculation about others, even though they had not talked to them. Many judge people by their

appearance, rumors, and first impressions rather than taking the time to understand their true character. Do we just laugh and accept that society will always be this way? Sheridan's satire is entertaining. Does it really challenge us to change our own behaviour? Also, Jonathan Swift used Gulliver's Travels to mock human flaws. At the end of the novel, Gulliver thinks it is better to talk to horses rather than to humans (A Voyage to the Country of the Houyhnhnms, Chapter 12). The play School for Scandal revolves around the 18th-century upper-class society, which was obsessed with gossip, scandal, wealth, status, and honor. The people used only their eyes and ears and were not ready to use their brains and hearts.

Conclusion

In today's world, people of all classes are interested in gossip. Gossiping has become a common thing. Unreal stories are often more exciting and believable than the truth. Compared to the 18th century, people in the 21st century have more time to gossip, and they even gossip at the workplace, in common gatherings, and on the internet. The advanced development of media paves an easy way

for gossip. The habit of gossiping has developed among people of all ages, from children to elders.

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INFLUENCE OF SOCIAL MEDIA USAGE ON ENGLISH LANGUAGE SKILLS AMONG STUDENT TEACHERS

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Abstract

This paper looks at the impact of social media use on English language abilities among student instructors. Individuals can learn new things using social media, which is useful during their internship training term. English is more than just a language; it is a valuable ability for communicating with people around the world. Skills are integral aspects of any individual's life enters the field of teaching; skills must be motivated and taught; motivation and confidence in learning occur through social media; and skills enable the individual to be confident enough to handle multi-level problems. Students use social media to improve their English language skills. These students are self-motivated to expand their English language skills. Language skills can be readily and quickly acquired from social media platforms. These pupils are self-motivated to expand their knowledge of English. Language skills can be learned quickly and easily using social media apps. YouTube, WhatsApp, Telegram, Instagram, and more applications. Social media has a positive effect on the acquisition of English language skills; facilitation in learning allows individuals to collaborate with native speakers; and collaborative learning boosts confidence in studying English. These types of tools enhance and improve student instructors' English language skills. The English language is a valued skill that is in high demand in academic and professional domains, and these talents can be quickly acquired through social media. Some social media features keep student teachers up to date and motivate them to learn new abilities.

Keywords: social media, english language skills, websites, apps, youtube, whatsapp, telegram, instagram

Introduction

Social media is the collection of websites and apps, that medium is to convey and connect the individual and the group of people. Medium is the plural form of media that broadly describes all the channels of communication including everything from printed paper to digital data.

Social media also called electronic media has become one of the top forms of media for people in the 21st century. Social media refers to the means of interactions among people in which they create, share, or exchange information and ideas in virtual communities and networks. For example: YouTube, WhatsApp, Telegram, Instagram, etc

There are four main purposes of using social media applications, namely: entertainment, socialization, informative, and academic (Yang, 2020).

Presently social media is an extremely significant part of everyone's life from childhood to

adulthood. Rather than the entertainment field social media plays a major part in the educational field. In the educational field, the individual can access the content by sitting at home in the form of online sessions of meetings, workshops, seminars, etc

For student-teachers, social media is a popular tool to enhance their learning as well as their teaching skills when it comes to English language skills communication skills play a major role. Four major communication skills are very important for every student-teacher. student-teachers must be skilful in listening speaking, reading, and writing skills when it is an English teacher these four major skills are needed. These skills are currently learned through social media broadly and easily some pupils are wisely using social media for communication skills. Social media includes WhatsApp, Instagram, YouTube, Facebook, Apps, and Websites for English language learning like Duolingo, Hello

English, Podcasts (British council), Cambly, and Mobile Messengers like WhatsApp, Facebook, Snapchat, etc., These kinds of platforms help to progress their level of learning in the English language. Student-teachers are the prime material for the forthcoming generation. During the training, they are pushing themselves to learn the content to deliver in a proper way to make the students understand the proper delivery of content they are preparing effective content through social media, media are also helping to reach the maximum content to the pupils. Social media fast track the way to improve their listening, speaking, reading, and writing skills when they are in the period of training called internship. During the period of training when they encounter any kind of doubt, particularly in the English language (pronunciation or grammatical error) switch on social media to clear their doubts it saves all the precious time of the individual.

Types of Social Media

Social media is widely classified into the following related and overlapping categories:

1. Instant messengers: WhatsApp, Facebook, Messenger, Skype, Google Meet, Zoom, IMO, Tango.
2. Social networking websites: Facebook, LinkedIn
3. Social news: Flipboard, Play Newsstand, BBC News, CNN, HT, TOI, and DNA.
4. Media sharing: YouTube, Instagram, Flickr, Intranet.
5. Wikis: Wikipedia, Emojipedia, and online dictionaries.
6. Blogging platforms: WordPress, Google Blogger, Blogspot.com
7. Micro-blogging: Twitter, Telegram
8. Emailing: Gmail, Outlook, Yahoo, Hotmail.
9. Apps of Podcasts by British Council, Audiobooks, Hello English, iSpeaker and iWriter of OALD, Speed Reading, Readerly, Hipboard, Cambly, Duolingo, Netflix, and other Apps of IELTS, TOEFL, JRE, OET, CAE, CPE, PTE, and other English enhance learning programs for the learners by many online international EL testing.

Some Communication tools are Synchronous and Asynchronous

Synchronous communication tools operate in real-time; asynchronous communication, on the other hand, can take place across time. Synchronous communication can include video conferencing, live chat, and phone calls. The student will receive responses, comments, and ideas during the English learning process. When lessons are live, students actively participate in interactive discussions with their lecturers, which leads to immediate correction of their mistakes. Synchronous communication tools operate in real-time.

Asynchronous systems eliminate the need to arrange learning times; students will learn at their own pace; all videos are pre-recorded. It works well when the internet connection is unpredictable and the students are in various time zones. Pre-recorded films let them learn whenever they have questions, but they cannot receive a response from the teacher while learning.

Some communication platforms function both synchronously and asynchronously.

For example, video chats can take place in real-time yet are recorded for later replay.

Learning English skills with YouTube

YouTube is one of the video-sharing platforms for observing recordings shared by different parties across the world. YouTube is where users can upload videos of their content and the person can share content that is related to anything according to their interests. YouTube was first founded in February 2005 and is headquartered in San Bruno, California, US. It is free with internet access; free access makes it grow in a faster way among people not only in the entertainment way but also educationally and professionally.

In the educational field, students are using YouTube wisely. There are numerous of educational content on YouTube. For example SCIENCE, MATHS, and ENGLISH when it comes to English, English is one of the languages in which the individual communicates with people using skills namely LSRW, Presently English communication skills are very important for their professional development, for skills improvement students use this platform to enhance their learning through

innovative content from the innovative content students are interested to enjoy the different concept of content by different YouTubers (content creators are called as YouTubers).

YouTube is considered as up-to-date content and practical information. Budiargo (2015) says that the main use of YouTube is as a medium for searching, Watching, and sharing original videos from and to all corners of the world through the web. In addition, Purwanti (2015) believes that media with video is more likely to be easy to remember and understand lessons use of interactive videos such as YouTube in the learning process would improve students' skills. According to Ratna (2013) as a Learning Media YouTube has several advantages, namely:

a. Potential

YouTube is the foremost well-known location on the web today that can supply alter esteem to instruction.

b. Practical

YouTube is simple to utilize and can be taken after by all bunches counting under studies and teachers.

c. Informative

YouTube gives data on the improvement of instruction, innovation, etc.

d. Intelligently

YouTube encourages us to talk about or ask questions and indeed audit a learning video.

e. Shareable

YouTube has HTML link facilities, and embed learning video code that can be shared on social networks such as Facebook, Twitter, and blogs/websites.

f. There is TeacherTube

There is another alternative that is part of YouTube, namely TeacherTube. In 2007, TeacherTube was launched, an online teacher community to post and view videos made by educators. English class101.com is one of YouTube's channels dedicated to fast and easy English language instruction. This channel allows individuals to learn through audio and video lessons with real teachers

for beginners to advanced learners. New video lessons are uploaded every week, and the channel covers topics such as everyday vocabulary, English grammar, learning English through song lyrics, listening practice, and asking questions.

Features of YouTube in English Language Learning:

The Features Include

YouTube Shorts

YouTube shorts are short films (up to 60 seconds) that allow individuals to reach new audiences.

In English language learning, individuals can acquire vocabulary, pronunciation, grammatical errors, and other topics using YouTube shorts.

YouTube Subtitles

The subtitles contain the text for what is playing in the video. Subtitles from YouTube help individuals to learn correct spelling and a fresh way to language understanding, assisting readers and listeners in learning the English language.

These features influence learners to learn more even when they have leisure time and keep up with the latest trends in the English language for teachers and students.

Learning English Skills with WhatsApp

WhatsApp is a social networking application that allows users to interact via chat by sharing and receiving audio, videos, photos, audio calls, video calls, documents, and so on. WhatsApp is an essential program for everyone's life. WhatsApp has more than 2.2 billion users worldwide. It is most popular in India, with 487 million users.

Daily WhatsApp tasks can help the individual to learn English more effectively. In India, some online English learning platforms assist students in developing fundamental English skills. It was conducted using WhatsApp, which makes English learning easier. The course includes daily lecture videos, practice sessions, live sessions, and short videos. Short movies assist pupils enhance their vocabulary and word usage. These courses are personalized to individuals' tastes, or there is a test before joining the course to determine the degree of English knowledge based on the outcomes of previous courses. This type of platform is notable

for influencing WhatsApp as a platform for learning English language skills.

The new features of AI in WhatsApp assist the individual in clearing doubt, and when the individual wants to learn English, AI plays a vital part in improving the English language. AI is the ideal friend to tell the mistakes and correct the mistakes by chatting in English. These innovative features urge learners to learn with confidence.

WhatsApp channels are also updated, and students can get updates on issues that are useful to them through this people are learning English language skills.

Learning English skills using Telegram

Telegram, is a cloud-based messaging app owned by Russian entrepreneurs Pavel and Nikolai Durov. Telegram users can exchange text messages, hold voice calls, share files, join groups of up to 200,000 members, and subscribe to public broadcast channels. The service can be accessed via smartphones, personal computers, and web browsers, with users' conversations syncing between devices. Telegram has a "secret" function, which allows users' text conversations and video calls to be protected through end-to-end encryption.

Features of Telegram in English Language Learning

The Features are

Telegram creates groups to learn English by speaking with native speakers. Learners have the chance to practice discussion with native speakers and receive feedback.

Telegram has channel capabilities that allow channels to obtain English language lessons, English materials, and resources.

Telegram bot is a software application that provides automated tasks within the Telegram messaging platform. Through this bot interacts with language-learning bots for quizzes, games, and exercises

Voice and video calls help the individual to practice English speaking with native tutors.

Telegram's features, particularly its bot functionalities, help people learn English more effectively.

Learning English Skills with Instagram

Instagram is one of the entertainment applications that also plays a role in learning English. When we follow the English Channel on Instagram, it helps to provide English content, such as vocabulary, phrases, etc.

English language skills can be developed through various apps and websites, including Hello English, Cambly, Cake, Anglofone, English partner, Talk Now, Open Talk, Hello Talk, Grammarly, QuillBot, and others.

Conclusion

The influence of social media on English language skills demonstrates social media's potential for learning English language skills, and social media is a widely accessible instrument for learning the English language. This type of platform enhances exposure to actual language material and allows users to connect with native speakers and learn skills appropriately. However, it is difficult to draw firm conclusions on the real usefulness of utilizing the application, but social media does influence people's ability to learn English.

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FAMILY DYNAMICS IN SHASHI DESHPANDE'S *THE BINDING VINE*

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Abstract

In The Binding Vine, Shashi Deshpande delves into the intricacies of family relationships, portraying how they shape individuals and their emotional landscapes. The novel highlights the complex, often contradictory roles of love, duty, resentment, and silence within families. The present paper focuses on these dynamics that are explored primarily through the relationships of the protagonist Urmi with her family, and the other families portrayed in the novel, emphasizing both the supportive and oppressive aspects of familial ties.

Keywords: relationships, love, duty, silence and oppressive .

Introduction

The Binding Vine is a delicate, yet powerful examination of women's lives, their suffering, and their resilience. Shashi Deshpande masterfully portrays the internal conflicts of women who are caught between societal expectations and their personal desires. Through its exploration of grief, silence, and solidarity, the novel provides a poignant commentary on the intersections of gender, trauma, and self-expression in a patriarchal world. Deshpande's focus on women's stories, particularly the untold and unheard, makes *The Binding Vine* a significant contribution to feminist literature in India.

Shashi Deshpande's *The Binding Vine* is a profound exploration of the complexities of womanhood, personal trauma, and the dynamics of family relationships within the social context of post-colonial India. Deshpande is known for her sensitive portrayal of women, and in this novel, she intertwines themes of grief, oppression, and the search for identity in a patriarchal society.

Mother-Daughter Relationships

The bond between mothers and daughters is one of the most significant aspects of family relationships in the novel. Deshpande explores it through various

generations, each showcasing different forms of emotional intimacy and tension.

Urmi and Inni (Urmi's mother)

Urmi's relationship with her mother, Inni, is marked by both closeness and distance. Inni represents the older generation's stoicism, keeping her emotions hidden, while Urmi is more expressive and rebellious. Their relationship is a typical reflection of generational differences in how grief and suffering are handled. Inni often maintains an air of silence about her own pain, particularly concerning her husband's infidelities, choosing to endure in silence rather than speak about it openly. Despite these differences, there is an underlying bond of love and care between them. Inni's presence is crucial for Urmi's healing, and the two women come to a place of mutual understanding.

Urmi and her deceased daughter, Anu

"I want her back. I want my baby back. I don't want anything else. I want Anu. Give her back to me. That's all I ask for."

Urmi's grief over the loss of her daughter is central to her emotional journey in the novel. The death of Anu creates a void that drives Urmi to examine her connections with other women,

reflecting on the nature of motherhood and its inherent emotional vulnerability. The pain of losing a child is contrasted with the continuing bond that mothers like Inni, Shakutai, and even Mira have with their daughters, highlighting how motherhood transcends time and space, with the mother-daughter relationship shaping a woman's identity deeply.

Shakutai and Kalpana

"Kalpana has ruined everything. What will people say? How will I ever find a match for her now?"

Shakutai's relationship with her daughter, Kalpana, reflects the socio-cultural tensions that exist in working-class families. Shakutai loves her daughter but is torn between her maternal instincts to protect her and the societal expectations that place shame on Kalpana for her assault. Shakutai's concern is not only for her daughter's well-being but also for her family's reputation, showing how societal pressures can distort the mother-daughter relationship. The dynamics here are fraught with guilt, shame, and protective love, illustrating the harsh realities women face in a patriarchal society, where even familial love is compromised by social stigmas.

Husband-Wife Relationships

The novel also explores marital relationships, often depicting them as marked by emotional distance and unfulfilled desires. Deshpande uses these relationships to critique the rigid expectations placed on women within marriage.

Urmi and Kishore (Urmi's Husband)

Urmi's relationship with her husband Kishore is portrayed as one in which love exists but is complicated by physical distance and emotional disconnect. Kishore is away for long periods due to his work, and while there is no explicit tension between them, his absence amplifies Urmi's loneliness and grief. Their relationship becomes a symbol of how distance in marriage—both literal and emotional—can affect individuals. Urmi's grief over Anu's death is a private burden she carries alone, and Kishore's absence during this period of mourning highlights the isolation that can exist even within a marriage.

Mira and Vithalrao (Mira's Husband)

Mira's marriage to Vithalrao, Urmi's father-in-law, is another example of a marriage where the woman's voice is silenced. Through Mira's poems, Urmi uncovers the suffocating nature of her mother-in-law's marriage. Mira's life was marked by repression, as she was married off at a young age and denied any form of emotional or intellectual fulfillment. She was expected to conform to the traditional roles of wife and mother, with no outlet for her desires or creativity. Mira's poetry, discovered posthumously by Urmi, reveals the emotional chasm that existed in her marriage, where she felt trapped by societal expectations and her husband's indifference. Deshpande uses Mira's marriage as a critique of the patriarchal structures that bind women, denying them individuality within the institution of marriage.

Extended Family Dynamics

Deshpande also touches on the role of extended family members in shaping individuals, particularly through the influence of in-laws and siblings.

Urmi and her Mother-in-Law (Mira)

Though Urmi never meets her mother-in-law, she forms an emotional connection with her through the discovery of Mira's poetry. The relationship between these two women, separated by generations, is one of the most compelling in the novel. Mira becomes a silent yet profound influence on Urmi, as Urmi recognizes the ways in which her mother-in-law suffered within the constraints of a patriarchal society. This unspoken bond between them highlights how the stories of women are often hidden within families, and how uncovering them can lead to self-discovery and solidarity across generations.

Urmi and her Brother, Vanaa's Family

Urmi's relationship with her brother and her friend Vanaa's family reveals the broader context of family relationships. Vanaa's marriage, for instance, offers a counterpoint to Urmi's, as Vanaa appears to have a more stable and emotionally fulfilling relationship with her husband. Yet, even within this dynamic, there are tensions related to traditional gender roles and expectations. The friendships Urmi maintains

with extended family members show the ways in which family can be both a source of support and a site of negotiation, where individuals must constantly navigate their roles.

The Influence of Patriarchy in Family Dynamics

Underlying all these familial relationships is the pervasive influence of patriarchy, which shapes the roles and expectations of both men and women within families. The novel illustrates how men, through their silence, absence, or dominance, play a significant role in creating emotional voids for women. Whether it's the indifferent husband, the absent father, or the judgmental male relatives, Deshpande shows how patriarchy can fracture emotional connections within families.

At the same time, the novel portrays how women, even within these patriarchal structures, forge their own spaces of resilience and solidarity. The relationships between the women in the novel—Urmi and Vanaa, Urmi and Inni, Shakutai and Kalpana—show how women often find strength in one another, even when the men in their lives fail to understand or support them.

Grief and Loss

The novel revolves around the protagonist, Urmi, who is grappling with the loss of her infant daughter, Anu. Grief serves as a catalyst for her to connect with other women who have experienced emotional trauma, highlighting how grief can act as both a personal and collective experience. Urmi's interactions with others reveal different ways women cope with their pain, whether it be silent endurance or voicing their emotions.

Deshpande presents grief as an unbinding and binding force, suggesting that shared sorrow can form deep connections. Urmi's journey shows that healing is a communal process, as she bonds with women like Kalpana, a rape victim, and Mira, her deceased mother-in-law, through their stories of suffering.

Female Oppression and Silence

The novel addresses issues of female subjugation, especially through the stories of women like Mira and Kalpana. Mira's poems, which Urmi discovers, reveal the deep anguish of a woman forced into a

life she did not choose. Through Mira, Deshpande explores how women's voices have often been silenced by societal expectations, where they are expected to endure silently. Mira's writing becomes a form of rebellion against that silence, though tragically unacknowledged in her lifetime.

Kalpana's story of rape and its aftermath further exposes societal hypocrisy. While her rape should be the source of outrage against the perpetrator, the shame and blame are instead placed on her. This reflects the deep-rooted patriarchy that criminalizes female sexuality while protecting male impunity.

Women's Relationships and Solidarity

Deshpande also brings to light the significance of women's relationships with one another. Urmi's bond with her mother, Inni, and her close friend Vanaa, are central to her emotional survival. While there are generational differences between them, their understanding of one another's struggles brings them closer. Deshpande illustrates how these female bonds offer strength in a male-dominated world where women are often left unheard or misunderstood.

Kalpana's mother, Shakutai, further demonstrates the power dynamics between women. While Shakutai is a victim of patriarchal oppression, her concern for her daughter reveals a conflicted stance. On one hand, she wishes for Kalpana's well-being, yet on the other, she feels shame over Kalpana's assault. This duality speaks to how even women can internalize patriarchal values, causing further harm to one another.

The Role of Language and Expression

Language in *The Binding Vine* serves as a form of resistance and a tool for survival. Mira's poetry is a powerful example of a woman's need to articulate her emotions, even if it is only in the privacy of her writings. Urmi's discovery of Mira's poetry gives voice to a woman long gone, who could not express herself openly during her lifetime. Deshpande thus suggests that while women may be silenced by society, their need to speak, to write, and to express themselves cannot be entirely suppressed.

Urmi herself is a writer, and her role as a communicator is crucial to the novel's exploration of language. Deshpande portrays her as a woman

who struggles with articulating her grief yet finds comfort in the stories of others. The language of the novel—quiet, reflective, and introspective mirrors the inner world of its female characters, all of whom are bound by unspoken emotional connections.

Narrative Structure and Technique

Deshpande's narrative in *The Binding Vine* is non-linear, shifting between different timelines and characters. This fragmented style reflects the emotional turbulence of the characters and the disjointedness of their lives. Urmi's present-day grief, her memories of her daughter, and her discovery of Mira's poems are woven together to create a layered narrative. The technique serves to emphasize how the past, present, and future are interconnected, especially in terms of the emotional inheritance passed from one generation of women to another.

Furthermore, the novel is rich in symbolism. The "binding vine" itself serves as a metaphor for the relationships that tie women together—sometimes in constriction, but also in solidarity. The vine can strangle, but it can also offer support. This duality is central to Deshpande's exploration of women's experiences.

From a feminist perspective, *The Binding Vine* critiques the patriarchal structures that silence and oppress women. Deshpande does not offer simple solutions to the problems of gender inequality but rather illuminates the deep-seated cultural norms that continue to affect women's lives. Through characters like Mira, Kalpana, and Urmi, she showcases how women can resist oppression—whether through writing, speaking out, or forming relationships with other women—but also how deeply ingrained patriarchy can be, even within women's own families.

Deshpande also challenges the notion of the "ideal woman" in Indian society. Urmi is not portrayed as a perfect mother or wife; she is a flawed, grieving woman who questions the roles imposed on her. Kalpana's refusal to be defined by her victimhood is another form of defiance against the expectations society has of women.

Conclusion

In *The Binding Vine*, family relationships are depicted as a web of love, duty, silence, and repression. Deshpande does not idealize family but instead presents it as a complex social institution that can both nurture and constrain individuals, particularly women. The dynamics of motherhood, marriage, and extended family connections reveal the deeply embedded gender roles and expectations that shape personal identities and emotional experiences. Despite these challenges, the novel also suggests that women can find strength through their connections with one another, even as they navigate the oppressive structures of their families.

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ROLE OF MULTICULTURAL LITERATURE ON AFFECTIVE DOMAIN OF HIGHER SECONDARY SCHOOL STUDENTS

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Abstract

Literature is a mirror of people's life. Multicultural literature describes about different culture of people and their customs. The education should be developing students' cognitive domain, affective domain and psychomotor domain. Affective domain means students' feelings, behaviour and attitude. Multicultural work helps to the students to understand the diversity of the nation. Through multicultural literature, students develop a stronger connection to cultural heritage and cultivate empathy and respect for the cultural backgrounds of others. This approach helps to the students to understand the diversity both within the classroom and in the broader society, promoting inclusivity and empathy. The affective domain of students can be enhanced through multicultural literature.

Keywords: affective domain, higher secondary school students, multicultural literature.

Introduction

The 21st Century students should cultivate the cultural sensitivity and superstitious beliefs. Multicultural literature influences the students to cultivate the discrimination of people based on their culture, religion, caste and race. Literature functions as a mirror, reflecting the multifaceted nature of human experience and providing insight into the lives of others. Multicultural literature serves as a window into diverse cultural worlds, offering insights into the lives, struggles and triumphs of people from distinct cultural backgrounds. Through multicultural literature, students can understand the cultural background. It also influence the students to modify their behavior.

Bloom's Taxonomy

Benjamin Bloom was proposed the Bloom's Taxonomy in 1956. He is an educational psychologist at the University of Chicago. Bloom's Taxonomy provides a framework for understanding how students learn, thereby helping educators align instructional methods with intended learning outcomes. Its educational objectives divided into

three parts; Cognitive domain, Affective domain and psychomotor domain.

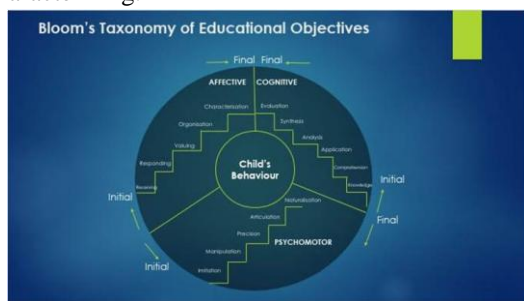


Cognitive Domain deals with recall or recognition of knowledge, development of intellectual abilities and skills. Affective domain deals with interest, values and adjustment & feelings. Psychomotor domain deals with manipulative or motor skills.

Affective Domain

The affective domain is about feelings, emotions, attitudes, values, appreciation, enthusiasms and motivations. This domain has five sub-domains that

are receiving, responding, valuing, organizing and characterizing.



Receiving is the lowest level of the affective domain. It is simply the awareness of feelings and emotions. Receiving means passive attention in learning process. Without this level, no learning can occur. Responding means participation in learning process. Valuing is the ability to see the worth of something and express it. Organizing involves differentiate or relate the content. Characterizing is the highest level of the affective domain. Characterizing means hold a value system.

Multicultural Literature

Multicultural literature describes about the diverse lives of people worldwide and explores their unique cultures, traditions and beliefs. “Things Fall Apart”, “Arrow of God” and “No Longer at Ease” are called as African trilogy. The novel “Things Fall Apart” was written by Chinua Achebe. This novel is one of the best examples of multicultural literature. In this novel, the author explains about two cultures; one is Igbo culture and the another one is Christian missionaries. This novel explores the intricate relationship between culture, mindset, behaviour and customs, illuminating the varied ways people live, think and interact. Multicultural literature helps to understand the Cross-cultural and respect for individuals. It also shows the diversity in the world and break down stereotypes and biases.

Affective Domain Enhance through Multicultural Literature

Multicultural literature is an essential part of the literature because it helps to the students to open their minds and understand both their own culture of others’ culture. Multicultural literature fosters positive self-esteem and prevents students from

feeling isolated. It has the ability to nurture respect, empathy and acceptance among all students (Steiner et al, 2008). It can help the students to develop global awareness by introducing them to current cultural issues. When students vicariously experience the feelings and emotions of others through literature, they are encouraged to look critically at the world and gain a greater understanding of the global community (Monobe& Son 2014).

Multicultural literature can also assist students with their identity formation (Hseu& Hetzel, 2000).In social development, identity formation plays a vital role for children, providing them with acceptance and a sense of belonging in society.

Conclusion

By incorporating multicultural literature into the school curriculum promotes cross-cultural understanding and empathy. It encourages diversity and inclusion. It provides diverse experiences to the students. It develops critical thinking and cultural competence. It enhances the student engagement and academic performance. It promotes empathy, unity, cross-cultural friendship and encourages identity formation. The teacher plays a crucial role to develop culturally aware global citizen, promoting inclusive relationships and encouraging students to challenge systematic inequalities.

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A STUDY OF KAVITA KANE'S SITA'S SISTER

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Abstract

Kavita Kane is a fresh face in women's writing, carving out her own unique style in. She draws from our Puranas, epics, and Itihasas. The way she tells her stories encourages readers to rethink or re-analyze them from a different angle. This is different from the traditional views that ancient texts often push us towards. Take the Ramayana for example. It dives deep into themes of brotherly love. But look closely, and you'll see Sita's sisters offer a rich glimpse into sisterhood and women sticking together. This adds another layer to the story, showing that there's more than one way to view these timeless tales. This paper throws light on the Kane's revisioning mythological novel Sita's Sister.

Keywords: *feminism, mythology, women in ramayana, sisterhood.*

Discussion

Kavita Kane's novel, "Sita's Sister," offers a fresh look at Urmila, Sita's sister and Lakshman's wife. Unlike in the Valmiki Ramayana, where Urmila seems like an "Other," Kane reimagines her as a powerful figure—'Shakti.' The story unfolds through Urmila's perspective. She's often overlooked but has deep thoughts and feelings about her life. Urmila comes across as mysterious, brave, and outspoken yet gentle. She takes care of Ayodhya and looks after everyone—especially when Ram, Sita, and Lakshman are sent to Dandaka forest.

Society is filled with many myths that paint women as less than men. In stories women often get boxed into ideas of sensuality & desire. Valmiki doesn't really give Urmila her own identity. She's just known as Sita's sister and Lakshman's wife. This really takes away from her worth as a woman. No one talks about Urmila's quiet sacrifices in the epic, so she ends up in the shadows. Lakshman chooses to follow Ram instead of prioritizing Urmila. He leaves her behind for fourteen long years in Ayodhya while he goes off to protect Ram & Sita in a dangerous forest. Urmila is the one who stays back in that lonely palace, trapped for those fourteen years.

The Ramayana by Valmiki portrays Urmila as a character who has not been able to receive justice

despite her rights. Kavita Kane gives this character—who is largely ignored—a new identity. Urmila is a complex individual as shown by Kavita Kane. The old tale of Ramayana is not like Urmila; she is an obedient daughter, a loving sister, a dutiful wife, an unusual Indian daughter-in-law, a scholar, and an agile ruler, which makes her acquaintance, seem exceptional. She is encouraged to be fearless in expressing her emotions by Kavita Kane. Her father was informed by an enraged young man that Ravan, the king of Lanka, had failed to pick up the Shiv Dhanush, which is when her bravery first became apparent.

The sisters relationship is instantly altered by the four marriages, which both bring them closer together and change them from being sisters to becoming sisters-in-law. However, just like the four brothers, this sisterly love is distinct as well. Sita and her sisters begin a new life by setting out on a new journey and encountering new circumstances when they relocate from the Videha palace to Ayodhya. Meeting a variety of new people, most notably diverse women, aid in shaping Sita's story of self-discovery, though. Sita explores the intricacies of love and devotion, duty and misgivings, as well as her own circumstances and identity as she encounters a series of ladies, the "minor" women characters of the Ramayana.

The two queen-mothers, Kaushalya and Sumitra, warn their daughters-in-law about life and the obligations they have assumed, showing them a little of the very feminine friendship among women. Speaking to one another, their voices effectively uphold a sisterhood spirit that stands in stark contrast to the rivalry and retaliation seen in the Ramayana. Sita is most close to Urmila, and their bond is similar to that of Ram and Lakshman, the other "perfect" sibling couple. To add to the complexity, Urmila is also Lakshman's wife. Her story is that of a woman divided between the two people she loves the most, Sita and Lakshman. She is unable to make a choice, so she steps aside to offer her a silent but solid backing for each of them. However, after Sita is exiled from Ayodhya, she is the only one who stands out for justice for her sister.

Kavita Kane's portrayal of vibrant character, Urmila, is incredibly wonderful.

Urmila gives up her identity in order to support her parents' choices and happiness. In reality, it's princely merits. She never neglects her excellent sight and mental awareness in Ayodhya either. She pays attention to everyone and constantly assesses the situation before making a decision. She finds little solace in the company of Manthara, queen Kaikeyi's preferred handmaid, from the first day onward, as both are similar to her mistress Kaikeyi in being "arrogant and petty in the limited power they wielded." (Kane, 94) From the start, Urmila has concerns about her, and those doubts become genuine when the four sisters converse with one another.

She is portrayed by Kavita Kane as a typical Indian daughter and a loving wife. Who transforms a warped castle into a livable house through shaping and alteration. All the attributes of a distinguished Indian homemaker are present in her. They have now returned home after their fourteen years of

mourning. At the ritual arti, Urmila and Lakshman finally cross paths after fourteen years. Her head, heart, and body are shaking with scorching, unseen tears of sorrow, and she is not in a good enough state to communicate. Lakshman speaks softly, acknowledging Urmila's predicament.

Conclusion

The novel *Sita's Sister* by Kavita Kane is a truly remarkable work of fiction. After reading the book, every woman is left shaking from the inside out as she masterfully recreates her character Urmila. As Urmila grows from a little child to a wise woman, one can't help but aspire to be like her. She now has a distinct voice and identity from the myths thanks to the author. This rewriting of myths puts the voiceless figure that was pushed to the periphery of patriarchal society front and center and serves as inspiration for change among women worldwide. Urmila of *Sita's Sister* emerges as a catalyst for modern Indian women, who can now identify strongly with this legendary figure. Praise is also due to these legendary retellings, as their method has made them inspiring advocates for women's liberation.

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GAINING ENGLISH PROFICIENCY THROUGH PARENTAL IMPOSITION

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Abstract

This essay explores the pivotal role of parental involvement in children's English language acquisition, emphasizing the significance of home environments in fostering proficiency. It identifies 'parental imposition,' the emotional pressures parents inadvertently place on their children regarding academic success and cultural norms, as a key factor influencing language learning. While parents' intentions often stem from a desire for their children to succeed, such pressures can lead to confusion and anxiety, potentially hindering a child's natural interest in language. The essay delineates the four essential components of English proficiency—listening, speaking, reading, and writing—collectively known as the LSRW approach. Effective parental support strategies are discussed, highlighting the importance of creating a positive learning atmosphere, offering consistent encouragement, and tailoring activities to a child's interests. It's crucial for parents to understand that their role in fostering a positive learning atmosphere is integral to their children's language learning journey. Additionally, it critiques common parental missteps, such as imposing unwanted classes or excessive correction of errors, which can diminish a child's confidence and enthusiasm for learning English. The essay concludes that parents can significantly enhance their children's language learning journey by fostering a supportive and engaging environment, nurturing proficiency, and a lifelong appreciation for English and its cultural contexts.

Keywords: *parental imposition, english proficiency, lsrw approaches, parental strategy, and language context.*

Introduction

Parents play a crucial role in guiding their children's path to becoming proficient in English. While tutors and teachers are valuable, the methods and behaviors parents exhibit at home are a significant factor in developing a child's English competence. The first place a language learner learns to speak is at home, making parental involvement in their children's English language education a powerful tool for encouraging literacy and communication. Since English is widely recognized as a global language, parents are in a unique position to help their children develop an affinity for it. (Chavez & Et al,2023) This research aims to understand parents' motivation for teaching English and their methods of providing support, highlighting the pivotal role they play in their children's language learning journey.

Parental Imposition

Parental imposition, the emotional burden parents unintentionally place on their children, can have a significant impact on a child's language learning. This imposition, often related to expectations for academic success and adherence to cultural and social norms, typically stems from parents' concern for their children's well-being and future employment prospects. It can also be influenced by parents who were unable to achieve their own aspirations and thus attempt to pass on the same goals to their children, leading to confusion for the child. While most parents want their children to succeed, have good relationships, and do well in school, it's important to remember that learning a language is based on the individual's own interest. Enforcing parental guidance can sometimes hinder a child's natural interest in language. Parents are essential because they give their kids the bravery and self-assurance to complete their homework and

encourage and support them in developing their study skills.

English Proficiency

The ability of a learner to create and convey meaning in oral and written contexts using the English language is known as English proficiency. Understanding someone's skill in English can be aided by understanding what it means. A high degree of proficiency indicates the ability to carry on intricate conversations, use more advanced language and syntax, and express oneself in many ways. On the other hand, a person with less proficiency might only be able to comprehend simpler language and communicate using simpler vocabulary and grammatical structures. (Victortanws, 2023).

It is crucial to understand that everyone has a distinct definition of proficiency. It is why standardized examinations like IELTS are produced, as they enable other people to to comprehend the language talents easily. It can dissect the total competency level into more manageable parts. It perused written works, hearing, speaking, and pronouncing things correctly. It is acceptable for skill levels to differ in these areas. It could be proficient in writing and reading but not so much speaking and listening. Every one of these elements must be covered in the test. (Walker. E,2024).

Way to Develop English Proficiency

Listening, Speaking, Reading, and writing are the LSRW methods of learning abilities. Regarding learning abilities, the LSRW method involves listening before speaking, reading, and writing. For this reason, these skills are sometimes referred to as the LSRW approach to learning.

Paying Attention

The most important learning skill is listening. Since it requires us to use both our ears and our minds to understand what is being spoken to us, it is referred to as a latent skill or responsive capacity. The first of two typical learning talents is this one. The ability to accurately understand and translate meaning during a communication process is known as listening. The most important, practical, and

effective ability that is required is the ability to listen.

Speaking

Speaking Oral learning is communicated through speaking. We use various body parts to produce sounds, including the tongue, teeth, lips, vocal tract, lungs, and vocal lines. The second of the four learning skills is speaking. Typically, speaking is the second skill we acquire. Speaking and chatting are synonyms for communicating or expressing ideas and emotions vocally. Elocution and recitation are the basic means of mastering phonetics, sounds, rhythm, and, to a lesser degree, intonation, modulation, and variety to communicate thoughts and information in primary schools effectively.

Perusing

It is important to prepare students to know their reading strategies and determine when to use them. This is especially important during exam conditions, when time constraints may become the most important consideration. Decisions should be based on the importance of the desired result and accessibility of the material.

Composing

The fourth language proficiency we could acquire during our studies is writing. Like speaking, it is profitable or dynamic expertise because it requires our hands and minds to convey the information, concept, or produced message we would have otherwise uttered. Activities involving piece and exploratory writing may enhance writing skills. Teaching and encouraging students to write, arrange, and organize their ideas on a given subject or topic is important. They need to understand the importance of organizing their ideas sequentially to achieve coherence, accuracy, and completeness in their Writing. (Acume Today, 2019)

Parental Support

Kids have to believe they are getting better. They require ongoing support and commendation for their excellent work since any achievement inspires. Even if they are studying alongside their young children and only speak minimal English themselves, parents

are in a great position to inspire and aid in their children's education.

Through sharing, parents can affect their young children's views toward language acquisition and foreign cultures and incorporate their children's language and activities into the family environment. Most lifelong attitudes are now thought to be formed by the time a child reaches the age of eight or nine.

Label Everything in English: To begin, label everyday objects in English. Using visual aids, you can help your child naturally integrate words as they interact with common things.

Set Aside Time for English-language Media and Books: Set aside particular times during the day for activities in English, such as reading storybooks, viewing educational shows, or listening to music in English. As a result, they become more proficient in hearing and comprehension and incorporate English into their everyday lives.

Use these Parent Resources for English Language Learners: To notice results more quickly, incorporate technology into your child's education and look up the top LinkedIn resources for English language study. These platforms include a variety of interesting and dynamic exercises meant to enhance language proficiency enjoyably.

Take Part in Conversations in English: Take advantage of the opportunity to speak English over meals or while driving. Talk about easy subjects like the day's activities or your weekly schedule. The secret is to promote speaking in a relaxed setting.

Organize Events with Just English: Once a week, plan an "English Day" where everyone at home speaks to each other entirely in English. It could be playing board games, preparing a meal together, or performing a craft while speaking English. (Allen, C.,2024)

English Learning Environment

If young children are not exposed to appropriate experiences and are not supported by adults who use "parents" methods, they will find it more difficult to learn English. Parents should create a learning environment for their children.

- Young children must feel safe and understand that there is a clear purpose for speaking in English.

- Activities should be connected to engaging, everyday activities that kids are already familiar with, such as reading aloud in English, reciting rhymes, or enjoying an "English" snack.
- Adult language accompanies the activities, providing continuous commentary on the events and dialogues that use modified language.
- English language lessons are engaging and enjoyable, focusing on ideas that kids already know how to understand in their own tongue. (Dunn, O.,2022)

Parental Guidance on Learning English

Learn little and often: Youngsters benefit greatly from consistent practice when learning a language. Activities should be enjoyable and brief (3–10 minutes for younger learners). If the child enjoys working independently, let the child choose when to do their activities.

Develop self-confidence: Kids can occasionally be scared to make mistakes in front of their peers. It is common for them to feel more at ease experimenting with their parents. Praise them to generate a sense of success and support them when they take risks.

Please pay attention to the child's interests: Although teachers plan classes with the intention of engaging the entire class, It has the opportunity to truly pay attention to the child's interests. Whether it's dinosaurs or dancing, decide together what child will find most entertaining (Cambridge English, 2017).

Flaws in Parental Strategies

Like swimming and playing the piano, learning a new language while young is far easier than learning English (or any other foreign language) as an adult. Because of this, many parents urge their kids to pick up English (or any other foreign language) as soon as feasible. However, a parent's behavior occasionally makes their youngster detest the language. (LinkedIn., 2024).

1. Inquiring "What did you Learn Today?" from them

As parents, we are constantly curious to know what our children have learned and participated in during extracurricular activities or school. These kinds of

queries, nevertheless, are difficult for kids to respond to. Requesting to see their text if they want to see what they learned is a good idea. After that, It can ask them a particular question regarding anything stated in the textbook if it requires additional information. For instance, "You learned about fruits today. Which fruit names are you able to recall? Children find it easier to respond to questions of this kind. Make sure to commend your youngster for their excellent study skills when they provide the right answer.

2. Making them Attend Classes in which they have no Interest

Learning English early is easier than learning to swim or play the piano. However, it will be challenging for a youngster to learn successfully if they are made to attend lessons when they are not interested. A child who enjoys practicing and studying the piano will be far more proficient than one who despises attending classes. It is preferable to wait till your child expresses interest in learning before beginning lessons if they are not interested.

3. Lack of Interest in Subjects Related to English and Overseas

International issues are frequently included in English learning materials and lesson plans. Parents must express interest in international issues when their children are interested in global culture and how people live worldwide. Studying English is a terrific way to learn about daily life and culture abroad; therefore, parents should encourage their children's interests in this area rather than downplaying its significance. Parents should research various nations with their children to further pique their interest in learning English and seeing a foreign culture.

4. Refrain from their child's Proficiency in English

Foreign languages spoken by children frequently use grammatically incorrect English. However, suppose parents always correct their child, for example, by telling them that they are incorrectly using the past or plural tense. In that case, the youngster will not feel confident speaking the language in public. They will thus come to detest

the language in general. Even if they make some mistakes, it is crucial that parents applaud their child for trying to speak the language in front of them and utilizing the terminology that they recall. While children are young, they need to develop self-confidence and enjoy using the language because they will eventually acquire the correct grammar. (Hiroo, 2018).

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ENHANCING LOGICAL THINKING THROUGH ENGLISH LANGUAGE PROFICIENCY AMONG ARTS AND SCIENCE STUDENTS

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Abstract

This paper explores how English language proficiency enhances logical thinking for both art and science students. In the arts, mastery of the English language supports the critical analysis of texts, the formulation of persuasive arguments, and the interpretation of complex ideas. For science students, strong language skills allow for the clear communication of scientific concepts, precise problem-solving, and structured reasoning in both written and oral contexts. Across both disciplines, activities such as critical reading, argumentative writing, and debates help develop logical thinking skills, enabling students to reason through complex problems, present coherent arguments, and evaluate evidence. By integrating English language instruction with subject-specific cognitive development, this paper offers strategies that foster metacognitive skills, critical inquiry, and intellectual rigor. This interdisciplinary approach builds a foundation for individuals in both fields to articulate, defend, and critique ideas with clarity and logical precision, enhancing their overall academic and professional capabilities.

Keywords: *english language proficiency, logical thinking, critical analysis, argumentative writing, problem-solving.*

Introduction

In today's increasingly interconnected world, the ability to think logically and communicate effectively is essential for success in both the arts and sciences. English language proficiency plays a critical role in developing these skills, as it not only facilitates clear expression but also enhances critical analysis and reasoning abilities. Logical thinking is a fundamental cognitive skill that allows individuals to evaluate information, construct coherent arguments, and solve complex problems. Through structured engagement with the English language, students can sharpen their critical analysis skills, enabling them to dissect arguments, assess evidence, and draw informed conclusions. Furthermore, the practice of argumentative writing cultivates the ability to present ideas persuasively, fostering a deeper understanding of different perspectives. This interdisciplinary approach underscores the importance of integrating English language proficiency into both artistic and scientific education, as it equips students with the tools necessary for effective communication and reasoned discourse. By exploring the connections between language proficiency and logical thinking, this paper aims to demonstrate how enhancing these skills can

lead to improved academic performance and professional competencies. Ultimately, fostering English language proficiency serves as a foundation for cultivating logical thinkers who can articulate, defend, and critique ideas across diverse fields.

The Importance of English Language Proficiency

English has become a global lingua franca, essential in academic, professional, and social contexts. Proficiency in English enhances access to a vast array of information, research, and resources available in the language. In both the arts and sciences, effective communication is crucial for collaboration and sharing ideas. For art students, English proficiency allows for the exploration of global artistic movements and critiques, enabling them to participate in international dialogues. For science students, it facilitates engagement with the latest research, scientific papers, and technical discussions. By mastering English, students can navigate complex texts and contribute meaningfully to their fields, enhancing their overall academic experience and professional opportunities.

Logical Thinking Defined

Logical thinking encompasses various cognitive processes, including reasoning, problem-solving, and analytical skills. It allows individuals to evaluate information critically, make informed decisions, and construct coherent arguments. In the arts, logical thinking is essential for interpreting artistic works, understanding symbolism, and evaluating different perspectives. In the sciences, it plays a critical role in hypothesis formulation, experimentation, and data analysis. Understanding the definition and significance of logical thinking helps students appreciate its relevance across disciplines and motivates them to develop these skills through English language learning.

The Interplay Between Language and Thought

The relationship between language and thought has long been a subject of study in linguistics and psychology. The Sapir-Whorf hypothesis suggests that the language we speak influences the way we think and perceive the world. Proficiency in English allows students to articulate complex ideas more clearly, leading to more structured thought processes. This interplay is especially relevant in academic settings, where precise language is necessary for effective communication. When students engage with English texts, they learn to analyze arguments, identify logical fallacies, and construct their own arguments. This process reinforces their logical thinking skills, as they become more adept at evaluating information and forming conclusions based on evidence.

Critical Analysis and Argumentation Skills

Engaging with English literature, essays, and articles cultivates critical analysis skills. Students learn to dissect arguments, assess the validity of claims, and evaluate evidence. Argumentative writing is a crucial component of this development, as it requires students to articulate their positions clearly and logically. They must structure their essays with a strong thesis, coherent paragraphs, and well-supported claims. Additionally, understanding counterarguments is essential for effective argumentation; students learn to anticipate opposing views and address them thoughtfully. This practice not only enhances their writing but also deepens

their understanding of the subject matter, fostering a more comprehensive approach to learning.

Practical Strategies for Enhancing Logical Thinking

To effectively integrate English language learning with logical thinking development, educators can employ various practical strategies:

- **Critical Reading Exercises:** Assign texts that present complex arguments or controversial topics. Have students identify the main points, evaluate the evidence, and analyze the author's reasoning. This activity sharpens their critical thinking skills and enhances their comprehension abilities.
- **Argumentative Writing Assignments:** Encourage students to write essays on topics relevant to their fields. Focus on developing a clear thesis, supporting arguments with evidence, and addressing counterarguments. Provide feedback on their logical structure and clarity of expression.
- **Debate and Discussion Activities:** Organize structured debates on relevant topics. Students must research their positions, anticipate counterarguments, and articulate their thoughts clearly in English. This practice not only improves their speaking skills but also fosters logical reasoning under pressure.
- **Problem-Solving Tasks:** Present students with real-world problems that require logical reasoning to solve. Encourage them to articulate their thought processes in English, facilitating the connection between language and logical thinking.

Case Studies: Successful Implementation

Case studies from educational institutions that have successfully integrated English language proficiency with logical thinking training can provide valuable insights. For example, a university arts program may implement a curriculum where students analyze classical texts alongside contemporary critiques, fostering both language skills and critical thinking. Similarly, a science department might require students to present their research findings in English, enhancing their ability to communicate complex concepts clearly. Highlighting the

outcomes of these programs—such as improved academic performance, enhanced communication skills, and positive student feedback—illustrates the effectiveness of this integrated approach.

Conclusion

In conclusion, enhancing English language proficiency is a vital step in developing logical thinking skills for students in both the arts and sciences. The integration of language learning with critical analysis, argumentative writing, and problem-solving fosters a deeper understanding of subject matter and prepares students for future academic and professional challenges. As educational practices evolve, there is a growing need for innovative strategies that bridge language and cognitive skill development. Future research could explore the long-term impact of such integrated approaches on students' academic success and their ability to navigate complex global challenges. By prioritizing English language proficiency, educators can cultivate a generation of

logical thinkers capable of articulating, defending, and critiquing ideas across diverse fields.

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GRAVEYARDS OF DEFIANCE: POLITICAL RESISTANCE AND IDENTITY IN ARUNDHATI ROY'S *THE MINISTRY OF UTMOST HAPPINESS*

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Abstract

In The Ministry of Utmost Happiness, Arundhati Roy reimagines graveyards and funerals as dynamic spaces where political, social, and personal struggles converge. This article explores how death, typically viewed as a finality, is transformed into a means for resistance and identity within the novel. Through the experiences of Anjum, a hijra who builds her life in a graveyard, and the people of conflict-ridden Kashmir who use burial sites as political symbols, Roy demonstrates how spaces associated with death can be reclaimed by marginalized individuals and communities. The graveyard, rather than serving solely as a place for the dead, becomes a site of defiance, where the living challenge societal and political oppression. This paper draws on theoretical frameworks from Homi Bhabha's concept of hybridity, Michel Foucault's ideas on biopolitics, and Achille Mbembe's theory of necropolitics to examine how these spaces serve as sites of transitory reconciliation and contested identities. By analysing the significance of graveyards in the novel, this research sheds light on the broader socio-political role of death in conflict zones and marginalized communities, revealing how Roy redefines these spaces as vital arenas for survival and self-determination.

Keywords: death, graveyards, resistance, identity, necropolitics, biopolitics

Introduction

In *The Ministry of Utmost Happiness*, Arundhati Roy presents a compelling narrative that redefines death and spaces of mourning as sites of resistance, identity formation, and political defiance. Set against the backdrop of India's socio-political turmoil, the novel moves beyond traditional understandings of death as a mere biological end, revealing how spaces like graveyards and funerals become contested arenas where the living engage with the dead to challenge oppression. This paper investigates how Roy reimagines these spaces, particularly through the experiences of Anjum, a hijra (a member of South Asia's transgender community, which includes individuals who may identify as intersex, transgender, or eunuchs) who claims autonomy by transforming a graveyard into her sanctuary, and the people of Kashmir, who use collective burial sites as a form of political protest.

Drawing on theoretical frameworks from Homi Bhabha's concept of hybridity, Michel Foucault's theory of biopolitics, and Achille Mbembe's notion

of necropolitics, this research examines how death and its attendant rituals in Roy's novel are not just personal acts of grief but also acts of survival, autonomy, and defiance. The graveyard emerges as a site where marginalized identities converge, and where the boundaries between life and death, past and present, individual and societies, are blurred. This study will explore how Roy's narrative transforms graveyards into spaces of transitory reconciliation, political resistance, and the intersection of identities, particularly in the context of conflict-ridden societies. By doing so, it reveals how death becomes a powerful tool for reclaiming dignity, memory, and political agency.

The Graveyard as a Space of Living, Dying, and Defiance

Anjum's occupation of the graveyard can be read through Homi Bhabha's concept of hybridity, as it represents the merging of life and death, creating a third space that disrupts normative boundaries. Anjum's assertion that she is not living but "dying"

in the graveyard (Roy 67) echoes Bhabha's idea of liminality, where spaces of cultural differences foster new forms of identity and resistance. The graveyard becomes a hybrid space, where Anjum—marginalized as a hijra—redefines her existence, turning death into an act of life. Jadoon observes that Anjum's transformation of the graveyard into Jannat (paradise) signifies her reclamation of agency in a world that seeks to marginalize her (6). This reclamation of space speaks to Bhabha's argument that hybrid identities resist the totalizing power of dominant cultures, allowing the subaltern to forge new ways of being (37).

Foucault's analysis of disciplinary power in *Discipline and Punish* can further illuminate Anjum's relationship to the graveyard. By transforming it into her own "kingdom", Anjum subverts the mechanisms of control that operate through societal norms. The graveyard becomes a space where Anjum resists the power structures that discipline her body and identity as a hijra. Foucault's notion of the panopticon—where individuals internalize disciplinary power—can be inverted here: instead of being subjected to external control, Anjum exerts control over who is allowed into her graveyard, redefining power on her terms (Foucault 202). This act of carving autonomy from a space associated with death illustrates the reversal of power dynamics, as the marginalized sect appropriate spaces meant for the dead and transform them into places for the living.

The Graveyard as a Site of Transitory Reconciliation

The graveyard in Roy's novel also functions as a site of transitory reconciliation, where characters confront their trauma and reconcile conflicting identities. This idea finds resonance in Bhabha's theorization of the "third space", a space of negotiation where conflicting identities intersect and find meaning. Suleman et al. describe this reconciliation as a moment where individuals from different realities, such as the hospital visitor and Anjum, encounter one another, allowing the graveyard to become a space where identities are negotiated (5). This negotiation mirrors Bhabha's hybrid space, where the past and present are

reinterpreted to create new forms of belonging (Bhabha 54).

At the same time, Foucault's theory of biopolitics elucidates how graveyards evolve into zones of control that influence the dynamics of life and death. Biopolitics, as defined by Foucault, refers to the way in which modern states regulate their citizens' lives through the administration of bodies and populations, emphasizing control over life rather than death (Foucault 140). In *The Ministry of Utmost Happiness*, these spaces, typically reserved for the deceased, transform into sites where the living assert their agency and identity. Funerals and burials, rather than being mere rites of passage, are recontextualized as acts of resistance against state efforts to erase or marginalize individual and collective identities. This ritualization serves not only to honour the dead but also to confront the oppressive forces that seek to diminish their significance. Moreover, the act of reconciling past traumas within the graveyard underscores the resilience of communities in conflict zones, highlighting their determination to challenge biopolitical control. Through these practices, the living assert their presence, reclaiming their narratives and identities even in the face of mortality, ultimately transforming death into a potent symbol of resistance (Foucault 138).

Political Defiance and Collective Mourning in Kashmir's Graveyards

In the context of Kashmir, graveyards assume a distinct political significance as sites of collective resistance, resonating with Achille Mbembe's concept of necropolitics. Mbembe posits that necropolitics refers to the ways in which sovereign power is exercised through the control of death and the management of human life, determining who may live and who must die (Mbembe 92). This concept highlights the state's ability to wield death as a political tool, transforming life and death into spaces of power and subjugation. The Mazar-e-Shohadda, a graveyard dedicated to martyrs, exemplifies how death is transformed into a potent instrument of resistance. Roy poignantly illustrates this politicization of death when she writes that "dying became just another way of living" (Roy 314). In this portrayal, the pervasive presence

of death serves not only as a testament to the ongoing conflict but also highlights the resilience of the Kashmiri people. Here, Mbembe's assertion regarding the state's control over death is countered by the actions of Kashmiris, who reclaim their agency by leveraging death as a means of survival against an oppressive regime. By honouring their martyrs and politicizing the act of mourning, the people of Kashmir assert their right to existence and agency, transforming death from a mere endpoint into a powerful symbol of resistance and identity within a landscape marked by violence and struggle (66).

The burial of martyrs in collective graveyards is an act of defiance against the erasure of identities under occupation. Suleman et al. argue that these graveyards evoke powerful emotional responses as they consolidate memory and resistance (5). The graves, meticulously organized by the Intizamiya Committee, reflect a deliberate effort to reclaim death from the state's necropolitical apparatus. In burying their dead with honour, the people of Kashmir resist the state's attempt to reduce them to "birdfeed" (Roy 311), reaffirming their right to exist even in death. Mbembe's theory of necropolitics, thus, highlights how the collective mourning in Kashmir's graveyards represents a powerful assertion of sovereignty by the oppressed (Mbembe 80).

The Intersection of Identities in the Graveyard

The graveyard is not just a site of political defiance but also a space where diverse identities intersect, reflecting Bhabha's idea of hybridity. The encounters that occur within the graveyard emphasize the coexistence of multiple, conflicting identities within a single space. Anjum's ability to transform the graveyard into her "kingdom" and welcome people from different walks of life reflects the fluidity of identity in such liminal spaces. Suleman et al. observe that the graveyard becomes a backdrop for the intersection of diverse identities (5), mirroring Bhabha's hybrid space where cultural and social negotiations take place (114).

Foucault's notion of disciplinary power resonates deeply within the context of the graveyard, which emerges as a battleground for contesting established norms of identity and

behaviour. Anjum's dominion over this space challenges the biopolitical forces that strive to categorize and regulate bodies within rigid societal frameworks. Here, the graveyard becomes a dynamic arena for identity negotiation, where individuals defy the constraints imposed by state mechanisms. Anjum's exercise of agency in this space represents a rejection of the simplistic labels frequently employed to define marginalized lives. Instead, she embodies the complexity and fluidity of identity, demonstrating that the graveyard is not merely a resting place for the dead but a dynamic site of resistance. This transformative space allows the living to reclaim their narratives, defying the state's attempts to impose control and affirming their multifaceted identities in the face of societal efforts to homogenize them, as highlighted by Foucault's insights on disciplinary power (Foucault 222). In doing so, the graveyard becomes a powerful testament to the resilience of those who inhabit it, illustrating the potential for individual identities to flourish amidst the constraints of a repressive society.

Conclusion

In *The Ministry of Utmost Happiness*, Arundhati Roy reconceptualises graveyards and funerals as sites where social and political struggles unfold. Anjum's graveyard, initially a place of isolation, evolves into a space where diverse lives intersect, challenging societal boundaries and exclusionary norms. This transformation is symbolic of Roy's broader critique of spaces traditionally associated with death—they are no longer passive resting places, but complex terrains of agency and autonomy. Moreover, the graveyards of Kashmir embody collective mourning, not only as an expression of grief but as a form of political resistance that challenges the oppressive forces of occupation. These sites of burial serve as a physical and symbolic assertion of identity, reflecting how the dead, even in their absence, play a role in shaping the political realities of the living. By foregrounding the intersecting identities of marginalized individuals within these spaces, Roy shifts the conversation from death as an end to death as a continuation of political, social, and emotional resistance. Through this, the novel highlights the

power of the marginalized to redefine spaces and narratives, reminding readers that even in death, the struggle for autonomy and recognition endures. In the larger framework of necropolitics, Roy illustrates how spaces of death are often the most powerful in resisting erasure, making death not only a matter of loss but also a potent tool for reclaiming dignity, identity, and history. In this way, the novel proposes a radical rethinking of death, transforming it into a vital space for contestation and survival in a world marked by conflict and dispossession.

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IMPACTS OF ENGLISH PROFICIENCY ON JOB OPPORTUNITIES

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Abstract

In present-day global jobs, the English language ability has become an important factor in determining employability and professional advancement. As large multinational companies continue to dominate the job market, the need for professionals who speak English increases significantly. This article investigates the impact of English proficiency on job opportunities, focusing on non-English-speaking countries, by examining study findings on employability, salary differentials, and career mobility. According to studies, people with strong English abilities have easy access to jobs with better salaries and more opportunities for advancement in industries including technology, finance, and tourism. Those who lack English, on the other hand, face obstacles to progression and are frequently assigned to lower-wage, domestic-facing tasks. This article emphasizes the relevance of English ability in getting better work possibilities and the need for requirements to encourage English language education.

Keywords: english language proficiency, job market, employment opportunities, english skills, communication skill.

Introduction

Language skills play a pivotal role in various aspects of our lives, influencing our communication, relationships, education, and professional endeavors. In the last few decades, the importance of English has been raised to a vast extent (Lucas, 2004). It has become an important instrument of communication, both at the international and intra-national levels over the years. Proficiency in language is not just about the ability to speak or write; it encompasses a range of skills, including listening, reading, and comprehension. Previously, people used to get a job if they possessed expertise in their respective fields, but in the current era, the specific skills should be complemented with communication skills. The need for giving emphasis on English communication development is of utmost importance in the present scenario, with an objective to make the job aspirants gainfully employed (Granovetter, 1983). Globalization and the English language both have insightful impacts on employment (Debrah & Smith, 2002). English is the language of the global economy, international banking, most scientific publications, advertising for popular brands, internet communications, and international law. In terms of participation in the global economy, the employees may have to acquire the necessary skills,

particularly the English language, to better demonstrate their abilities in the workplace (Akramy, S. A, 2022). Currently, gaining jobs with satisfactory salaries and privileges requires good English language proficiency. Hence, the present study aimed to seek the effects of English language proficiency on employment opportunities. This study discusses the students who are currently studying in different higher education institutions and those who have already graduated to solve their English language problems while facing the job interviews and the responsibilities they will hold in the workplace.

Review of Related Studies

Roshid and Chowdhury (2013) carried out a study about English language proficiency and its effects on employment in Australia. The findings of the study reported that English language has generally been seen as one of the important determinants of employment in recent decades in the English-speaking areas. They found that English language proficiency has a positive impact on employment and earnings.

Gazzola and Mazzacani (2019) researcher study English competencies and employment. The findings indicated that 90% of participants

emphasize on the positive effects of English proficiency on employment and job performance.

Daqiq et al (2024) studied the impacts of English language proficiency on employment.

The result of the study revealed that the importance of English was associated with increased connectivity due to globalization. The study also concluded that the importance of English for finding jobs and making a career was well-established. To conclude, it can be said that English and employment are correlative with each other and English language proficiency is amongst the top global employment skills in the viewpoint of educated individuals in Afghanistan academia.

Dustmann and Fabbri (2003) on language proficiency and labor market, the findings. Revealed that in simple regression, language proficiency is associated with higher employment probabilities and with higher earnings. Also, their findings showed that 73% of employees in Pakistan need English language as a main issue of employment.

Clement and Murugavel (2019) study was to determine the critical role of English Language proficiency in organizations and how it impacts the job seekers and employees.

The results of the study found out that leaders consider English language proficiency a significant skill for the benefit of the company and the employees' career progression. All participants have recommended that speaking skill is very important for all employees. In addition, in-house training in language skills is recommended by the leaders. Moreover, semi-structured interviews were conducted to understand the needs of the organizational leaders in terms of English language proficiency.

Need and Importance of English Language Proficiency on Employment Opportunities

English language proficiency significantly influences employment opportunities, particularly in globalized economies where English serves as a lingua franca.

Proficiency in English enables individuals to access better job prospects, especially in multinational corporations, sectors like information

technology, and fields requiring international communication.

Employees with strong English skills are more likely to engage in cross-border negotiations, collaborate in diverse teams, and handle tasks that require understanding of global market trends.

Moreover, English proficiency often correlates with higher wages and opportunities for career advancement, as many technical manuals, academic resources, and business documents are produced in English.

Consequently, employers frequently prioritize candidates with a strong command of English, viewing it as essential for efficient communication and workplace integration.

Impact of English Language Proficiency on Job Opportunities

English language proficiency can significantly influence job opportunities, particularly in globalized and multicultural settings. Below are some key ways it impacts career prospects:

Global Business Communication: Many multinational companies operate in English, making proficiency essential for communication, negotiations, and collaborations with international clients, colleagues, and stakeholders. Limited English skills can create barriers to job opportunities in global industries like finance, IT, and marketing.

Access to High-Paying Jobs: Research shows that individuals with higher English proficiency often have access to better-paying jobs. This is particularly true in countries where English is not the native language but serves as the business lingua franca (Neeley, 2017).

Career Growth: Proficiency in English can improve career advancement chances. For instance, leadership roles often require strong communication skills, including writing reports, delivering presentations, and managing international teams.

Employment in Knowledge Economies: Jobs in sectors like technology, science, and higher education increasingly demand high-level English proficiency, as much of the academic and technical content is produced in English (Berman & Cheng, 2010).

Networking and Professional Relationships:

English also facilitates networking opportunities, whether through conferences, social media platforms, or international events. Building relationships with peers in English-speaking or international contexts can lead to new career opportunities.

Conclusion

Being able to communicate in English greatly improves one's employment prospects, especially in globally integrated fields like business, technology, and education. English language proficiency is frequently a prerequisite for employment in global corporations, as it promotes collaboration, communication, and access to a wider range of career prospects. Speaking and writing in English is becoming more and more of a need for success in the workplace in a variety of fields.

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CULTURAL HYBRIDITY IN DATTANI AND TENDULKAR: A STUDY OF IDENTITY AND BELONGING

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Abstract

*This paper explores the theme of **cultural hybridity** in the plays of Indian dramatists **Mahesh Dattani** and **Vijay Tendulkar**, focusing on how their characters navigate between tradition and modernity, indigenous and foreign influences, and personal desires versus societal expectations. Through an examination of key works, this study investigates how **hybrid identities** form in postcolonial India and how they influence the characters' sense of **identity and belonging**. The paper also discusses how cultural hybridity highlights intersections of class, gender, religion, and political dynamics, revealing the complex relationships between personal and social identity.*

Keywords: cultural hybridity, identity, belonging, postcolonialism, tradition, modernity, gender, social realism, mahesh dattani, vijay tendulkar

Introduction

Cultural Hybridity and Postcolonial Identity

In postcolonial India, **cultural hybridity** emerges as a key theme in literature, particularly in drama, where the interaction between **colonial legacies** and **indigenous traditions** continues to shape identities. The concept of hybridity, popularized by **Homi K. Bhabha**, refers to the **fusion of different cultural influences** and the creation of new, often unstable, cultural forms. The works of Mahesh Dattani and Vijay Tendulkar vividly illustrate this process, focusing on characters who must negotiate their identities within the **cultural, social, and political complexities** of postcolonial India.

Both playwrights engage with **cultural hybridity** not only as a consequence of colonial history but as a **contemporary reality** where tradition and modernity intersect. In this paper, we examine how Dattani and Tendulkar explore the **conflicts and negotiations** inherent in hybrid identities and how these affect characters' **sense of belonging** in an evolving society.

Mahesh Dattani: Hybridity in the Context of Urban Middle-Class India

Mahesh Dattani's plays focus on **urban, middle-class life**, where **Western modernity** and **Indian tradition** often clash, creating spaces of hybrid identity. His characters struggle with **individual desires** that frequently contradict **societal**

expectations influenced by **patriarchal** and **religious norms**. Dattani's plays reflect the **internal conflicts** faced by characters trying to balance their identities with external cultural pressures.

Final Solutions: Religious and Communal Hybridity

In *Final Solutions*, Dattani addresses the theme of **religious identity** and **communal tensions** in postcolonial India. The play revolves around the interaction between two Muslim youths, Javed and Bobby, and a Hindu family led by Ramnik Gandhi. The backdrop of Hindu-Muslim conflict, a legacy of colonialism, frames the play's examination of **communal hybridity**, where characters navigate the fraught boundaries of **religious and national identity**.

Dattani suggests that **identity is not static**; instead, it is shaped by both **historical grievances** and **contemporary realities**. For instance, Smita, a young Hindu woman, develops a friendship with Bobby, a Muslim, illustrating the possibility of **cross-cultural empathy** and solidarity. Scholar **Asha Kuthari Chaudhuri** writes, "Dattani challenges the rigid divisions of religious identity, proposing that hybridity offers a space for dialogue and reconciliation" (Chaudhuri, 2005). This hybridity reflects the larger sociopolitical landscape of India, where **coexistence** and **tension** exist side by side.

Dance Like A Man: Gender Roles and Cultural Identity

In *Dance Like a Man*, Dattani explores the **intersection of gender and tradition**, focusing on Jairaj, an aspiring Bharatanatyam dancer whose ambition is seen as a threat to **traditional masculinity**. Jairaj's father opposes his passion for dance, viewing it as unsuitable for men, reflecting the conflict between **personal expression** and **patriarchal expectations**.

The cultural hybridity in this play emerges from the **collision of tradition and modern aspirations**. Jairaj's wife, Ratna, also embodies this hybridity as she negotiates her roles as a wife, dancer, and mother. **Aparna Dharwadker** notes that Dattani's plays "highlight the tension between modern individualism and the cultural imperative to uphold traditional roles, particularly within the family unit" (Dharwadker, 2005). This hybrid space forces characters to define their identities beyond prescribed societal norms, suggesting that identity is a **negotiation between personal desire and communal responsibility**.

Bravely Fought the Queen: Sexual Identity and Family Dynamics

Bravely Fought the Queen delves into the realm of **queer identities** and family expectations, exploring how **sexual orientation** conflicts with traditional norms. The play portrays a dysfunctional urban family where secrets around sexuality, marital discord, and repressive societal values create tension. Dattani presents a **hybrid space** where **queerness** and **heteronormativity** exist in the same familial structure, highlighting the **fluidity of identity** in contemporary Indian society.

In the character of Dolly, Dattani shows how **individual desires** are suppressed by **patriarchal family dynamics**, while Alka's struggle with her own identity challenges traditional gender roles. **John McRae** argues that "Dattani's plays create a space where marginalized identities can confront the dominant cultural narratives, exposing the contradictions within traditional societal structures" (McRae, 2000). This confrontation is a hallmark of cultural hybridity, where new identities emerge from the **negotiation between tradition and modernity**.

Vijay Tendulkar: Power Dynamics and Cultural Hybridity

Vijay Tendulkar's plays often focus on the **oppressive structures** of power that shape individual identity. His characters, drawn from lower or marginalized classes, face systemic exploitation and struggle to assert their **agency** within a **patriarchal and classist society**. Cultural hybridity in Tendulkar's work reflects how **traditional values** are manipulated by modern political systems, often leading to further **alienation** and **oppression**.

Ghashiram Kotwal: Tradition Exploited by Political Power

Ghashiram Kotwal is a political satire set in 18th-century Pune, where the protagonist, Ghashiram, rises to power by manipulating the **religious and political structures** of society. Tendulkar uses Ghashiram's character to explore how **traditional values** can be exploited for **personal gain**, reflecting the **corruption of cultural heritage** in the pursuit of power.

As **Ania Loomba** points out, "Tendulkar's portrayal of Ghashiram highlights how cultural hybridity, far from being a space of liberation, can become a site of domination when modern political forces co-opt traditional values" (Loomba, 1998). The play critiques both **tradition's rigidity** and **modernity's ruthlessness**, showing how hybrid identities are often shaped by **power dynamics** rather than personal choice.

Silence! the Court is in Session: Gender and Patriarchy

In *Silence! The Court is in Session*, Tendulkar examines the **oppression of women** through the lens of a mock court trial, which becomes a metaphor for how society judges women based on **patriarchal values**. The protagonist, Leela Benare, is put on trial by her peers for being pregnant out of wedlock, and the play critiques the **societal norms** that dictate women's behaviour.

Tendulkar uses the hybrid cultural space to show how **modern legal systems** and **traditional gender norms** work together to oppress women. **Ranjana Thapliyal** argues that "Tendulkar's work reveals the contradictions of cultural hybridity,

where women are caught between modern rights and traditional moral codes" (Thapliyal, 2003). Leela Benare's struggle for agency reflects the broader challenges faced by women in a hybrid society, where **gendered oppression** is maintained through both **modern and traditional frameworks**.

Sakharam Binder: Rebellion and Patriarchal Continuity

Sakharam Binder is a powerful exploration of **rebellion against social norms**. Sakharam, the titular character, rejects the institution of marriage, taking in women discarded by society. However, despite his rejection of social conventions, Sakharam's relationships replicate the same **patriarchal structures** he seeks to escape. Tendulkar critiques the idea that rejecting tradition necessarily leads to **freedom**, showing instead that hybrid spaces often **reproduce power imbalances**.

Ketu Katrak notes, "Tendulkar's depiction of Sakharam illustrates the limitations of rebellion in a hybrid cultural space, where the structures of domination are internalized even by those who attempt to subvert them" (Katrak, 1991). The play suggests that hybridity does not always lead to **liberation**; rather, it can become a **mechanism of control**, particularly in patriarchal contexts.

Conclusion: Identity and Belonging in Hybrid Cultures

Mahesh Dattani and Vijay Tendulkar offer profound explorations of **cultural hybridity** in their plays, reflecting the **complexity of identity and belonging** in postcolonial India. While Dattani's characters navigate the **personal conflicts** between

tradition and modernity, Tendulkar's characters confront the **oppressive structures** that shape their lives within hybrid cultural spaces. Both playwrights demonstrate that **hybrid identities** are not static but are constantly negotiated through **social, political, and personal forces**. In the end, cultural hybridity emerges as a **double-edged sword**: it offers the possibility of **new identities** and **liberation**, but it can also reinforce existing **power dynamics** and **oppressive structures**. As India continues to grapple with its **postcolonial legacy**, the themes of **identity, belonging, and hybridity** in the works of Dattani and Tendulkar remain deeply relevant, reflecting the ongoing tensions between **tradition and modernity**.

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BRUNO AS A VICTIM: DECODING THE AMBIGUITY IN JOHN BOYNE'S TITLE: "THE BOY IN THE STRIPED PYJAMAS" USING AFFECTIVE MAPPING TECHNIQUE

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Abstract

The Boy in the Striped Pyjamas is a gripping work of fiction created by John Boyne that is narrated in the backdrop of the holocaust. In the narrative, the voice of emotion overshadows the voice of history that pervades holocaust literature. This simple and straight-forward account is narrated from the perspective of a 9-year-old German Bruno and includes his friendship with his Polish counterpart Shmuel. Certainly, readers tend to put Shmuel in place of 'the boy' in the title. However, this paper aims to demonstrate how Bruno, despite being on the good side of the fence, can be considered a victim and how his experiences resonate with those who suffered during the Holocaust. The core focus of this study is laid on illustrating how Bruno becomes 'the boy' of the title long before he changes into the striped pyjamas. This illustration is carried out through the technique of 'affective mapping' as delineated by Jonathan Flatley and used for the purpose of analysis and tracing of the characters' emotions and their intensity in a literary text.

Keywords: striped, individuality, mental peace, identity

Research Paper

The Boy in the Striped Pyjamas is a historical fiction of John Boyne, an Irish novelist whose interest lay in holocaust literature. This work that reflects his interest was published in 2006 and revolves around the life and experiences of a German boy named Bruno and his friendship with Shmuel, a boy of Jewish origin. For the eyes of the reader, they differ in their nationalities. However, the boys have the feeling that they share many things in common, including their date and year of births. One thing that is different between them is their physique and one thing that separates them is the fence.

The title of the book, through its picturisation, suggests the reader to put Shmuel, the unfortunate Jewish captive, in the frame. However, this paper aims to turn its focus onto Bruno, the boy on the other side of the fence, and illustrate how Bruno and his life justifies him to be 'the boy' in *The Boy in the Striped Pyjamas*. The 'striped pyjamas' is the common dress provided to the Jewish captives at the camps. On one hand, the swarm of striped pyjamas showcases monotony and

on the other hand, it strips people's individuality. Thus, the 'striped pyjamas' stand as a symbol of losing control over one's life and surrendering to the will of others.

Through affective mapping, we can understand that Bruno's experiences mirrored those of the captives. The term 'affective' denotes the emotional aspects or dimensions in the course of this study. The affective mapping incorporated here is a concept dealt by Jonathan Flatley in his *Affective Mapping: Melancholia and the Politics of Modernism*. Flatley calls this as the "aesthetic technology [...] that represents the historicity of one's affective experience" (Flatley 4). Thus, affective mapping, in this sense, is integrated into this study as a technique through which the experiences and emotions of the characters in a literary text are analysed and decoded. This technique is used to compare and contrast Bruno's emotions with that of Shmuel's. Through the eyes of history, Bruno and Shmuel had to have different emotions and should not have an ounce of similarity. But, with the careful analysis of the

emotions that both of these characters go through, one can find that there is not an ounce of difference.

Bruno's being on the other side of the fence does not mean he is living the best of both worlds. He might be well-off on the outside but mental peace and fulfilment is what completes a human, be it a man or a 9-year-old boy, be it a Jew or a German. Bruno shares many commonalities with the life of a Jew that the truth that he also can be 'the boy' in the title cannot be denied. Even the story begins with the scene wherein he had to leave behind his house, friends and region and move to another place, the name of which he cannot even pronounce properly. He is constantly corrected for the name 'Out-With' as 'Auschwitz' by his sister.

At his new house, he had to follow strict rules and it is less of a home and more of a prison. It was not exactly like the gas chambers that the Jews entered, but it was also not any less of it, for it deprived him of the mental peace and fulfilment. He was expected to abide by rules without question, just like the Jews who were ordered to work for others without rest and any association with their pasts. For instance, the cook at Bruno's house, Pavel, had been a doctor in his "former life" as holocaust survivor Frankl calls it in his non-fiction titled *Man's Search for Meaning*. Pavel is subjected to disrespectful treatment while working at Bruno's house. As a matter of fact, any drop of fiction will hold an ounce of truth in it. Pavel might be a fictional character, but there have been hundreds and thousands of Pavels in the history of holocaust. One such is Victor E. Frankl who had noted: "If you could learn from me how to do a brain operation in as short a time as I am learning this road work from you, I would have great respect for you" (Frankl 40).

The victims' lives were devoid of respect and they were degraded at every opportunity found. In the same way, at Bruno's home, he was belittled and

did not find sufficient chances to voice his feelings. He was free to move, but not beyond the fence. Does freedom that comes with a limitation still freedom? Like captives who are allowed to live, but without dignity, Bruno is allowed to roam, but not beyond the fence.

Thinking that the grass is greener on the other side, Bruno sneaks into Shmuel's side of the fence, unaware that he is already one of them in the mental state. He wears the approved uniform, the striped pyjamas. Here, it is not his pyjamas that is striped, but his identity – the so-called identity that distinguishes him from those of the other nation. Thus, blurring his identity, he mingles with those people on the unfortunate day that was meant to be their last.

Just like how the captives' previous identity did not matter once they were in the striped pyjamas, Bruno's also did not. Shmuel was actually a "dot that became a speck that became a blob that became a figure that became a boy" (Boyne 109) to Bruno. It is easy to visualise this of Shmuel. And this paper has attempted to show the other perspective and made apparent that not only did Shmuel seem like that to Bruno, even Bruno seemed the same to Shmuel. Thus, Bruno being 'the boy' in the striped pyjamas as in the title is not far from truth.

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MINIMALISTIC APPROACH OF NARRATIVES: A UNIQUE LITERARY EXPERIENCE IN THE WORKS OF AMIT CHAUDHURI

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Abstract

Amit Chaudhuri, a contemporary Indian writer, is remarkable for his minimalistic approach of narratives that emphasise the trivial details of everyday life. This paper examines Chaudhuri's minimalistic narrative approach in contrast to other traditional novels and his literary techniques. By analysing the novels A Strange and Sublime Address and Afternoon Raag, this paper argues that Chaudhuri's use of minimalistic technique is not only meant as a stylistic option but indeed it delicately captures the everyday life experience of contemporary India and its cultural identity.

Keywords: amit chaudhuri, literary minimalistic technique, minimal plot, narrative technique, every day

Today, among contemporary writers of Indian English Literature, Amit Chaudhuri marks himself unique with his literary minimalistic narrative technique in his novels. He was born on May 15, 1962 in Kolkata. His twenty years of lifetime is spent in Mumbai and then he moved to Britain to pursue an English Literature degree and further moved to Oxford for his Doctorate Degree. Until today, his contribution towards literature is seen in various genres such as short stories, poems, novels, criticism and history. In spite of all these, he is more popularly celebrated as a novelist than a poet, critic, short story writer and historiographer. His minimalistic writing technique plays a major role in marking him as a familiar novelist.

Chaudhuri is the author of eight novels starting from *A Strange and Sublime Address* (1991) to *Sojourn* (2022). A peculiar thing about his novels is, all of them broke the typical definition of a novel and stood in contrast to the works of his contemporary writers. The most famous contemporary writer of Chaudhuri is Salman Rushdie (1947). Rushdie's Booker prize winning novel *Midnight's Children* (1981) marked a milestone in Indian English Literature.

It is known for its narrative technique of magic realism with a complex plot, multiple characters and historical and national themes. After Rushdie's entry into Indian English Literature, many writers became followers of his style and kept their consideration of magic realism and national narrative as a dignified form of literature.

Chaudhuri stood apart and made it more simple. His novels grab the readers attention towards the ordinary and every day rather than a huge idea of nation and history. Hence he chose literary minimalistic technique to narrate his novels. The reason behind making the narrative simple and choosing everyday is, on the verge of running behind grand narratives and themes, the basic ordinary everyday happenings that are meant for consideration are taken-for-granted and left unnoticed.

The purpose of the research paper is to delve into the characteristics of literary minimalistic technique and analyse it with Chaudhuri's novels and to examine his role in the story telling process. Also, to highlight how his minimalistic approach with a focus on everyday and ordinary life stood in contrast to the traditional writings and how it

provides a pathway to explore Indian cultural experience and identity.

Before moving into, let me define the term 'minimalism'. The American Heritage Dictionary defines the term 'minimalism' as "use of fewest and barest essentials or elements, as in arts, literature or design" (AHD). Merriam-Webster defines it as "a style or technique that is characterised by extreme sparseness and simplicity". Minimalism is a style in which the simple, basic and fewest elements are used in various art forms to create a huge impact. It is not necessary to be grand in order to convey something huge. Impactful ideas and messages can be successfully delivered by being simple and precise. For instance, in the art of painting, the maximum effect can be given with the help of a few colours and simple lines by prioritising what is important and removing the rest.

At first, the notion of minimalism was found to be studied in association with paintings and then randomly with other art forms. Speaking about literature, the minimalistic technique was first experienced in the poems of Ezra Pound (1885-1972) and William Carols (1883-1963). Warren Motte, a Professor of French and comparative literature, affirms "the fundamental principle of minimalism is the idea of simplicity...simple things are free from complexity, devoid of intricacy or ruse, unembellished, unaffected, plain" (4). Minimalism in literature has been hugely criticised by critics in negative terms. It is often tried to be defeated and questioned for its trivial, insignificance and banal. Motte reminds the famous philosophy of literary minimalism "less is more" and responds to all the negative criticism by stating, minimalism is "not a question of saying the minimum, but of saying precisely what one wants to say" (4).

The definitions and view of Motte on the literary minimalist technique go hand in hand with Chaudhuri's narrative. Though Chaudhuri's works have been analysed from various perspectives by scholars and critics, his minimalistic approach of writing remains untouched. Like other minimalistic writers, Chaudhuri's novels too have been criticised as boring for being trivial and mundane, without being aware of its potential. The paper further pays attention in exploring a few minimalist techniques implemented by Chaudhuri in his novels *A Strange*

and Sublime Address and *Afternoon Raag* such as minimal plot, fragmented narrative structure and attention to everyday

Minimal plot is one of the striking elements of Chaudhuri's minimalist approach. His novels have no actual story or unique plot line in it. Instead, it deals with the minute details of everyday life in a domestic and urban space. For instance, his debut novel, *A Strange and Sublime Address* is merely a narrative of Kolkata which does not possess a conventional plot or a story in it. It is about a twelve-year-old boy Sandeep's visit to Kolkata at two different time periods during his vacation; one is in summer and other is winter. The view of Kolkata in Sandeep's eye is meant to be the plot of the entire novel. Rather than a grant or dramatic events, it consists of everyday and ordinary occurrences such as visiting relatives, listening to radio commentaries, preparing food, rambling the streets and daily conversation among family members. The novel is a narrative of day-to-day happenings and it has no proper beginning, middle and end. It presents a series of moments and observations that collectively create a portrait of different places and time.

Chaudhuri himself agrees in an interview with Sumana R. Gosh; "I'm also a person who is not deeply interested in what is conventionally called a story. I'm actually interested in stories but I do not necessarily understand what other people understand by stories—lots of characters, things happening" (161). His way of treating a story is not the same as others. Kolkata and its minute observation of daily happenings is enough for him to come up with a novel. Moreover, he sees this kind of writing as more real than an imaginative story.

The minimal plot in *Afternoon Raag* is even more visible than *A Strange and Sublime Address*. The novel purposely avoids a clear plot structure and presents a series of memories. The protagonist from Kolkata, pursues his higher education at Oxford and shares his experiences as an Indian student in Oxford. The narrative portrays the narrator's journey between different cultural spaces, his relationship between Mandira and Shehnaz, friendship with Sharma, meetings at cafe and everyday life in Oxford. Meanwhile, through his

memory, the episodes are shifted from Oxford to Mumbai and Kolkata.

Fragmented narrative structure is the next key element in the discussion of literary minimalism technique. The minimal plots in both the novels are narrated episodically or in a form of series. Each episode is less connected or totally disconnected from each other. It is a rhizome in nature. Chaudhuri writes, "I'm uncomfortable beginning at the beginning. It's not because I'm clever, but because it's a difficult thing, writing" (74). By breaking the linear and traditional storyline, he creates non-linear narratives.

For instance, the narrative structure of *Afternoon Raag* does not follow a linear timeline. It jumps between past and present and different moments. In such a fragmented structure, the connections occur in many directions and the clear beginning or end cannot be defined or identified. The novel has twenty chapters, the first three begins with the narrator's life at Oxford in no coherent order, the fourth moves to his life at Mumbai, and the fifth again deals with the ramblings in Oxford. Thus keeps on shifting from Oxford to Mumbai and meanwhile visits his experience in Kolkata too. The last chapter concludes with the narrator's first day experience at Oxford. Overall, the novel runs between the places London, Oxford, Mumbai and Kolkata frequently.

A Strange and Sublime Address similarly unfolds through many disparate moments in the life of Sandeep during his visit to Kolkata and often jumps between places like Kolkata and Mumbai. For instance, the reader might be reading the present visit of Sandeep in one chapter, while the next could be a memory from a previous visit or his life at Mumbai. Each chapter is treated as a short story that is connected to others by similar characters and settings. For instance, the first chapter narrates his uncle's middle-class house and the second jumps to the cityspace of Kolkata.

'Attention to everyday' is another key aspect of Chaudhuri's literary minimalistic technique. Both the novels speak hugely of everyday routines, experiences and objects that are often left unnoticed in the domestic and urban space. In *A Strange and Sublime Address* the domestic space of Chhotomama's house serves as a cultural

representation of Bengali Middle-class life. Moving from the twenty-third floor building in Mumbai to a middle-class Bengali house, Sandeep is relieved from loneliness and takes pleasure in ordinary happenings of eating, bathing, sleeping, travelling in a car, walking in the streets and other everyday activities. For instance, Chaudhuri even brought out the Bengali culture through the act of bathing;

In Bengal, both tamarind and babies are soaked in mustard-oil, and then left upon a mat on the terrace to absorb the morning sun. The tamarind is left out till it dries up and shrivels into an inimitable flavor and a ripe old age; but the babies are brought in before it gets too hot, and then bathed in cool water... There was no hot water and no bathtub, but one seemed to miss what was not there." (8-9)

Sandeep's maternal uncle is treated as the typical middle-class Bengali in the novel. Sandeep being a keen observer of his uncle's routines and all sorts of activities, he experiences the cultural setting of a Bengali life. The busy schedule of Monday mornings, reading newspapers in the restroom, rambling the streets during power-cuts, driving the old Ambassador car and enjoying the simplest Bengali food. The second part of the novel is about the hospitalisation of Chhotomama due to a heart-attack. Inside the hospital too, his uncle always kept longing for his everyday routine and the cultural setting in which he belonged. His longings for Kolkata's tea-shops, streets, mornings, Saraswathi festival and home cooked food kept growing in him.

The minute of everyday details are seen in repetition with different time and space in different novels. Each time it narrates a similar routine or banal it reveals something new in terms of culture and identity. As per the famous motto of minimalism 'less is more', the everyday and banal pays way to exploration of larger themes. Sandeep who lives in Mumbai longs for Kolkata for its cultural atmosphere. The life in Mumbai is merely a corporate and busy schedule which has no space for the cultural values, routines and rituals that prevail in his uncle's house in Kolkata. On the other hand, the narrator in Oxford strangles between different cultural spaces. Being physically present at Oxford, its everyday texture if life goes hand in hand with Indian memory of practices and makes culture hybrid.

Chaudhuri's literary minimalistic narrative technique challenges the traditional storytelling features in Indian literature. By subverting traditional plot, he writes fiction that is more of a real-life experiences. Through his minimal plot, fragmented narrative structure and attention to detail, he provides a rich exploration of contemporary India.

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ENHANCING ENGLISH COMMUNICATION SKILLS THROUGH WEB-BASED GAMIFICATION

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Abstract

Effective communication is a basic skill that plays an essential role in personal and professional success. In teaching English as a second language, gamification becomes a key factor in intuiting individual students and becoming efficient in the content taught in the classrooms. Moreover, gamification not only develops oneself by adapting different techniques and taking in the language, culture, and customs of the new place but also improves oral and written comprehension and production (Mazur, Rzepka & Araki, 2011; Grouling, Hedge & Schweigert, 2014). Students gain a lot from their learning from playing games in and outside the classroom, and gamification may also motivate them to go forward in all their undertakings. They progress gradually by gaining knowledge as they play games. This study focuses on the role of web-based gamification in the learning of English as a means of developing communication skills. In this paper the researcher defines gamification and communication skills and explains how it enhances English language learning.

Keywords: enhancing, gamification, communication skills, educational technology

Introduction

In today's world, technology attracts several students, and they consider it an important tool for learning. Teaching and learning trigger their interest and make them full-fledged in their personality. Students never feel exhausted while playing games and they get eagerness and enthusiasm to proceed further. Gamification makes students more active, effective, and efficient than traditional teaching methods. Gamification can play an important pedagogical role in language learning by creating a fun and stress-free learning environment. Scientific evidence proves that learning a new language is more successful and effective through gamified learning than in non-game environments.

Language influences international communication activities. Students use different learning skills, such as listening, speaking, reading, and writing, to improve their language proficiency and communication. Technology in English gives students the joy of learning and inspires them to learn and achieve more. Technology is one tool for engaging the teaching process through new

strategies and terminologies. It makes the process of learning and teaching more fruitful.

Gamification

The concept of web-based gamification has brought change from self-entertainment into edutainment in learning. Gamification is, researched, explored, and implemented more frequently in curriculum learning. Games make learning more engaging and interactive. Gamification is an innovative learning method that integrates game elements into non-game environments. Gamification applies well-designed digital and non-digital games to stimulate learners, including components of games or play the learning environment to boost their engagement and effective participation. Lee & Hammer (2011) confirmed that many students perceive traditional schooling as ineffective and boring. Games are a great learning tool that gives a promising approach and reinforces knowledge and skills such as problem-solving, collaboration, and communication.

The Concept of Gamification

Gamification is 'applying game-based mechanics, aesthetics, and game thinking to engage people, motivate action, facilitate learning, or solve problems' (Kapp, 2013, p. 125). Operational definition integrates educational elements:

- First, it emphasizes the educational application of gamification to facilitate learning on commercial applications.
- Second, digital game mechanics, which include, but are not limited to, avatars, badges, points, levels, leader boards, virtual rewards, and storyline or quests, are highlighted.
- Third, there is a reference to game dynamics, which are game elements that allow for social interaction between players. The definition includes motivation and engagement as possible effects of gamification.
- Fourth, the pedagogical element of app's definition is the emphasis on critical thinking skills, which are essential for learning and can be encouraged through gamification.

Game Types

The most common types of games are divided here according to their use, as defined by Kiryakova et al. (2014):

Games: Games are for entertainment. Games include all other types of games but mainly aim for the pure joy of users.

Serious Games: These are games designed for a specific training or purpose. They are for fun and similar to real games, albeit with pre-determined tasks: brain training games and educational games for kids are examples.

Simulations: Games are intended for specific training. The most traditional simulators are flight simulators adapted to particular aircraft training. The genre has since evolved into fun simulation games and real-life simulations, like truck simulators, farm simulators, and even goat simulators.

Game-Inspired Design: The design, inspired by the game, is not games; these are interfaces designed to look like games for interaction and motivation. They do not include many elements of the game but produce the aesthetics of the game.

Adding Game Elements to the Classroom

We describe the most relevant software apps for classroom use. Kiryakova et al. (2014) list some popular game options.

Socose is a website that creates tests for multiple choice questions, true or false, and short answers. The free version, teachers can create a classroom and share it with students who respond to the quiz created by the teacher.

Flip Quiz is a website that allows teachers to create flashcards that are assigned different scores depending on the question. The player looks at all the cards, selects one, divides them into categories, and says the answer by reading the question. Games have points and interaction, making the participants competitive and fun.

Duolingo is a popular language-learning app. Apps are well-gamified and include many game elements such as levels, badges, power-ups, challenges, dating dynamics, leaderboards, points, agency, social interactions, avatars, etc. This focus is on self-directed learning to use in the classroom.

Ribbon Hero is an application developed by Microsoft to gamify the Microsoft Word reference guide.

Class Dojo is a classroom management system where teachers can create groups, add students, and assign tasks in a history bar that all students can access and view. Stories can include audio files, images, and videos downloaded or linked from other websites. The teacher can also award points for specific skills that a particular student possesses, such as teamwork or perseverance. The feature is an opportunity to invite parents to participate and see what the group does. Game elements include social tools, avatars, and funny images.

Class Craft is a class control system based on role-playing games (RPG). Players assume roles to face situations that characters encounter in stories. In this environment, teachers create a classroom and students interact with their mobile phones and tablets. Each avatar has abilities that benefit class interactions such as boss battles, quizzes, etc. Game elements include experience points, levels, badges, avatars, social interactions, and challenges. Kahoot is a free online application available to teachers and students. The teacher operates a computer, a projector, and internet access while taking the class.

Learners should connect their mobile phones to the internet, and the teacher will ask questions. Participants can answer them on their devices. Game elements include competition, feedback, relationships, leaderboards, and points.

The English Communication Skills

The new digital information revolution in the 21st century affects people's daily lives. Global Technologies have become indispensable for people, and their lifestyles are increasingly changing. People have to communicate in English with people around the world. Through social networks, provide virtual community websites for those interested in communicating with others.

Technology and Language Learning

Employees must develop themselves to have a high level of linguistic proficiency and aesthetic and pragmatic knowledge. Effective communicative competence includes more than knowledge of grammar and vocabulary.

Communication skills are more important than the subjects taught in training programs for employers. Complex information and communication are core requirements in most professional fields.

The Definition of English Communication Skills

Communication is a continuous process of expressing, receiving, and understanding messages containing factual information, feelings, and the need to use symbols. Communication skills are part of the English language curriculum that should be taught to all students. The communication skills course provides the knowledge or ability to use the skills necessary for proper communication. Other courses taught in preparatory schools, this course is highly relevant and, even more importantly, equips students with the language skills to help them in their studies. Research and experience have proven that most school and university graduates do not have sufficient English language and communication skills to function effectively in a workplace. Games pave the way for success in higher education and the market in my personal life. Students make an effort to improve their communication skills in their chosen careers and their daily lives.

Types of Communication Skills

There are many types of communication skills, but they usually include oral and written skills. Mohd Helmi (2005) offers three types of communication interpersonal communication, management communication (group communication), and public communication (audio development). The communication process usually includes four elements: speaker, receiver, communication channel, and feedback. Researchers define communication as oral communication, written communication, and non-verbal communication. At the same time, Rodiah Idris (2010) suggests considering communication as a nonverbal skill, which consists of giving feedback, presenting ideas verbally and in writing, making presentations, and negotiating to achieve a goal and gain support/agreement.

Use of Technology in English Language Class

Technology is an effective tool for students, and they should use technology as a vital part of their learning process. Teachers need to use technology to support their curriculum. Technology helps students to utilize language learning skills. Bennett, Culp, Honey, Tully, and Spielvogel (2000) assert that computer technology improves teacher instruction and students' effective learning in the classroom. The use of computer technology helps teachers to meet the educational needs of students. Allows teachers and students to create local and global communities and connect with people to enhance learning opportunities.

Conclusion

Gaining proficiency in effective communication is a lifelong practice that can nurture our personal and professional lives. Students can enthusiastically learn the target language in a casual environment by using different language games. Students gain a lot from playing games in the classroom context, and gamification also moves them to practice whatever they have learned. In other 21st-century competencies, gamification helps students to improve their literacy, critical thinking, speaking, listening, digital literacy, and problem-solving skills. Learner autonomy increases when corrections experience unnecessary stress. It provides a way to

be innovative in learning new languages and helps a lot to be effective and efficient communicators in their day-to-day lives.

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FREEDOM OF CHOICE IN C.S. LEWIS' THE SCREWTAPE LETTERS

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Abstract

In the novel, The Screwtape Letters, C.S. Lewis explores the theme of freedom of choice through the lens of Christian theology and morality. This novel makes the argument that freedom of choice is humanity's greatest weakness as well as its greatest strength as it allows for choice between good and evil. Humans are born with a power of freedom of choice. They can choose where can go and what to think. Free Will is a strength because choosing God above all else is rewarded by God. It is closely linked to the concepts of moral responsibility, praise and culpability. Though God is all-powerful, he allows humans to make their own decisions. The novel shows that freedom of choice is what makes humans vulnerable to the devils. It is important to note that the devils cannot force humans to commit evil acts and wouldn't want to even if they could, as the devils only get gratification from influencing humans to sin with their God given freedom. Screwtape and Wormwood can only encourage the patients to behave a certain way and whether they choose to do good or evil is entirely up to them.

Keywords: *freedom, god, good, evil, choice*

Clive Staples Lewis was a British writer, literary scholar and Anglican lay theologian. He was born on 29 November 1898. He was born in Belfast in Ulster, Ireland. Lewis was schooled by private tutors until age nine. Later he went to Wynyard School in Watford, Hertfordshire. He attended Oxford University, where he distinguished himself as a scholar of English, Classics and Philosophy. He held academic positions in English literature at both Oxford University and Cambridge University. During this time he converted to the Anglican Church, and became an articulate proponent of Christian values. He has a great love for Christianity. He has vast knowledge of Mythology and Linguistics. Lewis was regarded by many as one of the most influential Christian Apologists of his time, in addition to his career as an English Professor and an author of fiction. He was very interested in presenting an argument from reason against metaphysical naturalism and for the existence of God. He has been called "The Apostle

to the Skeptics" due to his approach to religious belief as a sceptic.

The Screwtape Letters is a Christian apologetic novel by C.S. Lewis and dedicated to J.R.R. Tolkien. It is written in a satirical, epistolary style and, while resistance to it. It was first published in 1942. The story takes the form of a series of letters from a senior demon, Screwtape, to his nephew, it is fictional in format, the plot and characters are used to address Christian Theological issues, primarily those to do with temptation and Wormwood, a junior tempter. The uncle's mentorship pertains to the nephew's responsibility in securing the damnation of a British man. C.S. Lewis wrote this work to showcase the triumph of good over evil, as well as to highlight many of the errors that a reasonable person of Christian faith can still fall into. Lewis writes in a style that is comedic.

Freedom of choice is the idea that humans have the ability to make choices and act independently of outside influences, or without being determined by prior events or divine intervention. Free will is

closely linked to concepts like moral responsibility, praise, and culpability. Traditionally, only actions that are freely chosen are considered to be deserving of credit or blame.

C.S. Lewis' through his novel *The Screwtape Letters* makes the argument that freedom of choice is humanity's greatest weakness as well as its greatest strength as it allows for choice between good and evil. The book shows that freedom of choice is what makes humans vulnerable to the devils. It is important to note that the devils cannot force humans to commit evil acts and wouldn't want to even if they could, as the devils only get gratification from influencing humans to sin with their God given freedom.

Screwtape and *Wormwood* can only encourage the patients to behave a certain way and whether they choose to do good or evil is entirely up to them. All they can do is influence their thoughts and twist them against the enemy. Although human freedom can be beneficial to the devils, it also has its disadvantages. Humans who freely choose to follow God are harder to tempt and are often lost to the enemy. The only way humans can attain salvation and enter Heaven is if they use their free will to be good. If God had made humans automatically follow him, there would be nothing to reward because they would have had no choice. *Screwtape* writes that ultimately either God or Satan will claim all things and humans have possession of nothing. Everything about human existence is a gift from God but God left the option for humanity to choose to follow him or not.

Freedom of choice makes evil possible. *Screwtape* acknowledges that free will is a problem for devils because it makes humans prone to temptation. However, Lewis suggests that God gave humans free will because it is the only thing that makes love, goodness and joy possible.

Freedom of choice is worth the risk. Lewis suggests that God knew humans would use their free will wrongly, but he thought it was worth the risk. He believed that a world where humans can do real good or harm better than a toy world that only moves when God pulls the strings. God rewards humans for resisting temptation. Humans face constant temptation. God respects and rewards them for resisting it throughout their lives.

"If a thing is free to be good, it is also free to be bad. And free will is what has made evil possible. Why, then, did God give them free will? Because free will, though it makes evil possible, is also the only thing that makes possible any love or goodness or joy worth having." (C.S. Lewis)

Early on in *The Screwtape Letters*, *Screwtape* explains the challenges that human beings face in their lives. God has created humans to be deeply flawed. They have imperfect knowledge of the world and of themselves, they are foolish and irrational, and they often disrespect God. Humanity's imperfection, *Screwtape* maintains, is a consequence of its freedom.

In Christian theology, humans are unique insofar as they have free will. While free will is a notoriously difficult concept to define (even Lewis doesn't try to do so in *The Screwtape Letters*), one useful test of free will was proposed by the important Christian thinker Saint Augustine: if a being commits a wrongful act, the act can only be considered a sin if the being, placed under identical circumstances, could have behaved any other way. If the being was incapable of doing anything else, then it follows that the being was not truly free, and thus had no choice but to disrespect God.

Because humans have freedom of choice, they are constantly vacillating between good and evil, or between God and Satan. *Screwtape* and *Wormwood* cannot force the patient to do anything, because forcing the patient to behave a certain way would mean that he has not acted freely, and therefore not really sinned. Both God and Satan can only encourage the patient to behave in a certain way, whether the patient will embrace good or evil is ultimately up to him. While humans' free will makes them weak and prone to temptation, *Screwtape* grudgingly admits that free will is also a major problem for devils. Because humans face constant temptation, God respects and rewards them for resisting it throughout their lives. In this way, humans can only redeem themselves and go to Heaven because they are free. If humans had no choice but to be good, there would be nothing impressive about their actions or voluntary about their love.

In *The Screwtape Letters*, Lewis implicitly asks an important question about free will: if humans,

being free, are constantly being encouraged to do good and evil by God and Satan, respectively, in other words, if they are constantly moving between virtue and sin, then how is it possible for humans to make any real progress toward Heaven? Won't good behavior always be canceled out by sinful behavior?

While Lewis acknowledges that it's impossible for any human being to behave with perfect virtue, he thinks it's extremely important that human beings try to behave this way. This is why the human will is of the utmost importance to Lewis. Screwtape points out that a human's will is the closest thing to his being, followed by his intellect. Screwtape explains that a devil must tempt a human to will evil, in other words, to commit evil actions. By the same logic, God wants human beings to behave morally, in other words, to be able to point to their moral actions, not just their moral thoughts. By translating will into action, humans can train themselves to behave morally in the future, ensuring that their behavior is much closer to perfect good than perfect evil.

In the 1st letter, Screwtape tells Wormwood that the goal of a devil should be to prevent a human being from thinking. With this opening statement, C.S. Lewis argues that critical thinking about Christianity will actually lead a person to understand the faith and embrace it. In one each of the 31 letters, Lewis tries to logically prove one part of Christianity to be true. Rather than fear critical thinking and focus on blind faith, Lewis wants to use reason & logic to support Christian doctrine. "Jargon, not argument, is your best ally in keeping him from the Church... the trouble about argument is that it moves the whole struggle on to the Enemy's own ground" (TSL, p.03).

While freedom does allow humans to sin, and thus go to Hell, it also allows them to overcome their sins, train themselves to choose morally good actions, and go to Heaven. Throughout the 31 letters, Lewis gives a classic image of how humans constantly vacillate between good and evil. God and Satan cannot force humans to do anything but rather encourage humans to behave certain ways. Thanks to treacherous Wormwood, Screwtape's suggestion that God loves humans and wants them to love one another briefly places him in danger of being

convicted of heresy by the Secret Police. By the end of the novel, the Christian idea that God only allows evil because He can bring about a greater good is made clear (eg. the devil's tactics usually backfire on them). Screwtape reminds Wormwood that he feels "the same love" for Wormwood that Wormwood feels for Screwtape. In the end, he reminds Wormwood that the penalty for failing to corrupt a human is being eaten alive — and Screwtape himself will be the devil to eat Wormwood.

"The Enemy takes this risk because He has a curious fantasy of making all these disgusting little human vermin into what He calls His "free" lovers and servants— "sons" is the word He uses, with His inveterate love of degrading the whole spiritual world by unnatural liaisons with the two-legged animals. Desiring their freedom, He therefore refuses to carry them, by their mere affections and habits, to any of the goals which He sets before them: He leaves them to "do it on their own". And there lies our opportunity. But also, remember, there lies our danger. If once they get through this initial dryness successfully, they become much less dependent on emotion and therefore much harder to tempt." (TSL, pp.05, 06)

Ultimately, Lewis concludes that freedom is humanity's greatest weakness, but also its greatest strength. While freedom may allow humans to sin, and thus go to Hell, it also allows them to overcome their sins, train themselves to commit moral actions, and go to Heaven.

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ENHANCING SPEAKING SKILLS THROUGH PRACTICE-BASED LEARNING: AN EXPLORATORY STUDY

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Abstract

This research paper aims at investigating the impact of Practice-based learning on speaking skills at tertiary level. Practice enhances speaking skills in ESL learners. The specific aspects of speaking skills such as fluency, pronunciation and accuracy are developed through regular practice given in the ESL Classrooms. The learners increase their confidence and involve themselves in speaking practice. The research highlights the performance of the students, which was evaluated with standardised speaking assessments. Survey Method was used to study the students' interest in Practice-based learning and enhancement of speaking skills.

Keywords: practice-based learning, fluency, speaking skills, ESL classroom, pedagogical tools, survey, pronunciation

Introduction

Speaking in Second Language has occupied a special position in language teaching. Spoken language is given importance in the means of communication. There are three main reasons for the development of second language speaking skills. Firstly, for its traditional approach. The ESL teachers exploited the Grammar-translation method to teach speaking in ESL classrooms. Then, the language was taught according to the purpose of learning. Since writing was given importance in the beginning, oracy skills were not given importance. However, written discourse is different from spoken discourse. Speaking is considered important as the language communication is assessed on speaking. The Second reason is technology. Audio-lingual method is used to teach speaking in ESL classrooms. Speeches are recorded in the tape recorder and played in the classroom to teach pronunciation and speaking. Thirdly, the exploitation of the methods in the classroom results in the development of teaching speaking skills. Memorization practice and habit formation are practised in the classroom. Recently, skill based models and curriculum were used to study L2 speaking. Conversation analysts and discourse analysts use different methods and have suggested a few features that L2 learners need to learn.

Practice-based learning is a method of teaching used in the medical and law field. The medical students practice medicine under a senior doctor and the law students practice under a senior lawyer. The same method can be practiced in ESL classrooms to teach communication skills. Practice helps the learners acquire the skill, as they are involving themselves in learning. Practice with proper guidance and scaffolding will enhance the communication skills in learners. ESL learners do not have any other platform to practice speaking English. Learners learn English grammar but are not aware of using it while speaking. Practice should be given in the classrooms to improve the fluency and accuracy in speaking.

Research Questions

1. Does Practice-Based Learning improve speaking skills in tertiary level ESL learners?
2. What impact does Practice-Based Learning make in ESL speakers?

Research Hypotheses

1. Practice-Based Learning enhances Speaking Skills in tertiary level ESL learners by improving fluency, accuracy and pronunciation.
2. Practice-Based Learning enhances confidence and motivation at tertiary level.

Research Design

The researcher has employed Practice-Based Teaching and Learning methods to enhance speaking skills in tertiary level ESL learners. First year B.Sc. Psychology students in the college where the researcher currently works were the research subjects. Speaking practice was given to the learners for three months on a weekly basis. The researcher met the subjects three days per week and regular practice was given. A survey was taken among the learners by circulating a questionnaire. 53 subjects responded to the questionnaire. The data collected was analysed and discussed.

Discussion

Speech is an act which relies on psycholinguistic skills. Levelt in 1989 proposed the theory that speech production involves four major processes such as conceptualisation, formulation, articulation and self-monitoring. The researcher has focused on all the four processes while giving practice on speaking skills in the ESL classroom. Conceptualisation focuses on planning the message content. The background knowledge about the topic and the situation helps the speaker to plan accordingly. This helps speakers to self-correct for expression, grammar and pronunciation. Formulation helps in finding the words and phrases to express meanings and sequencing them. This stage focuses on grammatical markers, switching sounds between the words, preparing pronunciation of words prior to pronunciation. Articulation concentrates on the pronunciation of sounds using the motor control of the speech organs such as lips, tongue, teeth, alveolar, palate, velum, glottis, mouth cavity, nasal cavity and breath. Self-monitoring process helps the speakers identify and self-correct mistakes. (Bygate, 2001).

Speaking practice was given during the ESL classes, with interactions, individual and group activities. Topics such as conversation between doctor – patient, shopkeeper – customer, teacher – student, senior – junior, parent – offspring, siblings, and so on were given. Many other activities such as speaking about any topic of their own interest within given time and speaking about the pictures shown were also included. A separate methodology and syllabus were followed in the class to divert

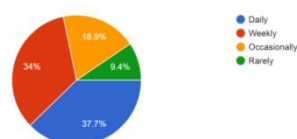
from the traditional approach. Oral language differs from written language. Practice provides a basis for learners to integrate their fluency, accuracy and complexity of formulation.

The respondents of the survey were both male and female learners. Totally there were 53 respondents out of which 39 were female and 14 male respondents. They are first year undergraduate students of B.Sc. Psychology. 43 subjects mentioned that their mother tongue was Tamil. Others stated that they were from Saurashtra and Kannada background. For 43 subjects, their level of English proficiency was moderate. 5 respondents stated that they were fluent and the other 5 respondents stated that they had low proficiency in English. 43 subjects were from English medium schools and 10 from Tamil medium schools.

Ten questions were asked in the survey. The questions were based on the Practice-Based learning and sub skills of speaking skills that the learners enhance during the course of speaking practice in the ESL classroom. The questions were framed based on the research questions and research hypotheses framed by the researcher. The first question was “How often do you engage in Practice-based learning activities in your ESL classroom?”. 20 respondents have marked daily, 18 respondents have marked weekly, 10 respondents have marked occasionally and 5 respondents have marked rarely. The percentage of the responses was shown below in figure 1. This shows that the majority of the learners practice speaking daily and weekly, which enhances their speaking skills. The more the learners practice, the more they acquire speaking skills.

Figure 1

How often do you engage in Practice-based learning activities in your ESL classroom?
53 responses



The second figure shows the analysis of the second question, “Which Practice-based learning activities do you find most helpful for improving speaking skills?”. The activities given in the ESL classroom during the course of research were listed

in the options. Based on the benefits received by the subjects, they opted their choice for this question. They mostly selected free speaking activity, since they do not need any prior preparation regarding the activity. The fluency level of the learners can be improved through this practice. Many also selected prepared presentations, as they had time to prepare on the topic and could avoid fear of committing mistakes when they speak. Group discussions help the learners improve their confidence and motivate them in speaking their ideas. On the spot speech is quite challenging as they have to speak on the topic at once, without any preparations. Some may lack in vocabulary skills as they struggle to convey their ideas in English with appropriate words. Role plays will enhance the sub skills of speaking, as preparation and practice time is given to the learners. The facilitator will give the roles to be played for role play and the learners have to practice their dialogues before they present.

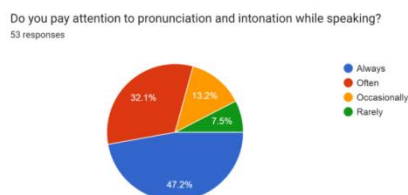
Figure 2



Pronunciation and intonation are important sub skills to be developed along with the speaking skills. Pronunciation can be practised through listening. The accent and pronunciation of the native speakers will be different from the ESL learners. Intonation comes along with the meaning of the sentence uttered. It also depends on the mood of the speaker, which completely relies on what is being said and how it is being said. When the oral communication focuses on fluency, the speaker will not be conscious about pronunciation and intonation. But for the native speakers, everything matters when it comes to oral communication. The ESL learners will focus on fluency first and later they focus on their pronunciation and intonation. They always want to imitate the native speakers and their accent. The respondents of the survey stated that they often pay attention towards their

pronunciation and intonation. The third question “Do you pay attention to pronunciation and intonation while speaking?” gives different notions about the learners. Though it is a closed question, it shows the purpose of speaking.

Figure 3



The speakers are able to concentrate on the context, when a topic is given to them. The vocabulary for the given topic given is enhanced through practice. When the learners become familiar with the context and vocabulary, they feel more comfortable and confident while speaking. For the fourth statement “I feel more confident using vocabulary in context,” 10 respondents strongly agreed that they felt more confident using vocabulary in context. 24 respondents agreed the same. Figure 4 explains the responses given.

Figure 4

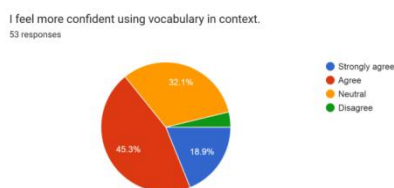


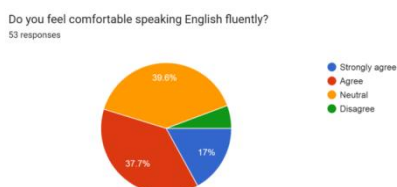
Figure 5 and 6 show the results of fluency in speaking skills. For the fifth question “How has Practice-based learning influenced your ability to speak English fluently?” 49 subjects responded that they were able to improve fluency through Practice-based learning. Out of 49, 13 strongly agreed that their fluency was significantly improved. This method is effectively helping second language learners to improve their speaking skills. Figure 6 shows the data collected for the question “Do you feel comfortable speaking English fluently?”. 9 subjects strongly agreed that they were able to speak fluently. 20 respondents agreed the same and

21 responded neutral. 3 subjects disagreed that they were not fluent. The entire class sessions were based on Practice-based learning aiming at improving fluency. The result shows that there is improvement in learners.

Figure 5

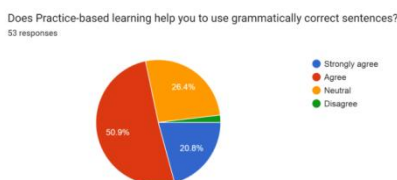


Figure 6



The seventh question “Does Practice-based learning help you to use grammatically correct sentences?” was asked to check the accuracy of the subjects. 11 subjects marked ‘Strongly agree’ and 27 subjects answered ‘Agree’. 14 subjects selected ‘neutral’ and 1 respondent opted ‘disagree’. Considering the choices of respondents it is inferred that through practice the learners avoid grammar mistakes.

Figure 7



There are other benefits than improving just speaking skills through Practice-based learning. The eighth question “What benefits have you experienced from practice-based learning in speaking skills?” was asked in the questionnaire to check out the benefits out of Practice-based learning among the learners. The options such as improved

confidence, enhanced fluency, better pronunciation and increased vocabulary were given. 29 students opted ‘improved confidence’. 19 of them chose ‘enhanced fluency’, 14 selected ‘better pronunciation’ and 13 selected ‘increased vocabulary’.

The subjects listed out some challenges that they faced during Practice-based learning in the classroom for the ninth question “What are the challenges you face in Practice-based learning activities?”. Fear, nervousness, lack of peer support, lack of vocabulary, mispronouncing words and grammar mistakes were mentioned as notable challenges. The main challenge was time management. The learners as well as the facilitators were not able to manage time effectively in implementing Practice-based learning in the classroom. Balancing Practice-based learning with other academic responsibilities such as completing portions was a real challenge. Moreover, bridging the gap between theoretical knowledge and practical application was a challenge for slow learners. Some subjects said that they did not face any challenges while learning through practice.

The last question was about suggestions for improving Practice-based learning activities. Most of the respondents suggested that more group activities and extra time for activities could be incorporated. Minor category of respondents suggested the inclusion of interesting and exciting topics, daily vocabulary practice and individual presentations.

Conclusion

According to the results and discussions, the findings are: Practice-based learning helps enhancing speaking skills in ESL learners at tertiary level. It also enhances the sub skills of speaking such as fluency, pronunciation and accuracy in learners. It motivates ESL learners and facilitates them to gain confidence in speaking. The limitations of the research are: The research is confined to a specific discipline; whereas, it can be done with other major students as well. Limited time is another challenge faced in the research. The research has been confined to speaking skills alone, leaving other major communication skills. Further research can be done with detailed analysis of

continuous assessment of the learners to track their progression. In conclusion, Practice-based learning creates an impact on enhancing speaking skills in tertiary level students.

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SOFTSKILLS FOR PROFESSIONAL CAREER

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Abstract

Softskills play a key role in influencing employee's success in their profession. A positive working attitude recognizes the attitude of an employee to his or her job. It enables a greater degree of skill and distinguishing the employee from the job. Job seekers are no longer looking for academic credentials alone. They want the candidates to be qualified for the job and at the same time, they not only expect their employees to possess hard skills but also the required soft skills. Hard skills refer to our subject knowledge that we acquired through our professional degree. Soft skills are our habits and traits that inform how we behave in an organization while moving with our subordinates. It refers to our attitude, communication and the art of handling people. This article throws light on the soft skills for professional career.

Keywords: soft skills, hard skills, communication, decision making, knowledge, technical, non-technical

Soft Skills for Professional Career

Soft skills are non-technical skills that describe how we work and interact with others. Unlike hard skills, they are not necessarily something we will learn in a course like data analytics or programming skills. Instead, they are something we often build through experience. This soft skills refer to the strategy followed by an individual to motivate people to carry out the tasks assigned to them. These skills are otherwise known as people skills.

Hard skills refer to our talents and level of efficiency and the way we exhibit our caliber using our knowledge. They are often technical in nature and can be demonstrated through certificates, degrees, licenses or professional recommendations. These skills can be learnt by every individual and it will immensely help them to execute the tasks assigned to them by their higher officials in the workplace environment. Examples of Hard skills are as follows:

- Speaking foreign languages
- Computer programming
- Website development
- Content development
- Copy writing
- Statistical and data analysis

To be successful in any role, you need a combination of relevant hard skills and soft skills. Each job requires a certain set of both hard skills and hard and soft skills and every person has their own unique set of skills. While choosing our career, we have to

match the skills that we possess with a job's required skills. Employers usually assess the performance of their employees through appraisal form in which the employees are expected to furnish the achievements in their profession for the specified period as this is visible and evident -based. Every management can measure one's abilities and knowledge in specific areas and responsibilities to determine if you are a good fit for the present job.

It is not easy to evaluate the soft skills of the employees. Our soft skills influence our professional behaviour including how we co-operate with colleagues and speak with clients or customers. These skills may not directly contribute towards your job performance. They heavily impact on what we can bring to the roles and responsibilities assigned to us for the growth and welfare of the company.

Hard skills can be learned by all the people whereas soft skills are not so. But, one can enhance their soft skills by undergoing proper training. Both the skills are expected by the recruiters in the current scenario. Blending soft skills with our hard skills helps us to excel in our profession. To blend these skills effectively, we should consider the responsibilities and tasks involved in our job. Technical skills are applied everyday whereas soft skills are required in certain situations. For example, to extract the work from others in the workplace, we should use our soft skills in communications to collaborate with our client.

Soft Skills at the Workplace

Communication: People with greater communication skills in the workplace are highly respected as interpersonal communication skills is the need of the hour to execute the tasks in a smooth manner.

Creative and Critical Thinking: Due to the evolution of artificial intelligence and automation in business, people with creative and critical thinking skills are in high demand to complement the capabilities of machines.

Leadership: Every organization needs to employ people with leadership skills as it plays a vital role to develop strategies, communicate and guide the team members and motivate them in the journey of fulfilling the desired goals of the company.

Team Work: Efficiency rules when work and responsibilities are shared among the team members and all the assigned tasks are more likely to be finished within the stipulated time. Teamwork enhances group outcomes and it enhances good relationships among the colleagues.

Problem Solving and Decision Making: These skills are essential for both individuals and organizations to provide solutions during the critical situations. People those who possess problem solving and decision making skills can save time, reduce costs and improve productivity for the growth of organizations.

Positive Thinking: Positive thinking can change the way we see the world and the way others see us. This attitude will make us more alert, less depressed, and more productive and helps to solve the problems and every optimist has the power to bring good vibrations to the place they belong to. It increases our ability to think creatively and to progress in our careers by coping with challenges.

Time Stress Management: Workers those who are good at managing the time, family and official stress are most welcome by the employers as some

people are capable of doing many wonders in their profession by helping the organizations to reach the desired goals.

Soft Skills at the Interview

During the job interview, the candidates will be expected to respond to a variety of different questions about their professional skills, work experience and knowledge. The recruiters usually focus on both hard skills and soft skills to assess the employees' skills and personality. The employer already knows your qualifications by scrutinizing your resume and cover letter. They are interested to know about our additional skill sets and specific knowledge required for the position that we applied for.

Narrating our previous experiences and contributions at the workplace is a better way to emphasize our hard and soft skills. If we are a fresher, we can share the details of internship, industrial visit and other credentials that suit the job position. Before attending the interview, it's the duty of every candidate to research the required information about the organization by browsing the website and it's equally important to know the nature of the job they applied as it is useful to them to get through the interview process.

Conclusion: Today's business world is about communication, relationships and presenting our organization in a positive way to the public and potential employees. Employees those who possess soft skills can work effectively and efficiently for the growth of the organization.

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IMPLEMENTING DIFFERENTIATED INSTRUCTION USING VARK THEORY TO TEACH ENGLISH FOR TRIBAL CHILDREN

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Abstract

Knowledge is power. In fact, English is the finest key to knowledge as it is the universal language. Though the Mother tongue has a great value, it can't help the tribes to develop themselves. English language can create awareness about outer world and the new developments. As per 2001 census the literacy rate among tribal (47.10) is found to be far below the overall literacy rate of the country (64.84). This is in the case of basic education. Tribals who have English knowledge are really fewer than this. While considering the need for English language, it is clear that tribal children must learn English. But teaching them is not easy. In this background this paper attempts to implement differentiated instruction method to teach the tribal students and to uplift their standard of writing. Differentiation is an organized, flexible way of adjusting teaching and learning methods to accommodate each child's learning needs and preferences in order to achieve his or her maximum development as a learner. Differentiated instruction using VARK theory provides multiple approaches to content, process, and product in student centered learning

Keywords: vark theory, differentiate instruction, tribes, language teaching, education

Differentiated instruction is a new method, but it has been in teaching for a very long time in the guise of mixed-ability teaching". It is about taking in to account significant differences among students in terms of their ability, rate of learning, language proficiency, literacy, and numeracy skills. These differences also determine the amount of additional support in dividable students need. Learning style is also an important part for a language learner. According to the study it is clear that differentiating students using their learning styles especially using VARK theory is super beneficial. The teacher can keep students informative and interested. In this method the students and their tastes play a dominant role.

To attain the real aim of teaching English, it is required to adopt the new examination system which includes oral examination, theory examination, practical, seminars, presentations, and group discussions. Most of the examination systems are the traditional methods to write for many pages in the examination paper. This makes students the rote

learners and not the true learners. The necessity for applying differentiated learning using VARK theory arises here. The selection of the teachers in tribal areas is a great issue to deal with. Most of the teachers are appointed by paying bribe which diminishes the quality. This ultimately affects the students. Library and Reading Room facilities have not spread upto the grass root level in tribal areas. It is difficult to get the standard resources of books due to unavailability of library in these areas. The students even do not have a reading room where they can properly sit and study. This can be solved by offering some good books to the students. Even the teacher can encourage students to read English newspaper also. In fact, they do not get enough facility to learn a new language. The schools and colleges in tribal areas are mostly unaided where the education quality is very poor due to lack of infrastructure, appointment of part-time teachers, and low salary. Aided school managements take a bribe for the employment from the staff in a direct or

indirect way. This results in the unwillingness towards hard work among the teaching fraternity. Ignorance for the use of learning styles and new methods of teaching i.e. lecturing and dictating wont work in this competitive, globalised 21st Century. The teachers need to be innovative and technically sound. They must apply VARK theory and its aids for the effective teaching which creates interest among the students. Expensive aids cannot be purchased due to lack of funds but less expensive, more initiative to informative aids such as Pictures, Charts, Models, and Flannel-Boards can be used for teaching. But ignorance about these aids is seen in most tribal schools.

Lack of motivated teachers is also a problem. Teaching should be a passion and not a profession. The motivated teachers can create interest in learners and in a way they shape the future of the nation. But most of the teachers accept the job by force and un interestingly they teach the students which results in the adverse effect. A good teacher can grab the attention of the learner, using various tricks. This study proposes VARK theory and differentiated instruction. Parents' illiteracy and the financial and social conditions of the family are the factors that created is interest for education among the students and their parents.

As English is the second language many students feel fear to learn and talk, which is the cause of disinterest among students and parents in tribal areas. So it is the primary duty of the teachers to create a fearless atmosphere for English learners but mostly they fail to do so. As the teacher scan understand the students better they can enable them acquaint the foreign language by flexible grouping. The tribal areas do not get that much support from the Government. Even parents are not interested to send their children to school. Politics interfere in the education at a great deal. This adversely affects the education in tribal areas. In fact, tribal children need good support from teachers in all terms. Creating better rapport between teacher and student scan make wonder sin learning. Through positive approach and the strategic decisions, it is easy to improve the desired result.

In the 21st Century, English becomes the need of the hour. It has a great deal world wide. It is obligatory to teach communicative as well as

practical oriented English to students in tribal area. The teacher scan promote teaching English through differentiated instruction that depend son VARK theory, conducting interactive classes where students wont be the passive listeners any more and where every individual has his own share to contribute in the class.

Learning styles are a popular concept in psychology and education and are intended to identify how people learn the best. The VARK model of learning style suggests that there are four main types of learners. There are many different ways of categorizing learning styles including Kolb's model and Jungian's learning style. Neil Fleming's VARK model is one of the popular representations. In1987, Fleming developed an inventory method designed to help students and others learn more about their individual learning preferences. The acronym VARK stands for Visual, Aural, Read/ Write, and Kinesthetic sensory modalities used for learning information. Fleming and Mills (1992) suggested four modalities to reflect the experiences of the students and teachers. According to Neil Fleming, students and teachers need a starting place for thinking about and understanding how they learn. Neil Fleming, an educator, has devoted his career to investigate learning styles and determine how individuals learn through modality references. In 1987 Fleming originally developed his theory working with Barbe's VARK model. However, Fleming added one additional area, Read/Write learning styles to the model.

The main principle in this differentiated instruction using VARK theory is the grouping or dividing students depending upon their learning styles. So, the learner can study the language in a way which is more appeal to him/her. The differentiated instruction became much more important with the advent of inclusive education. There are many diverse group of students in mainstream classes, including gifted students and others with learning difficulties or disabilities. Differentiation is an approach that encourages teachers to respond to relevant differences among individuals while maintaining high expectations for all. It is essential to take into account differences in students, learning style, and environment.

Differentiation is an organized, yet flexible way of adjusting teaching and learning methods to accommodate each child's learning needs and preferences in order to achieve his or her goal as a learner. Differentiated instruction using VARK theory provides multiple approaches to content, process, and product. It is student-centered, a blend of whole – class group, and individual instruction. Although educators are continually challenged by the ever-changing classroom profile of students, resources and reforms, practices continue to evolve, and the relevant research base should grow. Differentiation demands commitment on the part of teachers, administrators, and students. For teachers and students, the challenge is to move comfortably into a new instructional paradigm. For administrators, the challenge is to support teachers to professional development, provide teachers' access to a variety of materials, and encourage them to use new methodologies and provide teacher support network so peer coaching.

By differentiated instruction using VARK theory, teachers can teach their students effectively and interestingly. This is a new method of approach which helps the tribal students to become fluent in English language. By teaching upper or higher primary tribal students using this method it is easy to give a good background and foundation for their future. It will help them to acquire self-study. If they got a good base in a language, they could slowly master in the foreign language with little effort. So according to this study it is evident that if the teachers teach tribal children in upper or high school level using this method, they can excel in English language gradually. But the aids should be related to their living circumstances. VARK theory is the key of grouping students. The flexible grouping, understanding between the teacher and students, learning style of the child, and various aids can enhance the students' learning process. So, this study finds that differentiated instruction using VARK theory is one of the best methods to teach upper primary tribal students.

This method of teaching has some ill effects, which is nothing when compared to the benefits. The teacher should use various kinds of aids to ensure the effectiveness of learning process. This may cost higher. A well-trained teacher is the backbone of this

method. Normally it is risky to find good and skilled teachers in the tribal regions. But a trained teacher can make wonders in teaching tribal children. This method is a time consuming one. It needs lot of time and pre-planning. Apart from these factors this is one of the most effective ways to teach tribal children.

This study mainly focuses on differentiated teaching using VARK theory for upper primary tribal children; upper primary school time is the most important and appropriate for a language learner. Using this method, it is possible to teach the students English language in a more friendly way and enable them to write in a better way.

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DORIS LESSING'S *THE GRASS IS SINGING*: A QUEST FOR IDENTITY AND GENDER EQUITY

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Abstract

*Doris Lessing, the 2007 British Noble Prize recipient, holds a unique position among the twentieth-century women writers. Lessing has written more than fifty books and she pens down her innermost feelings against gender, racial, social and communal discrimination through her works. Female characters of Lessing are the mouthpiece of her personal experience. The female characters in Doris Lessing's books are consistently dominated by feelings of pain and dismay. In her debut novel *The Grass is Singing* Lessing depicts the life of a white farmer and his wife. The main character in *The Grass is Singing*, Mary Turner, is a self-assured, independent young woman who experiences a number of hardships in her life after getting married to a failed farmer. Through her feminist writings, Lessing attempts to inspire the female community to demonstrate against patriarchy. Thus, this paper sheds light on the gender, racial discrimination and crisis in the familial relationship of Mary Turner, especially with her husband; it also probes deep into the psyche of Mary, her husband and the house boy Moses throughout their life.*

Keywords: gender, race, identity, psyche, conflict, discrimination etc.

Doris Lessing was born Doris May Tayler on October 22, 1919 in, Kermanshah, Persia. Lessing lived on a farm, with her parents, in Southern Rhodesia from 1924 to 1949. Lessing came to London in 1949 with her small son from her second marriage. She brought a manuscript along with her, which became her first published novel, *The Grass is Singing* (1950). Lessing borrowed this title; *The Grass is Singing* from part five of T.S. Eliot's *The Waste Land*.

The Grass is Singing is a novel about discrimination, struggle, search for selfhood and knowledge. The main character, Mary Turner, suffers from each of these oppressions. A newspaper clipping about the murder of Mary Turner, a white farmer's wife killed by a black servant, is described at the start of the book. The murderer is apprehended and confesses to the crime. The novel's storyline is simple and uncomplicated. Lessing narrates the life of Mary using the flash back technique. Written in powerful prose, the novel reflects the struggle that the female psyche of Mary faces in accepting her personal life and domestic relations.

Mary led an independent life as a young woman. Life before marriage was fun-filled for her. Mary had a good job, numerous friends and a perfect life.

According to all traditions, a woman's fate is determined by her marriage, and Mary's life was no exception. Mary was almost forced into marriage, after hearing an abusive remark about her spinsterhood by the society around her. Thus, she decides to get married "She should marry someone years older than herself. A man of fifty would suit her ... you'll see, she will marry someone old enough to be her father one of these days." (Yang, p. 150)

After marrying Dick Turner, Mary faced lots of struggle. Married life for Mary was not as smooth as she expected. She suffered a lot, both mentally and physically. She forced herself to adapt to the new phase of her life. She disliked the house, the neighbourhood and the people in it. "She found the change so embracing that it was as if she were an entirely new person" (61). Mary felt an irreconcilable gap between her collective consciousness and individual passion. She began looking for her own identity at this moment.

Identity formation plays a vital role during the adolescent phase of an individual as they need to create their unique image to project it to the external world. To form one's identity, society also plays an essential role. It helps the individual to mould one's

self-identity. Erikson, in his psychosocial theory, states that,

Identity refers to our sense of who we are as individuals and as members of social group. Our identity is not simply or own creation: identity grow in response to both internal and external factors. To some extent, each of us chooses an identity, but identities are also formed by environmental forces out of our control (*Identity Youth and Crisis* 224).

Like every woman, marriage closes the door for Mary's career. Mary realised, she had lost her identity as a result of this sudden change that happened in the life style. In the social jungle of human existence, there is no feeling of being alive without a sense of identity, says Erikson. (Erikson, 1994, p. 130) Mary, who once enjoyed her life in the outside world, is now confined inside the house. She gets psychologically disturbed and starts to engage herself in decorating the home. She buys home décor items with her savings and spends her time sewing and decorating the house.

Once she was done with decorating the home, she began to reread her old books. She has no one to talk or to share her feelings and thoughts. She repressed her emotions and became lonely; this psychological break down is beautifully portrayed by Lessing. "There came an end to embroidery; Again, she was left emptyhanded... She unpacked the novels she had brought with her and turned them over... for few days the house was littered with books in faded dust covers." (Lessing, p. 62-63) Erikson in his psychosocial theory, proposed that an individual's search for identity consisted of one's assessment of Who am I? and also Who am I in this social context? Quest for one's identity depends solely upon one's biological, psychological and societal demands.

Dick spend most of his time on his farm and Mary stayed at home by herself, engaged in various domestic chores. Mary and Dick led a lonely life; they never attended any social gathering yet are a great topic for discussion among their neighbours.

Towards the end of that week a note came from Mrs. Slatter, asking them both for an evening

party. Dick was really reluctant to go, because he had got out of the way of organized jollification; he was ill at ease in crowds. But he wanted to accept for Mary's sake. She, however refused to go. She wrote a formal note of thanks, saying she regretted, etc. (Lessing, p. 80)

Erickson, in his psychosocial development (sixth stage), talks about intimacy versus isolation. Young adults, at this stage, long to seek relationship of intimacy and are mentally prepared to begin a new chapter in their life but when this particular phrase is interrupted it turn to another extremely dangerous factor termed as isolation. In the novel, *The Grass is Singing*, Lessing presents Erickson's sixth stage of psychosocial development through Mary and Dick. The sexual life of Mary and Dick is not very pleasing from the very beginning of their life. Mary feels too lonely at home so, she decides to enter in to the new phase of motherhood, which was rejected by Dick, reasoning their poverty. Mary became further distant from Dick as a result of this widening gap between them.

Dick, Mary's husband enjoys spending time on his farm. He tried to grow different crops and invested every penny for that. Like every other husband, he used to discuss his situation with Mary and asks her opinion, but the man in him is unwilling to accept her ideas.

And he went bankrupt at one point when he invested the most of his money on his farm and chickens. This failure in his business made Dick sick, and the illness upended the situation. Mary took over the management of her husband's farm. She took up the responsibility for caring for the farm and the native workers. Thus, the desires and wishes Mary has long suppressed in her unconscious find their expression through this situation. In her life, Mary isolated herself but remained committed to her marriage.

Before marrying Dick, Mary never had any direct contact with natives. After her marriage with Dick, she is unable to accept natives as servants. She found it very difficult to fit into the new surroundings, because during her childhood, she was kept away from natives by her mother.

She had never come into contact with natives before, as an employer on her own account. Her mother's servants she had been forbidden to talk to; ... In her childhood she had been forbidden to walk out alone, and when she had asked why, she had been told in the furtive lowered, but matter-of-fact voice she associated with her mother, that they were nasty and might do horrible things to her. (Lessing, p. 58-59)

Dick compelled Mary to accept the natives as house boys. She became restless at the sight of the natives. The novel frequently discusses Mary Turner's female psyche's struggle to recognize Black people as human. The very sight of natives working in the house and in the farm, filled her with disgust. Mary's refusal here to identify black people as individuals becomes ironic in retrospect.

She hated their half naked, thick muscled black bodies ... stooping in the mindless rhythm of their work. She hated ... their sullenness, their averted eyes when they spoke to her, their veiled insolence: and she hated more than anything, with a violent physical repulsion, the heavy smell that came from them, a hot, sour animal smell (Lessing, p. 115)

Her inability to accept blacks is seen in her attitude towards them. She never treats them as equals or as humans. She detested every black irrespective of gender and age. She was annoyed by the dialect they used among themselves. She even began to ill-treat and attack the native workers in the field over time. "Involuntarily she lifted her whip and brought it down across his face in a vicious swinging blow. She did not know what she was doing." (Lessing, p. 119)

Mary has a strong feeling in her mind that the natives are 'cheeky' and it's her responsibility to teach them about the dignity of work, a doctrine bred into the bones of every white.

Suddenly, she noticed that one of the boys was not working. He had fallen out of line and was standing by, breathing heavily, his face shining with sweat. She glanced down at her watch. One minute passed, then two. But still, he stood his

arms folded, motionless... Then she said, 'Get back to work.' (Lessing, p. 118)

Erikson emphasizes that each individual has his/her unique value, which enhances their quality of living. He considers man to be a reservoir of all values, and humans act according to the environment. Erickson had great faith in man's social creativity; this is reflected in his own optimistic comment, in *Symposium on the Healthy Personality*, "There is little cannot be remedied later, there is much that can be prevented from happening at all" (Senn, p. 104). Mary is a good fit for this remark. Her attitude toward the natives from the beginning of her married life; led to her own destruction.

Gender plays a vital role in workplace, especially with the works which involve women as the supervisor. There are some common characteristic traits for boys and girls which are usually ascribed by the society; one among them is, every human has a mindset that they must work under a man. Naturally, the natives fight back because they are reluctant to labour under a woman's direction and even want to be supervised by a white master. "They worked reluctantly, in a sullen silence; and she knew it was because they resented her, a woman, supervising them." (Lessing, p. 111)

Gender roles change according to time and place, but generally, it is women's role to work within the house and men's role to work outside the house. Even Dick had the above idea, he felt that it's odd for native men to work under a woman's guidance. "He did not like to think of Mary close to those natives all day; it was not a woman's job." (Lessing, p. 112) However, Mary who hates natives began to like her work of being the boss over the black workers. She described them from her consciousness as "gang of natives". Mary completes her fifth stage of psychosocial development and has developed a sense of identity. Successful formation of identity leads to the development of identity but, in Mary's case, there arises the crisis.

Crisis has a very significant place in Erickson's psychological theory and the developmental process of individuals. According to Erickson, "moments of

decision between progress and regression, integration and retardation" (*Childhood and Society*, 271) are too significant. Erickson says that an individual successfully overcomes the crisis that arises at each stage of their life. It's the other way around in Mary's case. Mary starts to overcome her crisis by helping her husband on the farm and bossing over the natives, which paved the way for her end.

Through Mary, Lessing shows the mental break down that every woman under go in a broken marriage life. When Moses, one of the farm's servants, became Mary's houseboy, her life was completely flipped upside down. Her unhappy life, loneliness and depression made her to develop a personal and intimate relationship with the black boy. The formal pattern of black-white relationships is broken by Moses, the house boy. Blacks were humiliated, irrespective of gender. Moses never reacted when Mary mortified him in front of every native on the farm. However, he pushes Mary to treat him like a human being as he progressively rises in social standard as a house boy and builds a personal bond with her.

She began again to use that cold, biting voice to make sarcastic comments on the natives' work. One day, he turned to her in the kitchen, looked at her straight in the face and said in a disconcertingly hot and reproachful voice, "Madame asked me to stay. I stay to help Madame. If Madame cross, I go." (Lessing, p. 153)

The alteration in the situation and the humiliation faced by Moses provoked him to kill Mary and to take revenge against the white as well as the opposite sex. He considers Mary to be a representative of the whites. He chose Mary to take revenge since she is white, in addition to that, she is female. However, in Mary's case, her loneliness, pain, and frustration led her to fall into Moses' trap. Thus, her search for self and equality ended in her self-destruction. Even her end is a gendered one. "she is unable to protect herself against pain and punishment because she has been taught that resistance is useless- to be a woman is to be powerless, at least in relation

to a man." (Aghazadeh, p. 119) Gender inequity has created unlawful male authority over women.

Gender discrimination, race and search for identity play an important role in *The Grass is Singing*. Lessing pictures these discriminations and identity issues through her characters. Through Mary, she highlights gender discrimination and the quest for identity, while Moses' character highlights the challenges experienced by Black people. Thus, Lessing illustrates the issues that every person's psyche faces through Mary and Moses.

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THE AMERICAN IMPERATIVE: SLAVERY AND ITS AFTERMATH IN COLSON WHITEHEAD'S THE UNDERGROUND RAILROAD

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Abstract

America declared itself independent in the year 1776. It is the oldest democracy in the world. Culturally and historically, it is far younger than many countries in the world as it's a settler's nation. The discovery by Christopher Columbus in 15th century led to the settlement of Europeans. They were attracted by the vastness of the land and by the possibility of a greater future they could build on the new land. In a century's time they started to thrive and needed more hands to work the land. They started to import slaves from Africa. When they wrote the Declaration of Independence, they didn't include the blacks living on the American soil. Ridgeway of Colson Whitehead's *The Underground Railroad* has a narrative that justifies the actions of White men and America. He calls it as the American Imperative. This paper is an attempt to study the result of that imperative.

Keywords: slavery, declaration of independence, american imperative, white man's burden

Here was the true Great Spirit, the divine thread connecting all human endeavor - if you can keep it, it is yours. Your property, slave or continent. The American imperative. – Colson Whitehead in his novel *The Underground Railroad*

Ridgeway, the antagonist of Colson Whitehead's *The Underground Railroad* comes off age in an era where antebellum south's economy was dependent on the labour of slaves. He distances himself from his father as he didn't consider his father's iron trade as his calling. He inherently knew that he cannot outshine his father in the trade and joins hands with slave hunters, "the other patrollers were boys and men of bad character; the work attracted a type. In another country they would have been criminals, but this was America" (*The Underground Railroad* - 90). He was tall and well-built and the profession suited him. When his father questioned his choice of work, he didn't mind as he had found refuge in it. He felt he could be at peace with himself by doing it.

America is always called as the land of opportunity and anyone with an idea and the will to work for it will achieve the American Dream. The founders of big companies like Apple, Microsoft, Google, Amazon, Tesla are all from humble background. Their thirst for new things and ideas have made them rich, popular and their companies have become great assets employing hundreds of thousands of people. If there is something common between all these founders, they all are white. Success didn't come to them easily. They have violated laws and indulged in methods that cannot be called ethical to achieve this success. To them the idea of "Life, Liberty and pursuit of happiness" justifies everything. The government calls such companies "too big to fail" and provide them with financial impetus in the times of crisis.

The roots of such a corporate friendly attitude could be found in the slavery era as plantation owners had the support of the government and they were given a free reign regarding their operations. There

was no limited working hours, minimum wage, insurance or retirement benefits in the slavery era. When they had black people to do all the hard physical work that made whites pretty much free. People like Ridgeway found retrieving runaway slaves as an honourable occupation in such a situation:

The crop birthed communities, requiring nails and braces for houses, the tools to build the houses, roads to connect them, and more iron to keep it all running. Let his father keep his disdain and his spirit, too. The two men were parts of the same system, serving a nation rising to its destiny. (91)

Mothers of enslaved children warned their young ones that Ridgeway would come for them if they fail to stop being mischievous. The only blot in the fearsome Ridgeway's career was the failure to find a runaway slave called Mabel. She successfully evaded his net and it remained an insult to him. Several years later, her daughter Cora made her escape from the same plantation and Ridgeway took it up as a personal mission to find and bring her back to her rightful owner. He justified his actions with the American imperative narrative, "If niggers were supposed to have their freedom they wouldn't be in chains. If the red man was supposed to keep hold of his land, it'd be still be his. If the white man wasn't destined to take this world, he wouldn't own it now" (95). The ambivalence in Ridgeway's character comes as glaring as ever when he keeps a 10-year-old black boy as his assistant.

Ridgeway captures Cora in North Carolina and takes her back to Georgia. Ridgeway couldn't forgive her mother for escaping his manhunt. He tells her, "You and your mother are a line that needs to be extinguished... The abolitionist lobby loves to trot out your kind, to give speeches to white people who have no idea how the world works" (267). On the hand he couldn't turn away his black assistant Homer and on the other he couldn't accept his failure in capturing Cora's mother. In a drunken spree he delivers his American Imperative rhetoric to Cora:

People like you and your mother are the best of your race. The weak of your tribe have been weeded out, they die in the slave ships, die of our European pox, in the fields working our cotton and indigo. You need to be strong to survive the labor and to make us greater. We fatten hogs, not because it pleases us but because we need hogs to survive. But we can't have you too clever. We can't have you so fit you outrun us. (268)

Alana Lentin writes the take of white Americans like Ridgeway in her book *Racism: A Beginner's Guide*:

The idea that different human groups did not share the same ancestral lineage and were historically distinct from each other made it easier to believe in the destiny of white people to dominate 'inferior' races. We can see how the development of racial science in this direction facilitates the marriage between science and politics: a belief in the inferiority of blacks legitimated their domination and extermination as a consequence of the expanding imperialist politics of the time. (9)

He says that black people are there in America for one reason only, which is to work for the Americans. Blacks should be alive only to serve. He considers himself a man who maintains order. That is his role in the American imperative. According to Ridgeway, slavery is an essential system in place that supplies an unlimited number of hands to work the land. When people try to escape from slavery, it affects the American imperative, and Ridgeway sees himself as a person who has to stop such attempts to protect the imperative. He boasts to Cora:

For every slave I bring home, twenty others abandon their full-moon schemes. I'm a notion of order. The slave that disappears-it's a notion, too. Of hope. Undoing what I do so that a slave the next plantation over gets an idea that it can run, too. If we allow that, we accept the flaw in the imperative. And I refuse. (268)

In an interview with Vicky Mochama of *Hazlitt Magazine*, Whitehead answers her question about the character Ridgeway:

Vicky Mochama: The character of Ridgeway is reflective of an attitude held by poor whites—

Colson Whitehead: —and rich whites. He's a voice for the American philosophy of "might makes right," "if you can keep it, it's yours," and, "if you can't keep it, why not destroy it?" It's an imperial philosophy that plays out around the world and in different phases of history even today.

Though slavery was officially abolished in the year 1865, discrimination of one kind or another has always existed against African Americans in America. Conservative and Right-Wing supporters have always disdained the philosophy that "men are created equal." And yet the American constitution encompasses people of all races, religions and wants them to thrive in the land of opportunity.

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POWER, RESILIENCE AND VICTIMISATION OF MINORITIES IN ROHINTON MISTRY'S A FINE BALANCE

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Rohinton Mistry belongs to South Asian Diasporic literature, a category which exercised an unprecedented view of the people who share mixed cultural and ethnic identity. Most commonly, the reasons for migration are found to be the economic prosperity. The diasporic writers give life to their works by portraying the real life of the immigrants who undergo migration. They also questioned the colonial history and voice the post-colonial suppressed feelings of the immigrants caused due to migration, partition, nostalgia, alienated life style in another's land, and dislocation filled with cultural and ethnic differences. The immigrants encounter a compact space between two worlds comprising two different cultures. Mistry, one among the immigrants, belongs to that diasporic group who neither forget the identity nor find it feasible to assimilate into another's culture. This aim of this article is to show the

Mistry also like other immigrants, migrated to Canada to exhilarate the career. Displacement due to economic, political, or social compulsions and the resulting painful journey for Mistry is a continuum in the life of every immigrant and he finds himself to be appropriate example striving to assert an identity. Mistry, hence adopts all his works as tool to exhibit the cultural patterns, in a way broadcasting the identity. He addresses the condition of a world that is still left as an outcast outside the geographical boundaries. Though he claims to be a Canadian, he fails to discard the native tradition and adopt otherness. He attempts to telecast through his writings, the heavy cultural loss, political subjugation, and feelings of alienation occupying millions of non-natives.

Mistry's revelation of diaspora is clearly stated by Nilufer Bharucha in the book, *Writers of the Indian Diaspora: Rohinton Mistry*, As an Indian who now lives in and writes from Canada, Rohinton Mistry is a writer of the Indian Diaspora. However, Mistry is also a Parsi Zoroastrian and as a person whose ancestors were forced into exile by the Islamic conquest of Iran, he was in Diaspora even in India. Like other Parsi writers, his writings are informed by this experience of double displacement." (22: 2003).

Mistry being a native of Bombay explores the adversity and idiosyncrasies of Bombay Parsis. He probes the relations, historical significance, their survival in a colonial and the post-colonial India, dullness and clarities, disparities, cultural identity and the uniqueness pertaining to their community. He is much concerned of the women and supports them for their independence and is against the conventional arranged marriages. His females are fortuitous and choose their own male counterpart. Mistry stresses the concrete truth, poverty, despair, and violence prevailing in the society. It is obvious that he deconstructs the memories of Indian diaspora, showing live the Indian past. He is meticulous in picturing the streets of Bombay, as readers could feel that they walk along with Mistry through the streets of Bombay. Mistry fictionalises the knowledge that he has gathered of India and invests in all the novels. Indian politics always remain close to his heart and that has made him to excavate corruption, political revenges, caste issues, and the pitiable life of the downtrodden.

The ancestors of Mistry have already encountered similar incidents of being forced into exile by the Muslims during the Islamic conquest that made Mistry to show the enigmatic psychological diaspora

lingering in his mind. The favour of the Britishers towards the Parsis is clearly evident in his works with his exposition of the double displacement. Mistry himself has experienced of being in the margin and profusely enumerates his own resistance to the Hindu glorifying culture. He is moreover a product of linguistic hybridity.

Rohinton Mistry exhibits major themes associated with Parsi culture like Zoroastrian faith, common history of emigration from Iran, the search for asylum in India, the colonial elitist attitude of the Parsis and their feeling of depression in decolonised India.

Mistry renarrates the history with the same kind of anxieties, aspirations, perils and problems, every individual or the community or the nation confronts. Mistry makes the public to rethink of both, the past and the present similarities, its coincidence through the deeply woven narratives in his novels. His "Such a Long Journey" shows a commune political disturbance leading to chaos and troubles at global level and his "Family Matters" reveals major political problems at the local and the familial level. But "A Fine Balance" exploits hugely the individual confronting severe obstruction. Struggling for existence both from the family and the society in which they live forms the central core theme of "A Fine Balance".

The nostalgia for the past way of life has always been another theme highlighting his works which serves to show the lost glories in both the domestic and the public spheres. Immigration is yet another theme that shows the dilemmas an individual faces in their world of double hybridity. Nationalism, alienation, oppression, human relationship, fears, temptation are some other areas that he has touched upon. Mistry has brought out how the homeless poor, the dispossessed, unempowered are looked down in the society and even survival is a hazardous task for them. Mistry, as he has experienced directly some of the unbearable incidents, of which he is torn, is much dared to expose that oppression, of the minority community. He communicates the painful effects of the community illuminating them before the public. Rohinton Mistry's most outstanding themes are such as corruptive politics, untouchability and Indian history. Politics is an important subtext to the main action in all the three novels of Mistry. They are the war between Bangladesh and Pakistan mentioned in

the novel "Such a Long Journey", and then Indira Gandhi's state of emergency act affecting the two tailors Omprakash and his nephew Ishvar in "A Fine Balance" and the collision of Hindu fundamentalist protest and the Post-Babri Masjid Riot on the life of the ordinary people of India.

History is another theme, and he starts the Indian history from 1947 to post Babri Masjid Riot. It is further known that Dadabhai Naoroji and Madame Cama were prominent Parsis in India's freedom movement. The novel "A Fine Balance" also has the life of Parsis through the characters of Dina Dhalal and his brother Nusswan. In simple words, Mistry's novels are the documentation of the post-colonial era.

Untouchability is one of the prominent themes of Rohinton Mistry's. He brings out the sorrows, misery and sadness through the theme of untouchability. This theme is brought through the Chamaar Community, one of the communities of India where people of that origin are suppressed by high class people and also they are treated as slaves in the society even in the independent India. Mistry forecasts untouchability in his novel "A Fine Balance" through the characters of Ishvar and Omprakash in the low class and the Ashroff Chacha in Muslim community. Om and Ishvar are suppressed by Dharamsi, who belongs to high class and also a vibrant person in politics.

His short story collection "Tales from Firozsha Baag" also extends a deep probe into the psychological, physical and the mental conflict that every Parsi individual faces in the lands of the Hindu, Muslim and the Western. He confidently exposes the cultural identity of each character beginning out meticulously the varied nature of the views on Parsi community, with each character showing a globalised frustration, and anger. The mind of Mistry revolves around the life of an individual who stumbles in the world of corruption, burglary, cheating, malfunctioning, swindling, class discrimination and the colour consciousness. All the novels of Mistry manifest some kind of societal and political awareness, exhibiting propaganda to be carried out regarding revitalization of an individual sufferer. The suppression of the individuals due to homelessness and migration is the major concept discussed seriously and in depth by Mistry. The injurious treatment meted out shows in clear the ugly demerits

of the world politics during the Indo-Pak war, Indo-Chinese war and the emergency act of Indira Gandhi. These political events constitutently bring out the life of the marginalised, biased attitude towards a particular class and culture. Mistry in his novels has exhibited the effects of post-colonial effects, the mental conflict of every person, the decolonising impact, nostalgia for the past life, the communal-political disturbances both at the local, familial and the global level.

The novels especially "A Fine Balance" introduces characters like Omprakash, his father Narayan, his uncle Ishvar, Dina Dalal, Maneck through the suffering side and the evilness through Thakur Dharamsi and globally Indira Gandhi's act of Emergency and the corruptive politics. The novel throws special significance on the people of varied places being brought together due to several reasons like earning for their livelihood, escapism from the cruel class differences and for life, and also for the purpose of getting education. The novel further discloses how Narayan and his family are completely destroyed due to questioning Thakur Daharasi for his denial of voting rights to Thakur. The crucial circumstance leads to the Ishvar, and Om being brought close with Maneck and Dina Dalal. The slum area in which they dwell expresses the pathetic life of the immigrants in Mumbai. The novelist shows extreme concern on the silent and poor people who are unable to resist the powerful due to their powerlessness. The inhabitants of the slum area are wiped out without any compensation as a new building would be constructed. The humour and pathos are well employed rendering the novel a new dimension. They are again taken to be employed in a water irrigation project without being provided the basic amenities. The Lords who hold the position to take over these project manifest in themselves a kind of cruelty, absurd abnormalities of which they squeeze. The serious ill defining effect of the Act of emergency of Indira Gandhi crucially makes the poor and the powerless to suffer as most of men are compellingly sterilized, deserted without proper medical facilities and food of which they deteriorate.

Mistry picturises slavery through the violated act of Thakur Dharamsi, who goes to the extent of selling people as slaves. The injustice that has been stuffed on into the govt employees also intimates the absence of resilience among the commoners. The complete description of all the incidents beginning from 1975 to 1984 especially with references to The Golden Temple riot shows how the Sikhs are really upset by the blasphemy act of Indira Gandhi. The concept of the Sikhs requesting a separate state, the assassination of Indira Gandhi for her unpleasant deeds, violence between Sikhs and Hindus, the terrible murdering of several of the Sikhs, the political troubles are neatly woven by Mistry to proclaim the arrogant politics of Indira Gandhi leading to everlasting and incurable injuries in the life of every individual. The aftermath of this violent act of Indira Gandhi lead to the constant duel mentally and physically in the mind of both the Hindus and the Sikhs. The political activity overall has a severe impact on the individuals leading them to kill themselves and the entire atmosphere was filled with sense of despair, frustration, and mental agitation leading to loss of life.

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THE PROBLEM OF EVIL: CORDELIA'S SUFFERING & THE MORAL AMBIGUITY OF SHAKESPEARE'S KING LEAR

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Abstract

This research study examines the infamous tragic demise of Cordelia in Shakespeare's King Lear while arguing that her death is a result of her tragic flaw despite her highly virtuous nature. Through a critical analysis of the play, this research foregrounds the complexities and dynamics of Cordelia's character while simultaneously challenging the traditional notions of her as a passive victim. The study strives to verify that Cordelia's strength, loyalty, and sense of dignity appallingly lead to her downfall, as she is unable to navigate the complexities of her family dynamics. Eventually, this research sheds new light on the tragic heroine, challenging traditional criticisms and labels imposed upon her.

Keywords: king lear, cordelia, tragic heroine, shakespearean tragedy, and feminist criticism.

Shakespeare's King Lear is a tragedy that has captivated audiences for centuries. At the heart of the play is the complex and multifaceted character of Cordelia, the youngest daughter of King Lear. Cordelia's fate is one of the most tragic aspects of the play, and her suffering has been the subject of much critical debate. This study aims to examine Cordelia's character, arguing that her suffering is undeserved and unjust. Through a critical analysis of the play, this research will highlight the complexities of Cordelia's character, challenging traditional notions of her as a passive victim.

Critical attention has fallen on *King Lear* because it is a Christian play and a free Christian theme. The idea of good and evil, confession and redemption were not pronounced before the Christian Era—the Greek philosophy called God, the father him kind less and retributive. In his *Lotus Eaters*, Tennyson speaks about the gods who recline on a bed of amaranths with nectar bowls and ambrosia by them. They care nothing for creatures. Changing fights, flaming towns, and sinking ships are some of the same classes as praying hands. When Shakespeare writes about it, he had the often-quoted lines what flies are to the wanton boys, are we to God; they kill us for their sport' if such a philosophy shifts the suffering of man to the caprice of gods, where the fatal flaw in the character of the hero brings Aristotle's central feature of a tragedy.

Shakespeare had no use for such a philosophy. Man is responsible for his actions. Psychological predisposition is what determines the character rather than the preordination. The distinction between Goneril and Regan on the one hand and Cordelia on the other is based on their character, as in the case of Lear, character is destiny. It is interesting to note that the tragedy of *King Lear* does not centre around the women characters. The King's ego and desire for exquisite love confession leads to the tragedy. However, Samuel Johnson has no use for the acts that follow the first because the climax is in the opening scene, where the King divides his Kingdom between two daughters and disinherits Cordelia. Cordelia's suffering is not imposed on her. It is not a consequence of the King's irrational prejudice. Goneril and Reagan are evil, but only when Lear imposes on them the condition that they proclaim their love for him. The two sisters vie with each other in confessing their love so that they would draw larger moiety. Cordelia believes that love is silent, and she cannot leave her heart in her mouth and speak what she means. She has not mastered the guile and only the art of flattery, though the King is equally angry with all of them. Cordelia seems to bear the brunt.

Come not between the dragon and his wrath; the bow is bent and drawn, made from the shaft, and his words of anger are in the first scene, the first Act. It

is only later in the play. When he is slighted and driven out of the house with his entourage sincerely curtailed, he realises that his two daughters were pelicans that would draw blood from the smitten breast of the mother. Cordelia escapes from gangrene on the arm; the sympathy that Cordelia draws or the disapprobation that the other two get is not in any way sufficient expression of the relative positions. There is no malignity. There is no viciousness; the daughters, the female characters, do not have a culpable role in the tragedy. If Macbeth proclaims that she still had the judgement, Lear could only be accused of not having any judgment. He draws upon himself his fate.

The critics have not referred to the evil in the sisters causing Lear's tragedy. The King maligns them. Even when Lear carries the dead Cordelia in his arms in the last scene, Cordelia escapes and asks the Almighty, 'Why does a cat or a dog have life but not she?' Criticism today looks at Cordelia as an example of ethical or moral injustice as she is the purest of the pure but suffering despite that. King Lear draws more sympathy than Cordelia, which is morally unfair. Despite King Lear's suffering because of his predisposition to madness, he is sympathetically approached. There is no justification for the mollified attitude except that he is old. Though old, he suffers. Despite being young, Cordelia suffers. There is no moral justification for her suffering. The question arises: can the glib and oily art sway moral justice? Cordelia is upright, outspoken, and candid but suffers from a critical stance. It is anti-feminine. Justification is not sought based on the principles of feminism but only on the stance of womanism.

In Britain, there lived a king named King Lear. He had three daughters: Reagan, Goneril, and Cordelia. He decides to divide his Kingdom among his three daughters. Childishly, he proposes to divide his Kingdom proportionately to the declarations of love made by his daughters. The two elder daughters, Goneril, the wife of the Duke of Albany, and Reagan, the wife of the Duke of Cornwall, enthusiastically show love, much to the satisfaction of the old and vain King. The youngest daughter, Cordelia, is loved the most by King Lear. She is sincere and honest and lacks the hypocrisy of elder sisters. She displays her love and sincerity, which the

arrogant King misunderstands. In his foolishness, the King divides his Kingdom into two shares, gives them to Goneril and Reagan, and decides to live with which are twins. He leaves Cordelia dowerless despite two suitors having come to woo her as their bride. The King of France sees her true worth and decides to take her as his wife, even though her father disinherits her. Once the Kingdom is with the two elder wicked daughters, they conspire against their father. At the same time, Cordelia is being disinherited by King Lear, the only person who speaks in her favour in the faithful Earl of Kent. His loyalty towards Cordelia angers the old King so much that he banishes him from the court. The loyal Kent disguises himself so that the loyal Kent can serve the King. He finds Goneril disrespecting her father as she orders him to reduce his retinue. The old King is taken aback. In his anger, he curses the wrath of hell on her daughter and decides to go to Reagan's house. He asks Kent to precede him so his visit can be properly proclaimed.

Cornwall and Reagan arrive at the castle of the Earl of Gloucester. They are followed by Kent and then by Oswald, a messenger of Goneril. Goneril had decided to come to Reagan to explain the matters regarding the old King Lear personally to her. Kent was imprisoned as he quarrelled with Oswald. Reagan refuses to accept King Lear unless he apologises to Goneril. Just then, Goneril arrives, and the two sisters ask the King to forgo his retinue of a hundred retainers. The old King is enraged and heartbroken. He walks out into the stormy night, followed by his fool.

The Earl of Gloucester decides to risk the fury of Goneril and Reagan and starts searching for King Lear. He finds him, along with the fool, Kent, and Edgar, in the farmhouse, where the mad King is staging a mock trial. The King proclaims the fool and poor Tom as judges and condemns his two wicked daughters. Gloucester tells Kent that the two daughters are planning to kill the King. He suggests that the King be taken to Dover, where help and friends await him. Having said this, Gloucester returns to his castle. In his absence, Edmund had been planning to kill his father. He tells Cornwall that Gloucester is assisting Cordelia to invade England. He shows him a letter that Gloucester has allegedly given him. Cornwall decides to prepare for

war and sends Goneril her own home so that she and her husband Albany can also prepare for war. Gloucester is arrested, and Cornwall and Reagan plucked his eyes out from their sockets—a loyal servant who is unable to see cruelty towards his aged master fatally stabbed by Cornwall.

The army of France lands on the shores of England, where Cordelia learns that her mad father is in Dover. She sends her men in search of the old King. He is soon brought in front of Cordelia, dressed in wildflowers. Jendry brings him back to a semblance of sanity. Meanwhile, Albany sees his wife's wickedness and disowns her. Albany joins Edmund to protect England against the invading French army. In the ensuing battle, the French were defeated, and Lear and Cordelia were taken prisoner. Edmund murdered Cordelia and called it a suicide. The broken-hearted King Lear is unable to see his innocent daughter dead, and he, too, dies.

The tragedy of King Lear is deservedly celebrated among the dramas of Shakespeare. Perhaps no play keeps his attention so strongly fixed, which agitates our passion, interests, and curiosity. The artful involutions of distinct interests, the striking apposition of contrast of characters, the sudden changes of fortunes, and the quick succession of events fill the mind with a perpetual tumult of indignation, pity, and hope. No scene does not contribute to the aggravation of the distress. So powerful is the current of the poet's imagination that the mind, which once ventures within it, is hurried irresistibly along. The injury done by Edmund to the simplicity of the action abundantly recompensed by the addition of variety, by the art with which he is made to cooperate with the chief design and opportunity which gives the poet of combining perfidy and connecting the wicked son with the wicked daughters, to impress this important moral, that villainy is never at a stop, that crimes lead to crimes, and at last terminate in ruin.

However, though this moral may be incidentally exposed, Shakespeare has suffered the virtue of Cordelia to perish in a just cause, contrary to the natural ideas of justice and what is yet more strange to the faith of the chronicles. Yet this conduct is justified by the SPECTATOR, who declares that, in his opinion, 'the tragedy has lost half its beauty.' Dennis has remarked, whether justly or not, that, to

secure the favourable reception of Cato, the town was poisoned with much false and abominable criticism. Those endeavours were used to discredit and decry poetic justice. A play in which the wicked prosper and the virtuous miscarry may doubtless be good because it represents the common events of human life. Still, since all reasonable beings naturally love justice, one cannot easily be persuaded that the observation of justice makes a play worse or that if other excellencies are equal, the audience will always rise better pleased from the final triumph of persecuted virtue on the present case of King Lear, Cordelia from the time of Tate, has always retired with victory and felicity. The thus conceived less in terms of common realism than as an extension of the poetry becomes an effect itself an expanded image, the symbolic reflection of an experience which the poet, following the promptings of his creative impulse, is concurred to mould into a finished artistic form.

The story of King Lear, in some way the most complex and deliberately constructed of all Shakespeare's great tragedies, is precisely of this kind. There is a very real sense in which the whole action of the tragedy might be described as a projection of the conflicting issues supremely present in the mind of the central protagonist. As a father, Lear produces in his daughters' contrasted reactions, which reflect different and contradictory facets of his mind; as King, his wilful impulses liberate forces of social anarchy that nothing less than utter exhaustion can ultimately contain. From the conflict, whose dual aspect is thus concentrated in one mind, the various subsidiary issues of the play radiate as partial reflections of a common image, at once contributing depth and variety to the central situation and deriving from it the subsistent unity which alone can give the complete story, its full meaning. In none of Shakespeare's mature plays is the correspondence between actions and motive, the external event and its inner meaning, so exactly and so significantly achieved. These aspects of Lear's personal and social position contribute to the unity of a tragedy whose various stages correspond in the external action to a closely-knit development. The first stage in this development, occupying roughly the first two acts, is concerned with the entry of uncontrolled passion as a disruptive force into Lear's mind and

with the consequent overthrow of ordered balance in himself, in his family, and the state, of whose unity has been hitherto the royal guardian. The second stage, which covers the central part of the play, a personal disorder in *The Tempest* to which the protagonists are exposed to a symbol that at once reflects and transcends it: the elements at war, besides corresponding to the conflict in Lear's distraught personal Act through the intense suffering which they impose upon him with the force of a self-revelation to become the necessary prelude to spiritual rebirth. However, a resurgence in the personal order during the third and final stage cannot affect Lear's external fortunes. His reconciliation with Cordelia in the fourth Act is followed almost immediately by their final defeat and death against a background of nearly unrelieved disaster; the personal and social themes hitherto so closely united, now separate to produce the concluding catastrophe and the tragedy after touching unprecedented heights in the treatment of personal theme is sounded off in a mood of Stoic acceptance.

G. Wilson Knight wrote that Lear is mentally a child but a titan in passion. To him, a tremendous soul was incongruously geared to a puerile intellect. A person with a massive pride as Lear and who is "fourscore and upwards," it would seem, could have no dramatic course other than declension. Yet Shakespeare manages to stop the declension of his hero and develops and expands loudly, ultimately sublimating him in a transcendental manner. In the first scene, we are exposed to Lear's vanity, arrogance, susceptibility to flattery, and ultimately tyranny when he banishes Cordelia, who refuses to barter her love for material profit, and later Kent, who tries to warn the King against such a rash decision. It is only in the play's first scene that Lear shows all these traits in all the capacity to harm. By the time the first Act ends, we hardly ever find Lear vain and arrogant with the massive force of the first scene of the first Act. It is true that his vanity and arrogance surface energy now and then in the initial part of the play, but they are mild and harmless. Once Lear abdicates his throne, he has neither power nor authority nor wealth to dictate terms on anyone, and when Regan and the general humiliate and insult him, we see Lear as nothing more than an old

helpless father who hurts the wrath of hell on and ungrateful and tyrannous child.

Much has been said about Lear's vanity, arrogance, and susceptibility to flatter. There is no doubt that these traits existed in Lear in abundance. Yet, we need to examine them in social and psychological terms to accept Lear in totality. Firstly, it must not be forgotten that Lear existed in a barbaric age where the King had a divine right to rule. Under such social conditions, vanity and arrogance may not only be natural traits but may even be admirable in the eyes of the King's subjects. It is when we try to compare Lear with modern Christianity or other values that he appears so monstrous. Secondly, the liking to be flattered is amongst the very best of us to some degree, and a king who is "four scores and upwards, in praise from his children must sound so sweet as music to ears. Here, Cordelia trays him so unthinkingly with a blind display of her love, and she also knows that she is intelligent enough to fathom the wickedness and tyranny of her sister. It would not have been very difficult for her to understand that the only way to protect her father was to use those few words of endearment, which, in any case, were in her heart. Coming from her, they would never have appeared as flattery for gaining material profit. On the contrary, they would have appeared as honest and faithful as she was. The tenderness that she exhibits towards her. Cordelia is the kind of person to whom words 'betray' when she is confronted with love and affection.

When Lear abdicates his throne, he violates the duty of kingship by exposing himself to the tyranny of his wicked daughters. It is this violation of the responsibilities of kingship, along with his other fatal flaws or hamartia, from which tragedy erupts. As the play progresses, Lear's subconscious realisation of a gross mistake gradually rises to his consciousness as Regan and Goneril become cruel towards him. He realises that he had banished the one daughter who loved him disinterestedly. Still, it is not until the end of the second that he experiences a purely egotistical emotion- when he argues the needs. Lear's resurrection and sublimation begin now, and when the denouement arrives, he has been passive for a long time.

Lear's first fatal flaw becomes magnified not because it is terrible but because Cordelia inspires too much sympathy. It must be understood that Lear does not merely stage a scene to gratify his craving for affection. He gives away his Kingdom. His reuniting with Cordelia is the most poignant scene ever written by Shakespeare. Apart from revealing his dramatic genius, it fully establishes the resurrection and sublimation of the vain and arrogant King.

Cordelia: O look upon me sir and hold your hands in benediction O'er me No sir, you must not kneel.

Lear: pray, do not mock me. I am a very foolish, fond old man, Fourscore and upward, not an hour more or less, to deal plainly.

All Lear asks from fate is to give him one chance to ask forgiveness from his daughter. It is merciful that he dies in a tragic but glorious and befitting sad hero.

Mrs. Jameson, an eminent critic of Shakespeare, especially in heroines, believes that Cordelia's impression of our imagination is hard to analyse. "Everything in her seems to lie beyond one's view and affects us. We feel rather than perceive." Beauty and her declination haunt us for a long time. It is partly due to reasons extraneous to herself. Firstly, the contrast between her, the wicked general, and Regan is so huge that her loyalty towards her father is magnified. Secondly, there is so much pity for her fate that we cannot, but he is affected by her presence. But all these personal traits fade in comparison to the grace of her character.

Shakespeare draws her character to harmonise with the rude period of events. Cordelia could not have existed in the barbaric age and have been given the subtle and complex character contradictions resulting from a civilised environment. Shakespeare gives this simplicity of character to every person in the plan. Cordelia's character is one of unmingled tenderness and love. Added to this is her inherent strength, and they seem to complement each other so much that they give her almost ethereal beauty. She can love with the strongest and utmost loyalty, inspiring the same from others. And as those who feel more deeply are least demonstrative, her bearing is marked by a reserve behind which her force of character and affection makes itself perceptible like some spiritual presence.

Her strength is evident at the very beginning of the play. Lear's words, "let pride, which she calls plainness, marry her.

It depicts a strong will and moves to withstand anything. She displays self-possession and insight into character as she dismisses Burgundy and then sees through her wicked sisters. She inspires and strongly influences the very person who comes with her. She inspires the King of France, and the loyalty of Kent and the fool towards her is as complete as it is exquisite on Lear. Her reposeful presence acts like a charm. She has stately and equal dignity in her worst moments, which does not desert her. There is something very optimum about her actions and words, as she uses them efficiently, which is alien to the times in which she exists. Everything that she does reveals her strength and capacity. This strength is penetrated with an infinite tenderness. Bradley, in his exposition of Cordelia's character, thinks that she lets down her father at the moment when fate demands that she come to his rescue. Cordelia's nature is so strong, and her sense of dignity so keen that her language, though perfectly just, is little adapted to soften the hearts of her father or sisters towards her father. When she is brought in as a prisoner to the enemy's camp, it is unsurprising that she manages to see England instead of those on whose pleasure her father's fate and her own. She is little concerned; she knows how to meet adversity.

'For thee, oppressed King, am I cast down; Myself could else out-down false fortune's frown.

Yes, that is how she would meet fortune, frowning it down, even as Goneril would have met it, nor if her father had been already dead, would there have been any great improbability In the false story that was to be told of her death, that like Goneril she fordid herself. Then, after those austere words about fortune, she suddenly asks, "Shall we not see these daughters and these sisters."

Strang's last words are to hear from a being so worshipped and beloved, but how characteristics. Their tone is unmistakable. One doubts that she could have brought herself to plead with her sisters for her father's life, and if she had attempted the task, she would have performed poorly.

Many critics have echoed Johnson's complaint that Shakespeare has suffered the virtue of Cordelia to perish in a just cause, contrary to the natural ideas

of justice, and what is yet more strange to the faith of the chronicle.”

Her character's magnificence and the loyalty she inspires almost inevitably obscure her part in the tragedy, and it is impossible to identify any flaw in her character. This devotion is a consequence of both admiration and sympathy; this admiration almost verges into reverence due to her constant adherence to truth and uprightness; we feel pity even protecting pity because she is profoundly wrong, and also, despite her inner strength, she is so vulnerable. Of all Shakespeare's heroines, she deserves and yet receives the least amount of joy. She could not see any happiness since childhood with her vain, egotistical father and two wicked sisters. If she appears repressed, it comes as no surprise. There is not a single trace of the blissful love of the young that other Shakespeare heroines experience. The only one she loves deserts her, and after suffering acutely for him and before she can see him safe in death, she is killed. Shakespeare passes over the manner of her death lightly.

Her tragic flaw, which so many critics have overlooked, is because of the devotion that she inspires. Yet it is important to remember that Shakespeare's point of view is both tragic and Lear's. At the moment, when terrible issues join hands, she cannot fulfil the single demand that any other Shakespeare heroines would have met with the utmost poise without even remotely appearing to be flattering for material profit. Yet Cordelia has a distinct quality that distinguishes her from other Shakespearean heroines. It is not as if Cordelia of words because of eloquence. It is when she is confronted with tender emotion that she is speechless. She admits that her love is more ponderous than her tongue.

“Unhappy that I am, I cannot leave My heart into my mouth.”

Her tragedy does not merely erupt from the fact that she keeps quiet. It erupts from what she tells Lear. First, she says that she loves him “according to my bond; nor less,” later, she tells him, “Happy when I shall wed, that Lord whose hand must take my plight shall carry. Half my love for him, half my care and duty. Sure, I shall never marry like my sisters to love my father.

Cordelia does not realise that truth is not always an obligation and that her harsh words cause pain and anguish in a fragile and old father. She forgets that truth involves preserving our father as well. She, thus, does not utter the truth; oddly, she perverts it.

That is Cordelia, as Shakespeare wants us to accept there, with a touch of pride, a strong nature, and an acute sense of dignity. Her language matches her disposition, but it is ill-suited to soften hearts. Her last words in the play are,

Shall we not see these daughters and these sisters?”

Bradley remarks about these words as follows. “Strange last words for us to hear from a being so worshipped and beloved, but how characteristic. Their tone is unmistakable. I doubt if she could have brought herself to plead with her sisters for her father's life and if she had attempted the task, she would have performed it but ill.

Whenever Shakespeare wishes to make a character great and attractive, he usually makes it complex. In minor characters, he devotes a minimum of effort to developing them. That is why the only two traits we see in Goneril of Regan are cruelty and hypocrisy. Their characters are so stressed that they almost appear to be an extension of the old morality plays. Had Shakespeare wanted the characters of Goneril and Regan to be great, he would have made them as complex as that of Lady Macbeth, who hesitates to murder Duncan because his venerable appearance reminds her of her aged father. She ultimately loses her reason because her convoluted mind cannot contemplate the difference between right and wrong. Goneril and Regan can never have any such doubt and are reduced to mere caricatures or more stage figures.

Goneril, Regan, Oswald, Cornwall, and Edmund portray the evil in the play. Cornwall and Oswald do not come in the same league since they lack the vitality of the other three. This incident leaves the audience with Goneril. Regan and Edmund, and it is different to establish who is more terrible. Edmund is not a woman, though there are other reasons to differentiate him from the sisters. The two sisters' differences are distinct and marked in one dimension but similar in another. Regan does not commit adultery and does not poison. Her sister does not plan to murder her husband, and, in other aspects, she

is not as actively wicked as Goneril. However, these facets do not mean that they are more credible. It only means that she lacks the initiative and vitality of her sister. It is precisely this that makes her more loathsome. The wily Edmund prefers Goneril to Regan in his attempt to become the King of Britain. It is evident throughout the play that he does not care for either of them, but Goneril's vitality and ruthlessness make her a better choice if Edmund is to achieve his desire to acquire the crown. Regan cannot even imagine the unflinching manner in which Goneril commits suicide. When Lear curses her and invokes the wrath of God in her, she is left unimpressed. When Regan exclaims, "O bless gods, we are convinced that coming from her, they are merely empty words as well, but the fact that the words are given to her means something. Goneril is so terrible and ruthless that she is almost awesome. Yet, it is not possible to consider Regan's superior in power. She is merely more venomous and crueler and is perhaps the most hideous creature to exist in a Shakespearean play.

In *King Lear*, Goneril and Regan are often compared to lower animals. Shakespeare uses this imagery to highlight their characters. Goneril is a kite; her ingratitude has a serpent's tooth; she has struck serpent-like upon the heart; her usage is wolfish and a gilded serpent for her husband, Gloucester. Her cruelty has the fangs of a boar. She and Regan are dog-hearted: they are tigers, not daughters; the flesh of each is covered with the felt of a beast. Shakespeare was familiar with the idea of transmigration of souls and used it often to enhance the characters of his plays.

Regan is the most contemptible of the two. Lear cannot see this because Regan is more deceitful and lacks Goneril's direct wickedness. When he utters, "No Regan, thou shall never have my curse: This Tender-hefted nature shall not give Thee o'er to harshness. He did not realise how wrong he was at that time. Goneril has a certain kind of unscrupulous courage and wicked strength of character, which are lacking in Regan. We can feel more respect for a wild, fearless beast than one that is merely cowardly and treacherous. Regan is more femininely abusive and excitable than Goneril, who is always cool and collected. She shows signs of weakness frequently, but not in a manner that makes us give her credit for

remorse of conscience. The final struggle of lust between the two for Edmund also reveals Goneril's stronger character. The two sisters are epitomes of hypocrisy and cunning. Shakespeare permits them to thrive for a certain time to convince the audience that such an occurrence is an unfortunate truth. Shakespeare brings about a certain order in his cop-sided moral world when he lets every wicked character die, but not before they have caused enormous suffering to the innocent. Regan and Goneril are products of moral bankruptcy, and Lear and Cordelia are their natural victims. Shakespeare tells us it is not enough to be true and upright to exist. It is more necessary to expose wickedness and destroy it with utmost vehemence. This lack of exposure to evil permits it to thrive and brings so much suffering to humanity.

Samuel Johnson in *King Lear*, "The injury done by Edmund to the simplicity of action abundantly recompensed by the addition of variety by the art with which he is made to cooperate with chief design and the opportunity which gives the poet of combining perfidy with perfidy and correcting the wicked son with the wicked daughters to impress this important moral that villainy is never at a stop that crimes lead to crimes and at last terminate in ruin."

However, though this moral is incidentally exposed, Shakespeare has suffered the virtue of Cordelia to perish in a cause contrary to the natural ideas of justice to the reader's hope and what is yet more strange to the faith of the chronicles. Yet this conduct is justified by the spectator who blames Tate for giving Cordelia success and happiness in alteration and declares that, in his opinion, 'the tragedy has lost half its beauty.' Dennis has remarked whether justly or not to secure the favourable exception of Cato, 'the town was poisoned with much false and abominable criticism.' A play in which the wicked prosper and the virtuous miscarry may doubtless be good because it represents the common events of human life. Still, since all reasonable beings naturally love justice, I cannot easily be persuaded that the observation of justice makes a play worse or that if other excellencies are equal, the audience will not always rise better pleased from the final triumph of persecuted virtue."

Cordelia, the predominant female character in *King Lear*, dazzles us with her virtue, which is not

'cloistered virtue' nor 'sallying out' but stating herself in a true position. Purity, affection to the father, and loyalty to the husband are all qualities women celebrate at all times and in *King Lear*, too. Cordelia has done no more than state it openly and apply the yardstick to all the characters, which does not exclude Goneril and Reagan. Initially abhorred by the patent hollowness of her sisters' confession, Cordelia merely says, 'Love and be silent.' It is only when the King, in all angry commands, speaks out that Cordelia comes out with the verbal expression. The enraged King says her virtue should not be between the dragon and its wrath. The bow is bent and drawn, and she has to make it from the shaft. Even here, Cordelia does not want to protect herself but heroically ventures to show the King his mistakes. Why should her sisters marry 'to love their all'?

Cordelia is not setting any new standards or becoming aggressively feministic. She is only proclaiming the power of righteousness and honesty. The play is unfavourably poised toward evil. Hollowness and betrayal are restricted. Goneril and Reagan, who forfeited sympathy because of their lies, are given a richer moiety. If he had the eyes to see, Lear would have seen the evil in Goneril and Reagan, even in confessing their love for their father at the expense of their devotion to matrimony. They believed in the sanctity of the sanctioned marriage vows. It is 'unbiblical' and cannot be an accusation as the play is pre-Christian in history, but as Maxwell says, 'it is a Christian play about the pre-Christian on no count can say critic justify this attitude. It may even be stated that she is sinned against omitting a part of Lear's exoneration that is more sinned against sinning, which tacitly accepts that Lear had sinned against. Can speaking the truth be a sin? Can it remind one of virtue enjoined by sin? This moral inequity in the play does not stop with Cordelia but extends to Edgar and Edmund, and the chastity of Goneril and Reagan's lack of virtue does not lead to suffering. Goneril and Reagan are not punished.

Existing criticism seems to have missed the essential moorings of Cordelia's character. Perhaps Aristotle is to be blamed for having spoken of the tragic hero but not his female counterpart. Criticism focuses on the tragic hero and his 'fatal flaw.' The heroines have no identity and are unjustly drawn into

the whirlpool of tragic hero's destiny. A.C Bradley's eloquent statement that in Shakespeare, 'character is destiny' is applied only to the heroes. As for the woman characters' undeserved suffering is treated as a corollary. The corollary may be valid in geometric theorems. We tend to ask, 'Can corollaries justify the characters in a Shakespearean Tragedy?'

Closing Remarks

In sum, this study has demonstrated that Cordelia's suffering in *King Lear* is undeserved and unjust. Through a critical analysis of the play, this research has highlighted the complexities of Cordelia's character, revealing her strength, loyalty, and honesty. The study has also argued that the actions of others unfairly seal Cordelia's fate and that her suffering is a tragic consequence of the play's exploration of themes such as power, loyalty, and betrayal. Ultimately, this research has challenged traditional notions of Cordelia as a passive victim, instead revealing her as a tragic heroine whose fate is both devastating and thought-provoking.

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