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Since 1881

Research Department of English
The American College
Madurai, Tamil Nadu, India

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EDITORIAL

The American College Journal of English Language and Literature (**ACJELL**), a peer-reviewed international journal, is the brainchild of the then Heads of the Department of English **Dr. S. Stanley Mohan Doss Stephen** and **Dr. G. Dominic Savio** and the first issue was released in 2012 by the then Vice Chancellor of Madurai Kamaraj University **Dr. Kalyani Mathivanan**. She emphasized a pertinent point in her address that “a journal is sustained by the citation it receives.” The second, third, fourth, and fifth volumes were published in 2013, 2014, 2015, and 2016 respectively. We hosted a one day international conference in July 2017 and we published a record number of 611 research articles in 20 volumes of *Bodhi* as a joint venture and collaboration. Hence, we could not bring out the sixth volume in 2017 as planned. However, we assure you that ACJELL 2018 will be released before the end of year 2018 with more student and research scholars’ articles on emerging literatures around the world which is the theme of a one day national seminar being organised in October to commemorate the Golden Jubilee Celebrations of the introduction of undergraduate programme in English in the American College.

Keeping in mind the twin aims of the founding fathers of the ACJELL, the reviewers have selected articles from both literatures and language for the current issue. The twin aims are to inculcate research and publication culture in MPhil and PhD scholars and to provide platform for college and university teachers of English language and literature in the southern region of the state to publish their articles for the purpose of continuous professional development and career advancement. What is special in the current volume is that postgraduate students have contributed some articles on both language and literature.

Research and publication culture continues to be elusive to Indian literary academia. Not many opportunities are available for Indian college teachers of English to bring their research findings to the international attention. It is heartening to note that the present day research scholars show enthusiasm on presentation and publication of research articles. We are planning to go online so that ACJELL can become an indexed journal thereby its impact factor and h-index value could be quantified. Eventually, it can branch off into special issues on different literatures in English, theories, and ELT related issues as wished by the founding fathers. We are also applying to the UGC for inclusion in the list of its approved journals under the academic journal category.

Dr. M. Davamani Christober, Principal & Secretary and **Dr. Helen Ratna Monica**, Bursar of the College are thankfully remembered for their encouragement and support to the ACJELL publication every year.

Editor

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AMITAV GHOSH ON CLIMATE CHANGE AND CULTURAL LANDSCAPING

S.Aarthi

Abstract

A landscape is said to be a combination of nature and culture, with humans playing the key role. A cultural landscape is defined to be an ecosystem consisting of the most long-term human-modified landscapes. Close interaction between human beings and nature evolves both culture as well as cultural landscapes. It combines cultural and ecological values. Rapid developmental processes like industrialization and urbanization have led to 'an all-devouring, carbon intensive economy' that has caused climate change. The apparent challenges of climate crisis are global warming and rising sea level that threaten many major port cities. But, when carefully analyzed, the risks seem to be repercussions of thoughtless alternations of cultural landscapes and seascapes, promoted by a colonial notion that proximity to water is power and security.

Keywords: cultural landscape, climate change, colonial expansion

Introduction

According to Adrian Phillips, landscape gives identity to place and it is where the past and present meet. Socioeconomic forces are said to be the main drivers of landscape dynamics; their patterns and processes influence the creation and development of cultural landscapes. The term 'cultural landscape' was first used in Germany in the 1890s by the geographer Friedrich Ratzel to refer to "landscape modified by human activity" as opposed to the primal natural landscape. Jianguo Wu in his article "Integrating Nature and Culture in Landscape Ecology" states that the term was introduced to the English speaking countries in 1920s by Carl O Sauer in his seminal publication *The Morphology of Landscapes* where he wrote: "the cultural landscape is fashioned from a natural landscape by a cultural group. Culture is the agent, the natural are the medium, the cultural landscape is the result." (Kong 307) Cultural landscapes which include seascapes are therefore products of the interactions between humans and natural settings of the land system.

Discussion

Sun-Ke Hong in the introduction to *Landscape Ecology* mentions that patterns of landscapes and seascapes in Asia are not only spatially heterogeneous, but also have unique characteristics that are driven by different socioeconomic and cultural processes. He observes that anthropogenic patterns and processes have created numerous traditional cultural landscapes throughout the Asian region, and understanding them requires traditional and indigenous knowledge of the

landscapes and its characteristics. He warns that "the loss of certain key features of cultural landscapes may have important, and often undesirable, ecological and socio-cultural consequences." (vi) Saiful Arif Abdullah in his article in *Landscape Ecology* quotes the observation of Farina that human-nature interaction affects the characteristics of the cultural landscape, but the interaction also depends on the culture of the society as well as the condition of the initial landscape at any given time. Cultural landscapes are different from one region to another, and have their own structural and functional complexities, fragility, and resilience. Therefore, proper understanding of the characteristics of cultural landscapes is required to modify them.

Cultural landscapes are not static but constantly keep changing. Also, landscape dynamics are driven by environmental changes including climate change. Amitav Ghosh approves of Naomi Oreskes's statement that, "humans have become geological agents, changing the most basic processes of the earth" and responds responsibly by writing about climate change in his non-fiction *The Great Derangement*. Just as writers have responded to wars, calamities and crises, Ghosh feels compelled to confront the politics of carbon economy and addresses the issue of climate change. In the process of doing so, he writes about uncontrolled and rapid development of coastal metropolitan cities and urban landscapes that have led to environmental degradation and devastation of indigenous cultural landscapes.

Human actions down the ages have caused the present climate crisis that threatens the very existence of planet earth. In *The Great Derangement*, Ghosh points out

to the fact that colonial cities like Mumbai, New York, Boston and Kolkata were established through early colonization. All these cities were founded near coastlines in close proximity to water bodies, and primarily 'expanded and accelerated' western economies. With the rising sea level due to global warming, the very process that established these mega cities 'now threaten them with destruction' writes Ghosh. He desolately recollects the unprecedented rains that caused great havoc to Mumbai in July 2005. He states that, "the remaking of the landscape has so profoundly changed the area's topography that its natural drainage channels are now little more than filth-clogged ditches." (60) It is also recorded that the early Parsi residents of Bombay were reluctant to move from the older, more sheltered ports like Surat and Navsari, since newly founded Bombay stands on reclaimed land. Callous disregard for surroundings and lack of understanding the ancient cultural landscaping have contributed towards the threat that major coastal cities face due to climate change.

In the 2004 December tsunami set off by an undersea earthquake in the Indian Ocean, several countries were devastated. On learning about the tsunami, Ghosh had obtained a commission to write about the impact of tsunami on the Andaman and Nicobar Islands. So he visited Port Blair, the Nicobar Islands, a town called Malacca and other places. To his surprise he found that the islands' coconut trees alone were largely unaffected and stood 'serenely amid the rubble.' He narrates that, on returning to his room, he had written in his notebook:

the damage was limited to a half a mile radius along the shore. In the island's interior everything is tranquil, peaceful-indeed astonishingly beautiful. There are patches of tall, dark primary forest, beautiful padauk trees and among these, in little clearings, huts built on stilts... One of the ironies of the situation is that the most upwardly mobile people on the island were living at its edges. (46)

Ghosh observes that the indigenous islanders lived mainly in the interior and were not affected by the tsunami. Whereas, those who had settled along the seashore were the most affected and they were mainly outsiders and that too 'educated.' Then, while flying into New York's John F Kennedy airport, Ghosh noticed 'the thickly populated Long Island neighbourhoods' were sitting upon what had once been barrier islands that separated the airport from the Atlantic Ocean. He sadly recalls how that place was swamped when Hurricane Sandy hit the area in 2012.

The observations of various strange and unprecedented natural calamities made Ghosh think about

the changing concept of cultural landscaping. The European colonists had founded many port cities like Bombay, Madras, New York, Singapore and Hong Kong 'directly on the ocean.' Ghosh states that,

the Nicobar was but a microcosmic expression of a pattern of settlement that is now dominant around the world: proximity to the water is a sign of affluence and education; a seafront location is a status symbol; an ocean view greatly increases the value of real estate. (49)

Ghosh deconstructs the concept that proximity to water represents elitism, power and security, mastery and conquest to be 'a colonial vision of the world' and observes how that idea has been "incorporated into the very foundations of middle-class patterns of living across the globe." The places severely devastated by uncanny natural catastrophes are found to follow "the pattern of settlement that had come to reflect the uniformitarian expectations that are rooted in the 'regularity of bourgeois life.'" He feels that the bourgeois belief in the regularity of the world had been carried out to the point of derangement.

However, when Ghosh ponders over the question, "But haven't people always liked to live by the water?" the answer he gets is more in the negative. He being an anthropologist and having researched widely on human history, spots that people generally did not build large settlements on the water's edge even if they made their living from the sea. He cites the examples of the great old port cities of Europe and Asia like that of Amsterdam, Hamburg, Cochin, Dhaka and Guangzhou were all protected from the ocean by bays, estuaries or deltatic river systems. He highlights that there had existed 'an element of caution' and provisions had been made for the unpredictable. But with the European global expansion; from the seventeenth century onwards; colonial cities were established on seafronts around the world. He writes that Bombay, Madras, New York, Charlestown were all founded during that period. The pattern followed, when Singapore and Hong Kong were established in the nineteenth century. Ghosh observes that these cities all brought into being by processes of colonization are the most 'directly threatened by climate change.'

In summer 2004 Ghosh published *The Hungry Tide* where he traces the establishment of Lusibari; amidst the dense mangrove forests; and Port Canning; on the banks of River Matla; both turning out to be disastrous modifications of cultural landscapes. In 1903, one Sir Daniel Hamilton had bought ten thousand acres of 'the tide country from the British 'sarkar' to establish Lusibari. In the

beginning, there was nothing but forest there. "There were no people, no embankments, no fields. Just, mud and water...And everywhere you looked there were predators-tigers, crocodiles, sharks, leopards." (51) Such a wilderness was cleared and reclaimed. Sir Daniel invited the socially and economically marginalized to come over there and settle. So people started inhabiting the place. People were often feasted by the predators. So he announced rewards to anyone who killed a tiger or crocodile. The islands were also frequently flooded but people continued to stay there. This narration throws light on the ruinous effect of Sir Daniel Hamilton's idea of trying to create a utopian world in a place not fit for habitation. Each landscape is unique with its special characteristic features. When it is tampered, the effect is catastrophic.

Similarly, Ghosh writes about thoughtless decision of the British to change the colonial capital of Bengal from Calcutta to another place. Calcutta was established on the banks of River Hoogly in the seventeenth century. By the nineteenth century, the British administrators realized that the river was silting up. Then they chose a site on the banks of River Matla, "a little fishing village that overlooked a river so broad and wide that it looked like a highway to the sea." Little did those 'Ingrej town planners' know that the word 'matla' means 'mad' in Bangla. The new port city was named Port Canning and was inaugurated in 1864. Ghosh records that just after three years of its inauguration, the port was struck by a cyclone and the city was officially abandoned in 1871. Prior to the founding of Port Canning, Henry Piddington; the one who coined the term cyclone; had warned the planners and surveyors of the dangers of constructing a port there, since the river was unpredictable. He had told them "it was crazy to build a town so deep in the tide country; the mangroves were Bengal's defense against the Bay,...they served as a barrier against nature's fury, absorbing the initial onslaught of cyclonic winds, waves and tidal surges." (286) Piddington even wrote to the then Governor-general that the proposed port on the River Matla was 'dangerously exposed' to extreme cyclonic hazard. But nobody gave heed to his words. Eventually the port city was destroyed as Piddington had predicted. Ghosh notes in *The Great Derangement* that Canning now merely serves as a small river port and access point for Sundarbans.

Over the centuries, the cultural landscapes of the Asian colonies have been encroached upon by various colonial activities. As a result, many cultural landscapes have been totally changed into other landscape types, for example, urban landscapes as in the case of Singapore

and Hong Kong. In *River of Smoke*, Ghosh briefly touches upon the expansion of Singapore into an urban landscape. Seth Bahram had always regarded "the fledgling township of Singapore as a jungle joke." In the old days, when sailing through the Straits, Bahram had never stopped at Singapore but preferred Malacca instead. He describes Singapore as "just one of the many forested islands, clogging the tip of the straits...But the island's jungles were notorious for their tigers, crocodiles, and venomous snakes; no one lingered any longer than was necessary." (61) However when the British chose that 'unpromising' location for a new township, many people including Bahram had assumed that the settlement would 'soon be reclaimed by the forest.' But as years passed by, Bahram was forced to stop at Singapore since the port facilities were better than Malacca. From his suite in the *Anahita*, Bahram was able to appreciate how quickly Singapore was changing. He soon realized that "the new settlement would soon overtake Malacca in commercial importance." He notices that it was designed to set the 'white town' carefully apart from the rest of the settlement. The Chinese, Malays and Indians were assigned their own ghettos. The affluent English chose to occupy the coastline and urbanize it to their tastes. Through Bahram, Ghosh projects how Singapore was rapidly evolving into one of the principal waystations of the Indian Ocean way back in 1815.

In *Flood of Fire*, Ghosh traces the creation of the free port Hong Kong. Mrs. Burnham tells Zachary about 'a new free port' that is to be created on the China coast, and that the decision had already been taken in London. Mr. Burnham too speaks to Zachary that, "a new port, embodying all the ideals of Free Trade" would be created in Hong Kong. Shireen had the first glimpse of Hong Kong while she was still in the *Hind*. From the quarter deck, she saw "the distant peaks were wreathed in cloud but the slopes below were treeless, strangely barren. The island seemed to be sparsely inhabited; the only dwellings to be seen were a few clusters of houses on the shore." (351) When Ah Fatt's funeral was being organized; Shireen recalls how much the shoreline of Hong Kong Bay had transformed in a year. The previous year when she had gone to visit Bahram's grave for the first time, "the beachfront had been empty except for a few fishing villages. Now there were godowns, barracks, parade grounds, marketplaces and cluster of shanties...plots had been marked out along several stretches of the shore." (549) Paulette too notices that a 'large, official looking boundary' had been staked out right above the beach.

When the British-held Hong Kong's first auction of land was held, "it consisted of only fifty plots, each with a sea-frontage of one hundred feet, along a stretch of shore on the seaward side of the island's only proper thoroughfare—the Queen's Road." (602) In *The Great Derangement*, Ghosh writes that the Qing dynasty officials were astonished to learn that the British intended to build a city in a place that was so exposed to the vagaries of the earth.

Summation

Colonial expansion coupled with industrial revolution in European countries propelled dramatic changes in the cultural landscapes of the world. These resulted in rapid urbanization processes and changes in agricultural and trade practices. All these factors have put cultural landscapes under threat and have brought about the present climate crisis. With the rising sea level, all those colonial port cities founded directly on the sea face the risk of being inundated by the sea in the years to come. Despite facing the challenges of climate change

developmental activities continue to progress at an alarmingly pace. Becoming aware of the structural and functional characteristics of cultural landscapes and acceptance of the fact that climate change is disastrous can bring about some optimistic transformation of planet earth.

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“MAN CAN BE DESTROYED BUT NOT DEFEATED” AN ECOCRITICAL READING OF THE OLD MAN AND THE SEA

R.Abinaya

Ecocriticism and its Roots

Ecocriticism is a critical study that explores the relationship between life of Man, the six sense animal and the other physical and biological entities, with an awareness of mass destruction that is done to ecology by human ‘civilization.’ This representation of the account of nature represented in literature exists from the portrayal of Garden of Eden and it continues till this millennium. Cheryll Glotfelty refers to the critical field of nature writing as ‘ecocriticism’ and defines it as “a study of relationship between literature and the physical environment” (1966). The consciousness of nature being spoilt for the sake of human selfishness exists from the works of eighteenth century writers like James Thomson’s “The Seasons”(1726 – 30), Gilbert White’s “Natural History and Antiquities of Selborne”(1789), William Bertram’s “Travels”. The term ‘Ecocriticism’ was first used in William Rueckert’s essay *Literature and Ecology: An Experiment in ecocriticism*, as traced by Michael P. Branch in his essay “What is ecocriticism?” The word ‘ecological’ was first used by an US ecocritic Karl Kroeber in his article “Home at Grasmere”: ecological holiness’ (Barry, 2010, p.239).

Ecocriticism does not deal with the environmental issues in a scientific perspective. John Passmore distinguishes between ‘Problems in ecology’ and ‘ecological problems’. ‘Problems in ecology’ are real scientific issues that are to be dealt with ecological experiments whereas ‘ecological problems’ deals with the activities of human beings who vandalize the environment, unmindful of the consequences it generates. Ecocriticism contributes much to define, explore and resolve ecological problems and thereby indirectly addressing the ‘problems in ecology.’ (Garrard, 2004)

Ecocriticism and Green Studies: An Emergent Movement

American ecocriticism was a flourishing academic movement in 1990s which was followed by a period of romanticizing and glorifying nature. This concept of ecocriticism first arose in 1970s in the meetings of Western

Literature Association (WLA). Three major American Transcendentalists have made remarkable contribution to this field. Ralph Waldo Emerson’s *Nature* published in the year 1836 anonymously, Margaret Fuller’s *Summer on the lakes—During 1843*, and Henry David Thoreau’s *Walden* (1854) are some of the works that celebrate nature and wilderness. Green Studies in the UK finds its inspiration in British Romanticism and not in American Transcendentalism of 1840s. It is Jonathan Bate who is considered as founding figure of Green Studies. His work *Ecology: Wordsworth and the Environmental Tradition* laid foundation for Green studies in UK. Ecocriticism has its literary bearings in British literature from the period of Raymond William’s, *The Country and the City*.

Ecocriticism or Green Studies represents the critical approach that began in the USA in the 1980s and in UK in the early 1990s. This approach is different from all other literary movements in its perspective towards society. Unlike other theory it does not believe in the linguistic and social construction of the society. American Cheryll Glotfelty is considered to be the acknowledged founder in USA and her pathbreaking work *The Ecocriticism Reader: Landmarks in Literary Ecology* is the most influential work in ecocriticism. This rapidly growing field of literature is recognized worldwide with its organization ASLE (Association for the study of Literature and Environment) 1992 with Glotfelty as its co-founder, and a journal ISLE (Interdisciplinary Studies in Literature and Journal) 1993.

The American traditional ecocritics prefer the term ‘ecocriticism’ and their writing is generally celebrating in nature and tone, whereas the British counterparts warns the world on the emerging environmental threats and the fast approaching apocalypse. Jonathan Bates define those who value nature for its utilitarian purpose and its ability to ‘environ’ as ‘light green’, and he uses the term ‘dark green’ to refer to the deep ecological radical ecocritics who find technology as a problem and wish to return back to nature. Therefore, deep ecologists reject the anthropocentric term ‘environment’ preferring the term ‘nature’ (Barry, 2010, p.248).

Ecocriticism: A Critique of Human Perspective

Unlike all other literary movement, Ecocriticism checks, verifies, falsifies and thereby rejects the view that everything is socially and linguistically constructed. Ecocriticism is in fact against all other theories which tend to see “the external world as socially and linguistically constructed” (Barry, 2010, p. 243). Thus Ecocriticism is against all other literary theory that believes in ‘constructionism’. Ecocritics propound that nature exists all by itself. Nature is neither a servant that exists for the purpose of man nor it is to be served. Ecocritics are against conceiving nature as a concept of culture. They reject the view of seeing nature as a binary opposite to man, thereby denying the superiority that man assumes over nature. Nature can exist independent of man but man cannot. Ecocritics try to break the anthropocentric idea of nature as a gift bestowed to human beings. Nature is a cycle of growth, maturity and decay, in which contains human and non-human entities.

Positions of Ecocriticism

Ecocriticism has a conspicuous feature that it takes different positions that differ according to the ecocritics’ culture, race, ethnicity, social class and gender. Cornucopians are those who believe that the progress of mankind lies in the continued progress of material wealth and advancement in technology that can pay for the environmental improvement. They are group of economists and entrepreneurs who believe that the earth has enough to provide to its population and argue that the current environmental threats and dangers are nothing but illusion and exaggeration. Environmentalists are considerate towards environmental issues but never compromise with their standard of living, nor could they welcome any radical social change. Their contribution to the environment will be, being a part of eco-friendly organizations, taking part in campaigns, trekking to tribal hills and so on. They are sophisticated shallow environmentalists. Deep ecology is the most influential form of environmentalism, which is against the anthropocentric view towards nature. It believes that every entity, human or non-human, have an intrinsic value and that their well-being lies in their inherent worth. Ecofeminism is a parallel reading of the oppression and exploitation done unto women and other subordinates (poor, people of other race, gender and colour) along with the degrading nature. The ability to produce, replenish, and nurture is the connecting strand between woman and nature. While ecocriticism rejects the Man/Nature binary,

ecofeminism rejects Man/woman binary (Garrard, 2004, p.17–32).

Ecocritical Reading

Ecocritical reading of literature is nothing but an ecocentered reading that includes the eschewed nature in all literary texts. This is a new reading dimension to familiar text that deepens the concern towards nature which is often treated as human aid. Nature is ignored as an outward phenomenon that is employed as setting where the literature happens. Ecocritical reading reverses this practice focusing on the outward that is used as a ploy for the plot. This is not restricted to the works that deal with nature exclusively, but to all existing literature. The traditional anti-ecological view is evident in the holy bible, book of genesis. After having created the land, animals, vegetation, sea, light, day and darkness, God said, “Let mankind rule over the fish in the sea and the birds in the sky, over the livestock and all the wild animals, and over all the creatures that move along the ground” (Genesis 1:26). “Be fruitful and increase in number, fill the earth and subdue it. Rule over the fish in the sea and the birds in the sky and over every creature that moves on the ground” (Genesis 1:26). Ecocriticism rejects this anthropocentric attitude, and wishes to allow nature as an entity to be by itself.

Anthropocentrism in *The Old Man and the Sea*

Reading the masterpiece of Hemingway with an ecological consciousness, will give thoughtful insights about how the relationship between Nature and Man is strained. The ecocritical reading of the title itself gives an ecological dualism, *The Old Man and the Sea*: Man and Nature. The old man who ventures to conquer the kingdom of sea assumes himself to be a warrior. There is an irresolute treatment of nature in this literary text, where one can find a deep concern towards nature and its beauty, at the same time, seen as a prospect for utility. Thus Hemingway can be considered to be a prudent environmentalist, who cares for conserving nature for the purpose of human beings.

The plot of the novel is intertwined with nature, but nowhere, the intrinsic value of nature is truly recognized. Instead, nature is seen as means of livelihood that either favours the old man or torments him. Though there are instances where the old man admires nature, he perceives it as a mode of relaxation and a compass that guides him at his work. When Santiago journeys to the deep sea, he kills his loneliness by engaging in conversation with nature.

"He was very fond of flying fish as they were his principle friends on the ocean" (Hemingway, 2004, p. 19). He befriended nature for his own existence on sea, and it provided a therapeutic value to him. He seems to love the ocean, because "she is kind and very beautiful" (Hemingway 19) at the same time he calls it cruel.

On reading admiration ecocritically, the anthropomorphic view of nature existing for human beings and that neglected intrinsic value are evident. The old man, "ate the white eggs (of turtle) to give himself strength" (Hemingway, 2004, p. 26), he "drank a cup of shark liver oil each day" (Hemingway, 2004, p. 26) because "it was very good against all colds and gripes and it was good for the eyes". He even looked at the circling birds as a navigator who leads him to a school of dolphins and says "The bird is a great help" (Hemingway, 2004, p. 26). He also thought of the fish variety like 'Albacore' that would make "a beautiful bait" (Hemingway, 2004, p. 27). Santiago finds prospect in everything that he sees. The shameless dominion that human entities assume over non-human entities is evident in the portrayal of nature in this novella. Santiago admires the beauty of the sea as 'la mar', which means 'liquid gold', and that it serves to be his female companion. Nature is often identified with women, where the logic of domination for both remains the same. This comparison of nature to woman, where both are seen as an object to be conquered, ruled and plundered, reflects the privilege given to man and the treatment of 'other' that is refuted by ecofeminists.

Santiago's determination to conquer the sea reflects the Protagorean belief that Man is the measure of all things. Santiago's display of valour in separating the Marlin couple is no less than a brutal violence. He is aware that "...all the time the male had stayed with her(Marlin)" (Hemingway, 2004, p. 35). Although Santiago felt lonely without the company of his wife, he could not empathize with the marlin couple. These are not the process of fulfilling his needs but gratifying his greed. The façade that human beings bear in the conservational attitude towards nature is very evident when Santiago says, "We begged her pardon and butchered her promptly" (Hemingway, 2004, p. 36). The old man can be excused for finding prospects in nature, because fishing is his occupation. However, nature perceived as an object of economics is called Environmental economics. However Santiago is seen as an anti-ecologist, because he goes deep inside the sea to prove his self-worth and the sea inhabitants fall a prey to his false pride. His determination needs appreciation but not at the cost of innumerable life.

Though the old man tries to establish a good relationship with Marlin and records his sincere admiration and respect towards it, he ends up killing it and many other fierce sharks in order to prove his strength. He causes an irreparable damage to them to prove that "Man can be destroyed but not defeated" (Hemingway, 2004, p. 80). This is what exactly the novella claims to prove, the superiority of man over nature. The old man at times becomes eco-conscious and realizes his false pride that destroys the harmony of nature. He says, "I shouldn't have gone out so far fish", "Neither for you nor for me, I am sorry fish" (Hemingway, 2004, p. 85). The novella does not end with defeating Marlin, the struggle cause serious injury to the old man, leaving only the skeleton of Marlin to remain. This defeat remarks that destroying the harmony of nature, destroys the peace of human race as well, for human beings are just an entity in the whole universe.

Summation

Ecocriticism is a theory of awareness that enables the shift from anthropocentric world to ecocentric one. Almost all ecological concerns are shallow environmentalism, which really does nothing towards conservation and preservation of nature, including ecocritical reading of a text. However it highlights the attitude of man towards nature which serves as an awareness towards the injustice done to it. This different reading will reverse the hierarchy and thereby create a play between the binary opposites Man and Nature. It aims at a synergy between both, and literature is one among the many aids. For the synergy to be effective, ecocritical reading must branch out beyond literary framework to life, for life on earth includes the worlds of each and every entity in the universe in equal ratio.

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QUEST FOR IDENTITY: A STUDY OF ARAVIND ADIGA'S THE WHITE TIGER

J.Aishwarya

Abstract

Aravind Adiga's debut novel The White Tiger deals with the character of Balram in search for self identity. Balram questions "Can a man break out of the coop? What if one day, for instance, a driver took his employer's money and ran? What would his life be like? These lines foreshadow the eventual breaking out of the rooster coop by the protagonist. This novel is about how Balram strives and moulds himself to prove his identity escaping from the village of darkness to the city of lights and from a nameless boy to the 'White Tiger'. Through letters he portrays his escape from the coop, creating his own opportunities to become an entrepreneur.

Keywords: self identity, rooster coop, quest

Introduction

"Identity is our creation" says Giddens, British sociologist. It includes the capacity to build up a consistent feeling of biographical continuity. Identity is not something we have, nor an entity or a thing to which we can point. Rather, identity is a mode of thinking about ourselves. Balram is a character who creates his own identity. All his names suggest the development of his position. At the beginning of the novel he is nameless and called as "Munna" meaning "boy". Then his school teacher names him "Balram" meaning "sidekick". The school inspector names him as "The white Tiger" which stands for "rare and unique". When he starts his new life in Bangalore he assumes the name Ashok his former employer. The name 'White Tiger' proves his inborn potential and intelligence. His names are suggestive of his lack of identity when he is identified just as 'munna' and 'Balram' which is evocative of a sidekick most probably is a position as driver and eventual transformation into 'White Tiger' which leads him to become the entrepreneur Ashok.

Quest for Identity

Balram admires Mr.Jiabao, the Chinese premier to whom he confesses about his story of life. The premier belongs to the nation of China where people are not ruled by any foreign invaders. Chinese are great lovers of freedom and individual liberty. The British who were well known for colonizing the countries were taken aback by the Chinese. This very fact attracted him so much towards the Premier as he wanted to belong to the same trait. In contrast Balram is from the typical Indian paradise Laxmangarh where Hanuman is the imposed favourite God depicting how to serve the masters as Hanuman served 'Ram'. Balram never wanted himself to be identified

as a servant but more than a servant, an entrepreneur. He refers himself as "Half baked" as he did not complete his education. He believes that a half baked person is more suitable to become an entrepreneur "Entrepreneurs are made from half- baked clay" (11) says he. He made this journey of his entrepreneurship by spinning the thread of various activities. Nobody around him pushed him but himself. He claims himself as a non sentimental fellow which is one of the very strong characteristic he had to exhibit to achieve such a great height. He was ready to lose his whole family to reach his destiny. He confesses his act of killing Ashok as "*an act of entrepreneurship*"

The whole village is dominated by four landlords the wild boar, the stork, the water buffalo and the raven. He refers them as "*animals*" as they fed on people's money by taxing them. He becomes a victim of the landlord as he had to drop from school to pay the loan that his granny got from the stork for his cousin's wedding. The villagers are trapped under their control have to depend on them for all their needs. He describes about the rooster coop. Rooster coop is nothing but the trapped roosters together in the cage which cannot escape, and which are then slaughtered. The villagers are the caricature of the roosters here. Balram himself is a rooster. He finds various ideas to escape from this coop. "The Indian family is the reason we are trapped and tied to the coop" (176) and he justifies his killing of Ashok by saying that he would inform the judge he had killed him only to escape from the trap.

His first realization of being trapped in the shell occurs when he recovers from his unconscious state. The death of his mother made him realize that he'll also be dead and decomposed doing absolutely nothing. He develops a sense of futility and oppression. He says "Nothing would get liberated here" (18) Here Balram plans to escape out of

this trap and get liberated by doing something that he could. His father at his death bed says "My whole life I have been treated like a donkey. All I want is that one son of mine – at least one-should live like a man." (30) He did not get the idea of 'man' there which he realizes later. All these incidents force him to escape from his position. He works in the tea shop joining his cousin Kishan after losing his parents. He is forced to drop out of the school. But then he educates himself by overhearing then and there throughout the novel. He describes himself as a good listener. He overhears two customers discussing how drivers make high salaries. He decides to work out this idea. He learns driving facing the issue of caste that he belongs to 'Halwai' group that he is not supposed to do this work as sweet makers are meant to make sweets. He breaks this idea. He learns driving facing humiliation about his caste and visits each doorstep seeking a job as a driver. But that was not easy as he thought. Finally, he joins at the Stork's house by claiming that he belongs to the same village that of the stork.

When he comes to know that Pinky Madam and Ashok are visiting Delhi and the driver who accompanies them will be provided Rs.3000. Ram Persad is selected for the job. He aims for it. He realizes that Ram Persad is a Muslim, and using this information he is able to replace Ram Persad as a driver for Ashok holding this reason he is chosen for the Delhi trip with them. He did not wait for someone to help him any time. When he planned to learn driving he did it himself. After visiting, Delhi his perspective towards Ashok changes. He raises two questions about how men and women are trapped in the rooster coop effectively and then how to break out of it? To which he answers

"*The Indian Family*, is the reason we are trapped and tied to the coop" "Only a Man who is prepared to see his family destroyed-hunted, beaten, and burned alive by the master can break out of the coop"(176)

He is a person who not only says how to be or how not be in this novel. He acts accordingly and he proves what he says before. He says to break out of the coop one has to be ready to see his family hunted and destroyed. He says "*Once the master of the Honda City becomes corrupted, how can the driver stay innocent?*" This shows that Balram is no more innocent and he is prudent enough to step forward. He notices the change of behavior in Ashok which proves himself that he was wrong. After witnessing Ashok bribing the minister and how he changes after Pinky Madam leave for Ashok has a relationship with Uma, his former lover. He changes his attitude and loses

respect towards him. The list of how to earn a little extra cash from the master shows that he justifies the act by saying that "*The more I stole from him, the more I realized how much he had stolen from me*" (231) and he proudly says that he is his own master. He then gains the courage to visit even the black fort which he had admirer but was afraid of going in. This symbolizes that he overcomes the futility of his life.

"The sirens of the coop were ringing – its wheels turning – its red lights flashing! A rooster was escaping from the coop" (248)

This proves that for him the act of stealing is breaking out of the coop. He slits the throat of his wealthy master Ashok fully aware of the repercussions which includes killing of his entire family. He believes later that his whole family is killed by the Stork's family.

He is more of a self-centered person. He asks for help to Kusum to learn driving. He promises his granny that will return the money while earning which he fails to do. Kusum pesters him in many ways to send him money through letters and by informing the master's family but he never bothers. She also tries her best to get him married but he escapes from that too realizing that it is a trap to gain money from the dowry. When she cooks for him or when his family waits for him while departing from Laxmangarh with Ashok and Pinky madam he deliberately avoids all their eyes being conscious not to fall in the trap with the family again as he is overcoming it day by day.

The inspector visiting his school named him "The White Tiger". The inspector promises to suggest scholarship to go to a real school and presents him a book. Balram says "*All this constituted good news, and the one infallible law of life in the darkness is that good news becomes bad news and soon*" (35) He did not to fall in the infallible law but instead he tries, he tries to change all this. He creates new law. The new law is the creation of himself. When he is pushed to the situation to work in the tea shop, unlike others he didn't feel down or lose his hope. Instead he thinks and acts according to the situation. He continues his studies by overhearing people. He says "To turn bad news into good news – is the entrepreneur's prerogative." This line witnesses his perseverance to achieve things in life. He was ready to change the bad into good. He quotes a line from a poem written by his favorite poet "They remain slaves because they can't see what is beautiful in this world". He adds that he was not destined to stay a slave.

He was almost driven to be a scapegoat to take the charge of the murder which was done by Pinky Madam. When the stork's family planned to use him for the murder they tried to inform as he is 'part of the family' adding that his family already knows the news and they are proud of him for taking the charge. When they realize he is no longer needed in the case they immediately change their behavior towards him from the so called 'part of the family'. Balram could sense this change spontaneously. After escaping from Delhi he notices the poster of him with his photograph for the murder of Ashok. He takes that as symbol of escape from the rooster coop. He didn't feel for what he has done. He moves to Bangalore and starts White Tiger Company. Following his master Ashok he bribes the police when one of his drivers is involved in an accident where a boy is killed. This indirectly conveys the idea that Balram alias Ashok has come of age and has achieved the identity he craved for by becoming an entrepreneur by breaking the "Rooster Coop."

Conclusion

Erik Erikson, German Psychologist who coined the term "Identity Crisis" says that there are many possibilities that an individual indulging in negative activities such as crime (or) drugs because to them negative identity is far better than having nothing. Such is the character "Balram."

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POLITICAL WRITINGS OF ARUNDHATI ROY

T.Anita Caroline

Abstract

This article is an attempt at studying the political writings of the famed writer Arundhati Roy. The man Booker prize winner of 1997 for her novel, *The God of Small Things*, Arundhati Roy does not restrict herself to writing just fiction, she is a socially committed writer. Her *prima facie* is art for life's sake. This article analyses her essay, "The End of Imagination".

Keywords: nuclear weapons, terrorism, counterterrorism

Introduction

Arundhati Roy can be classified as a socially responsible writer. Disregarding her earlier fame and despite the possible future threats that await her, Arundhati Roy continues to voice against all the injustices she sees around- in her country and in the world. She keeps a keen eye on the destructive political policies and plans of corporate globalization and warns the common people of how it will distort their personal lives and the growth of the nation.

All of her essays focus on social evils and she does not hesitate to expose the evil forces behind the curtain causing all those injustices. Her accusing fingers do not know reluctance of any sort; she is impartial when identifying the perpetrators, examples being: naming countries like America or Russia, or politicians like Bill Clinton, A. B. Vajpayee or Manmohan Singh or even business tycoons like Reliance, Tata, and Essar. She calls a spade a spade. There is no roundabout way or speaking in hints in her writings, it is always direct attacks followed by her reasoning. She takes distinct stands which makes it uncomfortable for the ruling powers. Her firmness in discussing the problems in detail and her efforts in unearthing all the facts and figures related to scams, makes her one of the most fearsome writers in India.

Discussion

In 1998 when a thermonuclear weapon was detonated in Pokhran, India, she wrote *The End of Imagination*. The essay which was published in the magazines Frontline and Outlook caught the eye of the world. According to Arundhati Roy what is out rightly wrong should never be tolerated. "...silence would be indefensible." (*The End of Imagination*, 4). She further justifies her stand saying, "If I had not said anything about the nuclear tests, it would have been as if I was celebrating it," Roy said. "I was on the covers of all these magazines

all the time. Not saying anything became as political as saying something." (Deb, Siddhartha)

As an artist she claims that she has the responsibility of warning and educating people about the usage of nuclear weapons and the large scale irreparable loss it would cause to humanity. She strongly advocates that when a nation decides to engage in nuclear war, or take pride in hoarding nuclear ammunitions, eventually earth itself will become its unconquerable enemy and an indomitable force. "The very elements- the sky, the air, the land, the wind and water - will all turn against us. Their wrath will be terrible." (*The End of Imagination*, 5-6).

The success of her writing lies in explaining things in layman's terms. Complex subjects such as nuclear tests are simplified for the better understanding of all.

Our cities and forests, our fields and villages will burn for days. Rivers will turn to poison. The air will become fire. The wind will spread the flames...smoke will rise and shut out the sun....There will be no day.... Temperatures will drop to far below freezing and nuclear winter will set in... Radioactive fallout will seep through the earth and contaminate groundwater. Most living things, animal and vegetable, fish and fowl, will die. (*The End of Imagination*, 6)

She is a cynic to those in power who have least regard for the people. She jeers at them and makes fun of their approach to these demanding issues. When the Head of the Health, Environment and Safety Group of the Bhabha Atomic Research Centre in Bombay suggested precautions in case of emergency, Roy feels utterly helpless and guffaws "What do you do with these levels of lunacy? What do you do if you're trapped in an asylum and the doctors are all dangerously deranged?" (*The End of Imagination*, 7)

Her jeer is also targeted at those who tag themselves as patriots, "(Witness the VHP wanting to distribute

radioactive sand from the Pokhran desert as prasad all across India. A cancer yatra?) The Theory of Deterrence is nothing but a perilous joke in a world where iodine pills are prescribed as a prophylactic for nuclear irradiation." (*The End of Imagination*, 9-10).

Roy is equally angry with the media for their spineless behaviour, for slaving under political and corporate sectors and for their willing subservience to power. With a heavy heart she writes, "My world has died. And I write to mourn its passing." (*The End of Imagination*, 21) Still, laden with hope she writes believing that there will be a turn of events, that people will come to their senses and that conscience of the ruling power will prick. With certainty she forewarns,

The devastation will be indiscriminate. The bomb isn't in your backyard. It's in your body. And mine. *Nobody*, no nation, no government, no man, no god, has the right to put it there. We're radioactive already, and the war hasn't even begun. So stand up and say something. Never mind if it's been said before. Speak up on your own behalf. Take it very personally. (*The End of Imagination*, 12).

Roy accuses the nation of taking up deterrence as its justifying card for nuclear tests. "These are not just nuclear tests, they are nationalism tests," we were repeatedly told." (*The End of Imagination*, 18). She ends her essay stating that irrespective of one's caste, creed and religion, all Indians should unify in protesting against these nuclear tests.

The nuclear bomb is the most anti-democratic, anti-national, anti-human, outright evil thing that man has ever made.

If you are religious, then remember that this bomb is Man's challenge to God.

It's worded quite simply: *We have the power to destroy everything that You have created.*

If you're not (religious), then look at it this way. This world of ours is four thousand, six hundred million years old.

It could end in an afternoon. (*The End of Imagination*, 40-41).

Conclusion

Although she is ridiculed as an activist, national critic, terrorist sympathiser and a communist, Arundhati continues to do what she is good at, she has not stopped writing and it only gets better with each passing year. Twenty years after the publication of her first novel, Arundhati Roy has come up with her second novel, *The Ministry of Utmost Happiness*. This book compiles and condenses all the major political events which have happened in India and the characters are woven around these incidents.

In *The End of Imagination* Roy tries her best to create awareness about the adverse consequences of nuclear weapons and nuclear tests. Her advocacy for peaceful borders and measures to reverse climate change is strongly registered in this essay. She also has raised an important question to the supporters of the nuclear tests. She demands to know the need for revel in displays of military power, while majority of her countrymen suffer in abysmal conditions. This justifiable anger of hers keeps lingering and all her political writings are aimed at awakening the minds of a large populace.

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THE SECRET OF ONDAATJE'S FOURTH WALL (SPACE) PRODUCTION OF ANIL'S GHOST

S.Arockia Nirmal Dorothy

Abstract

Literary writers who have gone to different regions record their pangs of separation from home country in their works. This memory of looking back is inevitable and is the essence of diasporic writing. The colonial migration has made many expatriate writers get settled in the West. Michael Ondaatje is an expatriate writer from Sri Lanka settled in Canada. Sense of past haunts him and he makes an outlet through his writings. By affirming his self-reflexivity, he establishes himself as postmodern. Travelling down the memory lane has made him more historically active, humane and illustrious. His historical sense screws him down to write the past in his fiction. History gets reflected in his fiction. Hailing from a chaotic country, his inhibitions and apprehensions prevent him from presenting the current political scenario more vividly. Therefore, his attempt to create historiographical metafiction is quite successful. The novel taken up for study is Ondaatje's Anil's Ghost. This novel has a thick political undercurrent as its setting. This paper intends to portray the extent to which the author has deviated from facts in his aesthetic ref-]presentation.

Keywords: metafiction, self-reflexivity, postmodernist, intertextuality, parody

Introduction

The presence of human beings throbs the places with energy by the stories emulated by him. Man's tales reveal the life of individual, politics, religion, education, and various other institutions in all their pros and cons. The portrayal of society at large is the all time favourite discourse for many writers irrespective of their creed and culture. Some stories are simple yet the complexity is so intense. Therefore, the communicative relation with the straightforward understandings of what a story is called "narrative". When a narrator's intrusion affects the narration and thereby creating a 'rupturing' effect in fiction is frequently called 'postmodernist'. 'Metafiction' is a body of narrative which is characterized by rupturing.

It is used to refer to levels of narrative that lies 'after', 'behind' or 'outside' the main narrative. As Hutcheon rightly observes, "What any society calls universal 'truth' is really, therefore, socially, culturally, economically, and historically particular. Perhaps it is not surprising, then, that the art of a period that adopts an opposing notion of 'truth' might be a very self-conscious art, that its fiction might be metafiction" (12) and for her, "Postmodernism in literature is characterized by intense self-reflexivity and overtly parodic intertextuality"(3). Self-reflexivity is a process by which both the reader and the writer become aware of the work of art and their involvement in it. Though it is self-reflexively art it is grounded in historical, social and political realities. Historiographic metafiction is one form in which, "the aesthetic and the social, the present and the past, are not separable discourses. . . . [These novels]. . . represent

a postmodern self-reflexivity that moves outward to the world beyond their borders-to history, biography, philosophy, religion, politics" (15). In Hutcheon's opinion, "Historiographic metafiction works to situate itself within historical discourse without surrendering its autonomy as fiction" (4). It ultimately takes the readers to the world of imagination, where they are confronted with the world of history and are made to distinguish fiction from reality.

Linda Hutcheon while mentioning about intertextuality and narrativity says, "Historiographic metafiction is particularly doubled, like this, in its inscribing of both historical and literary intertexts. Its specific and general recollections of the forms and contents of history writing work to familiarize the unfamiliar through (very unfamiliar) narrative structures (as Hayden White has argued ["The Historical Text," 49-50])" (10). The historical and literary intercedance and the point of departure from these two into a new art form called historiographic metafiction can be proven by analyzing the self-reflexivity and intertextuality.

Discussion

Self-reflexivity being the first yardstick is evidenced in *Anil's Ghost* where Ondaatje through Anil "read[s] documents and news reports, full of tragedy, and she ha[s] now lived abroad long enough to interpret Sri Lanka with a long-distance gaze" (AG 11). Past and present are so intertwined that an element of past is seen in fiction. The author points out that Anil [i]s "processing the text now

towards her present situation" (AG 58) and for Sarath "history was ever-present around him" (AG 80).

Ondaatje's narrator puts it as follows: "Script that was half language, half pageantry - the borders between them blurred" (AG 94). The usual way of looking at past is given through Sarath's ideas that the readers "have reconstructed eras simply by looking at runes. You've used artists to re-create scenes from just paint fragments" (AG 96) whereas "the artificer brings to life sight and truth and presence" (AG 99).

Ondaatje's narrator evidently presents the position of history as "how history faded too, as much as battle did, and how it could exist only with remembrance" (AG 104) and undoubtedly, "We are, and I was, formed by history" (AG 105). The narrator puts across the opinion that history has been pressurized by the powerful, thereby "most of his life he had found the hidden histories, intentionally lost, that altered the perspective and knowledge of earlier times. It was how one hid or wrote the truth when it was necessary to lie" (AG 105). The author's love of history is expressed in the following lines, "I love history, the intimacy of entering all those landscapes. Like entering a dream. Someone nudges a stone away and there's a story" (AG 259).

Finally, through the narrator, Ondaatje presents his dilemmatic yet conclusive position when he says, "As an artificer now he did not celebrate the greatness of a faith. But he knew if he did not remain an artificer he would become a demon. The war around him was to do with demons, specters of retaliation" (AG 304).

Intertextuality in Ondaatje's *Anil's Ghost* has to be read first with reference to the author, his life, and the outside references mentioned in the text to highlight the one from the other. The author has left the country in the 1960s; he is an outsider to the current ethnic conflict between Sinhalese and Tamils. Being a Burgher, he claims his association more with the Sinhalese majority than with a Tamil minority. The novel and its cruel violence is aestheticised but the emotional intensity is rather less and vague. By reading epilogue and a glance at Acknowledgements, the readers may understand the extant of historiography. In the author's own words,

It would be easier to draw a series of panels: author talking to doctors in peripheral tropical hospitals, interviewing a (since disgraced) political bodyguard, researching archives at the Nadesan Centre, with forensics specialists in various countries, reading Amnesty International reports almost daily, reading Zimmer's *The King and the Corpse*, writing in

Colombo, in Toronto, north of Belleville. Or I could reprint the two or three photographs that became touchstones for me. Or reprint a page of notes that evolved as I wrote them into prose and then into fiction. (61)

Ondaatje fixes the height of horror to be late 80s and early 90s and the events like the assassination of President Katugala are realist. The love story of Ananda and Sirissa are highly personal. The novel incorporates both the social and political realities like President Katugala's assassination and the disappearance of schoolboys, the death of lawyers by torture, and the abduction of bodies from the Hokandara mass grave. He punctuates his fiction with historical evidences like mass graves at Akmeemana, Akumbura, Naipattimunai, and murders in the Muthurajawela marsh. He is very specific in mentioning the places of mass graves, mass disappearance in Suriyakanda, Guatemalan, Cave 14 in Shanxi Province: China, and Congo. The demographic details of the deceased are comparatively less than the original number. While mentioning the names of places in Sri Lanka, the author is not specific in mentioning the names of separatists in the north and the insurgents from the south. The mastery of the author lies in where the imaginary characters move the readers into realist realms.

Michael Ondaatje's *Anil's Ghost* is mostly in third person narrative with occasional bumps of first person narrative mixing different points of view. Ondaatje in his interview says "not wanting to be locked into one point of view, I gave myself two central characters. Anil and Sarath are forced to work together in their attempt to solve a political murder during a human rights investigation. The book depicted a double journey, a double narrative, and they were both distinct enough politically to allow debate and argument" (62). The double narrative finds evidence in the following: Anil's suspicion of Sarath is clear when she narrates, "Was the partner assigned to her neutral in this war? Was he just an archeologist who loved his work? . . . Most of what Sarath wished to know was in some way linked to the earth. She suspected he found the social world around him irrelevant" (AG 29). Sarath in his narration makes his expression frank as he says,

These were discoveries made during the worst political times, alongside a thousand dirty little acts of race and politics, gang madness and financial gain. War having come this far like a poison into the bloodstream could not get out. . . . Anil would not understand this old and accepted balance. Sarath knew that for her this journey was in getting to the

truth. But what would the truth bring them into? It was a flame against a sleeping lake of petrol" (AG 156).

Thereby, the author has taken two sides for his argument through his double narrative. The double narrative of Ondaatje's *Anil's Ghost* follows past tense with the linear plot movement with extended flashbacks. These flashbacks, in fragments, help the reader know more about the character's past life. Anil's true, hidden self is revealed in the extended as well as fragmented flashbacks. Her failed marriage in London, her affair with a married, science fiction writer Cullis, her close friendship with Leaf are left undone in these early pages. The author has supplied adequate information about the relationship between these characters and Anil in these flashbacks. Thus, the flashbacks fulfill the gaps raised in the early parts of the novel. Though the author carefully provides the readers with adequate information through extended, fragmented flashbacks, there are few more gaps found in the novel. For example, Anil says she has no friends in Sri Lanka and this reminds the readers of two questions:

1. Where is Anil's brother from whom she has borrowed her name?
2. What happens to her in the end? Is she alive or dead?

This postmodern technique prevents the readers from following the novel's linear progression.

Technical analysis of the language employed in Ondaatje's *Anil's Ghost* produces the following results. The free-flowing language of Ondaatje is, no doubt, poetic. The following is an example for his poetic quality: "After the long darkness of night the rising sun would first colour the heads of the Bodhisattvas and the solitary Buddha, then move down their rock robes until finally, free of forests, it swathed down onto the sand and dry grass and stone, onto the human forms that walked on bare burning feet towards the sacred statues" (AG 299).

An analysis of the characters in *Anil's Ghost* reveals the following: Anil, Sarath and Ananda are fictive and Ondaatje himself acknowledges in his interview with Jack Rabinovitch, "Even if the central characters were fictional, there was always a fresco of reality in sight" (62). Just as Ondaatje, Anil returns to Sri Lanka after several years. It is proven personal; however, the work is not autobiographical, for "Masks of fiction allow you to delve deeper, more than memoir and autobiography. How one describes a character is often more revealing than the self-portrait" (62), says Ondaatje.

While fixing up the social context, even though Ondaatje tries to universalize the human rights problem,

he tends to be subjective. Interviewed about the genesis of *Anil's Ghost*, Ondaatje says, "I wasn't sure how to write that story, how to write about the war in Sri Lanka. I decided to write from the point of view of people who are not involved in the politics, not involved actively in the war"(n.p.). The novel begins with Anil in an excavation site in Guatemala and shifts to Sri Lanka, a "more complicated world morally" where "there was no such gesture to the families of the dead, not even the information of who the enemy was" (AG 11), and atrocities happened in Congo and China are also given. Still, the current racial problem among the Sinhalese and Tamils is not portrayed to its origins. Eliminating the causes of war, Ondaatje simply says, "the reason for war was war" (AG 43). Shobana Bhattacharji asserts that "the strength of the novel is in the details of places, professions and work" (72). The names of the places are realistic. While detailing the names of characters, places, disappeared, especially Sailor- whose original name is Sinhalese, the author is pro-Sinhalese. Except for Lalitha, there is no mention of a Tamil name or region. In the course of the novel, Gamini wonders, "Who sent a 13 year old to fight, and for what furious cause?" (AG 220). Behind the mask of Gamini, it is Ondaatje who wonders. The Sinhalese – Tamil ethnic issue happens since the wake of Independence, and the way these questions are raised reveal the author's inadequacy to understand the problem deeply. It is more of a photoshot or videoshot of a particular moment during one of his visits. The seven year research done by Ondaatje for this work is similar to an amateur surgeon who fails to trace the root cause of a problem, still prescribes medicine which is of no use. Qadri Ismail charges Ondaatje for being subjective and pro-Sinhalese in his presentation. He says,

When all the significant actants in a story about Sri Lanka are Sinhala, when in addition all the place names noticed by the text when it sees the National Atlas of Sri Lanka are Sinhala ones, and when the novel's only list of the Sri Lankans disappeared contain exclusively Sinhala names, its country begins to seem very like that of Sinhala nationalism (24). . . . The JVP is portrayed as human; the LTTE [Tigers] in contrast, as inhuman terrorists, killers of children (26). . . . He [Qadri Ismail] continues to say, 'Sri Lankan history, to this text, is Sinhala and Buddhist history. A more humane history than we are used to hearing, yes; but not a multi-ethnic history, either. We now know whose side this novel is on'. (27)

By making reference to Sinhalese places and names, the author refuses to levy charges against the government.

Shobana Bhattacharji shares similar views: “he [Ondaatje] strongly implies government involvement. But it is never clearly established. It cannot be proved. The murderers are those in power, so naturally they also control information” (72). The enquiry at Armoury Auditorium by army officials, the elimination of Sarath and the threat for Anil’s life prove that. David Farrier connects the novel to the epilogue and tries to read between lines: “the novel’s folksong epigraph states ‘*Only when I return to the surface / Is my life safe*’ (AG 3). Once Anil has “re-surfaced” in the West after seven weeks in Sri Lanka, a question remains as to what she in fact returns with” (90). In spite of having the socio-political Sri Lankan background, Ondaatje is more enthusiastic to write about individual life of characters. Ondaatje describes the novel, in an interview with Maya Jaggi, as “an individual take on four or five characters, a personal tunneling” (6). Thereby, he foregrounds the text rather than the context where he stands straight as a novelist.

Beside the human characters, nature plays a prominent, metaphoric role in the novel. The author chooses dawn or rather morning to be a perfect metaphor. Morning is the hour of the day which has been evoked all through the novel. At dawn, Anil arrives at Katunayake airport. It is only at daybreak that the team sets out to Bandarawella; their meeting with Ananda takes place in the morning and Ananda’s painting of Buddha’s eye and Anil’s eventual evacuation takes place only at dawn. The novel begins in early March and ends in the height of Monsoon between May and October.

As is typical of any postmodern novel, Ondaatje’s *Anil’s Ghost* is open-ended. The open-endedness leaves an ironical perspective which makes the reader all the more paradoxical. This historiographic metafiction’s open-endedness leaves the readers in an ascertained query, the answers of which the readers have to find outside the text. When asked about the “resolving” of a novel like *Anil’s Ghost*, Ondaatje in his interview with Dave Weich says, “I don’t see novel’s ending with any real sense of closure. I see the poem or the novel ending with an open door. . . . It’s a responsibility of a writer to get the reader out of the story somehow. It’s a balancing act. You don’t want to make it too neat or too smug. You want to suggest something new, but at the same time, resolve the drama of the action in the novel” (n.p.). Reading the text and considering the several stands taken by the critics definitely reveal the subjective positions taken by them. To have an objective reading is next to impossibility. The

readers who are ignorant of the chaotic Sri Lankan political climate might well take the author’s stance as objective. Therefore, it is the responsibility of the author to create his literary space as objective as possible. The ending of the novel has two distinct setting like the urban setting where Katugala is murdered and a rural setting where the sweet touch of the world is necessary. Considering all these, Ondaatje’s *Anil’s Ghost* proves to be a poignant example of historiographic metafiction.

Summation

Ondaatje’s current Canadian identity forces him to trace the past whereas his apprehension prevents him from presenting the most vulnerable points. The author has tried to take the middle position and posits his arguments which unconsciously presented him as an insider-outsider, his double position as that of Anil. Part of the social problem is incorporated into the rupture of the narrative in *Anil’s Ghost*. He lingers more on the aesthetic realm than the real. In *Anil’s Ghost*, historical documents are freely paraphrased, condensed, or adapted to serve Ondaatje’s purposes. Therefore, this postmodern attempt of the novel can be classified under the banner ‘historiographic metafiction’.

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EXPLOITATION OF PEASANTS IN BHOMA BY BADAL SIRCAR

B.Charanya

Introduction

Badal Sircar is a prolific Indian playwright. He has written many plays and has rendered his major contribution in producing the Third Theatre through which a playwright could reach even the third class audience in order to make them aware of the problems in the society they live and to give an apt solution to it. In that series, *Bhoma* is an entirely different and unique from his other plays.

Badal Sircar does not seem to aim at entertaining the audience through *Bhoma*. In *Bhoma*, Sircar has adopted a strange and new technique dramatic structure, concept and composition of the play is also innovative. *Bhoma* is a play written by Sircar for over three years. The readers cannot find a definite story, continuity plot or character in the play. The play seems to belong to the theatre of the Absurd. Sircar has written different scenes which are not interconnected. He has seen the sufferings of the peasants in a village called Rangabelia in Sundarban district. The impacts created by his own personal experiences in Rangabelia were written down as scenes in it and has strung those together and created the play *Bhoma*. Sircar says, "The different scenes were born of our reactions to different impulses that had come from our reading, our observations, our experiences at the time" (Sircar, *Three Plays IX*).

In the play, one can see the different scenes revolving around a particular theme, but there will not be any specific character or structure in mind. Because Sircar has written the scenes from the real life events that he perceives with his own eyes in Rangablia and the experiences he gained out of it. The story narrated by the Headmaster of the school at Rangabelia to Sircar induced him to write the play. Sircar has focused on the life of the woodcutters in the forest which has made a vivid impression on him. Badal Sircar himself explains,

Bhoma's story is not there in this play. Seeing, feeling and learning about our surroundings shock us, hurt us, anger us these have come out in disjointed, dramatic pictures. Bhoma's picture was then part of those pieces. But when those pictures were strung together into a play then somehow it was Bhoma's

image which started to become the link and at the end the play could not be called anything but *Bhoma*. (Sircar, *Three Plays, Preface 45*)

Bhoma belongs to the Theatre of the absurd as it is already said, like *Waiting for Godot* by Beckett. In *Waiting for Godot*, two characters Wait and Search for Godot throughout the play. Likewise it is a search for *Bhoma* in *Bhoma*.

The title of the play *Bhoma* has its own symbolic significance. It refers to a villager and wood cutter called *Bhoma* who lived in Rangabelia in a waste land marshy. *Bhoma* is in a desolate and desperate condition because nothing grows on that land and people have hardly a meal a day. Sircar has associated various connotations to *Bhoma*. As one says "Bhoma is the forest. Bhoma is the paddy field. Bhoma is the village" (*Bhoma 50*)

Bhoma is "An aboriginal, barbarian woodcutter". He is a mysterious figure like Becket's *Godot*. He is a strong and sturdy man who can fell a tree in three hours. *Bhoma* as a peasant has to face many natural calamities and his mother died of snake bite. His father was dragged away by a crocodile before his very eyes. His brother could not withstand the tamarind and saltwater and so he died of diarrhoea. *Bhoma* is a peasant who creates. He is the cornfield, paddy field and he produces food for those in cities. Sircar views that we live on the hard work and blood of millions and millions of *Bhomas*. One says, 'If the *Bhomas* had rice, we would not have anything left to eat. *Bhoma's* blood, red blood, blossoms into white jasmines of rice on our plates. Twice every day, (76)

Sircar seems to be shocked by the pitiable and exploited condition of the peasant's life. One can see the play as a representation of the dehumanized life of the poor peasants, landless labourers in the rural communities of Sundarban district. Badal Sircar has attempted to portray the poor life of the farmers in the rural Indian Society through Six actors belonging to the middleclass. They are not given any proper names rather as one, two, three, four, five and six. Though they do not identify themselves with *Bhoma*, they are efficient enough to act out the feelings and the lives of the desolated and exploited peasants.

Though the play is strung together with different scenes that have no connection, one is continuously searching for Bhoma and this search has become the central connection thread. The play revolves around the question, who is Bhoma? "I felt that the play would be a search for Bhoma by a man like me, by people like us". (Dutta, Ella. *Introduction* 10) The play begins with six actors- one, two, three, four, five and six who are in identical dress. They have the real spirit to work. They stand in circle and have eye contact with each other and also with the audience separately. Gradually, as the chorus sings a melody they stand in different positions.

As the play goes on, two of actors turn into woodcutters felling trees in the forest with 'heave ho' sound. Another actor talks about himself and his struggle to maintain and look after his family in which he has his wife, two sons, a daughter, mother, two younger brothers and a sister with his salary of Rs.455 as a stenographer in Samson and Blackbird company. Another character speaks about his love. Yet another character interrupts him by telling that a man was found dead at Seddah station and another character adds that a child was born behind the book stall in that same station. The readers can find the six actors performing different actions and talking of five different things. The only common thing is that the "heave ho" sound can be heard from far till the end. Along with Bhoma and 'heave-ho' sound link, there are also scenes of paddy fields, ploughing, sowing and harvesting.

The unifying factor that connects the various different scenes of the play is the repeated use of images like 'blood of fish', 'cold blood', 'warm blood' and 'blood of humans'. These are called as the refrain of the play like the 'nevermore' in the poem *The Raven* by Edgar Allan Poe.

TWO: The blood of fish is cold.

ONE: The blood of man is also cold.

THREE No: The blood of man is warm.

ONE: It was, Before. Now It's cold, (*Bhoma* 47)

In *Bhoma*, Sircar also focuses on contemporary socio-economic issues like exploitation and humiliation of the rural village people by the urban, electricity and water scarcity problems, problem of hunger, famine, problem in providing loans to the poor peasants, heavy venu tax burden for even the poor landless farmers whose cultivated land were washed away by the Badya river in Sundarban district. Sircar also projects light on the issues like nuclear experiments that result in the waste of atomic energy which further pave way to the scarcity of electricity. Sircar has presented all the problems that he has seen in

front of his eyes as an inhabitant of Rangabelia to his readers. Like some other playwrights, he does not stop with presenting the issues, but also he makes the play come to a close with a revolutionary solution to it. Sircar calls for many Bhomas to rise up with their axes as woodcutters to cut down the poisonous trees which refer to the biased and indifferent government and the nationalized banks that fail in providing loan to the poor needy peasants to come up in their life and the forest refers to the society they live in to make the world clean.

In *Bhoma*, Sircar has made use of many contradiction and juxtapositions to symbolize the poor and desperate socio economic condition prevailing in the society. There are many "poles and wires" at a certain height to provide electricity to each and every household in the city. But, "no electricity" in the village, "Fourteen percent" of interest is allotted for loan from the nationalized banks, but "thirty five percent" is allotted by the greedy indifferent private moneylenders. Added on to this, availing loan from a nationalized bank is an impossible task for the poor peasants where as the bank officers are always ready to provide loans to the rich people to make them richer. The conversation between FOUR, acting as a small factory owner, and FIVE, acting as banker, illustrates the problems

FOUR: Sir.

FIVE: I told you, it cannot be done.

FOUR: Sir, fifteen thousand at least

FIVE: Do not be childish. Can any bank give loans without securities?

FOUR: Sir, if we cannot meet this order the factory will have to be closed • t • «

FIVE: And if we give you a loan without any security the bank will have to be closed, what about that? (58)

The children of Rangabelia could not even get the primary education in the village due to poor financial condition where as the urban people spend thousands and thousands to educate a student in a foreign country so that the host land will be glorified and the native land will be put down. Having seen all these contradictions, Sircar juxtaposes with their contrast factors to state that "human blood is cold". He means to say that the rich and the gifted people are quite inhuman and indifferent towards the fated peasants and the rural people in general. The statement is repeated through the actors of the play to give much significance.

Bhoma is highly a satirical play. Sircar has made use of many images, contradictions and grotesque

juxtapositions to ridicule the prevailing socio-economic condition and the heartless and selfish rich people. Sircar's Chief aim is to satirize the inhuman attitude of west Bengal's urban bourgeois. Since Sircar happens to work in Sundarban district for a few years, he is able to feel one with the sufferings, humiliations, violations and exploitations of the poor peasants. Sircar says that he has written the play with the variegated and scenes succeed in his writing of *Bhoma* because he has seen, felt and learnt about the surroundings well.

Summation

Badal Sircar focuses on the theme of the play without concentrating on the performance of the actors. His objective is to make his readers and audience question their relation with the oppressed people with great emotional power and clarity. In *Bhoma*, Sircar presents a vivid picture and description of the lives of many Bhomas in the village under a desperate socio economic condition

which has exploited them to the core. The character of *Bhoma* is endowed with an archetypal significance. He is a symbol of the oppressed and exploited peasants. There are many villages full of many hungry Bhomas. Sircar conveys his audience and readers to consider the rural people and the hard work of the peasants on whose toil the people lead a self content life without suffering from hunger and help in the upliftment of the standard of living of them.

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THE ART AND VISION OF JOHN CHEEVER: AN APPRAISAL

S.Chelliah

Abstract

This article examines in detail Cheever's vision of life and art reflected in his writings and projects him as a brilliant chronicler of American suburbia and also an eminent writer, whose works are based on his personal experiences with autobiographical touch. He started his career from seventeen and excelled in his profession, laying focus mainly on the suburban scene because he himself suggested it was he who reflected and rewarded the aspirations of his social class.

Keywords: sociological, psychological, self-reliance, identification, complacency life, spiritual reintegration.

Introduction

In his essay on Cheever entitled 'Moral fiction' John Garden quotes from Tolstoy. Tolstoy lists some basic qualities of a talented writer. He finds that a good writer has i) a correct, that is, a moral relation of the author to his subject, ii) clearness of expression or beauty of form the two are identical; and iii) sincerity, that is, sincere feeling of love or hatred of what the artist depicts. Supplementing this Garden states:

One of the things a great writer can do in a mad time, is simply to write things down as they are, without complicated philosophical, sociological or psychological analysis of motivation, simply trusting the authority of his voice, because he knows that all his saying is true, that his ear is infallible, and that in a world bombarded by 'Communications' he can trust the reader's experience and sensitivity – or can at least trust the best of his readers. ('On Miracle Row', *Saturday Review*, Sep 77)

Cheever is one such eminent writer having all the qualities mentioned above. He paints his characters and events from day to day life with a keen observation and deft hand. One cannot find any hero in the traditional sense of the term in his work. The common criticism leveled against him is that his works lack plot and that they are episodic. But Cheever's view of art and technique can easily be discerned through the flowing remarks made by him. Cheever has said: "Literature is our only continuous history of man's struggle to be illustrious and remains our most intimate and acute means of communication" (Gioia, Millicent Dillon and Michael Stillman 82). In very beautiful sentences Cheever advises aspiring writers about writing short stories:

I am interested in short story form. Certain situations lend themselves only to the short story. But it is a better form for young writers, who are intense, whose

perceptions are more fragmentary. A face glimpsed in a train is a short story for a young writer. As you get a little older you lose some of this intensity, your perceptions become more protracted, and you think about the longer form. (Waldeland38).

His stories naturally present the momentary glimpses of world experiences in a faithful and dramatic manner. In his short story "Death of Justina", Cheever describes the difficulty of a writer of modern times. "Fiction is art and art is the triumph over chaos... and we can accomplish this only by the most vigilant exercise of choice, but is a world that changes more swiftly than we perceive there is always the danger that our powers of selection will be mistaken and the vision we serve will come to nothing" (John Cheever, *TSJC* 505-6)

True to this statement of Cheever many of his short stories and novels delineate characters in odd situations adding dimensions and meanings to them. It is true that his work lacks plot in the traditional sense. But Cheever distrusts plot. He says: "I don't work with plots. I work with intuition, apprehension, dreams, and concepts. Characters and events come simultaneously to me. Plot implies narrative and a lot of crap. It is a calculated attempt to hold the reader's interest at the sacrifice of moral conviction" (Annette Grant 102-103). He believes it is incompatible with moral conviction and masks the chaotic nature of contemporary life.

The works of Cheever are created on his personal experiences in life situations; they abound with autobiographical elements. His first short story which he wrote when he was just seventeen viz., 'Expelled' deals with his expulsion from prep school Thayer Academy. 'My Brother, My Brother' and 'Goodbye my Brother' narrate his relationship with his brother Fred. The dominating mother of Cheever can be found in Mrs. Wapshot and Honora of Wapshot novels. His father can be traced in 'The Story of

The Drummer' and again in Leander Wapshot. Love and hatred for his brother is a recurring theme in Cheever stories and novels. Moses and Coverly in Wapshot novels are Fred and Cheever themselves in their quest for selfreliance and settlement. Ezekiel Farragut, the protagonist in *Falconer* resembles Cheever in more than one respect. Ezekiel is the name of the great grandfather of Cheever who reached the shores of New England long back. Farragut's addiction, his unexpected recuperation and redemption can be juxtaposed with that of the writer himself. *Falconer* is an outcome of his observations of jail life at Sing Sing where Cheever taught the inmates for a while. Cheever has made use of even very small incidents of his life. The complicated relationships between man and man and woman, the alienation, the loss of comfort and security of the past, the helpless and hopeless state of man in a monotonous and mechanized world of the present, the loss of love, compassion, finer sentiments and deterioration of more virtues have been the common themes of Cheever. He has been called the 'Dante of the suburbs' and the 'Chekhov of the suburbs' Samuel Coale in his work *John Cheever* says:

Cheever has always regarded the suburban scene as a focus for his art, especially, because as he himself suggested, it seemed to reflect and reward the aspirations of his social class after World War II. His childhood in Quincy, a middle- class suburb of the most austere and patrician Boston, developed in him an identification with those social aspirations and provided with an outpost close enough to the affluent and social hierarchies he both satirized and admired. In the later stories one can recognize Cheever's expanding interests in genuine moral dilemmas and experiences that suggest a wider vision of life from which to explore and discover more lasting truths and values. His greater use of legends, myths, foreign landscapes and biblical references in his books indicated this wider development of his art". (9)

Cheever himself says: "There has been criticism of the middle class of life. Life can be as good and rich there as anyplace else. I am not out to be a social critic, however, nor a defender of suburbia. It goes without saying that the people in my stories and the things that happen to them could take place anywhere" (Waterman 33).

It is obvious that he never comments on the characters or situations. They are drawn objectively and the reader is to judge on his own. It is worthwhile to note Cheever's own words about fiction and judgement. He

says "Fiction is..... The Bright Book of Life. It should never be concerned with judgement. An author is not a judge. An author is a traveler" (Melissa Baumann 201).

His great gift is entering into the minds of men and women at critical moments and to present the dilemma and conflict in an amusing manner. His characters are drawn from the middle of upper middle class society of the suburbs. He has a setting of his own. He draws them from St. Botolphs, a small worn out town, Shady Hill and Bullet Park. These places have a seemingly calm atmosphere where his characters have a seemingly undisturbed and complacent life. The characters "all face a similar problem; how to live in a world.... Which suddenly appears inhospitable, even dangerous. Many of his characters go down in defeat, usually by their own hand. Those who survive, in mind as well as body, discover the personal and social virtue of compromise. Having learned of their own and their limitations, they paradoxically, learn to celebrate the wonder and possibility of life" (Morace 88-89). These suburbanites meet unfaithful spouses, maniac lovers, lost children, lost jobs. Since the characters and their experiences are real. Cheever treats them with compassion.

Cheever's men transcend limitations of American soil and represent human experiences at large, at universal level. They face the vicissitudes of life as they come and some of them withstand them boldly and some yield to the circumstances. In this regard the words of Rupp are meaningful. The critic says:

Cheever heroes are less individuals than types or versions of the same experience; his innocents are either born into a specious Eden. Discovering there a corruption both personal and social, they struggle toward some spiritual reintegration, usually through marriage and the family. Frequently the hero faces up to some universal human quirk or ailment and accepts himself and his life as he finds it" (231).

About the purpose of writing Cheever says: "One has an impulse to bring glad tidings to someone. My sense of literature is a sense of giving, not a diminishment. I know almost no pleasure greater than having a piece of fiction draw together disparate incidents so that they relate to one another and conform that feeling that life itself is a creative process, that one thing is put purposefully upon another, that what is lost in one encounter is replenished in the next, and that we possess some power to make some sense of what takes place" (Ovid in Ossning 69).

Cheever's style is a mixture of prose and poetry. His imagination and presentation raise to the heights of lyrics.

This has been a specific characteristic of Cheever. Writing about this aspect of Cheever Hunt observes, "Cheever is both lyrical and idiosyncratic. When lyrical, it is reminiscent of the later poetry of W.B., Yeats and, when idiosyncratic, of the later W.H. Auden" (20).

The sense of joy which follows renewal of like makes Cheever's stories comic rather tragic. His sense of humour is frequently praised by critics. It has love and overwhelming optimism. Cheever is a writer with double vision. He is aware of the beauty of life amidst the ugliness. The unique quality of Cheever is that even in midst of suffering he finds hope and light. To sum up one can take the words of Leader in *The Wapshot Chronicle*. They aptly disclose the writer's practical wisdom, moral outlook and sense of humour. The words also evince his vision of life. Coverly, the son of Leander reads the journal of his father with the caption, 'Advice to my sons'. The journal reads as follows:

Never put whisky into hot water bottle crossing borders of dry states or countries. Rubbers will spoil the taste... Beer on whisky, very risky, whisky on beer, never fear... Never sleep in moonlight known by scientists to introduce madness...Never wear red neck tie. Provide light shorts for ladies if certaining. Effects of harder stuff on frail sex sometimes disastrous. Bathe in cold water every morning, painful but exhilarating Have haircut once a week. Wear dark cloths after 6 p.m. Eat fresh fish for breakfast when available ... Fear tastes like a rusty knife and do not let into your house. Courage tastes of blood. Stand up straight. Admire the world. Relish the love a gentle woman. Trust in the lord. (*The Wapshot Chronicle* 296).

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ECOLOGICAL SELF: A DEEP ECOLOGICAL PERSPECTIVE IN JUDITH WRIGHT'S POETRY

P.V.Christi Shanthi

*There is not a fragment in all nature, for every relative
fragment of one thing is a full harmonious unit in itself.*

--John Muir

Introduction

Ecological self-realization produces natural joy and celebration of life. Self-realization in this sense means expansion and deepening our sense of self, beyond the narrow sense of self to identification with all living beings. This requires an enlarged perceptive of the biosphere and community. It calls for realizing the sacred interconnection God, human beings and cosmos. Bill Devall views:

Ecological self is not forced or static ideology but rather the search for an opening to nature .. in authentic ways. If a person can sincerely say after careful self-evaluation and prayer that "this Earth is part of my body," ... "If this place is destroyed then something in me is destroyed," then that person has an intense feeling of belonging to the place. (108)

Judith Wright an Australian poet was ruled by the principle of self-realization: "Nature in the broadest sense is a self-realizing, internally interconnected cosmos" (qtd. in Devall 120). Wright was an experienced environmental activist, and an outstanding poet. For Wright, the self was a part of a wider connection and for her conservation was self-defense. When she defended the Great Barrier Reef or protested against deforestation, she considered nature as a part of herself: "'Self realization" says Naess "in its absolute maximum is ... the mature experience of oneness in diversity"' (qtd. in Devall 116).

In the poem 'Rock pool' Wright rejects human supremacy and she identifies herself with the sea animals which she views in the rock pool.—"the scuttle, the crouch" (419) and being "eaten by sea worms" (419). Deep rock pools provide shelter from waves, allowing frail organisms to live on an otherwise exposed rocky shore.

I hang on the rock pool's edge, its wild embroideries:
Admire it, pore on it, this, the devouring and mating,
ridges of coloured tracery, occupants, all the living,
the stretching of toothed claws to food, the breeding
on the ocean's edge....(JW CP 419)

Rock pools provide a life-line for sea creatures and an opportunity to watch them without having to get your feet wet. They are found at all levels of the rocky shore in the areas between the high and low tide marks. Coping with all this, and with roaring waves, in addition to avoiding predators is no easy task. Yet rock pools can be very bio-diverse, teeming with molluscs, shrimps and crabs, fish and anemones.

Wright compares the teeming sea animals to human beings and she feels human are also a species who are in no way superior to the teeming sea animals as they also live together, compete, struggle and ultimately meet with their end. Like a true eco critic, she is able to see human beings as a part of the ecosystem. She does not consider human as distinct from the rest of nature both in spirit and body.

Wright looks down on the microcosm and watches the change, growth, decay and death, and the waves which wash over it all: "I watch the claws in the rock pool, the scuttle, the crouch green humps, and the biggest barnacled, eaten by sea worms" (JW CP 419). 'Barnacles' are relatives of snails, instead of one shell; theirs is made of five parts which they attach to the rocks with very strong glue. Inside the shell, the animal stays head-down and closes a 'door' at the top during the day. At night, this door opens and a number of 'feet' emerge. These feet are covered with hairs that trap passing plankton and small fish.

Similarly in the poem, 'Alive,' Wright looks into a microscope and wonders at the life-cycle of the microorganism in the water. She is able to identify herself with the micro-organism and she says:

Locked in the focused stare
of the lens, my sight
flinches: a tiny kick.
The life in me replies
Signaling back

"You there: I here."

What matters isn't size. (*JW CP* 321)

Wright refers to the fact that microscopic organisms can be found in every body of water, including lakes, ponds, streams, and puddles and that microscopic organisms share much in common with humans, in that they are composed of cells. Naess views,

A closely related idea is that of microcosm mirroring macrocosm...Each flower, each natural entity with the character of a whole (a gestalt) somehow mirrors or expresses the supreme whole....The microcosm is not apart from the whole; the relation is not like that between a big elephant and a small mouse. Microcosm is essential for the existence of macrocosm. (36-37)

In the poem 'Halfway' Wright looks at the tadpole arrested in a sheet of ice and compares the struggle of the tadpole to her own struggle. "Self realization is a process that connects the individual to the larger world. (Rothenberg162). She is able to recognize the tadpole's voice as her own, relating to the tadpoles struggles to her own struggle: "I am neither one thing nor the other, not here nor there. / I saw great lights in the place where I would be" (295). Shirley Walker in her book *The Poetry of Judith Wright: A Search for Unity*, finds Wright's poetry "is that of integration rather than unity. Unity suggests the dissolution of polarities into oneness – of life and death, or day and night-into rhythms of nature. In the integrated vision the polarities stand forth in their full power, and acceptance is strengthened by the overt recognition of what acceptance involves" (qtd. in DeGroen 56).

Wright's poem, 'Interplay,' opens with the proposition, "On the inside, we must seek quality of life rather than higher standard of living, self realization rather than material wealth" (*AHP* 108). The poem then moves into a cosmic setting.

What is within becomes what is round,
This angel morning on the world-wild sea
Is seared with light that's mine and comes from me,
and I am mirror to its blaze and sound,
as lovers double in their interchange. (*AHP* 108)

The speaker encounters the self as constituted through association with other entities. There is a self alive within an understanding of vibrant and effuse interconnectivity within an open and complex more-than-human world; a self internally constituted within a world of difference and diversity. This method of self-realization is recognition. By recognizing the intrinsic worth of other living beings one recognizes the solidarity of all life forms.

In the poem 'Gateway,' venturing inwardly beyond the known borders of land and self, the speaker arrives at the threshold of the river; and, like the river, "the sole reality" of Self "dissolves," only to discover that where all that "ended," "all began" and "all sank in dissolution":

In the depth of nothing
I met my home.
All ended there;
yet all began.
All sank in dissolution
and rose renewed. (*CP* 116)

In the poem 'To a Child' where the poet seeks an epiphany, a "moment of being," in union with nature; "When I was a child I saw / a burning bird in a tree. / I see because I am, I am because I see" (*JW CP* 106). In the poem 'Child and the Wattle Tree,' she writes:

let the harsh wooden scales of bark enclose me.
Take me into your life and smother me with bloom
till my feet are cool in the earth
and my hair is long in the wind;
till I am a golden tree spinning in sunlight. (*CP* 34)

Wright takes responsibility for the crime done to the aborigines because she feels connected to the natives. The self-realization made her extend her love for the natives as she loved herself. The colonizers with their intelligence considered themselves superior to animals and birds. The earth is alive, animated, and soaked with the spiritual life of the aboriginal people.

And walking on clean sand among the prints
of bird and animal, I am challenged by a driftwood
spear
thrust from the water; and, like my grandfather,
must quiet a heart accused by its own fear. (140)

Wright realizes that her forefathers have wronged the aborigines. Her heart melts for the aborigines who lived in association with nature, who took a holistic attitude towards nature. They felt interconnected to nature as well as natives. The poet loves the land and feels connected with the land; however, the landscape does not love her for what her people have done. She feels the spirit present in the land is waiting to take revenge. She describes the earth as a living spirit: the tree frog is depicted as an ancient totemic animal whose extinction, along with the burned forests and disappeared grassland, leave the impression in Wright's poetry of a haunted lake. As Das and Mahavidyalay say:

The spiritual dimension of the landscape for Wright is incomplete unless one feels the landscape for what it is and its people. The land withholds the aborigines

as an essential element of itself—the corroboree and the 'Bora' ring mingled 'with the warm muddy smell of the lagoon water" endows the land with a living essence, it meant for Wright a way to connect the concrete sensory perceptions with spatial contexts, to understand the resilient life that the landscape breathes. (151)

According to Wright it is the responsibility of human beings to conserve nature. It is therefore vital for us to restore the lost harmony of the cosmos through a religious worldview that understands and upholds God, human being and the cosmos as indivisible reality so that mother-earth can remain a home for us and for future generations. One of the important features of deep ecology is incorporating the world religions which propagate self-realization and expanding love for the other human beings irrespective of caste, creed or religion and living and respecting nature. Rothenberg is of the view that, self-realization is a process that links the individual to the larger world. It expresses the total unfolding of the possibilities open to any person in society and natural world. "As many religions have taught us, no one's realization can come about without that of all; so compassion and altruism must be the foundation of any life that is truly to be one of quality" (Rothenberg 162).

Wright believed that Australia was a part of herself. Whenever Australian ecology was affected, she felt as though she was affected. Her relation to Australia is such that if Australia changed she also changed. Michael Auckland opines in *The book Show*:

[Judith Wright] sees human beings as essentially one with nature and not set there to dominate and know it in an empirical or scientific way but part of that large and natural world and much better off when they see themselves in those terms. (Gallacher)

Summation

Wright suggests healing therapies and self-realization courses to open up to each other and to the world around. She, an awakened soul, felt the connections between man and man and man and nature. She was not a dreamer or poet who just poured out her grievances in the form of poetry but was a real-life activist who brought about

changes socially, politically and moved men emotionally through her poems leading to self-realization which would ultimately make one feel humble in front of nature.

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TIME TURNER AS OPTIMISTIC VIEW IN HARRY POTTER

J.Christine Annie

Abstract

In Harry Potter and the Prisoner of Azkaban Hermione's Time-Turner only allows her to go back in time for a few hours, and she only uses it to take more classes. Still, at the end of the book, Hermione breaks the rules, going back in time to save Sirius Black and Buckbeak. This all happens in a single loop: Harry and Hermione do not alter the future so much as ensure that the past all goes in the right order. Before Harry goes back, for instance, a mysterious wizard casts a patronus to save him from some dementors. After time-traveling, Harry realizes that he is that wizard, and casts the patronus himself. Dumbledore arrived and asked to speak to Harry and Hermione privately. They immediately burst into speech, explaining what really happened. Dumbledore told them that he believed them, but that he could not make other men see the truth and that the word of two thirteen year old wizards was unlikely to convince many people. He informed Hermione that they need more time and that with any luck two innocent lives could be saved. On this perplexing note, he bade them good luck and told Hermione that three turns should do. Before leaving, he gave them the exact location of Sirius in Flitwick's office. Dumbledore also mentioned that it was five minutes to the hour and that they had better return before the final bell. To save the innocent lives they used the Time-Turner.

Introduction

A Time-Turner may be used for short-term time travel. Hermione receives a Time-Turner from McGonagall in Prisoner of Azkaban, enabling her to attend more than one class simultaneously. Hermione is ordered to keep it a secret from everyone, including Harry and Ron, although they do notice the suspicious impossibility of her schedule and several bizarre disappearances and reappearances. Hermione lets Harry and Ron in on the secret near the end of the book, when she and Harry use the Time-Turner to save Sirius Black and Buckbeak.

Sirius Black

Sirius Black, nicknamed Padfoot because his Animagus form takes the shape of a dog, is the last heir to the House of Black, a once notable pure-blood Wizarding family. He is the older brother of Regulus Arcturus Black and a cousin of Narcissa Malfoy, Andromeda Tonks, and Bellatrix Lestrange. He rejects his family's pure-blood craze and tolerance for the Dark Arts. In contrast to his home life, Sirius greatly enjoys his life at Hogwarts. Being the only Black to be sorted into Gryffindor places him further from his Slytherin family, and is one of his reasons for pride. He is inseparable from his best friend James 'Prongs' Potter and befriended Remus 'Moony' Lupin and Peter 'Wormtail' Pettigrew. Sirius, along with James, bullies Severus Snape while they are at school, nicknaming him "Snivellus". Sirius leaves home at the age of sixteen and takes refuge with James and his parents. His outraged mother burns his name off the family tree, but he is left financially independent by his Uncle Alphard's

generous bequest (hence Alphard's name was burnt off as well). After leaving school, he remains close friends with James and Lily and is best man at their wedding. When Harry is born, the Potters name Sirius as his godfather.

Prisoner of Azkaban

Harry is back with the Dursleys, where he sees that a prisoner named Sirius Black has escaped. During Vernon's sister, Marge's visit to the house, Harry inflates her after saying rude comments about his parents. This leads to him running away and getting picked up by the Knight Bus. He travels to Diagon Alley, where he meets Cornelius Fudge, the Minister of Magic. He tells Harry that he has to stay in Diagon Alley for the remaining three weeks before school starts again.

The night before the Hogwarts Express departs, Harry learns that Sirius Black is a convicted murderer, who is believed that he wants to murder Harry. The next day, a Dementor boards the Hogwarts Express, causing Harry to faint, but the new Defence Against the Dark Arts teacher, Remus Lupin helps them. The trio learns that the Dementors will be patrolling around the school in order to protect Harry from Sirius.

Harry has several problems with the Dementors, including an event where during a Quidditch match, he faints and falls off his broomstick 50 feet in the air. His broom is smashed by the Whomping Willow. Lupin, outside of class, teaches Harry to repel Dementors using the Patronus Charm. Unable to visit Hogsmeade, George and Fred gives Harry a Marauder's Map, which details hidden passages in Hogwarts and the person who is

currently in them. Harry visits a village in Hogsmeade where he learns that Sirius Black was a family friend and godfather to Harry, who betrayed them and gave Voldemort access to their home. He is also convicted for killing thirteen Muggles in front of their friend Peter Pettigrew.

Ron and Hermione's friendship suffers because Ron believed that Hermione's cat, Crookshanks, ate his rat, Scabbers. At Christmas, Harry receives a late-model Firebolt broom, as a gift. Fearing that it might be cursed, Hermione reports it to McGonagall.

Harry, Ron, and Hermione tried to save Hagrid's hippogriff, Buckbeak from execution, after attacking Draco Malfoy. Their efforts are unsuccessful, but Scabbers reappears shortly after hearing Buckbeak being executed. Ron chases Scabbers, only to be attacked by a big black dog, who drags Ron through a tunnel under the Whomping Willow into the Shrieking Shack. Harry and Hermione follows him to find Ron and Sirius, who was transformed as a dog. Lupin enters and explains that he is a werewolf, which led his friends James Potter, Peter Pettigrew, and Sirius Black to become animagi. Lupin tells them that Scabbers is Pettigrew in his animal form, who was hiding from Sirius, after he framed him for murdering Harry's parents and thirteen Muggles.

Innocent Lives

Severus Snape arrives to apprehend Sirius, but Harry knocks him out. Lupin and Sirius transform Peter into his human form and prepared to kill him. Harry stops them, telling him that his father would have not wanted it. At night, Lupin turns into a werewolf and becomes violent. Peter escapes again, but Sirius prevents Lupin from attacking the others. Dementors approach them and the three lose consciousness. When they wake up in the hospital, he is informed that Sirius had been apprehended and that the Dementor's Kiss is to be performed as soon as possible. He and Hermione attempt to convince Cornelius Fudge, the Minister for Magic, of the truth about Sirius and Peter Pettigrew, but he refuses to believe them, believing himself that they are Confunded, based upon the testimony of Severus Snape.

Dumbledore arrives and asks to speak to Harry and Hermione privately. They immediately burst into speech, explaining what really happened. Dumbledore tells them that he believes them, but that he could not make other men see the truth and that the word of two thirteen year old wizards is unlikely to convince many people. He informs Hermione that they need more time and that with

any luck two innocent lives could be saved. On this perplexing note, he bids them good luck and told Hermione that three turns should do. Before leaving, he gives them the exact location of Sirius in Flitwick's office. Dumbledore also mentions that it is five minutes to the hour and that they had better return before the final bell.

Once Dumbledore leaves, Hermione pulls a fine chain from around her neck and throws it around Harry's. Ron is incapacitated; therefore, he could not join them. She turns the small hourglass on the end of the chain three times. Ending up in a broom closet off the Entrance Hall, Hermione reveals to Harry that they have just gone back in time three hours. She explains to him that she is given a Time-Turner by Professor McGonagall at the beginning of the school year; which explains all of her mysterious appearances and disappearances during the year.

While Hermione is quite sure the time to which she and Harry have travelled, she could not figure out why. Thinking back to what Dumbledore has told them about saving two innocent lives, Harry surmised that they are to save Buckbeak from execution and then fly him to the window where Sirius is being held. Hermione frets that this seems impossible, but they have to try. Harry is all for taking off straight to Hagrid's house, but Hermione explains to Harry the laws governing time travel, most importantly that they must not be seen. They set off for Hagrid's house keeping to a path that would prevent them from being seen, going behind the greenhouses.

When Harry and Hermione reach Hagrid's house, Harry wants to immediately free Buckbeak. Hermione has to hold him back, explaining that Fudge needs to see Buckbeak so that he would not think that Hagrid has set the hippogriff free. A little later, when the Hermione in Hagrid's house found Scabbers, Harry wants to go in and retrieve him. Once again, Hermione holds him back, explaining that it is incredibly dangerous to fiddle with the past. She asks Harry what he would think if he sees himself charging in through Hagrid's back door. Harry admits that he would likely think himself mad or else bewitched. Harry and Hermione continue to wait until they see themselves emerge from Hagrid's house. After their past selves have donned Harry's Cloak of Invisibility and Fudge had seen Buckbeak in the pumpkin patch, Harry leaves the cover of the forest to untie Buckbeak. His initial tries to release the animal were unsuccessful and time was ticking away. After some seconds and with Hermione's aid, Harry leads Buckbeak into the Forbidden Forest.

Harry and Hermione prepare themselves to wait once again. They watch their past selves disappear into the

tunnel underneath the Whomping Willow. Harry expresses a want to fetch the Cloak of Invisibility that the trio leave at the base of the Whomping Willow, but Hermione convinces him that this action is ill-advised. This is fortuitous as Professor Lupin soon emerges from the castle heading for the Whomping Willow. He is soon followed by Professor Snape. They wait for the time when all of those who have gone down to the Shrieking Shack comes back. While they wait, Harry discusses the Patronus that drives the Dementors away with Hermione. He believes that his father conjures the Patronus. When Hermione reminds Harry that his father is dead, Harry becomes slightly defensive, and they go back to waiting. When their past selves have all returned from the Shrieking Shack, Harry and Hermione witness Lupin's transformation and Pettigrew's escape from afar. After Lupin transforms, Harry and Hermione make for the safety of Hagrid's cabin, since they have seen him departing for the castle earlier in the evening.

When Harry left Hagrid's cabin, he tells Hermione that he is going to watch the progress of events. He secretly wants to see who cast the Patronus charm that drives away the Dementors. Harry travels to the far side of the lake to watch. He sees the Dementors descending upon Sirius and his past self. Realising that no one was coming, Harry stepped forward and cast his Patronus. A stag erupted from his wand, and it drove off the Dementors. As it approached him, Harry realised that was "Prongs," his father's Animagus form. Harry returned to Hermione and Buckbeak. When she asked Harry what happened, Harry told her about the Patronus. She claimed that none but a

powerful wizard could have driven off that many Dementors.

They wait a few minutes longer until they are sure that Sirius is locked in the tower. When Macnair, the Executioner, exits the castle to get the Dementors, Harry and Hermione know it is their time. They flow Buckbeak up to the window of Flitwick's office where Sirius is being kept. Hermione opens the locked window and Sirius, who is shocked by their appearance, mounted Buckbeak as well. On the top of the tower, Sirius bids goodbye to Harry and Hermione, thanking them and telling Harry that he is truly his father's son. As Sirius and Buckbeak flows off into hiding, Harry and Hermione realise that time was running out. They sprint back to the Hospital Wing, ducking out of the way to hide from Peeves. They get back just as Dumbledore was locking them in. They report their success to Dumbledore and return to their beds in time for Madam Pomfrey to begin treating them.

Conclusion

Harry and Hermione use Time Turner to free Sirius and Buckbeak. They even had a chance to kill Peter who killed Harry's father James. Yet they use only to save the innocent lives. Thus Time Turner use as optimistic way in Harry Potter.

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A JOURNEY TOWARDS AUTHENTICITY IN KATE ATKINSON'S LIFE AFTER LIFE

S. Daffny Orangemary

Abstract

*Every man is in search of reality in the temporary world. Reality can be seen only through the 'real eyes' when a person 'realises' what is happening around. Moreover, a person has to accept the reality in order to attain authenticity in life. An authentic proof is needed for everything that exists. Besides, an accurate and valid reason is expected among the people when something happens, right or wrong. The unreal thing diverts every individual from their focussed path. The research paper exposes the value of life and emphasizes the authenticity of life in the novel *Life After Life* with Nietzsche's existentialism philosophy. Protagonist Ursula in the novel has given many chances to be born again, whenever she faces death. The character is given number of chances to live. But, in reality, life has choices and not chances. The author finally lets the protagonist live so that she will gain the authenticity in life.*

Keywords: authenticity, unreal, search of reality, existentialism, life after life, Nietzsche.

Introduction

The journey from the birth to death is life. Only if the life is lived, it is said to be an authentic life. Though the life has its own ups and downs, it should be lived. Without the mountains and the valleys (the ups and downs), life will be just plain, boring or monotonous. In the given period of time to live, every individual has given many choices. Every individual has to use the right choice to live.

Life has no second chances. There is no second chance to rectify the mistakes done by any individual. One can learn lessons from the mistakes done before. But an individual cannot go back to the past and set right the things in track. Travelling in a time mission happens only in the story and it does not take place in the real life. Often, people regret for what is done and wish to resolve the problem which causes that particular discomfort. But, they cannot do it in real life. Life has many definitions. Yet, the philosophy of life is not understood clearly in this world. Kate Atkinson has written the novel *Life After Life* in a different way. She has given many chances of life to her protagonist in this novel. She has given life after life to Ursula in every death after death that she faces. This makes the readers read this novel in a different notion in understanding life.

Ursula Todd, the protagonist of the novel, is born in winter, February 10, 1910. In the first chance she is born dead before the doctor arrives. It is a pathetic situation that the family faces. The family moans, "Dead before she had a chance to live." (Atkinson 24) Again the same baby is born on the same day, and this time she is alive because the doctor arrives at right time. Presence and absence of a doctor determines Ursula's life in this novel. Ursula cannot

attain an authentic life if she is born dead. Consequently, she is alive in the next chance which is given to her.

When the baby is alive, it is passed on to Sylvie, her mother to nurse her. The novel says, "The baby, bandaged like a Pharaonic mummy, and was finally passed to Sylvie." (Atkinson 29) 'Mummy' is the word which refers to the dead body in the Egyptian culture and the same word is used here to describe a baby! The child is always related to the death imageries. This indicates that the death is fast approaching to the baby. It may also be a small clue to the readers to understand Ursula's life as a journey towards authenticity, as she is having an unauthentic life.

In another chance given to Ursula, she faces death along with one of her siblings just because of the absence of a rescuer. The waves trash them out while playing in the seashore. Ursula struggles to live. The waves pull her even deeper into the sea and she could not see the sight of the shore. She tries to find sand to stand on her own and fight against the waves. But she could not find any sand beneath, as she is drawn deeper into the sea. She also expects someone to come and save her life. But no one come to save her. Actually she is now fighting against her death towards authenticity. She could not help her own. "No one came. And there was only water. Water and more water. Her helpless little heart was beating wildly, a bird trapped in her chest. A thousand bees buzzed in the curled pearl of her ear. No breath. A drowning child, a bird dropped from the sky." (Atkinson 47) Finally, she dies unnoticed by others.

In the journey towards authenticity, death cannot be won. It gives dread as no one knows what is there beyond

death. So obviously, no one wants to die. When death comes to a person, that person tries to overcome death, but cannot. No one can rescue a person from death, when it is predestined to a person. Nietzsche says, "To die thus is best; second to this, however is to die fighting and to squander a great soul. But equally hateful to the fighter and the victor is your grinning death, which creeps up like a thief - and yet comes as the master." (Kaufmann 129) Ursula fights against death every time when she faces it, but she does not win the death. The victor is death. Again and again, death wins Ursula's priceless soul!

When the next episode opens with a next chance given to Ursula, Atkinson introduces a rescuer, Mr. Winton to save Ursula. Ursula gets a hope of living this time when she is caught up in the waves. Mr. Winton saves Ursula and Pamela. Death leaves Ursula untouched, as Mr. Winton comes to rescue her.

Though many do not believe in the next birth or the second birth after death, Atkinson gives Ursula a number of chances to be born again and again to make her live in this world. "Live dangerously" is the title given by Walter Kaufmann for one of the chapters in his book titled *Existentialism From Dostoevsky to Sartre*, which describes about the works and philosophy of Nietzsche. The title is very much appreciating the current scenario and these are the words of Nietzsche. In this dangerous world, every individual is invited to 'live dangerously' during the life time. Here, the character Ursula lives dangerously. She lives amidst life's dangerous situation and escapes death when she is given another chance to be born into the same family.

Whenever Ursula escapes from death, it confirms her unauthentic existence. But it proves her existence so far. Death comes only to the person who is in existence. Ursula is living dangerously. "Dread and death, then, restore man to his authentic existence." (Lescoe 217) One can experience dread and death only if that person is alive. Dread or fear is a kind of thought which gives negative feeling. Philosopher Decartes says, "I think, therefore I exist." The existence of an individual confirms one's authenticity of living.

Every chance given to Ursula is a great challenge for her. When Todd's family gets attacked by the chicken pox, Maurice is much affected. He was throwing the things here and there as he is not allowed to go out. He throws "Queen Solange", Ursula's favourite wooden doll, which she got as a Christmas present. The doll falls out through the window. Ursula feels bad about it. "Ursula immediately hauled a chair over to the window, climbed aboard and peered out.

Illuminated in the pool of light that flooded from the window, she spotted Queen Solange, stranded on the slates in the valley between the two attic roofs." (Atkinson 83) She considers Queen Solange as her heroine and she wishes to rescue the wooden doll that is thrown out by Maurice. When she reaches out to get the doll, she falls and dies.

Existentialism is a movement which emphasizes an individual's existence, freedom and choice. Ursula is not only given chances to live again and again after her death after death, but also given choices in her life. The choice is to live or die. When she peeps out through the window to spot out the place where her Queen Solange has fallen, Bridget calls out to Ursula to have her tea. "Yer tea is on the table" - This is the voice that she hears before she falls out from the window. If she chooses to have her tea first, she would have escaped from the death! She fails to use her freedom of choice. Moreover, she fails to make a right choice. At the same time, she cannot be blamed because she is just a five year old child. She does not have that much maturity to use her sixth sense to think at that time.

In the next chance given to Ursula, Bridget stops her from the accident. "Get down from the window, Ursula, for the love of God. And why is it open? It's freezing, you'll catch yer death." (Atkinson 91) Bridget becomes her rescuer this time. Bridget's faith in God saves her. Kierkegaard's theist concept of existentialism matches with Bridget's faith. "Kierkegaard regards faith in God as the condition and support of human freedom. He recognises the close relations of the individual's concept of death to his life of freedom. He firmly maintains that the anticipation of death makes a difference to all decisions and transforms his life from inauthentic to authentic existence." (Deshpande 283) To emphasise the transformation of Ursula's life from the inauthentic to the authentic existence, the author repeats the dialogue, "YOUR TEA IS STILL ON THE TABLE." (Atkinson 91) Here, the words are capitalised may be to emphasize that Ursula is still living and confirms her authentic existence.

Ursula struggles to breathe in one of the chances that she gets to live, as she gets affected with some cruel disease. "One breath, that was all she needed, but it wouldn't come. Darkness fell swiftly, at first an enemy, but then a friend." (Atkinson 112) Death waits for none. "An interesting thing about death is, that, it is certainly uncertain and uncertainly certain." (Deshpande 295) She is constantly facing death after death in every life after life.

Ursula experiences *déjà vu* like feelings, as she is born again and again, and faces the same situation.

Sometimes she is able to guess what is going to happen next. The novel says,

Everything familiar somehow. 'It's called *déjà vu*' Sylvie said. 'It's a trick of mind. The mind is a fathomless mystery.' Ursula was sure that she could recall lying in the baby carriage beneath the tree. 'No,' Sylvie said, 'no one can remember being so small,' yet Ursula remembered the leaves, like great green hands, waving in the breeze and the silver hare that hung from the carriage hood, turning and twisting in front of her face. (Atkinson 151)

As per the famous proverb, 'Familiarity breeds contempt,' Ursula gets familiarised with the incidents of her life because she is living the same life again and again, by choosing different choices that are provided for her. As she gets familiarized with her past, she faces a major difficulty in understanding, 'what is reality?' The novel says, "Sylvie sighed. 'You do have a very vivid imagination, Ursula.' Ursula didn't know whether this was a compliment or not but it was certainly true that she often felt confused between what was real and what was not. And the terrible fear - fearful terror - that she carried around inside her. The dark landscape within." (Atkinson 151) There is a kind of dread within her always. She is not clear in her mind. She possesses lot of questions within her. She is not able to distinguish reality from the fantasy world. This kind of dreadful thoughts drives her into the phenomenon of death.

There is a huge difference between experiencing death and escaping death. Ursula experiences both the extremes in her life time. But later at a point of time she regrets for living. "What a world of difference there was between dying and nearly dying. One's whole life, in fact. Ursula felt she had no use for the life she had been saved for." (Atkinson 241) Experiencing and escaping death are painful experiences. Experiencing death is painful but the pain ends there. Escaping death is somewhat different thing because the pain causes trauma and it lasts till the death. Here, Ursula thinks that there is no purpose in being alive, escaping from her death. She recognizes her unauthentic life and develops a quest for authentic life.

Ursula becomes secret drinker, when she develops hatred towards living. She undergoes many painful experiences in her life, and thus she wants to escape from the reality. She decides to take opium, the drug. "Opium sounded better than burgundy for eclipsing the pain of existence." (Atkinson 256) She develops a dread towards life. The dread leads her to death. Her existence gives her nothing other than pain. "The anguish of being is the

feeling we have whenever the thought comes that nothingness was and still is, just as possible as being. The anguish of being is properly the anguish one experiences at the thought that nothing and nobody might ever have come into existence in an instant. This feeling of anguish makes us realise that our life is contingent and meaningless both along with man and the world." (Deshpande 149) Because of the anguish within her, she decides to take opium and becomes addict to the alcohol. She is unable to bear all the painful experiences that she faces.

Ursula experiences many difficulties in her life. In her journey of life, she loses her mother, her father, faces mental trauma that makes her to think that her life is a punishment to her. "Was life to be lived as continuous punishment?" (Atkinson 274) The author uses the word 'continuous' because Ursula is given many opportunities to be born and live. A song by Linda Randle says, 'Life is easy, when you are up on the mountain ... But things change when you are down in the valley.' Life is not like a punishment, but with many good and bad times. Though it is considered as a punishment, it will not be a permanent one. When this kind of question arises in a human mind, this shows that they are thinking about their life and existence. It is searching the authenticity of their life. The punishment given to an individual definitely reforms that person into a better individual. Punishment is an embellishment in one's life. Yet, when an individual starts thinking the life as a punishment; it gives so much of pain and agony.

Practice makes everything easy. One gets ease to a thing when they get familiar with it. Here, Ursula gets ease with death. "The blackness edged around her. Easeful death. It was so cold. It will snow tonight, she thought, even though it isn't winter yet. It was already snowing, cold flakes dissolving on her skin like soap. Ursula put out a hand for Teddy to hold but this time nothing could stop her fall into the dark night." (Atkinson 287) Moreover, her life connects with snow very much as she was born in a season of snowfall. Snow connects with cold and cold connects with death. She feels her death and finds it so easy.

Many versions of Ursula's story are given in the novel, as she has many chances to live. When Ursula gets married to Derek, she faces existential crisis in her life. She wants to escape from her reality. She feels disgusted to face the reality of her life. All the things that Derek shared before their marriage are lies. She could not bear the thing. She also finds that he is not a good man in his

working place and everyone hates him. He treated her so badly. She decides to flee from him and flees from him to her aunt Izzie's place. Even in the midst of many chances of life given to her, she faces many challenges and difficulties in her life. This shows that man cannot escape from the challenges and difficulties of life. How an individual tackles the problems of life defines one's life. Though Ursula escapes from Derek, he traces her and beats her to death. This shows that no one can escape from the reality without facing it. As death is the central problem of this novel, whenever the protagonist faces problem, death comes behind. All the problems of life relates to death. Death is the end of all the problems to an individual who does not believe in life after death.

Ursula feels the pangs of the isolation away from her family members. Existing in such a situation seems to be a very difficult thing for her. "There was no one, she was alone. Alone and corralled in a cage of smashed wooden beams and jagged rafters, the dust settling all around her, in her mouth, her nostrils, her eyes. No, Ralph had already left when the sirens went." (Atkinson 319) After Ralph, her lover in an episode, goes to the war, she feels shattered and alone. She is injured and no one to care for her. She struggles to sustain her existence. She develops a kind of self-pity and feels for her pathetic situation. Ursula feels helpless because there is no one to care for, no one to share her pain.

Giving Ursula many chances to live, there are different versions of stories found in the novel. Ursula is not informed about his father's sudden death in a version. In another version, she attends his funeral. This shows that her life is unreal as she has given many chances to live. The authenticity of her life is still remains as a question mark. As she is given free will to choose in her life, she chooses the path which she wants and later regrets for choosing it. When Klara Brenner and she join a camp named, Bund Deutscher Madel (BDM), Ursula meets Jurgen Fuchs and they fell in love at first sight. They have a daughter and name her Frieda. But later, when the child dies, she regrets for her mistake.

Ursula flees from Hitler's estate with Frieda, in a chance of life given to her, knowing that her husband is working for Hitler. But unfortunately they get trapped in Germany as Germany invades Poland. They live in cellar for months. There is a continuous bombing and raids in the cellar. Frieda becomes sick. This time, Ursula faces death along with her daughter, Frieda. "A line from one of Donne's Holy Sonnets came into mind as she bit down on her own little glass vial. I run to death, and death meets me

as fast, And all my pleasures are like yesterday. She held tightly on to Frieda and soon they were both wrapped in the velvet wings of the black bat and this life was already unreal and gone." (Atkinson 444- 445) For pleasure, she chooses to go out from the Fox Corner and stays in abroad. But, she devastates her own life by her wrong choices. This life is unreal to her. "She had never chosen death over life before and as she was leaving she knew something had cracked and broken and the order of things had changed. Then the dark obliterated all thoughts." (Atkinson 445) The thoughts determine one's existence. The darkness eradicates Ursula's thoughts and swipes out her from the existence.

The section "A Long Hard War" in the novel is really a long, hard war for the character Ursula. Ursula joins as a warden in the Air Raid Precautions (ARP) department. Thereafter, she witnesses many horrible things during the war. She constantly thinks about the people and babies who died during the bomb blast. Ursula's fellow wardens try to make her believe that the persons who are dead have gone into the world of light (Heaven). But she refuses to believe. For her, death is void, black and infinite. Heidegger "believes that the passage to authentic human existence consists in the realisation of one's responsibility for all and that death does not give any meaning to human existence; death is in itself absurd since human existence does not choose it, foresee it or wait for it." (Deshpande 153) Death is an absurd thing to Ursula.

Ursula treats her life as an absurd because she does not achieve anything in her life. She attains authentic life towards the end of the novel as she lives in the final chance of living that she has given. She shoots Hitler, who is the reason behind her father's death. "Nietzsche tries to lead us to that authentic state of 'higher human beings who desire and provoke contradiction' since in his eyes 'the ability to contradict...is still more excellent and constitutes what is really great.' This is 'the step of steps of the liberated spirit'" (Golomb 58) Ursula contradicts life but finally understands the truthfulness of life.

Summation

Even though death occurs only to a person in existence, one can attain authenticity when one can accept one's life as it is. According to Nietzsche, "We can attain 'truthfulness' only if we accept life in all its harshness and its complete immanency." (Golomb 46) Nietzsche uses the word 'truthfulness' and later it is said as 'authenticity.' Atkinson gives freedom, choices and chances to Ursula in her journey towards authenticity. Finally, she lets Ursula

live because she understands the life's philosophy. She accepts all her life's troubles, faces and tries to overcome. In her journey towards authenticity, Ursula gets hold of authenticity by accepting life in all its troubles.

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ROLE OF EDUCATION IN SELF-ASSERTION: A STUDY OF SHARANKUMAR LIMBALE'S AKKARMASHI "THE OUTSIDER"

B.Dharani

Introduction

The concept of Dalit Literature echoes suppression, exploitation, oppression and humiliation. In the real sense of the term, 'Dalit' has been demarcated on the insolvent state of poverty, helplessness and the less-privileged destitute of India. Poverty and hunger emerge as the main theme in Sharankumar Limbale's *Akkarmashi*. It shows how Dalit women and community have shed the shackles of oppression and have empowered themselves holding education as their way of hope and weapon to resist and retort to the trials and tribulations for having been born into the family of the Dalits. Education has undeniably played a vital role in shaping their lives. For their writing, Dalit writers have used the language of their native tongues rather than the dignified standard language. His grandmother Santamai helped Sharan to further continue his studies even though she is a Dalit woman, she knows the value of education and supported him in every situation.

Sharankumar Limbale is one of the leading voices of Marathi Dalit Literature in Maharashtra language of Maharashtra in 1984. In his works, he portrayed the depressed life he lived as an untouchable, as a half-caste, and as an impoverished man. Limbale's *Akkarmashi* was translated into English by Santosh Bhoomkar in 2003. "The Outcaste" is about an untouchable family in general and community struggles in particular. It reflects the conditions of a particular oppressed class, namely the Mahar community about half a century back and at the same time gives a true and realistic picture of the darker side of the Indian society.

In *Akkarmashi* he shows the poor conditions and problems encountered by Dalits of Maharashtra. In his autobiography he not only presents a photographic image of society but also raised serious problems of Dalits. *Akkarmashi* gives us an explicit idea about the Dalit oppression, suffering, humiliation and their longing for identity.

It is his grandmother a village sweeper who had brought him up. Dalits used to dry up the 'kheer' in the sun and made small lump of it. Whenever they felt hungry they

chewed those lumps like tamarind pips. This is the abject poverty that Limbale suffers in his childhood. Santamai would pick up such lumps of dung and on the way home, washes the dung in the river water, collecting only the clean grains. Then she would dry them in the sun, and when they reached home she grinds the jowar grains into flour. From that flour Santamai made 'Chakarisi' and ate it by herself whereas for others she made it from the flour which was given as alms. Santamai worked as a midwife as well. Whenever a woman had labor pains, she was sent for. His grandmother, who tried all possibilities to run the family, took a daring step to educate her grandson by all means. The dalit women were fully aware of their plight and believed that the way out for the future generation is education. Their powerless state can be enhanced and they can empower only by education as Ambedkar proclaimed 'Educate'.

The Narrator Limbale went to Chapalgaon to pursue his higher education. Owing to that Santamai felt very lonely. The distance from the village to school was four miles and the bus fare was sixty paise. She came to see him by walk owing to their impoverished status. She also brought him a pair of old slippers. One strap of the chappal was broken. Santamai asked him to repair the strap but the cobbler refused to do so as he knows they are Mahars. Then he completed his final examination with a first class and stood second in his class which was greatly admired by his grandmother and Dada. Because of their poverty, to aspire for college was the problem for Sharan. So Santamai tried to borrow money but she got fed-up as nobody was willing to lend her.

One day Santamai went to visit Sharan's college but she was in her tattered clothes. So he was reluctant to take her to his room. When he visited the village during his vacation, he would feel fed up with his life because of the filth in his house. He was also worried about his sister Nagi who eloped with Nandu living a clandestine married life. Shivaji the tiffin carrying messenger had brought the news that Santamai is about to ask for Mallya's sister to be his bride. But Mallya's parents had refused this marriage proposal as Sharan was not of pure blood. He planned to

take his friends to his village festival and he asked them to be seated in the bus stand benches. But his friends insisted him to take them to his house. Since he had no house to reside, he stayed in the bus stand, and Santamai was cooking food for them behind the bus stand. They all dined the food together in a single plate.

The next day all his friends left for Sholapur and he felt sorry for them because of the inconvenience they had suffered the previous night. That day Santamai did not light the clay stove, as there was 'Bhakari' left over from last night's meal. But Sharan felt hungry. So Santamai gave that Bhakari to Sharan by showing him the flour container that she has in store some flour.

He got a job of a telephone operator at Ahmedpur. He took that position because of his poverty and discontinued his education. Dada and Santamai had become old and he too had married and now he had to become financially independent. He lived there as a Lingayat because of his surname with his sister and wife. After sometime, Santamai and dada came to visit him and brought him meat. Suddenly he feared and locked all the doors and windows and they ate it late night because Lingayats were supposed to be vegetarians. He convinced them with a lie by mentioning some upper caste name instead of Kamble. He hid his identity as belonging to the Mahar community. He began showing interest in group songs and devotional songs to Lord Shiva.

It is ironical that education and social status can't eradicate the negative impact of caste. He concludes in the novel that at the age of twenty five or twenty six he had so many responsibilities. He says that "your turban would fall if you tried to gauge the height and you would feel giddy if you looked into the abyss". (*The Outcaste*, 112)

One of the main complaints of the impoverished Dalits is that they have no good houses. Sharan had education only with the scholarships/ concession provided for Dalits. If there were no facilities he would have never gone to school. Instead they would have gone with their parents for cattle grazing etc. It is his grandmother Santamai who helped Sharan to continue his studies Even though she is a Dalit woman, she knows the value of education and supported him in every situation. Santamai would frequently visit Sharan at Sholapur. The writer says that the Hindu community was hurt because day by day the Dalits have become aware of their rights through education. And in the last part of his novel the narrator mentions one of his friend's experiences. Mallya, who is his childhood friend, had worked hard and overcame his poverty through his education. Mallya had gone intellectual

transformation, which with his little education that has come from slum was living quite comfortable life with his mother and with his wife in a well furnished house.

When Mallya's mother had a talk with the narrator she felt uncomfortable as though she belongs to an upper caste. Once upon a time this woman wore rags, and had gone around gathering cow dung. Now her social status had developed so much to wear a six-yard saree like a modern woman instead of nine-yard rags. Instead of bodice she wore blouse, and also had changed her hair style. This all because of her son's little education, with that education he had become as a sahib, hence this transformation occurred as the mother of a sahib.

The primary aim of autobiography is to describe one's individual and cultural identity. Autobiographical writing of dalit writers such as Sharan Kumar Limbale and Bama convey the oppression suffered by the self and the community. They have produced Bildungsroman in which the subjects undergo an ethical and psychological alteration from childhood to maturity. Education has paved the way to achieve emancipation and empowerment. Through his writings, Sharan reveals how education has allowed them more freedom and how they learnt the lesson of self-reliance which according to them is the first step towards empowerment. It cannot be denied that education is the most vital requirement for a person's economic, social or political development. When a person is educated and become aware of his rights he refuses to submit to the command and control of others.

Summation

The untouchables firmly believe that education can earn them respect, financial independence, status and offer a secured decent position in society as well. Irrespective of the religion one follows, or caste he belongs to, education serves as the only tool which can empower the powerless and render hope to the helpless. Limbale has undeniably created a social revelation and awareness about the Dalit way of life through their daring contributions to literature.

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FERTILE GROWTH OF CRIMINALIZATION IN INDIAN POLITICS: THE X-RAY VIEWS OF V. S. NAIPAUL AND ARAVIND ADIGA

M.Dhilshath Banu

Abstract

Literature is the realistic portrayal of the ways of the world and it imparts how life ought not to be lived through its portrayal of how it is being lived. Aravind Adiga and V. S. Naipaul in their penning about India, bring forth the unbridled corruption in politics which buries India day by day. The salient writers observe that India is highly infected by the politicians. With the burdened hearts, V. S. Naipaul and Adiga have raised their voice against the prevalent rottenness.

Introduction

V.S. Naipaul and Aravind Adiga clearly explain that the excessive corruption is the diseases that destroy the functioning of the vital organs of the country. They use their x-ray eyes to pinpoint the wounded areas owing to corruption and they explore all the impacts of this pervasive phenomenon. The target and views of the writers predominantly lie on Indian polity, the most affected sector of Indian circle. They elucidate a crystallized view about the encroachment of corruption in Indian politics. "Frailty, Thy name is Woman" (1.2. 147) and this is what Shakespeare has said in his play *Hamlet*. Had he been alive now, he would have written a tragedy of Indians under the politicians by saying, "Corruption, thy name is Indian Politician." It does not mean that the politicians of other countries are not corrupt; they are also corrupt but not to the level of Indian politicians. Hence, both the writers assert that politicians with the help of the bureaucrats have opened an incomparable era of corruption and as a result of which corruption has become an infectious one, having percolated from the top to the grass root level.

India got its freedom from the clutches of British imperialism and freedom became possible after continuous struggle and bloodshed of martyrs, but today in the hands of the corrupt politicians, it is again turned into a captive land and India's independence becomes worthless. In *The White Tiger*, Adiga indicates that "On the fifteenth of August, 1947 – the day the British left – the cages had been left open; and the animals [metaphorically politicians] had attacked and ripped each other apart and jungle law replaced zoo law. Those . . . were the most ferocious and hungriest had eaten everyone else up . . ." (63-64). The writers find that modern rulers have the same instincts like British colonizers who attained the power in India through their cruelty nature which lead to further

dampening of the democratic machinery of India. All politicians amass wealth disproportionate to their known source by all means and it can be seen when they disclose their assets at the time of giving nomination. In every election, their wealth increases in leaps and bounds. V. S. Naipaul takes a comprehensive look at corruption and provides an insight of how it makes politics as a dirty game. Bubinder Singh in the article "Naipaul's *India: A Wounded Civilization: A Political Perspective*" conveys that

Corruption which remains un addressed even after ... independence. Independence has no meaning when there is no rule of law and people are deprived of constitutional rights. The role of politicians is questionable. The colonizer plundered the country taking all the financial resources and exploited the Indians. This is true of modern Indian state as well. The political leaders use the government institutions for their own financial gains. (4). India has the parliamentary form of democracy in which all powers of the state are vested in the hands of elective representative of the people. It is thus enforced on the part of the elected members of the parliament and the members of the legislative assembly in the states, to behave according to the norms laid in the constitution, adhere to strictly ethical behavior and strive to protect the heritage and the moral values of the country. They are also required to implement social reforms and policy measures that should contribute to the general welfare of the populace.

Nowadays, the democratic system of governance has lost its meaning and all the hopes of the people cum voters are shattered and buried by the undesirable attitudes of the corrupt officials manning the ministries, and the politicians holding the ministerial status. These officials and the ministers become not only increasingly greedy, but also ambitiously fond of money. As far as they are

concerned, the idealists of morality, service and honesty are a disgrace to their occupational maladies. They always look egotistical, evasive and indecisive.

The corrupt politicians do not possess human virtues like gratitude, helping tendency, service mindedness, sympathy, and selflessness. They are hypocrites to the core. For them the ideals of morality, service and honesty are regarded as unworthy and are filled with smugness, evasiveness, indecisiveness, lack of empathy, greed and hypocrisy. As soon as they become the representatives of the people, they become the law makers and the laws they make are only meant for the people and not for them. But the irony is that such law makers also turn out to be the law breakers for their pecuniary benefits.

Aravind Adiga condemns harshly the total parliamentary system. He points out in *The White Tiger* that "We have this fucked-up system called parliamentary democracy . . . What a fucking joke" (186) and also he regrets that ". . . there's only one thing wrong with this place . . . called parliamentary democracy. . ." (156). Though parliament is a place to battle against India's murky issues and to find solutions for the plethora of chaos, its functioning has no beneficial use and also turns as colossal waste of time and money by the unreliable performance of its elected members. They spend more time in voicing their personal grievances than finding solutions to the problems of the people. V. S. Naipaul in *India: A Million Mutinies Now* discloses the fact that Indian politicians have only 'personalities' instead of 'principles' and they lack the intellect and vision to frame policies to remove the deficiencies of a nation.

The writers witness the present conditions of the country and sadly state the bitter truth that the political leaders are incompetent and for decades have been victims of corruption, showing no developments. Aravind Adiga finds most of people who adopt politics as a profession are uneducated, unskilled and ill-mannered. It is a sorry state of affair when Adiga, in the novel *The White Tiger* mentions the word "half baked" to establish the inefficiency of the elected politicians and also highlights that having half baked politicians is a ". . . whole tragedy of this country" (10). This is a clear statement suggesting that the potential candidates should be qualified to bring positive change to the country as well as being committed and determined to take the country to greater heights.

Criminalization and politics always go together in the modern day Indian politics. If the politicians with criminal background become powerful parliamentarians or ministers, they continue to carry on with their criminal

activities through their agents. On their behalf, the agents indulge in embezzlement, human trafficking, immigration rackets, rape and murder. Many politicians have faced criminal charges and the cases are pending in the courts of law, but they continue their position and the power as the same. Naipaul and Adiga do not have any respect for such politicians and their feelings against them find best expressed in their works.

V. S. Naipaul has no respect for Indian politicians though they are considered above the law, because he notices that they are charged with grave crimes, but remain free and unpunished. Aravind Adiga in *The White Tiger* brings out the sordid reality of a politician that

. . . the Great socialist had been the boss . . . for a decade . . . He had ruled . . . election after election . . . You see, a total of ninety-three criminal cases – for murder, rape, grand larceny, gun smuggling , pimping, and money other such minor offences – are pending against the Great Socialist and his ministers at the present moment . . . yet three convictions have been delivered and three of the ministers in jail, but continue to be ministers. (97-98)

The Great Socialist is not a solitary case as the only criminal politician. Almost all politicians in power are like the Great Socialist. All are hypocrites and they are all wolves in sheep's clothing. They are the betrayers of the trust that the voters repose in them.

In Indian politics, elections have the most crucial role and the ballots are the strongest weapon to reshape and redeem the nation. But nowadays elections disturb nation's economy and are a farce in this democratic country, India. The writers V. S. Naipaul and Aravind Adiga cleverly point out that elections have become associated with a host of criminal and corrupt activities such as rigging and bartering of votes, unholy deals between elites and politicians, and bribing or coercion of voters. Adiga critically says in *The White Tiger* that "Typhoid, cholera and election fever are the three main diseases of this country and the last one is the worst . . ." (98) to ruin the health of the Indian administration and democracy.

A mass scale of corruption prevails during elections in which electoral frauds try to lure the people by offering money, freebies, liquor and gifts to win the electoral contests. In *The White Tiger* Balram brings the reality that . . . mutton *biryani* was distributed on paper plates . . . and in the evening, there was free booze for all . . . The Great Socialist's enemies would try and steal the election from us . . . and take the power away from us . . . "it is the way it always is," my father told me that

night. "I've seen twelve elections – five general, five state, two local – someone else has voted for me twelve times" (100).

The common men being poor are always seen reeling under the paucity of money. They feel happy and relieved when their financial constraints are immediately removed when they are gifted with the good for nothing freebies and when their votes are sold for currencies.

In India, politics is a lucrative business in which corrupt politicians find numerous techniques to remain in power. Aravind Adiga vehemently condemns that politicians prepare fake birth certificates to increase the number of votes. Balram highlights this parody as ". . . I [Balram] got birth day from the government. I had been eighteen, the legal age to vote. There was an election coming up, and the tea shop owner . . . sold our finger prints . . . in which the illiterate person makes on the ballot paper to indicate his vote . . . He had got a good price for each one of us from the . . . party" (97). India turns to be a huge political market place where citizens exchange their votes for favours.

Besides, there are many extreme cases even among the eligible voters because they appear to be quite apathetic when they are not given freedom of choice and they are threatened to vote for a particular candidate. People in some remote villages, are always ruled by the bourgeois class and have to go as per the dicta of their masters. V. S. Naipaul, in *India: A Wounded Civilization* criticizes that the illegitimate political power is enjoyed by an individual like Mr. Patel, the land lord, whom he meets in an Indian village. Though men like Patel are not elected as the representatives still they dominate like a party leader. People under such leaders are like mere objects and they are left with no option, but to follow their foot stretches.. Naipaul has the feelings of aversion on them and reports that the villages are choked ". . . by people like . . . minor politicians . . . and the bigger politicians, men like . . . Patel . . . and nothing could be done without them. In villages they had become the law (76). The dominating groups use their haughtiness to taste the power in the elections.

V. S. Naipaul in all his works points out that the elected representatives are self-centered who scarcely ponders about the problems of the masses and they have nothing new to offer them except fake promises. Politicians rely heavily on poor peoples' vote to get elected. During election campaigns, the laundered clothes of rich politicians are sullied by dust road journeys, their arrogant heads have to be bent to enter into the huts of the poor

and their hands are folded in plea for votes. Aravind Adiga in his work *The White Tiger* specifies that the candidates give lot of promises and hopes such as 'the poor will not be ignored' and 'the darkness will not be silent' and announce many attractive schemes for their enhancement of their life status. It obviously shows that poor and the down trodden are thought only on the day of election as politicians need their vote. But after getting power, they forget their pledges and their promises which prove that all are just words of the mouth.

The unfortunate voters are carried away with the false promises and they become the prey to the fraudulence of the politicians. Aravind Adiga, in *The White Tiger* shows a spotlight on the mutilated schemes by politicians through Balram who explains that ". . . there is no hospital in Laxmangarh, although there are three different foundations stones for hospital, laid by three different politicians before three different elections (47). Adiga brings to light to the bitter truth that all the corrupt practices are carried out under the pretext of the welfare measures of the society such as constructing the bridges where there are no bridges, and relaying the roads, which have got destroyed due to floods. But they actually augment their already accumulated riches with the higher share from the allotted amount meant for these welfare schemes. Aravind Adiga in *The White Tiger* comments that "The election shows that the poor will not be ignored. The Darkness will not be silent. There is no water in our taps, and what do you people . . . give us? You give us mobile phone. Can a man drink a phone when he is thirsty? Women walk for miles every morning to find a bucket of clean-' . . . (269)".

After gaining power, politicians hardly attempt to bring about any transformation in the country and instead of promoting unity, they intensify the fragmentation of society with their degraded tactics. Ministers when they come into power declare their determination to eradicate darkness as well as corruption, but soon they themselves become corrupt and start amassing huge wealth. The broken promises and the discontent of the voters intensify the negative climate of Indian polity. The result of the election is nullified, only the ruling power is transferred from one hand to another, but the common man's fate remains unchanged.

The writers pinpoint the harsh reality of the modern day politicians that they retort to fair or foul means to achieve their political targets. A faithful politician should represent the hopes, aspirations and selfless service to make better future for his people, but they deviate from

their responsibilities, ignore the voters as invalid and start to abuse their power and position for their self-enhancement or party benefit or preservation and extension of their ruling power. Thus the role of democracy ends in India immediately after the elections.

At last, elections are equalized as a puppet show of Indian politics which brings no solutions to the miseries of the citizens as well as the mother country India. These kinds of fake elections never make any revolutionary changes in society. Corruption-driven ministries and ministers in government are hand-in-glove with rich men and thugs who indulge in all crimes.

V. S. Naipaul laments in *An Area of Darkness* that “. . . one third of development funds drain away in corruption and exchanging of gifts. . . (135). This remark describes the sheer futility of the ritual disclosures of assets by candidates, which is marvelling each time at the talent of the political class who amassing money and wealth in a short time. Naipaul in *India: A Million Mutinies Now* opines that “. . . the great investment in development over three or four decades had led only to this: to ‘corruption’, to the ‘criminalization of politics’. . . India had undone itself . . . All was fluid . . . (5). The egocentric politics of the Indian rulers has brought the country to a point where it is surrounded by the culprits and evil doers in which India is strangled.

V. S. Naipaul highlights the negative trend in politics that politicians have an urge to mint money as well as keep their image clean. Power has its comforts and those in power enjoy the perks. Naipaul, in *India: A Million Mutinies Now* observes that “. . . to deter political defections, to encourage political donations; to enforce payment of debt, to compel adherence to an unwritten black-money contract. Crime now paid very well (81). Politicians hide their excessive and illegal income as black money or un-accounted and un-taxed wealth in which there are no bank statements or no transaction details. Aravind Adiga also states most of the politicians in India are involved in some form of underground banking system whereby money can

be made available internationally without actual records of the transaction. He establishes in *The White Tiger* that “The Great socialist . . . embezzled one billion rupees from the Darkness, and transferred that money into a bank account in a small, beautiful country in Europe full of white people and black money” (98). India tops its list of black money that it has billions of stashed money than the rest of the countries in the world. To illustrate, Indian-owned assets in Swiss bank are worth thirteen times the country’s national debt.

Summation

The social concern writers V. S. Naipaul and Aravind Adiga are the torchbearers who motivate the readers to stand against the political corruption and its different dimensions. If people choose an incompetent and undeserved candidate as their leader to rule the nation, it is akin to trap under the clutches of a python which will squeeze the populace for five years. The authors stimulate the affected public that they have to fight against the ruefulness and disappointments meted out to them by their own elected government and admonish them to be aware of their perfidious activities. So the writers prick the reasoning skill of the throng to vote and elect the appropriate leaders to save their future as well as the nation.

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EMBRACEMENT OF WOMANHOOD AND ESTABLISHMENT OF INDIVIDUALITY IN MANJU KAPUR'S DIFFICULT DAUGHTERS

G.Dominic Savio

Abstract

The chief focus of Indian women novelists is about 'self' that is viewed through the socio-cultural and economic factors, where the concentration is mostly on the individualism of women torn between the forces of tradition and modernity. Manju Kapur's female characters breaking the stereotypes challenged the outside world and its social norms and in the process, succeeded in attaining their individuality. Breaking stereotypes can also be seen as a protest against male domination and the marginalisation of women. They have to break free from all those roles assigned to them by society and have to make a place for themselves and the world outside and their own eyes. Thus the paper tries to trace out Kapur's embracement of womanhood through her character Virmati and establishment of individualism required to face the challenges of living in a patriarchal and chauvinistic society in her novel *Difficult Daughters*.

Keywords: womanhood, individuality, stereotypes, psychic transformation

Introduction

Literature is a form of art that aids as a dais to a new world of experience and it is a source to represent human life with its personal, psychological, social, historical space. The novel is perceived as a cogent form of literature and its focus of attention is replica of life. According to Michael Zeraffa, "the novel is the first art to represent man explicitly as defined historically and socially." (39) Some of the distinguished and highly applauded Indian women novelists who have contributed greatly in late twentieth century are Attia Hosain, Shobha De, Bharati Mukherjee, Geeta Mehta, Gita Hariharan, Chitra Banerjee Divakaruni, Manju Kapoor, Anita Nair and many others. All these writers have brought a radical change in the portrayal of women characters in Indian fiction with an aim to integrate the disintegrated family system. Dhawan observes in his work *Indian Women Novelists and Psychoanalysis*:

The image of women in fiction has undergone a change during the last four decades. Women writers have moved away from traditional portrayals of enduring self-sacrificing women toward conflicted female characters searching for identity, no longer characterized and defined simply in terms of their victim status. In contrast to earlier novels, female characters from the 1980's onwards assert themselves and defy marriage and motherhood. (41)

The chief focus of women novelists is about 'self' or 'womanhood' that is viewed through the socio-cultural and economic factors, where the concentration is mostly on the individualism of women torn between the forces of tradition and modernity. Manju Kapur has vividly portrayed the disturbances, alienation and the psychological

complexities of man-woman relationship in an Indian patriarchal social set-up. Kapur has also narrated her women protagonists as a victim of biology, gender, domestic violence and circumstances. Kapur thinks that, "There is a man within every woman and a woman in every man. When, manhood is questioned womanhood is fragmented" (qtd. in Naik 13). Thus the paper tries to trace out Kapur's embracement of womanhood through her character Virmati and establishment of individualism required to face the challenges of living in a patriarchal and chauvinistic society in her novels *Difficult Daughters*.

Manju Kapur's female protagonists are mostly educated, aspiring individual caged within the confines of a conservative society. Their education leads them to independent thinking for which their family and society become intolerant of them. They struggle between tradition and modernity. It is their individual struggle with family and society through which they plunged into a dedicated effort to carve an identity for themselves as qualified women with faultless backgrounds.

Essentially all her novels assert the individuality of a woman and represent a relentless plea for self-identity as a warring faction of life especially in the institution of marriage within the patriarchal Indian familial pattern. In short, Manju Kapur has tried her best to expose the concerns of modern society in which a hapless and forsaken woman longs for pleasure and freedom, womanhood and individualism, respect and dignity, love and care, trust and hope. "The displacement that they suffer and the suffocation that they face in the traditional limits of marriage and family is clearly brought out by the novelist" (38).

The novel *Difficult Daughters* (1998) depicts the unstinting efforts of the protagonist Ida in re-discovering the womanhood of her mother Virmati and her grandmother Kasturi. They remained caged within the traditional insulation whickered by the conformist pecking ladder of the Indian society. The story revolves around the protagonist Virmati who develops an illicit relationship with her English Professor Harish who is already married to the stereotyped traditional woman Ganga. Since Virmati conceives with her Professor's child she has to be wedded to him without any choice. The story brings out the struggle for women's freedom and identity chained in the clutches of the patriarchal family structure.

Manju Kapur's female characters breaking the stereotypes challenged the outside world and its social norms and in the process, succeeded in attaining their individuality. Breaking stereotypes can also be seen as a protest against male domination and the marginalisation of women. They have to break free from all those roles assigned to them by society and have to make a place for themselves and the world outside and their own eyes. Virmati is portrayed as a new woman of colonial India – challenging old outmoded attitudes towards women and exploring the possibilities for herself in education and economic independence. Virmati's desire for establishing social identity is “a value charged, almost a charismatic turn, with its secured achievement regarded as equivalent to personal salvation” (qtd. in Prasad 240).

The novel begins with the young girl Ida's quest for her mother's roots. Her inner conflict and the pains of quest echo in her opening words, “The one thing I had wanted was not to be like my mother” (*Difficult Daughters* 1) (hereafter will be cited as DD). Amar Nath Prasad and Nagendra Kumar Singh observe that the “women characters in the novel are divided into three generations with their own value systems, mind sets and relationships” (Prasad 240). The novel presents the traditional patriarchal society where woman is distinctly discriminated against man, she is denied any voice and freedom including her right to pursue her study, choose a career, and above all to choose her mate in life; where education is supposed “to breed insolence and independence” (DD 22) and encourages them to be wayward and the “real business of a girl's life is getting married and looking after her own home” (DD 22) and “A woman without moorings” (DD 111). Virmati always swims against the currents of conventional traditionalism. She even goes to the extent of denying marriage, “normally few dared to mention Shakuntala's unmarried state” (DD 15). Sahay observes,

Virmati, the protagonist of the novel has been brought up in a family where the woman has no identity of her own, no right to higher education. She wants to study and have a career, but is restricted by social conventions of the time and place. From the very beginning she has been bringing up in a traditional patriarchal Indian society which confined woman to the four walls of the house. (2)

Virmati's mother Kasturi is a perfect example of their Arya Samaji family tradition. She marries at a young age and the next process is only child-rearing. She gives birth to eleven children, and the condition of Kasturi is sarcastically presented by Lajwanti: “Breeding like cats and dogs, harvest time again” (DD 7). Kasturi always reiterates to Virmati that, “a woman's shaan [life] is in her home” (DD 16).

From the very beginning the seeds of freedom and a rebellious spirit were present in Virmati. When Shakuntala comes to visit Virmati and her mother in Dalhousie, she insists Virmati, “Arre, exclaimed her cousin patting her on the back, ‘times are changing, and women are moving out of the house, so why not you?’” (DD 18) This confidence by Shakuntala helps the buds to establish her individuality and womandhood. “She senses that her happiness lies outside her home where she can be free and independent” (Jebastine 66).

Virmati is trapped into the love rings of the professor Harish. She has fallen into a pit dug by her while she is searching for freedom from the family shackles and longing for an intellectual companionship. Christopher Rollason says, “Virmati, the heroine, seeks relations that will allow her to be herself and to exercise the degree of control over her life which, as an educated woman, she knows she deserves” (46). Mukherjee opines, “But in doing so she trespasses the borders of decency and legitimacy in the name of modernity” (11). At one point of time Virmati feels herself as a fool as she got trapped herself into the hands of already married person. She breaks all the familial boundaries to reach the goal post of her life. Virmati was “considered the black sheep of the family” (DD 113). To put all things in a simple manner “marriage was acceptable to her, but not independence” (DD 115).

Manju Kapur's novels present the changing image of women moving away from traditional portrayals of enduring, self sacrificing women towards self assured, assertive and ambitious women who make society aware of their demands. Kapur has indeed created sensation in the literary world by voicing the inner tribulations of her protagonists in an emphatic manner. Devaseeli comments,

"Earlier writers had deified and eulogized women's sufferings, but the writers of the latter part of the post independent period have unpalliatively presented their suffering with much greater realism" (120).

Summation

Manju Kapur is the realistic writer, who presents various modes of resistance to patriarchal norms. Themes of love and marriage, demands of motherhood and womanhood, women's bonding and their quest for independent and individual thinking have been successfully reinterpreted and redefined in the light of individual autonomy and identity in her novels.

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MEMORY AND PAST IN KAZUO ISHIGURO'S *A PALE VIEW OF HILLS*

M.Inbaraj

Abstract

*Memory is the only thing that is left for the humans apart from all the material things which one earns during one's lifetime on earth. It is the record of the present and later becomes the recollection of the past. Everything that happens in day to day life of a person gets recorded as a memory in one's mind. Memory can be both good and bad about the events or incidents that happened in a person's life. And as the time passes the memories which had major impact on a person remains on the conscious level of the person and can be easily brought out, retrieved, reminisced or remembered. But a major part of the memories get subdued or even repressed in the course of time in the unconscious of the mind. It is because of trying to forget or ignore the traumatic past events, unresolved conflicts and unadmitted desires according to Freud's "idea of repression." Thus memory is associated with the recollection of the past to bring out the thoughts and remembrances of happenings and incidents form both conscious and unconscious realm of human mind. In this paper the researcher uses psychoanalytic lense to highlight how memory and past play a major role in creating an emotional force which uncovers the abyss beneath our illusory sense of connection with the world in Kazuo Ishiguro's *A Pale View of Hills*.*

Keywords: *unconscious, idea of the repressed, emotional force, kathartic effect, purgation of pity and fear, memory, interconnectedness, inevitable sadness.*

Introduction

Kazuo Ishiguro has become the recent sensation among the literary circle of the world as he bagged the Nobel Prize for literature in 2017. Even before getting the entire spotlight after he got the Nobel Prize, he had already established himself as an outstanding writer with an excellent standard of writing. He was born on 8 November 1954 in Nagasaki, Japan, seven years after the second atom bomb was dropped in Nagasaki on 9 August 1945. This means that his parents and family have survived the atom bomb. So his very birth had a traumatic beginning and all through his life and work we could find his looking back at his past, though he later moved to Britain with his family when he was five years old, especially in his novels *A Pale View of Hills* and in *The Artist of the Floating World*. These two novels are set in Japan and take the readers into the culture and mindsets of Japanese people though his works bear little likeness to Japanese fiction. His family moved to England in 1960 when Ishiguro was five years old. He was brought up in England, which makes him an English writer of Japanese origin. Three major factors for the success of Ishiguro are, first of all, he is a British citizen of Japanese origin, he was born in Nagasaki, a city which had been well known and also had the sympathy of the world and thirdly, his creativity fused with hard work. All his novels are preoccupied with the past and memory, how its characters brood over the past memories, which have potential to shape and distort, to forget and silence, and above all to haunt.

Ishiguro was awarded the Nobel Prize for Literature for uncovering 'the abyss beneath our illusory sense of connection with the world.' This emotional force can be related to Aristotle's kathartic effect which means 'purgation of pity and fear.' Aristotle believed that poetry, in general literature, makes an immediate appeal to emotions. Taking tragedy as the highest form of poetry or literature, he says that "it arouses the emotions of pity and fear – pity at the undeserved sufferings of the hero and fear of the worst that may befall him." These emotions, he says, are aroused with a view to their purgation or catharsis. Everyone will have occasions of fear and pity in life. If they go on accumulating, they become an alien matter in the soul, as Plato feared, by exceeding their normal proportions. In tragedy where the sufferings we witness are not our own, these emotions find a full and free outlet, relieving this soul of their excess. By showering them, too, on persons other than ourselves we are lifted out of ourselves - our petty self-interests - and emerge nobler than before. It is this that pleases in a tragic tale, which normally will be painful. Viewed in this light, tragedy is an art that transmutes these disturbing emotions into what Milton "calm of mind all passion spent."

And his novels have a tragic plot and an inevitable sadness in its core. When we read we could find ourselves being purgated of our emotions by feeling pity for the characters and fearing what if it happens in our own life. In other words these emotions can also be stated as empathy and sympathy for the characters and their fates. His characters try to overcome the abysses and absences

left by loved ones and lost family members by making sense of the past through acts of remembrance. His characters are mostly unreliable narrators who narrate the story recollecting from the past and sometimes they themselves doubt what they try bring out things, incidents from their memories. One of the principal themes in his novels is memory and past, whether it is the tragedy of the entire country or the tragedy of an individual.

His first novel, *A Pale View of Hills*, is about a Japanese lady, Estuko, who had survived the atom bomb reminiscing about her life and the suicide of her daughter, Keiko. The novel has a melancholic strain without self-pity. And it is the readers who feel pity for the Estuko's loss. The novel begins with the visit of Niki, Estuko's second daughter from an Englishman, to see Estuko. And their conversation takes us back into the memories of Estuko, who reminisces about her life in Nagasaki and her decision of moving to England played the crucial role for the death of her first daughter, Keiko. We could also see a parallel plot similar to Estuko's own life and her daughter keiko, when she recollects and narrates from her memory about Sachiko and her daughter Mariko who plays a crucial role in the novel. Estuko recalls to the readers how her first daughter, keiko is a child of her first marriage with a Japanese businessman. And after some time she meets an Englishman and moves with him to England taking her daughter, Keiko, along with her. But after their arrival to England, keiko becomes increasingly lonely and antisocial. Estuko reminiscences how Keiko, as she grew older, would lock herself in her room and come out only to take the food that her mother would leave for her in the kitchen. This worrying behavior ends in Keiko's suicide.

Estuko feels guilty of her elder daughter's death. She tells Niki that "Your father was rather idealistic at times... [H]e really believed we could give her a happy life over here... But you see, Niki, I knew all along. I knew all along she wouldn't be happy over here." (A pale view of hills, Kazuo Ishiguro) At this stage we could find all her interests on life have gone. She is haunted by the memories of her elder daughter and her suicide. She imagines keiko's ghost is still in her bedroom. And all the time regrets of her past actions. We could feel an emotional force at this stage when we look at a mother who has lost all hope for life and got stuck with recollection of memories and reliving the past thinking about what would have exactly lead to the suicide of her elder daughter. We would also be moved when she says that "The English are fond of the idea that our race has an instinct for suicide." This idea has its roots

from the Japanese samurai's tradition of "seppuku" committing suicide if they lose in war.

The whole novel can be seen as the reflection of Japanese Stoicism that is accepting the pain without complaining. For instance, we could see how this stoic spirit of Japanese when they were hit by the tsunami. Of course they had the most severe damage when tsunami hit the coastal lines of Arabian sea in 2004 but they accepted the pain, moved on and started to live with it. That's what Estuko does, at first she tries to reason out the cause of keiko's suicide but at last she accepts that and starts to live with that pain. So, Estuko's stoic attitude towards life after her elder daughter's suicide can be attributed to this spirit of stoicism among Japanese which is already present in the collective unconsciousness its people. And all through the novel Estuko tries to repress her past memories and actions which eventually lead to the suicide of her elder daughter. For instance, we could see that there is similarity between her friend Sachiko and her own life. Both of them justify their action of moving to England. They both suppress the reality and constantly remained themselves that they have made the right decision. And Estuko says about Keiko to Niki:

But such things are long in the past now and I have no wish to ponder them yet again. My motives for leaving Japan were justifiable, and I know I always kept Keiko's interest very much at heart. (*A Pale View of Hills*, Kazuo Ishiguro)

And we could also see that Estuko tried not to talk about Keiko with Niki during their conversation, but unconsciously keiko and memories about her becomes the subject of her talk. This is what is called as Freudian slip, which Freud himself called 'Parapraxis', whereby repressed material in the unconscious finds an outlet through such everyday phenomena as slips of the tongue, slips of the pen, or unintended actions. This is a part of what is called as 'the screen memory,' which is a trivial or inconsequential memory whose function is to obliterate a more significant one. Though the memory about the death of her daughter, keiko is not a trivial or inconsequential one, but it obliterate all other Estuko's significant memories and remains a predominant one in her mind. Estuko is always obsessed with this memory when she is alone, but as it looks, when she is with her second daughter, Niki, she tries to show herself as being normal at first and represses her memories about keiko into the unconscious part of the mind. But ironically, we could see her recollection of the memories about keiko and her suicide centers the entire novel and unravels through her

conversation with Niki, though at first Estuo doesn't want to talk about this. So, we could find here

The notion of the unconscious, which is the part of the mind beyond consciousness which nevertheless has a strong influence upon our actions" based on which all of Freud's work depends upon. Freud was not the discoverer of the unconscious: his uniqueness lies in his attributing to it such a decisive role in our lives. Linked with this is the "idea of repression," which is the forgetting or ignoring of unresolved conflicts, unadmitted desires or traumatic past events, so that they are forced out of conscious awareness and into the realm of the unconscious. (*Beginning Theory*, Peter Barry)

We could also find other "defense mechanism," that is, psychic procedure for avoiding painful admissions or recognitions in the novel. They are transference and projection. Transference is the phenomenon where by patient under analysis redirects the emotions recalled in analysis towards the psychoanalyst. Projection is when aspects of us (usually negative ones) are not recognized as part of ourselves but are perceived in or attributed to another; our own desires or antagonisms may be disowned in this way. In the novel, Estuko recollects and narrates about the memories of Sachiko and her daughter whose life is similar to that of Estuko's life. We could see a parallel between Sachiko and Estuko. Sachiko can be seen as the alter-ego of Estuko. She becomes Estuko's transference and projection. The characteristics which Estuko cannot admit herself, she transfers, projects it on Sachiko. Sachiko was her friend in Japan. She lived with her daughter Mariko in a cottage nearby her apartments. Mariko also was like Keiko, that is antisocial and lonely. Estuko also remembers how Sachiko told her about her plan to move her daughter along with her to America with an American soldier named "Frank". When Sachiko decided to leave Japan, she repeatedly tried to convince Estuko that she has been planning her and her daughter's future wisely. They both thought they are doing something good for their daughters, but what they did actually backfired and led to death of Keiko and mental illness of Mariko. We can see that Mariko as the alter ego of Keiko.

So, all through her narration Estuko uses the memories about Sachiko and Mariko to project and recall about herself and her own actions and decisions of moving to England as an alter-ego. And we cannot fully depend on Estuko's narration because she narrates from her recollection of her memory and it is unreliable. She herself says about this: "Because, Memory, I realize, can be an

unreliable thing; often it is heavily coloured by the circumstances in which one remembers, and no doubt this applies to certain of the recollections I have gathered here." (Estuko, *A Pale View of Hills*) So, this blurs the dependability on her narration from recollection of her memories. And also shows how blurred her life has become without any clarity and colour after the suicide of her daughter. She spends most of her days thinking about what could have caused the death of her elder daughter and she could have avoided it. This blurred view which life gave for Estuko can be related to title of this book "A pale view of hills". The dull view, without any colour, filled with melancholic strain is what left for the rest of her life.

Summation

Thus, Kazuo Ishiguro has used memory and past as a major theme which fills the entire novel and moves the reader also into a pale, gloomy and melancholic state. We could find that memories do produce a moving emotional force quite often all through the novel, which unearths subtly and shows our i.e. the readers illusory sense of connection with the world. For instance, the very atomic bombing on Nagasaki doesn't mean that it only affected the people of Japan. We could see that in Michael Ondaatje's novel, *The English Patient*, where a character, a Sikh British Army sapper, Kirpal Singh was very much affected by atomic bombing on Nagasaki and left England and came back to India thinking no European power would dare to do such thing on another European country. We could also see that people from every part of this world was affected by that incident, though they are not directly connected to it. We all are part of this world, where everything is interconnected with everything just like the nerves in the body. And if any part of the body gets injured it affects the entire body. And just as the Estuko, we all have memories whether good or bad. We all would have had traumatic past events in our life which would be haunting us all through our lives. For instance, Keiko's suicide in the novel is not the only suicide which we hear about. We quite often see and hear about suicides of people known to us in day to day life. This also connects us with the world where similar suicides happen, but the sense of connection is illusory because we fail to think, we are obsessed with our own worries, losses and sadness that such bad things only happens to us alone in this world. If we deeply analyze the reason why we mourn for the bombing of Syria and killing of thousands of people and children, why we are deeply heartbroken when there was Genocide against Tamil in Sri Lanka, we could find we

have a sense of connection with the world, with humanity, with nature. Though it looks illusory, it is what we are made of, i.e. a sense of connection with the world. Every living thing in this world has emotions and memories which connects their souls as a unified, one soul of this universe. Thus, we could find an emotional force, a kathartic effect, purgation of pity and fear when we read the novel which uncovers abyss beneath our illusory sense of connection with the world.

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PROMOTING LANGUAGE LEARNING THROUGH SOCIAL MEDIA

S. Emerald Jacquiline

Introduction

English is an international language spoken across the world; it is also the official language in a large number of countries. English is the dominant business language and it has become almost a necessity for people to speak English if they are to enter a global workforce. Hence, it is of paramount importance, language has to be taught in such a way that it will help us not just to speak and write and listen but to communicate. To teach English effectively researchers have evolved many stereotypical methods and approaches which created distaste among the learners after a period of time. These traditional methods miserably failed in developing language competency among students. Therefore it is necessary to turn from these traditional methods and move towards the innovative methods which create interest and satisfy the need of the students.

Social Media in Language Teaching

As technology evolves we should also grow accustomed to the new form of literacy. Methodologies and approaches need to be framed based on the students need and interest rather than the teacher's interest and convenience. Social media provides the learner with the possibility of participating in actual, real-time, relevant conversations taking place online, and practicing the target language with or without the help of an experienced teacher by his or her side (Dhanya G.).

Richard (2013) states that Social Networking Sites can be used to develop the four key skills of reading, writing, listening and speaking in addition to the development of vocabulary, grammar and socio pragmatic awareness skills. Nowadays we have different Medias to enhance different competencies in English language. This article will list out some of the popular social networking sites and how they can be exploited for language learning.

Instagram: The 'Picture Perfect' Way To Learn English

Instagram is a social network that was launched in October, 2010. It allows users to share photos or short videos with their friends or the general public. Instagram has around 800 million active users as of now. Around 70

million photos and videos are posted on to Instagram daily (*Instagram Press, 2015*). Instagram is all about images and videos. Since the contents are mainly visual, Instagram is really engaging as well as easily accessible for people with any level of learning or educational background because people don't need language to view and understand images.

With its 800 million active users, a lot of conversation is taking place in the Instagram. By engaging in the conversation users can hone their language skills. Instagram is one of the best ways to learn new words for users because users can easily find the meanings of the new words by relating them to the images or videos. '*A picture is worth a thousand words*' goes the well-known adage. But Instagram can help you learn a thousand words by seeing a picture.

Some fun ways Instagram can be used to learn English

Follow accounts that focus on English language

There are many accounts in Instagram that mainly focus on English language learners. These accounts regularly post activities and challenges to enhance vocabulary, grammar skills etc. Users' queries are also answered in the comments section. Follow these accounts to test your level in English as well as to fine tune your skills.

Use the hashtag *#englishlearning*, or *#englishteaching* or *#englishteacher* or *#englishtutor* to find English tutors from all over the world. Follow them and interact with them to learn parts of English that you are concerned with.

Here are some of the most helpful accounts

1. BBC Learning English
2. English Outside the box
3. English without tears
4. English teacher Joe
5. English Tea break

Take the Caption Contest

This is a very famous activity among Instagram users. In this activity, generally a user posts a picture or a video with the **#captionthis** hashtag. Then other users can

come up with clever, funny, humorous captions. You can test how easily you are able to describe a photo or a video. You can also see from other users' caption that in how many different ways the same picture or video can be captioned.

Explore Educational Content

Learning English need not be limited to boring grammar and vocabulary. You can learn English by educating yourself with subjects which you like. There are some Instagram accounts of some world famous organizations like NASA, National Geographic etc. These accounts present some cool facts with pictures they post.

National Geographic - generally posts pictures with a lengthy description in the caption. English learners who love nature can follow this account.

NASA - The American space agency posts pictures about space and rockets with little-known facts.

And there are other accounts also that you can follow whichever suits your taste and interest. By following these accounts you will have plenty of material to read and practice all presented in a visually appealing way with pictures.

Funny Memes

A meme is usually an image with funny text on it .Since Instagram is all about pictures, it is not surprising that there are tonnes of memes in Instagram.Memes barely contain four or five words and they are extremely entertaining. Memes are perfect way of learning informal English. You can find memes specifically related to English grammar with the hashtag called #grammarhumor. Various other memes van be found using the hashtag #memestagram

Twitter

Twitter is a social media website that allows users to have conversations and share very short messages with other people. Twitter can be used to meet and talk to new people, keep in touch with friends, promote products and blog posts, and so much more. Most conversations are public and anyone can join them. That makes Twitter a great place to practice English with many different people, to talk about a variety of topics.

Twitter has a limit on the length of each tweet that is posted. Twitter messages can only have 140 characters. That means messages can only have a maximum of 140 total letters, numbers, symbols and even spaces. Because

of this limitation on characters, the website really puts the focus on conversations, short updates and thoughts.

Twitter can be used in the following ways to advance one's English skills:

Follow Educational accounts

There are some educational accounts on Twitter that can help you expand your English language skills. Some of them are listed here:

@EspressoEnglish — Shares daily tweets with links to quick English lessons and vocabulary building pages.

@FluentUEnglish — Shares all the blog posts published on FluentU's English Language and Culture Blog.

@WoodwardEnglish — Tweets words of the day, along with sentence examples of how to use them.

@PhraseMix — Shares links to daily English lessons and tips.

@LearnEnglish and **@LearnEnglish_BC** — Shares idioms, words and other vocabulary resources using Australian and British English.

Join Conversations:

There are some hashtags that allow users to join conversations where they can practice conversations and get help with their grammar. **#twinglish**, **#grammarhelp** are some useful tags for English learners.

Youtube

YouTube is a free video sharing website that makes it easy to watch online videos. One can even create and upload their own videos to share with others. Originally created in 2005, YouTube is now one of the most popular sites on the Web, with visitors watching around 6 billion hours of video every month.

Learning English by watching videos is better way to grasp real life English and grammar rather than learning it from the textbook because of the following reasons:

English learned through textbooks, though correct, may not be natural and may not be used at all in real life situations. Whereas the English which the actors speak in movies or videos is very natural and is the closest to what natural speakers speak. Listening to such videos will greatly help in learn English.

Watching movies help learn words related to a particular subject. For example, watching crime movies can help students learn new words like "Crime Scene", "Forensic evidence", "Detective", "Investigation" etc. Though

students may have come across these terms in their books, they may not know where they should be used.

Movies can also help students to understand how words are actually pronounced by native speakers.

Videos can also be paused or can be played from an earlier point of time to better grasp the words or conversations.

Some useful channels in YouTube to learn English

1. BBC Learning English
<https://www.youtube.com/user/bbclearningenglish/videos>
2. British Council: Learn English Kids
<https://www.youtube.com/user/BritishCouncilLEKids>
3. Business English Pod
<https://www.youtube.com/user/bizpod/videos>
4. Learn American English
<https://www.youtube.com/user/learnenglish232?feature=watch>
5. Learn Real English
<https://www.youtube.com/user/realenglish1/about>

Facebook

Facebook is the world's largest social networking site. As of the first quarter of 2018, Facebook had **2.19 billion** monthly active users. People use Facebook to stay connected with friends and family, to discover what's going on in the world, and share and express what matters to them. Users can also share different types of content like photos, videos and links. In the time line people can view all uploads, they can comment back and share if interested.

Ways to enhance English Language skills through Facebook:

Use Facebook in English rather than your native language

One way to improve English language skills through Facebook is to use English as the primary language in Facebook rather than in your native language. All chats, conversations, posts you make should be in English. Though your friends may post in your native language, if you stick to English in Facebook, it will be really useful.

Language can be easily changed to English in Facebook by changing the language in the language settings of Facebook.

Use Facebook to Chat

If there are any native speakers in your friends list, start chatting with them right away. Don't be ashamed of making mistakes. They will be only too willing to help you with learning English.

Join Groups that suit your interest:

There are thousands of groups in Facebook that can suit anyone's interests. You can join any of the groups that suit you especially groups that promote English learning. Join the group and keep yourself motivated in learning English by participating in the activities and challenges posted in the group on a daily basis.

Whatsapp

WhatsApp Messenger is a freeware and cross-platform messaging and Voice over IP (VoIP) service owned by Facebook. The application allows the sending of text messages and voice calls, as well as video calls, images and other media, documents, and user location. The application runs from a mobile device though it is also accessible from desktop computers; the service requires consumer users to provide a standard cellular mobile number. WhatsApp now has 1.5 billion users and sees 60 billion messages sent per day.

This may be an unconventional way to practice English, but a popular mobile app like WhatsApp could help students learn a lot in English because of the following reasons:

1. Using Whatsapp students can communicate with people across the globe who are also interested in learning English or who are helping students to learn English.
2. There is no time restriction in Whatsapp. Students can respond to Whatsapp messages anytime that is convenient for them.
3. The Autocorrect feature can help students learn the correct spelling for words which they may type wrongly.
4. Students can take their own time to respond and to frame sentences.
5. In addition to texting, students can also have voice or video calling which can greatly enhance their conversational skills.

Collaborative tasks are more productive. Students can be encouraged to work together as a group through WhatsApp. Using WhatsApp students can communicate easily and share messages and materials with the group via screen shots or forwarding media. Students have their

own personal space nobody can feel being lost in a large classroom.

When students send their answers in WhatsApp, the students need not wait for the teachers to give the right answers. Peer editing can be done successfully. It not only helps the writer and the editor it helps the whole class as well. Students learn better out of theirs and others mistakes.

Edmodo

Edmodo is an educational website that takes the ideas of a social network and refines them and makes it appropriate for a classroom. Using Edmodo, students and teachers can reach out to one another and connect by sharing ideas, problems, and helpful tips. A teacher can assign and grade work on Edmodo; students can get help from the entire class on Edmodo. It is a safe environment. There is no bullying or inappropriate content, because the teacher can see everything that is posted on Edmodo. Also parents can join the class to bring a level of transparency that is difficult to achieve without technology.

Edmodo helps students because they can relax and do their homework instead of doing that in an hour inside the classroom. Peer editing is also there. Students can read all their fellow students writing. This helps them to do better the next time. Teachers can upload required documents in the Library, this help them to increase their reading.

Linkedin

LinkedIn is a social networking site for professionals, and has an appearance and functionality to match. These sites can be used in class totally depends on the level to which your class members are willing to interact with each other in a (relatively) private space, and how suitable that is.

Someideas

- 1) Create a class group on a social networking site. Groups are a form of virtual club. If the group has a clearly defined purpose, which can be defined in class (perhaps as a task making use of various language items), this will encourage online activity. The teacher can act as an administrator, suggesting topics for discussion and posting links. This can become more exciting if members are attracted from outside the class by class members inviting their friends to join.
- 2) Your school can create a profile on the site and students can become friends with the school.

Teachers can then answer students' questions online and engage in discussions. This will also have the effect of boosting the school's profile.

Blog

A blog is a self-published, web-based collection of writing and sometimes photos. Blogs differ greatly in focus, sophistication and popularity. The culture of blogging calls for regular updates, exchange of comments, and usually short posts.

Blogs offer a hugely exciting platform for learners to express themselves in a new language. The fact that posts are generally short, and that new content is added frequently, make them attractive and exciting for classroom adaptation.

Teachers can build class blog, where they can post some interesting topics and encourage students to write about it. Students can also give their comments after reading their peers writing. Sometimes these comments become hot and it motivates them to write more and more.

Teachers may also encourage students to read various blogs this will definitely improve their knowledge and vocabulary.

Conclusion

There are so many social media to choose from and there are so many which make their debut every day. With a huge number of social media networks and millions of users in each social media, social media can provide endless supply of content that can suit the taste of students. Social media is called 'Social' because millions of users in the planet are on Social media and many of them are native speakers of English. Students can easily connect with them on social media. Students learn better when they do things that are interesting to them like chatting with their friends, watching videos etc. rather than doing rote learning from books. Most of the social media sites are free to join and use and hence they are accessible to all. Hence social media provide a better platform to teach English language skills to students over conventional and traditional methods.

Teachers must also be aware that while it's easy and exciting to put your thoughts all over the web, they must be aware of the law in the country they are working in. They must also be particularly careful if they're working with minors and ensure that no sensitive information is revealed online. Remind your learners never to share addresses or location specific contact details with people online who they don't know. They can help protect them by making

blogs password protected, protecting Twitter updates and creating hidden profiles on Facebook.

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HAPPINESS IS TO BE FREE: NAYANTARA SAHGAL'S A TIME TO BE HAPPY

J.Paul Jayakar

Abstract

Nayantara Sahgal is an outstanding Indian English writer. She eloquently echoes her deepest concern over injustice and agony, exploitation and oppression, loneliness and violence, suffering and frustration, disintegration and misunderstanding in marriage, continuous struggle for independence and search for inner and outer freedom of humans and in a specific way women in her world. Her works revolve around women characters and serve as instruments for their emancipation. Sahgal has tried to portray the sensibility of women and their search for liberation and self-realization. Her theme of the search for freedom through the depiction of male and female characters has found prominence in her works. The novel A Time to Be Happy highlights the state of subjugation of women and injustice of various kinds and stress the need for the intensification of women's struggle for liberation. This article attempts to explore the journey of women characters from subservience to individual freedom and discuss the courageous effort of women to make deliberate choices to establish their self-identity.

Keywords: *freedom, emancipation, self-realization, subjugation, self-identity, independent*

Introduction

A major present-day issue encountered by all societies, communities, cultures and civilizations is the question of woman and her role in the society. Women all over the world in the last few decades have made their presence felt in every area breaking dominant power structures and in this process the image of Indian women has undergone tremendous change on account of education and growing democratic principles. In the words of Mala Renganathan, "Women occupy the central stage and extensively, the narration shifts through her feminine / feminist consciousness" (72). A major progress in modern Indian fiction is the growth of feminism, feminist movements, feminine consciousness and sensibility and women centred approach. Indian fictions portray and interpret experience from the point of a woman.

Though Nayantara Sahgal has been regarded as Indian political novelist as her novels depict India's independence, political struggle and freedom, she is also the proponent of women liberation in the independent India. Woman suffers the most not only by the act of physical violence, but is often emotionally hurt and crippled by the system in India. Due to lack of communication and mutual understanding, a large number of Sahgal's characters suffer from the private torment of broken marriage. Sahgal eloquently echoes her deepest concern over injustice and agony, exploitation and oppression, loneliness and violence, suffering and frustration, disintegration and misunderstanding in marriage, continuous struggle for independence and search for inner

and outer freedom of humans and in a specific way women in her world. Her works revolve around women characters and serve as instruments for their emancipation. Her concern for women is based more on humanism than feminism. Sahgal has tried to represent the susceptibility of women and their search for freedom and self-realization. Her theme of the search for freedom through the depiction of male and female characters has found prominence in her works. According to Sahgal freedom is nothing but away from fear and her novels make a passionate appeal to man to actively participate in the march of progress, thereby realizing and sustaining freedom and asserting individual freedom and self-identity.

The spouses live together under the same roof, still they experience emptiness, loneliness and alienation. Kanupriya observes, "Sahgal's women Rashmi in *This Time of Morning*, Saroj in *Storm in Chandigarh*, Simrit in *The Day in Shadow*, Rani of Vijaygarh in *Raj* quite often feel smothered in marriage and miss the elements of eros, philos and agape in their relationship. They decide to opt for divorce rather than live a suffocating life of injustice and agony" (60). The novel *A Time to Be Happy* highlights the state of subjugation of women and injustice of various kinds and stress the need for the intensification of women's struggle for liberation. This article attempts to explore the journey of women characters from subservience to individual freedom and discuss the courageous effort of women to make deliberate choices to establish their self-identity.

Nayantara Sahgal's *A Time to Be Happy* deals with eternal quest for liberty, autonomy, independence and freedom of women to freely express themselves and to be their own selves. Ammaji, Govind Narayan's mother is highly individualistic and refuses to submerge her identity into that of her husband's. They belong to two different worlds—he is an indolent, pleasure-loving man and she disdains luxury and resists his efforts to mould her to his liking. "She had been in her youth, a woman of character, at a time when character was not admired in women of breeding" (*A Time to Be Happy* 7). Ammaji's unhappiness is caused by traditionalism. She accepts absolutely the traditional injustice inflicted on her by the society and the system. This clearly points out that an arranged marriage is not always an assurance of happiness. She says about her condition:

I realized as I wandered from room to room and finally made my way toward the pool that I had entered a world altogether new to me, one that so far had existed only beyond the neat hedge that divided the club from the rest of Sharanpur. It was a world built on imagination, sustained by the power that only imagination can provide It had reigned supreme these many years, an Island of make believe in Sharanpur. (*A Time to Be Happy* 75).

Deivasahayam views, "Sahgal who tries to break away from the traditional concept of woman, does not view her women characters as wage earners or career oriented, but mainly as married women and it is in these roles they wish to experience freedom and to become aware of themselves as individuals and equal to their male counterparts" (2). Sahgal portrays that for men self-gratification becomes the basis of marriage instead of expressing true love. Most of Sahgal's women remarry not because they are anti-feminists and not because they are willing to return to oppression within marriage, they envision an organized whole world. As Kanupriya says, "Her couples seem to be happy and contented, but they often experience loneliness and complain of silences in marriage, as Maya in *A Time to Be Happy* appears to be like a slab of marble incapable of emotion, but this lack of communication is the result of her emotional isolation in marriage" (61).

Sahgal's women are of two types: The first one are those women who are willing to surrender themselves to the traditional Indian system and the second are those women who are willing to protest, revolt, and reassure their identity and freedom in the traditional society. Maya exemplifies as a character in the novel as a contrast to the

traditional, stereotyped ideal woman. Maya is the Pativrata, the self-negating Indian Hindu woman. Maya Shivpal was married to Harish Shivpal, a colourful anglicized man, at the age of sixteen. An early marriage caused her lack of understanding and mutual love between the couple. For Maya, marriage was doomed from the beginning, chiefly on account of the opposite personalities of her husband and herself. "Maya is highly individualistic but still bound by conventions. She is the woman who does not fight, defy conventions, justice and attain individual fulfillment" (Jain 142). Maya remains a silent victim at the altar of marriage. She suffers due to her refusal to submerge her individuality and searches for freedom from the clutches of domination. Maya feels "Whether we live or die is not important unless it is important to someone" (*A Time to Be Happy* 147). She considers the most important thing in life is emotional response and which she is unable to receive from her husband. Krishna Sharma remarks: "The Indians bear everything in the name of fate and Karma, because Hinduism professes obedience as a paramount duty, it does not equip and encourage people to make choice and value judgments, in times of crisis" (59).

Kamatchi opines, "Maya is Sahgal's first woman who struggles to free herself from marital bondages as her traditional upbringing makes her marriage to the Anglicized Harish, a sterile, if exotic bloom. She is the first of Sahgal's trapped women seeking escape into extra-marital arms" (475). She tries to better her status in the family and outside the family.

Karma merely means living your life and doing your duty to the best of your ability in whichever capacity you happen to have been born in. True, your present condition is the result of your past life and actions, but then it is equally true that what you do in this life will create the conditions for your next one. In other words, it rests wholly with you to better your status. There was never a more challenging philosophy. (*A Time To Be Happy* 161)

Sanad's marriage to Kusum coincides with India's Independence in 1947. Kusum feels uncertain about her marital relationship with Sanad, because she feels that he is living in an unreal and make-believe world of Anglo-Indians. In the novels of women writers, we come across women who are traditional in their way of living but modern in their outlook and capacity to retain their individuality.

Though Kusum is relatively happy with the married life, the fate of Maya is different in the story. She is an infertile woman. Such a woman in India is always taunted

with being sculptured in a marble. Silk sarees and other items of material prosperity do not attract her. She is in search of freedom and not material comforts. Sinha comments: "While Lakshmi and her daughter-in-law Devika adjust easily to the circumstances of their lives, happiness eludes Maya whose barrenness is a symbol, not a cause of her unhappiness. She appears to be a slab of marble incapable of emotion and this is the result of her emotional isolation in her marriage" (79).

Maya and Kusum are subservient. Maya suffers from an emotional isolation in marital life. She neither protests nor yields to her destiny. She creates another world of happiness as a substitute for marital happiness. Another character Kusum who is married to Sanad is a half-way between the two worlds of tradition and modernity, orthodoxy and freedom. Mohana Sundari observes, "Both of them belong to entirely different backgrounds. The starting months of their marriage was unhappy but they managed to overcome the difficulties" (447).

Nayantara Sahgal believes in freedom that includes the full expression of one's true identity. In *A Time to Be Happy*, she deals with the theme of liberation of the individual and self-identity and elaborates it against the backdrop of Nation's struggle to achieve freedom, independence and self-identity. The narrator in *A Time To Be Happy* novel, rightly understands the Gandhian concept of freedom according to which "freedom would be a reality only when he has succeeded in wiping the tear from every eye" (*A Time to Be Happy* 162). Sahgal's heroines are well aware of the injustice done to them in their marriage and they come out of this traditional bond. Their walk out reflect the social changing conditions during the twentieth century. In spite of being deep – rooted in Indian culture, they care and yearn for personal freedom and have their own identities.

Instead of merely describing the pathetic lifestyles of Indian women, Sahgal tries to project as fearless and bold. Though they are subject to various socio-personal pressures, they do not withdraw into a cocoon. Instead, they make every effort to belong to the mainstream of life. Even when they make a significant choice, they rarely make a statement about their motives and plans. There is no deep introspection that leads to their decision making. This paper attempts to promote her theme of women's suppression and revolt in the social-political set up in modern India.

Her protagonists respond fearlessly and intelligently to the challenges imposed by the society they live in and they are all seen to be engaged in a movement towards

self-realization and self-assertion. Through their experiences, Nayantara Sahgal carefully unravels the implications of individual freedom. Freedom, for Nayantara Sahgal, is not mere political freedom or economic independence. It is the courage to make deliberate choices, and establish self-identity.

For Sahgal, happiness consists in being free. The action of *A Time To Be Happy* is the idea of not only political freedom but also personal freedom for Ammachi, Maya, Kusum and other characters including Sanad. If the function of literature in general and the novel in particular is to illuminate experience for its readers, Nayantara Sahgal's *A Time To Be Happy* does not only communicate the illumined experience but thereby extends our consciousness of life's possibilities in terms of freedom, which is indeed the value that her ethical sensibility builds into her first novel.

Summation

In this male dominated world, where men pass orders and women carry them out, where men create situations and women live them, the only hope for a woman is another woman. Their experiences being identical, women alone can understand one another. A woman can depend for solace and understanding, for comfort and company on another woman. "The need for 'sisterhood' is not strongly felt by women in the Third World. Yet in the educated, upper middle class in India, the problems of women are quite identical to those in the West" (Raj 187). When women develop solidarity among themselves, they cease to be rivals of one another or stop competing for the attention of a male, and develop profound kinship with one another. Nayantara Sahgal portrays a world from which old order has not completely been washed out and the new order has not taken rolls. As a woman novelist Sahgal knows that her primary obligation is that of advocating the emancipation of women and thus her women characters search for individual freedom.

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UNDERSTANDING SHAKESPEARE THROUGH SOCRATIC QUESTIONING

J. John Sekar

Abstract

Critical thinking and problem solving skills are essential to knowledge creation, discovery, and invention in twenty first century India. These skills are equally important for students of literature to read and interpret texts written in the remote past in order to relate them to the present. Socratic questioning is one tool that can be imparted to students so that they can raise questions instead of teachers raising questions and students answering them. By asking right type of questions students can hone their critical thinking and problem solving skills. It ensures their involvement in reading, reflecting, and discussion of texts. They can positively change the colonial epistemological dependency syndrome through decolonization of the mind by becoming theorists and critics in the future. The paper attempts to understand Shakespeare's tragedies through Socratic questioning the issues that are not addressed or have no obvious solution.

Keywords: Socratic questioning, critical thinking & problem solving skills, information processing, metacognition, and assessment

Introduction

Shakespeare was a popular playwright during his time and was forgotten until his plays were edited and commented by scholars like Dryden and Johnson in the following centuries. His plays were received with scholarly attention within the academia only in the 1920s with the publication of books by Shakespearean scholars like A.C. Bradley, Wilson Knight, Caroline Spurgeon, Granville-Barker, and Edmund Chambers. Shakespeare's 400th death anniversary was 'celebrated' within the Indian academia last year. Though he was forgotten soon after he died early 16th century, he was resurrected in the following centuries by Dryden and Johnson who found something to be read to the extent that Shakespeare could also be canonized. Coleridge and Hazlitt joined the galaxy of Shakespearean scholars in the subsequent centuries. They all preferred an interpretative approach that avoided critical approach. It resulted in several epithets being invented to greet this national hero of England and in this process he has been successfully immortalized with the latest encomium as 'Shakespeare @ 400 for ever.' Indian readers were introduced to Shakespeare's works when they were mentally 'conditioned' through colonization by English education during the nineteenth century.

Review of the Literature

Bate's *The Genius of Shakespeare* examines the legacy of the playwright in the sense how he inspired the Romantic poets and novelists and postcolonial theorists of the twentieth century. Bate's *Soul of the Age: The Life, Mind, and World of William Shakespeare* is an 'intellectual

biography' that examines the widely held assumptions about the Bard. However, Greenblatt's *Will in the World: How Shakespeare Became Shakespeare* can be read as a companion to Bate's two books. It focuses on two themes: one, how he shored up his earnings from his share in the theatre and investment for his retirement; two, how he draws on existing source materials for plays like *Hamlet* but removes obvious motives for his characters' actions. Spurgeon's *Shakespeare's Imagery and What it Tells Us* concentrates on Shakespeare's use of imagery and how it makes his plays as a class in themselves and different from his cotemporary playwrights. Kermode's *Shakespeare's Language* is a quite handy companion volume to Spurgeon's book. Shapiro's *1599: A Year in the Life of William Shakespeare* is an 'annobiography' (biography or cultural history of one particular year) of his life in 1599 when the Globe theatre was built and Shakespeare moved toward the new phase in life that began with *Hamlet*.

Bloom's *Shakespeare: The Invention of the Human* argues that the modern world's understanding of human emotions improved with what Shakespeare has presented. His virtue is to create complex individuals with many layers of personality. His characters are real because they respond to situations with a whole gamut of human emotions. He claims that *Hamlet* and *Falstaff* are the greatest creation. While the self is an abyss for *Hamlet*, it is everything for *Falstaff*. His genius lies in his ability to imagine highly different characters and to create them with fully developed personalities. Above all, Bloom claims, plays tell nothing about his politics, religion, or sexual

orientation. Characters are not his mouthpieces in the sense that characters' statements express their opinions and not the author's private life. He has not only invented the English language but also human nature as known now.

Bradley's *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear and Macbeth* offers a close reading. Each highlights the critical area of scholarly debate with reference to the text. Bradley's "tragic flaw" has come to stay with academics in their discussion of tragedies. Bryson's *Shakespeare: The World as a Stage* (Eminent Lives). The writer is a non-Shakespearean and the book discounts what is being speculated about the Bard's life. Instead, it focuses its attention on what the readers definitely know.

Meanwhile, Vendler's *The Art of Shakespeare's Sonnets* appears to be the best book on his sonnets. It highlights the language of his poetry. Knight's *The Wheel of Fire* creates a new, influential school of Shakespearean criticism and it is key to contemporary understanding of Shakespeare. He claims that "the grandeur and essential optimism of true Shakespearean tragedy is due to these two elements: passion and death." (p. 279).

Research Questions

Contemporary Shakespearean scholars have started evaluating all aspects of his mature works as against interpretive tradition. As critics, they agree that though Shakespeare is "a great genius, his art [is] yet a far from perfect artist." (*Wheel of Fire*: 2) The researcher constantly tried to address the questions:

1. What is Socratic questioning?
2. Can Shakespeare write about political themes without criticising rulers and power?
3. Are Non-English Heroes of Shakespeare's Tragedies a Political Expediency?
4. Do Shakespeare's plays encourage superstitions and hallucinations?
5. Does Shakespeare endorse racist and colonial projects?

Discussion

Socratic questioning is named after Socrates, Greek philosopher. As a teacher, he believed that "disciplined practice of thoughtful questioning enabled students to examine ideas logically and to determine the validity of those ideas." When it is employed in class as a technique, the teacher pretends as if they are ignorant of the topic with the aim of engaging in dialogue with students.

Students who work in small groups of three or four can explore ideas in depth. They develop independent thinking and a sense of ownership of their own learning. Nothing belongs to the teacher. Rather, they discover, think, discuss, reflect, debate, analyze, and evaluate the issues and ideas from texts. They develop higher order thinking skills in the process. The teacher encourages them to ask each other probing questions. HOTS skills are products of metacognition that provoke thinking while lower order thinking skills (recall & simple answers) belong to cognition. When students become curious, they ask questions and such questioning leads to improvement and/or development of metacognitive skills. As a result, students learn to process information, and not simply accept them as true and universal. There are seven types of questions according to this technique:

1. Clarifying questions
: Would you think this is the main issue?
2. Questions about an initial issue
: Is it easy or difficult to respond?
3. Assumption questions
: Do I understand it correctly?
4. Reason and evidence questions
: Why do you think this is true?
5. Origin or source questions
: Where did you get this idea?
6. Implication or consequence questions
: What is the alternative?
7. Viewpoint questions
: How would other groups of people respond?

A careful reading of Shakespeare's plays in general and his tragedies in particular reveals that different cultures and languages are embedded into the setting. Three-fourths of them are set outside of England and in the distant past. *The Merry Wives of Windsor* appears to be the only play that has been set in the UK and it is a comedy. Fourteen out of 37 plays have Italy as a backdrop. All the four major tragedies have been set outside of England though *Macbeth's* backdrop is Scotland.

Political climate was such that any criticism of the monarch would warrant imprisonment at the least and execution at the worst. If the content is set in the distant past, the contemporary ruler can be criticised when they are disguised as foreign rulers. For instance, the English king is attributed the qualities of a saint and a holy man while Macbeth, a tyrant and murderer. King James was James VI of Scotland and James I of England. He cleverly balances these English and Scottish Kings. Political

expediency could be the sole reason for Shakespeare's decision. His plays endorse the project of European colonization and reinforce racial prejudices. For instance, Othello is a black African drafted as General to fight against the invading Turks in Cyprus that has been already occupied by Venice. There are numerable references to his coloured skin in the play. However, his blackness is condoned by the fact that he has become a Christian and learnt the rules of civic behaviour. Thus, he is shown as having been assimilated into white society. Though Montano is therefore introduced as the governor of Cyprus and Othello treats him with respect, Othello eventually supplants him as the governor of Cyprus. With the end of the play, Cassio is appointed the new governor without any regard to Montano. Black race is so backward that Othello could not understand Iago, his moral inferior as his enemy. Again, it is not necessarily due to plot hatched by Iago that life of Othello and Desdemona failed because mixed marriage was considered unnatural to the extent that their marriage was doomed to inevitable failure anyway.

Caliban's assertion in the play, 'This island's mine, by Sycorax my mother, / Which thou tak'st from me' (1.2.331–32) can be read as proof of awakening of Shakespeare's conscience and moral dilemma. Traditional European validations of Prospero's dominant role need to be revisited. Colonial justification for occupying the island on the ground that the Caliban community lacked civilization, moral goodness, and formal language cannot be allowed without challenging it. Caliban articulates Shakespeare's dilemma to Miranda and Prospero: 'You taught me language, and my profit on't / Is I know how to curse' (1.2.363–64)

Judaism and Christianity are not just religions but constructed as racial identities in *The Merchant of Venice* that can be read as a play depicting anti-Semitism. Characters like Antonio are unapologetically racist. Shylock is a character that readers should sympathise with. Readers need to question why Portia does not like the prince of Morocco and why Jessica elopes from her father's house. When Shylock is understood as a sympathetic figure and a victim of racism, the play should be read as a criticism of bigotry and intolerance. The play depicts anti-Semitism sentiments in order to satisfy the sixteenth century audience by portraying Shylock as a stereotypical bloodthirsty Jewish moneylender who seeks a pound of flesh from a Christian character. The play was presented in 1597 four years after the Queen Elizabeth's official physician Rodrigo Lopez, a converted Portuguese

Jew, was hanged and cut to pieces while still alive before a crowd of spectators for attempting to poison the queen.

In Shakespeare's England, witches were feared. The church tried to eradicate the menace and blasphemous practice of witchcraft. The evil presence in *Macbeth* is attributed to the Witches. Shakespeare plays on people's emotions. If the witches know and predict the future, does it mean that the future is already set? In that case, how can Macbeth be expected to have free will? Macbeth sees a dagger floating in the air when he is about to kill Duncan. Later, he sees Banquo's ghost sitting in a chair at a feast, pricking his conscience by mutely reminding him of the murder. It is too much for the twenty first century readers to indulgence in such superstitions. Human beings are always hungry for power independent of ghosts and hallucinations.

Hamlet could not be charged with indecision to act appropriately because he is informed after all by the ghost. Understanding of the play depends on readers' response to several questions like "Can the humans believe in the ghost and act accordingly?" "Do the humans have certain knowledge about the ghosts?" "Is the ghost what it appears to be?" Does the ghost reliable knowledge about its own death? or "Is the ghost itself deluded?" "Should the audience necessarily believe that Claudius committed the crime though there is no witness?" "How can an inexperienced Hamlet be expected to know the facts of what Claudius did by observing the state of his soul? Can the audience and/or Claudius know the state of Hamlet's mind by observing his behaviour and listening to his speech? Human lives are built upon many uncertainties. If action and uncertainty are themes of the play, then these questions need to be answered. The question of how to act depends on not only rational considerations, but also emotional, ethical, and psychological factors. Hamlet's delayed, blind, reckless, violent action should be viewed in conjunction with Claudius' bold action (though his conscience torments him and he is afraid of threat to his authority) and Laertes act resolutely on revenge (though he is manipulated into serving Claudius' ends). Hamlet is tormented by the question of death as well. His famous 'to be or not to be' soliloquy address the uncertainty of what would come after death.

King Lear addresses the possibility of justice available in the world. Gloucester wonders, "As flies to wanton boys are we to the gods; / They kill us for their sport," while Edgar, on the other hand, asserts that "the gods are just" on the assumption that human beings get what they deserve. "Why should the good die along with the wicked?"

remains unanswered. Can readers assert which triumphs in the end: goodness or madness? It is ironies that Lear is a king but count not judge his daughters. Is he right in his action to part with power? Hasn't his reckless act plunged the entire country into chaos and cruelty and civil strife? Hungry for power (Goneril & Regan), true sacrificing & forgiving love (Cordelia), authority vs. chaos and betrayal (Goneril & Regan's betrayal of their father, Edmund's betrayal of Edgar & Gloucester, and Lear's betrayal of Cordelia's love for him) are some of the issues that are debated. Very interestingly, there is no mother in the play as much as it happens in Shakespeare's plays. Who do the daughters take after?

Summation

Departments of English in India are lagging behind research right now since students' questioning is not encouraged. They should become R1 (Research intensive) departments. They should aim at producing readers who can critically think and solve problems that have no obvious solutions. Literature provides not mere academic space but intellectual space for exploration. Instead of ethicalizing literary issues subjectively through assertions of humanist literary theories, literature teachers should volunteer to produce creative generations of students/readers who would be an asset to India in providing new path-breaking directions in stead of glorifying the old order represented in texts.

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FAMILY RELATIONSHIPS IN JHUMPA LAHIRI'S *THE NAMESAKE* AND KIRAN DESAI'S *THE INHERITANCE OF LOSS*

F.D.Souza Juhi

Abstract

The second half of the last century has seen movement of populations from one country to another. This movement has occurred because of a variety of factors, ranging from socio-economic to political activism. Migrancy has given rise to mutations that have both erased and re-inscribed patterns of being and belonging. Lahiri and Desai attempt to encapsulate the characters' past prior to the period of westernization as well as the characters trying to constantly position themselves in the completely unfamiliar space of the host country. Their constant struggle to seek an identity determines the dynamics of their family relations. The main argument in the paper is that both Lahiri and Desai affirm the importance of kinship and hint towards further positive possibilities within the space of family relationships of the characters.

Introduction

Multi-cultural societies are the result of the extensive movement of people that has been taking place in the second half of the last century. Both Jhumpa Lahiri and Kiran Desai write about characters caught between the two completely separate worlds of the host and home countries. In this thesis I examine how different family relations in the two postcolonial novels namely, Jhumpa Lahiri's *The Namesake* (pub. 2003) and Kiran Desai's *The Inheritance of Loss* (pub. 2006) experience migrancy, how different members of a family communicate among each other in a diasporic context, the quality of family relationships and how different factors affect family relationships in the diasporic space.

Compare and contrast the two novels can be compared and contrasted and argued that both novels affirm the importance of family relationships in the context of migrancy. Unconditional love and acceptance of family relations emerge victorious at the end of both the narratives. The term 'diaspora' carries a sense of displacement. It has multiple layers of meaning. From the original meaning of large-scale migration of people due to religious persecution, the term now has come to refer to any movement of people from one land to another. This migration is often made by personal choice but at times, it can be influenced by socio-economic conditions as well. Displaced people find themselves for various reasons separated from their national territory. Take up two postcolonial novels namely, *The Namesake* and *The Inheritance of Loss* and explore how family and relationships alter during the course of migration to another country. Both novels present two different perspectives behind the characters' migration and this chapter

investigates the reasons for which the characters migrate to the US. The factors motivate the characters to migrate in *The Namesake* and *The Inheritance of Loss*. In *The Namesake*, Ashima and Ashoke migrate to the US. Explore the multiple socio-economic factors that motivate the two characters to migrate to the West. The chapter also discusses the feelings of alienation, anxiety and disillusionment the characters face once they have migrated abroad. *The Namesake* begins with Ashoke Ganguli's migration to the US to pursue his Ph.D. in fiber optics at MIT. Ashoke who comes from a Bengali middle-class family had no intention of going abroad initially. On the contrary, he believes that a good book can help a person "travel without moving an inch" (Lahiri 2003, 16). However, changes his mind when he meets a stranger in the train on that fateful night during his travel to Jamshedpur to visit his grandparents. The 39 stranger whose name is Mr. Ghosh asks Ashoke to make use of his young age and travel the world.

Ashoke distinctly remembers the words of Mr. Ghosh as a few hours after this meeting Ghosh dies and Ashoke is left severely injured when the train derails. By sheer chance, Ashoke survives, although he thanks Nikolai Gogol's Akaky Akakyvich for his life as he had been awake reading Gogol's "The Overcoat". Soon after he discovers that Mr. Ghosh is dead, "his mangled limbs ... draped over Ashoke's legs" (18). That night remains etched in his memory forever. He remains bed-ridden for several months because of his injuries. But as he regains his bodily strength, he decides to go abroad and pursue further studies. Initially he doesn't inform his parents about his decision because he knows that in a Bengali middle-class family like his, where parents often look up to their

son, expecting that the latter would take care of them in their old age, such a decision would not be welcomed. His parents would think that Ashoke is shirking from his duties by going abroad. But Ashoke decides to move ahead and apply for a Ph.D. programme at MIT in the US.

Ashoke's career in America makes him a suitable prospective groom in Calcutta, where the Bhaduri family gets attracted to this ambitious, young Ashoke Ganguli. His marriage to Ashima Bhaduri brings the latter to the US as well. Ashima marries a man whose name she learns only after her betrothal. Ashoke, who was "slightly plump, scholarly looking but still youthful, with black thick-framed glasses and a sharp, prominent nose" (8), moves with his wife Ashima Bhaduri to Boston after his marriage. The fact that Ashoke comes to India to get married suggests that he has not severed his family relations in India altogether. His agreeing to marry a Bengali girl in Calcutta confirms his deep- 40 rooted ties with his family in India.

Similarly, Ashima's parents' inclination to marry their daughter to a man working in the US suggests their fascination for the West. Although they very well know that the geographical distance between India and the US is huge, yet they are willing to accept the geographical distance, because for them a groom working in a developed country would greatly enhance their social

prestige in Calcutta. Ashima too knows that as a young girl – she is in no rush to be a bride – she would be married off to a virtual stranger since arranged marriages are very common in the contemporary social period when the novel is set. She was studying towards her college degree and was an average girl in all respects

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DICTOGLOSS: AN EFFECTIVE TOOL IN PROMOTING LANGUAGE THROUGH CBI

S.Kalaimathi

Abstract

Learning the skills of the language follows various techniques to acquire proficiency over the new language. Dictogloss is one of the famous methods in the promotion of the language skill. Students are involved in studying the content as well the language simultaneously. The four basic skills such as listening, speaking, reading and writing are promoted through this technique. This study will discuss the promotion of the language skills using Dictogloss. It will explain the way of using Dictogloss, theories of Content Based Instruction and promotion of the language skills.

Keywords: dictogloss, language skills, knowledge of the content, directed listening, notes taking, peer learning, reproduction

Background of the Study

Language learning with expertise in skills is the need of the learners. Learners are trained in skills in many ways. New approaches and methods are being followed for the welfare of the learners. Students in schools are trained in a way to score more which help them in choosing their field in higher education. This method forces the students to focus only on the subjects and not the language part. This kind of instruction put them in trouble when they face the outside world. Their knowledge in subject goes waste with their ignorance on language skills. Training should be given equally in subject as well language so that students can exhibit their subject knowledge clearly through their language skills. Dictogloss helps them in learning subject and language simultaneously.

Aim of the study

The study on the method of Dictogloss is made to explain the way of executing it. It aims to focus on the development of the language skills; listening, speaking, reading and writing. The study concentrates on combining language and subject together in the learning process. This study plans to drive away the fear of students in using the target language as it involves peer learning. This helps students to get trained easily as language learning takes place in the process of subject learning and not as an individual discipline. It discusses the principles of Content Based Instruction which frames the basis of the method of Dictogloss.

Review of Literature

The interest of the students on the content they are learning forms the base of the liveliness of the class. In addition to the content students' involvement in the class is

important to the students to learn the subject being taught. CBI is one of the process based methodologies which involves interesting content and involvement of them through various methods. Leaver and Stryker (1989) claim that CBI is an instructional approach in which language proficiency is achieved by shifting the focus of the course from learning of language per se to the learning of subject matter. CBI tries to develop both students' language and their content knowledge by providing them with authentic and meaningful academic contexts. Custodio and Sutton (1998) through their research show that CBI often uses authentic tasks centered around authentic materials, so it can help language minority students increase their motivation, and provide more opportunities for them to explore prior knowledge. Therefore, Dictogloss is such a task which helps in providing both language and content knowledge for the students.

Hypothesis

The study for this paper is made with the assumption to show how language learning happens as a process accompanied with content learning and the development of the language skills in students using the method of Dictogloss.

Research Questions

The present is made with the following research questions:

1. How to practice the method of Dictogloss?
2. How does Dictogloss combine language and content?
3. How can language skills be developed effectively using Dictogloss?

Discussions

Students are in need to acquire fluency in the target language. But their education system intends them to focus on the subject more than the language skills. Limitedness in time and competition to score marks makes them learn language for the sake of scoring marks and not for the purpose of attaining knowledge in it. CBI is the solution brought to solve this problem. It helps in saving time in learning as it teaches language and content of the subject simultaneously. This saves students' time and reduces their efforts to learn. Dictogloss, a method of CBI combines these two aspects which will reduce the workload of the teachers as well as the learners.

Basing language teaching on content is not a new idea. It started as long as second languages have been taught material developers choose and give interesting content to engage students' interest. However, the approach known as CBI was first used in the mid-1980s in the book of Bernard Mohan called *Language and Content*. Mohan's (1986) idea in this book is "learning of language and subject matter can be accomplished." The communicative environment of workers is the workplace. In the same way communicative environment of students is the school where they communicate the content subjects. So there exists a close connection between language and content classes. Mohan (1986) views, "we must view language and learning across the curriculum: language and learning in the content class as well as language and learning in the language class."

Language and content when integrated motivates the learners because it gives them double benefit. Dictogloss is one of the way of using the language and content integrated material in a class. "In a Dictogloss, (Wajnryb 1990) students listen twice to a short talk or a reading on appropriate content. The first time, students listen for the main idea, and then the second time they listen for details. Next, students write down what they have remembered from the talk or reading. Some teachers have their students take notes while listening. The students then reformulate what has been read. Students get practiced in note-taking this way. Next, they work with the partner or in a small group to construct together the best version of what they have heard. What they write is shared with the whole class for a peer-editing session. Through these processes, students become familiar with the organization of variety of texts within a content area" (as cited by Larsen and Anderson (2016) (P.142) in *Techniques & Principles in Language Teaching*).

Dictogloss involves materials of the content to be learnt. The method involves repeated reading and listening which help students to get familiar with the subject. As students listen they are asked to note down the important words first, this help them to note down the key words on the theme taken for discussion. This helps them to learn the jargons easily with the context. When explained they can easily understand the theme and study it simultaneously. Dictogloss also involves students' interaction in pairs and groups. This provides them the scope for peer learning where they are able to clear their doubts and learn new things including grammar easily as they learn from their peers. Thus the rules of grammar which frighten the students get into them unknowingly. Therefore in this way Dictogloss integrates language and content.

Dictogloss is one of the many ways of implementing CBI. The special benefit of using Dictogloss is because it develops all the four skills. Listening, speaking, reading and writing are developed simultaneously. Most of the students are learning English as the second language. But in the aspect of mastering the language most students fail. Students who are good at listening lack expertise in other three. In the same way students who are expert in speaking are not able to write well. This applies the same for all the skills. Therefore Dictogloss is one of the best ways to train students in all the four skills.

The basic skill of language learning is listening. Because it is the root for all the other skills as speaking involves listening to make a communication. As English is the foreign language we go for the native like pronunciation to pronounce the words, so reading needs listening to pronounce the words rightly. And writing also involves listening as one can write what they listened. Listening plays a vital role in Dictogloss. Students are made to listen and follow what the teacher reads. They are made to take notes which make them to listen attentively. Then in the process of peer group activities they listen to their friends. This practice therefore helps them to listen and helps to enable them to become active listeners.

The next skill, speaking is the prime skill for communication. Only through speaking the communicable ability of a person is evaluated in the very beginning of a conversation. Dictogloss involves peer learning where the students are asked to share what they had written with others. Then they correct one another. Everyone strives to get their version right therefore they discuss eagerly and keenly with others. In this way Dictogloss allows all the students to speak.

Then, come reading and writing, the professional skills. Dictogloss trains reading and writing in a mixed classroom easily. Students read what they had written again and again to attain accuracy. More than their own writing they read others' too. As they read for the purpose of correcting it they read carefully and clearly. This aspect is absent in a normal reading practice. This helps the students to become active readers.

Following all this come the skill of writing, is also a part of Dictogloss. Students are asked to write what they listened to. In this process students write the passage read by the teacher again and again. Through peer learning the learn grammar to make their sentences right. Intentional focus to make it right allows them to learn grammar and make right sentences and paragraph easily. Thus, Dictogloss improves the writing skill effectively. Dictogloss in a simple method and so it can be followed in all situations like mixed level classrooms, large classrooms etc. where everyone gets involved and learn for their betterment.

Summation

Language learning follows various methods to provide knowledge of using it effectively. Dictogloss is one of the important ways as it tends to improve vocabulary learning,

and the skills like listening, speaking, reading and writing effectively. Other ways to improve skills work specifically for that purpose which makes the students get bored but, Dictogloss makes improvement in students in the process of learning the content. This saves the time of the students. It works as a subject class and simultaneously it develops the language part of the students. Therefore, the interest of students in attaining proficiency in the target language happens without any extra effort thrown to it.

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IDENTITY CRISIS: A PSYCHOLOGICAL STUDY OF MOHSIN HAMID'S THE RELUCTANT FUNDAMENTALIST

V.Karunyasundari

Abstract

*This paper examines the issue of identity crisis in Mohsin's Hamid's *The Reluctant Fundamentalist*, based on the theory propounded by Erik Homburger Erikson. It attempts to locate the main character on the basis of how he suppresses anxiety by assuming an identity of convenience and trying to suspend his search for identity while he has to live his life in a different and strange land. The study will also trace the lack of commitment on the part of the protagonist, which changes his perception of life. Eventually, it also traces the difficulty the protagonist undergoes in finding his identity and how he copes with the society among his own people and land. The paper also analyses the psyche of the protagonist, their mistakes, decision making and all other elements related to psyche.*

Keywords: immigrant, identity crisis, 9/11 attack

Introduction

Mohsin Hamid's *The Reluctant fundamentalist* is a novel that explores the idea of a Pakistani immigrant living in America. Among the immigrant issues, one of the highlighted issues is identity crisis. The identity attained and maintained by the immigrant in his homeland is found to create problems for him in a new environment where the culture, tradition and lifestyle are altogether different. The issue of Muslim immigrant evokes a strong identity crisis where he emigrates from a Muslim country to a non-Muslim country, where the idea of east and west is in conflict with each other.

The novel reflects the Pakistan and America's shared British imperial background and speaks about one of the major issues faced by today's nations i.e. the conflict between east and west. Mohsin Hamid sketches a main character that is ambitious and transnational until the onslaught of mutual distrust and strained relationship with his acquaintances belonging to east and west. The author adopts the narrative technique of monologue, which has its connection with the theme of the novel. He also gives the background of feelings and sufferings of the Pakistani immigrant post 9/11 attack on the World Trade Center in New York City, which killed thousands of people. In the novel fundamentalism takes a unique form making use of both words fundamentalism and reluctance together, which shows the reluctance in achieving the position of a fundamentalist

In this extended monologue, uttered by the central character, a Pakistani man named Changez to an unnamed American in Lahore at an outdoor Café, he tells his tale of how he once embraced the western dream and a western woman and how both betrayed him. Therefore,

there is always a suspicion in the novel between the narrator and the anonymous American, which reflects the issue between the Muslim world and United States. Here we are able to see the major issues in this novel i.e. the identity crisis faced by the protagonist.

The idea of fundamentalism is seen in the protagonist. Fundamentalism is a socio political way of life, which deeply implicates personal identity. Here we can see the protagonist's conflicts in his identity: the face of a Pakistan who wears a traditional tribal garb, and a long beard at one side and on the other is a clean shaven face with sunglasses, cars and skyscrapers. He is caught and struggles to cope with these two identities.

The protagonist's thinking shifts from one pole to another, where he undergoes various downfalls and confusions regarding his identity. Erik Homburger Erikson's Psychoanalytic theory of psychosocial development helps in examining the identity crisis as a psycho-social issue with reference to the protagonist.

Erikson's theory of psychosocial development is an extension of Freudian thoughts where he focuses on the concept of ego and expands the concepts of personality development to include the entire human life span. He states that personality develops in a predetermined order and builds upon each previous stage, which is known as epigenetic principle. Therefore, in his theory he advocates eight distinct stages, taking in five stages up to the age of 18 years and three further stages beyond adulthood. The stages are Infancy, Early childhood, Play age, School age, Adolescence, Young adulthood, Adulthood and Old age.

During each stage, the person experiences a psychosocial crisis, which could have a positive or negative outcome in one's personality. He mainly focuses

on ego, emphasizing the role of culture and society and the conflicts that take place within ego. The protagonist who undergoes identity crisis is examined with reference to the fifth stage i.e. Identity vs. Role Confusion in Erik Erikson's theory of Psychosocial Development. This stage occurs during adolescence between the ages of 12 and 18. During this stage adolescents explore their independence and develop a sense of self-focusing based on social interactions and relationships which affect development and growth. This theory of Identity Crisis delves on five coping mechanism namely Foreclosure, Moratorium, Diffusion, Positive role identity or identity achievement and Negative role identity.

At first, his intimacy with the western woman, changes in his attitude, his freedom of thought from his ideals and principles, shows how he slowly changes into a non-practicing Muslim. Muslim only by name, the protagonist faces identity crisis, which is psychological in nature. With the influence of society and the surrounding environment there are changes seen in the identity. At this time, the protagonist is in Moratorium state of identity, one of the four states of identity as stated in the psychoanalytic theory of psychosocial development of Erikson. It is a stage of exploration where an individual comes across different roles and multiple identities. During a psychological moratorium, the person tries on multiple identities before committing to one. The people going through this stage is said to have identity crisis. As the theory states identity development is facilitated through personal functioning and well being. Hence, the negative outcome of this stage would be role confusion in their identity and their role in society if the person does not make a perfect identity at this stage of moratorium.

Thus, the protagonist encounters new identity in a new environment, and he adapts to the surrounding and changes himself. In the multiple complexities of identities, he loses his original identity of a Pakistani and adapts to the US society. This is stated as the Negative outcome i.e. the Role Confusion as depicted in Erikson's theory. At this time, he starts to compare America with his native Pakistan and comes under the influence of western culture suppressing his original identity. "Now our cities were largely unplanned, unsanitary affairs, and America had universities with individual endowments greater than our national budget for education. To be reminded of this vast disparity was, for me, to be ashamed." (Hamid 43) Here we are able to see the incorporation of western culture from his original identity.

The protagonist completely changes his identity due to the outside forces. As stated in the theory of identity crisis by Erik Erikson the society plays a crucial role in the psychosocial development of an individual. So due to the societal forces the protagonist tries to hide his original identity and develops an identity for his personal well-being. At the same time, he justifies his action of his change. "On that day, I did not think of myself as a Pakistani, but as an Underwood Samson trainee." (Hamid 67) The above incidences clearly indicate the protagonist shifting his identity from a Pakistani to the employee of a western firm, acting and behaving as if he is one of them, which is not his original identity.

This shows that the protagonist is in the state of Foreclosure. Here his original identity is being overcome by the new assumed identity of the west. Then the novel shifts to another state, where there are more conflicts in the protagonist's identity. The incidence of 9/11 attack is said to be the turning point in the identity development of the protagonist.

One can see that once again the issue of identity oscillates in the mind of the protagonist where there is a strong desire for the dream, as he wants to be famous, rich and wealthy but at the same time he is unsure of his motive. So here, the protagonist is in the state of Diffusion on his role identity as described in the psychosocial development theory of Erik Erikson. In this stage of diffusion an individual lacks the kind of passion or commitment towards his role.

This time he wishes to move permanently to his native country. These incidences make a bitter realization inside him. He no longer wants to continue the identity of an American rather he wishes to put an end to his identity crisis. It could be said that protagonist relationship with US is compared to that of his relationship with the American woman (Erica), where he fails. In both the relationships, he does not assume the original identity rather tends to form new ones for the sake of society.

The novel embodies the transformation that the protagonist goes through. Towards the end of the novel, he appears to be threatening the American who wants to flee from his company quickly. However, as one witnessed his transformation, the threatening is in keeping with his objectives as an extremist fundamentalist. "I have come to realize that all this serves no purpose. I must meet my fate when it confronts me, and in the mean time I conduct myself without panic." (Hamid, 183)

The above lines of the protagonist explains that Changez of Hamid's novel, passes through the gradual transformation from a liberal minded person to a staunch Muslim fundamentalist which bears an excellent example of identity crisis that is not uncommon among Pakistani Muslim immigrants.

As stated in theory among the five coping mechanism, the last stage is the Positive role identity or identity achievement. This is seen in the novel in the form of the protagonist's transformation into Pakistani rather being attached to the American dream and his desire for American women. Both have failed; with these crises, the protagonist is able to develop his identity successfully.

These crises affect a positive or negative outcome. Here the crises faced by the protagonist are the discriminations at personal, professional and public levels. When he steps forward to reject the discrimination, he tends to lose his American dream. This raises the question of his original identity and being a fresh immigrant to the US he decides to go back to Pakistan even at the cost of his loss of bright career and dream.

As an immigrant, the protagonist goes to America with his own ethnic identity. However, at first, he strives hard to assimilate his new American identity, yet the provisional identities remains fresh. In this postmodern era, an immigrant cannot stick to one identity but develop multiple identities. However, there is firm line that keeps these identities distinct. At times, it may collide with each other by the influence of societal actions. Here the individual

tends to undergoes crisis as mentioned in Erik Erikson's psychosocial theory of psychosocial development.

Summation

With the help of Eric Erikson's theory, the protagonist's issue of identity, complex nature of the psyche and his constant struggle with socio-political and cultural delineation are understood. The dual identity of the protagonist leads to many losses and role confusions. As stated in the theory, the protagonist undergoes the identity crisis in the alien land. This crisis is finally resolved in due course of time and a positive identity is attained at the end in his homeland.

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SEARCH FOR LOVE AND FREEDOM IN MANJU KAPUR'S CUSTODY

B.Kavikashree

Abstract

Manju Kapur's Novel Custody relates the story of two different women who are a mere sufferer of the traditional values in the family. The story revolves around two couples Raman and Shagun who are divorced and fight for their children's custody. It deals with the life of two different women Shagun , who wants to lead a modern life without any restriction and Ishita , who longs for love and support but rather because of her infertility she is let down by her own family. Both women's life is similar that they are being pulled back by their family values rather than accepting their own decision. Shagun represents the modern woman in the society where she leaves her family for the sake of her affair with Raman's boss Ashok Khanna. Mean while Ishita being a traditional woman follows the values as a typical woman and abides by the laws without any hesitation but later on her life turns upside down because of her infertility. The novels deals with the themes like Searching for love, freedom, Search for identity and suppression of woman. Here the writer deals with the life of two women who are being a victim in the traditional society. At the end, there is a complete change in the life of two women who finds a different way in society as Shagun moves on her life with Ashok Khanna and Raman, and Ishita gets the custody of roohi and finds hope in her life.

Keywords: longing for love, quest for freedom, identity.

Introduction

This paper focuses on the life of two women Shagun and Ishita who are in search of love and freedom in their life. Shagun represents the woman of modern society who denies the family and the society for the sake of her love. She wants to lead her life with her own expectations. Ishita being a typical woman follows the decision of her family and accepts the flaws of her health and breaks down her life. Later on Ishita marries Raman who is a divorcee and a father of two children. Ishita takes care of Raman's child Roohi and love her a lot as her own child. The two women Shagun and Ishita longs for love and freedom which brings a change in their life and in the society. According to Merriam Webster dictionary "Freedom" is defined as the quality or state of being free such as the absence of necessity or constraint in choice.

Manju Kapur's fifth novel *Custody* creates an impact on the society. The theme of the novel is different from her early novels. It is the story of two couples Raman and Shagun who are divorced and fights for their children custody. Raman and Shagun lived a happy life but then it didn't last any longer because off Shagun's affair with Ashok Khanna. Raman's life was isolated as he couldn't bare his wife's decision in her life which spoilt the life of their kids Arjun and Roohi. Though Raman a Intelligent and a qualified aspirant with IIT and IIM degree Shagun was attracted towards Raman's boss Ashok Khanna. Later on Shagun decides to leave her family for the sake of her love Ashok and she files a Divorce against her husband Raman. The court accepts their mutual Consent and

permits them their request of being separated. Shagun took over her son's custody whereas Roohi was sent with her father Raman. The life of Shagun changes totally as she moves on with her love Ashok khanna forgetting about her happily married life with Raman.

On the other side Ishita being a typical Indian woman who is very innocent, simple and a elegant woman who lives with her parents. She is being brought as a typical Indian woman who abides by all the traditional values and customs as her part of her life's routine. She is being married by her parents wish and enters as a new bride in a new home where she is being expected to be a best daughter-in-law in performing her role in bringing up the family's esteem in the society. She acts as the perfect daughter-in-law and a wife in performing her duties well without any demands. She loves her husband as she does everything for him in order to make him feel happy. But then the love from her family members were not same because of her infertility, She is being hated by her in-laws and her husband too ignores her and asks for a divorce. The family forgets all her love that she showed for the family and ignores her. Later on Raman and Ishita are married and they live together with their little daughter Roohi. When Shagun files for Roohi's custody Ishita loses her hope in her life because she gained her happiness back from her daughter Roohi. Later on when Roohi's custody was given to Raman and Ishita, the happiness and the hope of Ishita was being fulfilled.

Mostly Kapur's women character are being portrayed as an educated woman who are being influenced by the

modern education which makes them take a further step in the society for their own rights. The westernized education leads them to take a decision which against the society and the traditional values. But the women in Kapur's novel *Custody* are totally different from each other's perspective of gaining freedom in the society. Both the women Shagun and Ishita are being a victim in the hands of men in the society as they long for their love and support but then the disappointments of their life takes them to a different path. Both the women longs for love at the same time they long for freedom in deciding their life on their own. Though women being well educated and achieves a good space in the society still they are pulled back by their emotional space. The emotional status of a woman is a big drawback where they have to satisfy both their needs as well as the family's needs in order to balance the family.

Shagun is also a typical Indian middle class woman who was once a perfect wife, mother and daughter-in-law of the family. She was a loving mother and a perfect wife who loved her husband and the family and made sure that everything around her was perfect and satisfied. Shagun is attracted towards the modernized world where she can lead a happy life without any restrictions. She even decides to leave her children and the family for her modernized world which is a big dream come true moment of her life. In *Custody* the life of a woman who sacrifices her life bursts out one day by turning her life into a world of her own by ignoring her past life and responsibilities. Shagun decides to choose her life and gets departed for the sake of her happiness in her life which she missed in her life she lived so far.

Shagun keeps searching for her individuality in her marriage life with Raman meanwhile she is looking for the missing self in her love affair with Ashok Khanna. Shagun prefers Ashok Khanna as he always admires her keeps pleasing her of her beauty. He didn't care what shagun like but kept on showing his love for her without any limits. Shagun always thought of Raman who kept his concentration on business all the time were she loved Ashok Khanna for his time he spent with her. He even makes her believe that their future life will be fine. Shagun blindly falls for Ashok Khanna as he keeps pleasing her without any expectations and the love she was longing for was gained by him as she followed him everywhere and met him often which made her crazy. The Love and the longing for a support was given by Ashok Khanna which made Shagun forget her own family for the illegal love affair which is to considered as a sin in the traditional society. As Ashok states: *Traditional vs Modern Values,*

individual versus Society' this narrow social setup is all you know- that's why you are afraid. But it will be fine, fine. Trust me darling' (Custody 84)

Shagun's husband Raman is a perfect husband who concentrates on his work for the sake of his family. He doesn't spend any time with his wife or children which they often expected. He was a business minded person who kept his business as his first priority. Shagun felt that the life would give her nothing than the isolation and hatred towards her marital life. Shagun kept making differences between her husband and Ashok Khanna. She blamed her husband for being a business minded person who shows no love towards the family. Meanwhile, she praised Ashok Khanna who was elegant lover who praised her for everything and gave love which was worth it. This made a reasonable change in Shagun's life. Shagun was confused about choosing her life where she was emotionally pulled by responsibilities. She couldn't decide on her life but then secretly she had an affair with Ashok Khanna which she enjoyed an independent life.

Shagun decides to put an end to her life she demands divorce from her husband Raman. He couldn't understand what was wrong with her when she had everything in her life. But the extra-marital affair made her choose the freedom as her first priority. Shagun couldn't keep her emotions in control as she couldn't wait longer to put an end to the relationship which gave her only stress and mental illness. The worst part is that Shagun never remained the happy moments with Raman which she pretended to be that way. She adjusts in her living and sacrificed and remained silent for all her pain. At last chose a life differently which no one could imagine in the society. *"Don't make this harder. I have left you the best part of the marriage. Surely my freedom is not too much to ask in exchange?"(Custody 114)*

Shagun after many difficulties boldly takes up a decision but as a typical woman she left her husband for her love, but she didn't ignore her children as she took them with her to her mother's house. As a mother Shagun kept up her responsibility in taking care of her children. Shagun was sure that she didn't want to make any issue around her children's life that would spoil their future life. She always made sure that her kids are safe but at the same time she couldn't stop meeting Ashok Khanna. She could feel the changes in her life which brought her a sense of satisfaction in all her needs.

The character of shagun is considered to be a negative character in society but it is not true. When we start analyzing her point of view we could see she is

disturbed. The pressures and the work load both physically and mentally makes her burst out in which she decides to end her marital life. Shagun was early married and the days of her marital life was not best as Raman kept himself busy in his work than spending time with the family. She made herself pretend to be happy all the time as she has to fulfill her husband's wish. Being a typical Indian woman Shagun kept adjusting and sacrificing things for the sake of the family but then the meeting with Ashok Khanna brought a twist in her marital life. The longing for love and freedom was gained by Ashok Khanna thus Shagun without any doubt she just fell for him without considering the society values and opinions.

Ishita another protagonist of the novel is a victim of her wrong marriage and she does not fall in love with another man like Shagun. Through her family values and customs Ishita wants to attain her happiness and freedom in her life. Ishita was married to Suryakanta. Ishita was very sweet and elegant bride who took care of the family. But then in the society a woman has to accept the flaws of man even it is a reasonable to ignore. Ishita's life was not that smooth that she started experiencing the hatred emotions from her family members. Ishita couldn't accept the hatred from her husband who loved her a lot but because of her infertility he started hurting her. Ishita a typical Indian middle class woman had lots of hopes and dreams to be fulfilled by her husband but then all her dreams were vanished in air. The love she showed to the family was nothing than a dust which they never thought of considering her to be fine. She was just thrown of the house for being infertility.

The pregnancy is the big issue in the life of Ishita who keeps praying for her pregnancy. She couldn't hear her mother-in-law constantly complaining about her for being lethargic in becoming a mother which is an important role in womanhood. On the other side Shagun was again blessed with a girl child but Shagun was not happy as her second pregnancy was earlier as she was not ready to accept it. Shagun hated her husband Raman who didn't even help her taking care of the baby or helping her out in things he just thought only about his business. The love which is a major support of the women in a society is still lacking as many women think it as their fate and starts pretending to be happy in the family. But in Ishita's life it was just opposite she couldn't help her out nor had any support from the family members as she was being ignored by them. Ishita longed for love from her husband but then he was same as the other family members which made her feel depressed.

Ishita's marital life with Suryakanta is strained and infertility interrupts the tender and affectionate relationship. The love and affection between them slowly creates a distance between them. Ishita could feel the cold war between her and the whole family. Suryakanta was ready to give her divorce as his parent's wanted him. Suryakanta was once a person who would do anything for his wife's happiness is now just the opposite who could do anything for his selfish life. Ishita felt that her body was given a value by the family but her opinion or her feelings were not felt by anyone. Ishita felt the loss of hope in her life she could only feel the hatred around her instead of love. *"In bed all she saw was his back. And last night he moved into his parent's bedroom. She felt degraded, a non-person certainly a non woman. He was determined there should be nothing left between them". (Custody 71)*

Women are entirely different characters when comparing with one another but the issue the face are the similar ones. Most of the women in the society decide to leave the family in which they lived with lots of hopes and dreams. Shagun and Ishita are forced to face the same reality were Ishita experiences pain and on the other side Shagun who leaves the family because she was filled only with pain. Both the women had responsibilities after responsibilities which gave them pressures other than happiness in their life. In Shagun's life it was her decision to move out of the family with her own plan of life. In the case of Ishita she doesn't want to leave her family where she found her love. The love they wanted was not given and also the respect they expected was nor given. *"Ishita also agrees divorce and feels, "I can't go home, I can't stay here" (Custody 73).*

Ishita had no choice but to accept for the divorce as the mistake was on her side, she felt like everything around her was merely her disappointments which made her to be stone hearted person. She appeared for many interviews to forget her past but then everything ended up in failures. Ishita couldn't stop thinking about her past life where she had experienced her love life which gave her happiness in her life. Ishita's parent's kept on talking about her second marriage but then she didn't want to face the failure again. She wanted to be alone rather than experiencing the love which would never last longer.

"Beta, you know we will help in any way. We want you to be happy, 'he said somewhat hastily.

'I will be, but not in the way you think'.

Come, come, you would understand how sick iam of this whole business.' (Custody 188)

Ishita's life totally changes when she marries Raman their life was not as every new married couple as they were forced to live the life they were living. But then Ishita felt that Raman's daughter Roohi has filled the joy in her life by showing love and care towards her. Ishita searched for the love and freedom in her life but nothing happened as she wished for. Ishita's expectations were not fulfilled by her husband. Ishita's life was fulfilled only by her daughter's love and care. Ishita's life gained both freedom and love when she married Raman but then her desire was fulfilled her daughter Roohi.

In the novel *Custody* the two women Shagun and Ishita are seen as the victims of suppression but they face a different grounds and different views. They both come out of their marital life with their own decision of life. In Shagun's life she chose to leave her family for tasting her freedom and live the life she expected. Shagun realizes that it was the best decision of leaving her past life which is filled with unhappiness. Shagun was just a child bearing machine who was had frequent pregnancies. The taste of freedom, liberty and love was not present in her past life rather she was a like a doll where Raman instructed her routine works. But now in her present life with Ashok Khanna she was excited and felt herself enjoying her life without any worries. Ishita is also a sufferer as many typical Indian middle class woman in the patriarchal society. She was ready to accept the sacrifices and all the pains but then because of her infertility she was sent out of her family. Ishita was ready to accept all pains for the sake of her lovable husband who she blindly followed him. The Love they expected and received was not in their own

family but then they had to take a step ahead to choose their desire.

Conclusion

In Indian Middle class society a woman is always a victim in the hands of the patriarchal society where they have to be like a doll in the hands of the men. A woman right from her birth till her death she dreams about her future life but then everything changes as they have to abide by the traditional norms. The quest for love, freedom, sacrifices are the roles assigned to every woman in the dominated society. As Shagun and Ishita in the novel *Custody* a woman is learnt to sacrifice her life from her childhood to her death. Both Shagun and Ishita in spite of frustration they no longer adjust rather they burst out as an independent woman who decides their life on their own. Shagun the protagonist boldly ignores her marital life and decides to live the life she wants at the same time Ishita finds her love and freedom with her daughter Roohi. Thus a modern woman no longer waits for anyone's decision instead live their life on their own.

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REPRESENTATION OF HISTORY AND RESISTANCE TO MARGINALITY IN ROHINTON MISTRY'S SUCH A LONG JOURNEY AND FINE BALANCE

S.Mariasamy & M.P.Ganesan

Abstract

Parsis writing illustrates the life and experiences of the past and present-day Parsis in India. Rohinton Mistry is one among Parsi writers who represents the historical periods of Parsis and protests against their marginality as minorities in India. This paper traces the representation of history and resistance to marginality in Rohinton Mistry's novels Such a Long Journey and A Fine Balance. It also finds the novelist concern to uplift the god of small things (Parsis) who are marginalized by the god of big things (Politics, Emergency, Hindu culture). Rohinton Mistry's two novels selected for exploration, exemplify different aspects of representation with the intention to preserve the ethnic community, highlighting the contradictions inherent in the national imaginary, depicting social contradictions of class, gender, race, ethnicity, sexuality, and language and re-locating the text within its historical and ideological context.

Keywords: resistance, representation, history, marginality, minority, Parsi

Introduction

Parsis form as an ethno-religious minority who are the faithful followers of Zoroastrianism. These minority people were estranged from Iran to shun forced conversion into Islam. As exiles they came to India and got settled practicing their faith. India has become a paradise for them, but then they are subjected to marginalization as minorities by the majority Hindus. Parsis writing illustrates the life and experiences of the past and present-day Parsis in India. Being the minority community, the Parsis feel insecure, alienated, nostalgic and feel threatened by the dominant Hindu culture. According to N.S Dharan, "Post-independent Parsi writing in English is ethnocentric, culture-specific and community oriented" (7). Many writers are inclined to write about the contemporary political condition of the nation and their community especially about the Parsi community who merely struggles under the government's supremacy.

Bapsi Sidhwa, Firdaus Kanga, Boman Desai are well-known Parsi writers whose works contemplate the contemporary socio-political issues faced by the Parsi community. Rohinton Mistry is one among these writers who represents the historical periods of Parsis and protests against their marginality as minorities in India. He is of Indian origin and an Indo-Canadian novelist and a short writer. Mistry developed as a significant and notable literary figure during the contemporary periods. He was born in 1952 in Bombay and immigrated to Canada in 1975. He studied English and Philosophy as a part-time scholar at the University of Toronto. His notable fictional works are *Such a Long Journey* (1991), *A Fine Balance* (1995), and *Family Matter* (2002) and non-fictions

are *Tales from Firozsha Baag* (1987), *Searching for Stevenson* (1994), and *The scream* (2006). His works are intact with the major themes like religion, community, politics, human relationship, diaspora, alienation, nostalgia, and homelessness. This paper traces the representation of history and resistance to marginality in Rohinton Mistry's novels *Such a Long Journey* and *A Fine Balance*. It also finds the novelist concern to uplift the god of small things (Parsis) who are marginalized by the god of big things (Hindu culture).

Representation of History

"Historiography is repressive, partial and incomplete as most of what goes in the name of history is a tale of conquest and the repression of the subaltern by the dominant perspectives" (Zaidi 37). Mistry narrates the history of his community and country as it has been in the post-Independence era. This narration of history in a way depicts consciousness of anxieties and aspirations, perils and problems, fears and hopes of existence of individual, communal and national issues. Vinodhini observes, "His historical situation includes development of new identity in the nation to which he has migrated and a complex relationship with political and cultural history of the nation he has left behind" (1). Commenting about this Silvia Albertazzi states that:

First of all, he tries to show the uniqueness of the Parsi Community by focusing on their way of living and their cultural heritage. Then, he stresses the diasporic nature of Parsi social and historic experience, seeking the justification and the sense of

his own story of migration in the perspective of the Parsi 'double displacement'. (276-277)

The novel *Such a Long Journey* is set during the months leading to the Indo-Pakistan war of 1971 over the liberation of Bangladesh. Here Mistry is severe in his criticism of a history which is determined by a privileged few. He writes about the complexities and struggles of everyday living of Parsi community and represents their insecurities when they are caught in the whirlpool of the country's political conflicts with its neighbours and of corrupt domestic politics during reign of Indira Gandhi. The smaller counter histories of ordinary individuals remain suppressed or unacknowledged by the authorities in power because they threaten to destabilize the concept of national identity. Mistry is giving us his version of the real history of the common person and exposing the officially given history. "Throbbing between two lives, the one in Bombay and the one ... in Toronto," (Mistry, *Tales from Firozsha Baag*, 180) Mistry's migrant characters wrestle with the complexities of new identities in an alien culture and histories of their location.

Such a Long Journey is an imaginative story which explores the life and anguish of the middle-class Parsi people. Amrijit Singh says, "*Such a Long Journey* is the story of Gustad Noble, the little man who holds on to his dignity, strength, and humanity in a sweltering tide of disappointment, confusion, betrayal and corruption" (214). Mistry creates this utopian history fraught with corruption, hypocrisy, communalism, hatred, ugliness, superstition, wickedness and degradation of human beings. Damodar Rao comments, "The novel courses through a series of political events touching on various tricky issues such as corruption in high places, minority complexes, majority adventurism, increasing fragmentation of the social order and the advent of a personality oriented political scenario" (128).

Mistry picturises the painful course of a thirteen-year history from 1962 to 1971 that began to cast its burden on the individual lives. Mistry questions the validity of a history recreated by the dominant class that refuses to recognize the presence of minority groups, backward castes and classes, the disabled and women. The direction of history is determined by those in power and the novel protests against this fact. Jasbir Jain says that, "Rohinton Mistry's work raises a whole lot of other questions specifically related to the 'homeland' and political memory. Neither nostalgia nor memory in itself can account for this rootedness and preoccupation with the homeland and the

environment boundaries of the city of birth" (qtd in Dhodiya 42).

Mistry depicts Nehru's futile attempt in the historical period of India juxtaposing historical event with personal incidents:

And riots in the city-curfews and lathi charges and burning buses everywhere. What a dreadful year 1962 had been. And such a humiliating defeat, everywhere people talking of nothing but the way the Chinese had advanced, as though Indian Army consisted of tin soldiers. To think that till the very end both sides had been proclaiming peace and brotherhood... Dilnavaz used to caution Darius, 'The wicked Chino will carry you off if you don't finish your food'... He said he would get his Diwali cap pistol, put a roll of toati in it and bang-bang, kill the Chino if he ever dared come near their flat. (*Such a Long Journey* 9-10)

Another historical event is represented in the novel: "But three years later, the Pakistanis attacked to try to get a piece of Kashmir as they had done right after Partition, and blackout was declared once again. Then Gustad triumphantly pointed out to her the wisdom of his decision" (*Such a Long Journey* 12). Dinshawji recalls how Indira began encouraging the demands of a separate Maharashtra and thus let loose communal violence: "How much bloodshed, how much rioting she caused. And today we have that bloody Shiv Sena, wanting to make the rest of us into second-class citizens. Don't forget, she started it all by supporting racist buggers" (*Such a Long Journey* 39).

The next novel *A Fine Balance* (1996) opens up to a broader national landscape, an expanded social, political and historical topography, in order to call into question those processes that construct a homogeneous narrative of national identity. The main action of *A Fine Balance* is framed between the opening chapter, "Prologue: 1975", and the concluding 'Epilogue: 1984'. These are important years, marking some of the crucial events in the history of the Indian nation; 1975 saw the declaration of 'a state of Internal Emergency' by the Prime Minister, Mrs Indira Gandhi, and in 1984 Mrs Gandhi was assassinated by her Sikh bodyguards, in vengeance for the Indian Army's attack earlier that year on the Golden Temple in Amritsar and the death of their religious leader Jamail Bhindranwale. Mrs Gandhi's assassination triggered nation-wide riots and "the most serious communal violence in India since Partition" (Khilnani 53) with Sikhs "being beaten and butchered and burnt alive by Hindus in

retaliation for the Prime Minister's murder" (*A Fine Balance*, 580). Mistry represents mainly in *A Fine Balance* in terms of Mrs. Gandhi's sanctioning of Emergency and its totalitarian excesses, especially in the rise of corruption and conspiracy and abuse of political power for personal gains in her government as it is said, "stories of misery, caste violence, government callousness, official arrogance, police brutality" (*A Fine Balance* 229).

Under the Twenty-Point Programme of social and economic development introduced by the State, slum dwellings were to be destroyed under the backing of a City Beautification project, apparently to make way for subsidized housing for low income families. The Emergency also vowed to put a stop to the "discrimination against, and harassment of, backward castes by upper castes to abolish bonded labour, child labour, sati, the dowry system, child marriage" (*A Fine Balance*, 143). The text itself points to the eruption of ethnic nationalisms and their ugly corollary of violence "in Sri Lanka, Kashmir, Assam, Tamil Nadu" (*A Fine Balance*, 582) across the Indian subcontinent. There is a direct attribution of the problems in the Punjab to the machinations of Mrs Gandhi. One of the characters in the novel says,

Help one group to make trouble for state government. Afterwards the group became so powerful, fighting for separation and Khalistan, they made trouble for her only. She gave the blessing to the guns and bombs, and then these wicked, violent instruments began hitting her own government.... And then she made the problem worse and worse, telling the army to attack the Golden Temple and capture the terrorists. (*A Fine Balance*, 582)

Thus, *A Fine Balance* describes history through the insertion of stories from the popular imagination. Mistry's commitment to an alternative narrative of Indian national history as it is remembered and recalled by ordinary citizens, not politicians or other ruling elite, is clearly evident in *A Fine Balance*. In this work, Mistry moves his focus from the Parsi community to a more heterogeneous group of marginalized Indians, some of whom are from the poorest and most underprivileged classes of society. The tailors, Ishvar and Om, in fact, find out that their home in the slums "is not an address and that it is therefore invisible in the eyes of the law" (*A Fine Balance*, 177).

Resistance to Marginality

The distress of the Parsi community is well depicted in *Such a Long Journey* and in *A Fine Balance*. In *Such a Long Journey*, the inhabitants of Khodadad building

represent the unity among the Parsi community. Mistry hints that when that wall is destroyed the community collapses. Nilufer Bharucha says that "the wall both includes and excludes. It is protective as well as reductive. It protects the Parsee community from the ingress of the engulfing Indian world. However, it also makes this world isolationist." (123)

Mistry describes the pitiable circumstances and the melancholic story of Gustad Noble, who is the protagonist of the novel *Such a Long Journey*. He belongs to the middle-class Parsi community, who works as a clerk in a bank. He has to face many hurdles in life being a clerk. He is a devoted, determined and dedicated family man, who works very hard to uphold his family's financial situation. Noble is a father of three children Sohrab, Darius and Roshan. He lives in the Khodadad building with his family where most of the Parsis reside. Major Jimmy Bilimoria and Dinshawji are the faithful friends of him who also live along with the Noble family in the Khodadad building. The empty aquarium and the black paper on the windows of Gustad's house seem to symbolize his unfulfilled middle classes life when "all anxieties intensified, and anger grew – a strange, unfocused anger – and helplessness" (*Such a Long Journey* 8). He works as a bank clerk and constantly re-lives his past when his grandfather and father had a furniture workshop. The few pieces of furniture that were left to him, "stood like parentheses around his entire life, the sentinels of his sanity" (*Such a Long Journey* 6).

Mistry satirizes the humiliation of Parsis, how they were insulted and attacked by some ruffians. Some of the scoundrels broke the windows of the bank where Gustad and other Parsees worked. They broke the thick glass of the main entrance. They were shouting, "Parsi crowd-eaters, we'll show you who is the boss" (*Such a Long Journey*, 39). Gustad says, "What kind of life was Sohrab going to look forward to? No future for minorities, with all these fascist Shiv Sena politics and Marathi language nonsense. It was going to be like the black people in America-twice as good as the white man to get half as much" (*Such a Long Journey* 55).

Mistry portrays the agony of Parsi community during the reign of Indira Gandhi. The Parsi community stands as a marginalized minority community. Their sense of displacement is perfectly picturized by Mistry thus: "Tell me what happens to my life, Rubbed out, just like that? Tell me" (*Such a Long Journey*, 74). Not only Gustad is affected but also the whole community which lives in the Khodadad building suffers. Gustad tries to bring in unity among the Hindus and the Parsis, but gets deeply hurt

when the building collapses. His enthusiasm, thoughts, and desires were destroyed: 1) unexpected departure of major Billimoria from the Khodadad building, 2) his daughter Roshan's illness, and 3) Sohrab's disloyalty and finally tragic death of his friends makes him to suffer more. In addition to this, the Khodadad building collapses. Mistry ironically says, "It was becoming too much to bear, Roshan's sickness, Jimmy's treachery, Dinshawji stupidity, sohrab's betrayal, nothing but worry and sorrow and disappointment piling up around him, walling him in, and threatening to crush him. He moved his massaging hand from the forehead to his nape and closed his eyes" (*Such a Long Journey*, 177). All these incidences falls as a blow on Gustad head. Gustad makes a journey which is full of up and downs.

Another character Dinshawji shows his repugnance for the Shiv Sena who claim that Maharashtra is for the Maharashtrians. Unlike Gustad, who is rather tolerant and remains aloof from direct politics, Dinshawji gets involved in politics and disparages the Shiv Sena fervently. He says:

Wait till the Marathas take over, then we will have real Gandoo Raj. All they know is to have rallies at Shivaji Park, shout slogans, make threats, and change road names.... Why change the names?... Names are so important. I grew up on Lamington Road. But it has disappeared, in its place is Dadasaheb Bhadkhamkar Marg. My school was on Carnac Road. Now suddenly it's on Lokmanya Tilak Marg. I live at Sleater Road. Soon that will also disappear. My whole life I have come to work at Flora Fountain. And one fine day the name changes. So what happens to the life I have lived? Was I living the wrong life, with all the wrong names? Will I get a second chance to live it all again, with these new names? Tell me what happens to my life, Rubbed out, just like that? (*Such a Long Journey* 73-74).

Characters like Gustard and Sohrab in *Such a Long Journey* and Dina Dalal in *A Fine Balance* emerge as strongly individualistic people who struggle to carve a niche of personal, individual space for themselves within the family whole. In the case of Sohrab, his rebellion is against his father's dreams for his future, to which he is eventually reconciled as he realizes the older man only wishes his well-being. In the case of Dina dalal, her rebellion is both that of a disempowered woman and a sister against a wealthy and manipulative brother. Mistry has squarely brought out minority community's expostulations with the 'secular' multicultural image of the

Indian polity. The role of the government agencies in the perpetration of atrocities against the innocent civilians of the minority communities has been questioned.

The novel *A Fine Balance* takes as its subject matter from some of the most downtrodden, oppressed and exploited people in Indian society and in a specific way the Parsi. The two tailors, Omprakash and Ishvar Darji are *dalits* of the *chamaar* (tanner) caste who have fled the caste oppression of their village. Dina Dalal, whose brother is a businessman, is their employer, but she herself is struggling to preserve her fragile independence, hoping to climb into the ranks of the middle class (*A Fine Balance* 11). Maneck Kohlah, a student, comes from a well-to-do family but shares the alienation of the other characters in the novel. "The most tragic and poignant moments in the novel are those that deal with the plight of a limbless beggar, Shankar, one of hundreds under the supervision of the Beggar master who owns them. Through these characters, Mistry presents us with a snapshot of a nation in crisis" (Rao, Nagesh, n.pag.).

Another incident of marginality depicted by Mistry is that of Ishvar's father, Dukhi, having worked with dead animals all his life, finds that

his own skin became impregnated with the odor that was part of his father's smell, the leather-worker's stink that would not depart even after he had washed and scrubbed in the all-cleansing river. ... He wondered if flaying would get rid of it. Or did it go deeper than skin? He pricked himself to smell his blood but the test was inconclusive. ... And what about muscle and bone, did the stink lurk in them too? (95-6)

When Omprakash asks Dina Dalal about the Emergency, she responds: "Government problems, games played by people in power. It doesn't affect ordinary people like us" (*A Fine Balance*, 75). In the words of Nagesh Rao, "Resistance in this novel is personalized, individualized, and therefore necessarily short-lived and ultimately doomed to failure. Opposition here gets reified into a sort of micro-resistance, with organized politics and collective action as something one only hears about in terms that evoke images of unruly mobs" (Rao, Naagesh, n.pag.). Mistry has tried to fill the gaps and omissions of the vital facts in Indian history by re-narrating it from a subaltern viewpoint.

Summation

Thus, postcolonialism emerges as a trend of re-representation and resistance which pressurizes and

reforms the colonial assumed situation. Rohinton Mistry's two novels selected for exploration, exemplify different aspects of representation with the intention to preserve the ethnic community, highlighting the contradictions inherent in the national imaginary, depicting social contradictions of class, gender, race, ethnicity, sexuality, and language and re-locating the text within its historical and ideological context.

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WOMEN IN SALMAN RUSHDIE'S SHAME

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Introduction

Women are dealt with as easygoing and as subordinates to fulfill the longing of the spouse and family. The people and culture influence women to live inside the limits of family unit to work. In any case, then again, men are viewed as predominant who include in esteemed work in vegetation, factories and fields. Persecution of women takes a daunting assortment of structures, from marriage, residential manhandle, assault and inappropriate behaviour and where women are compelled to live as a reliant on male sex for living. The physical state of women's physic has been dealt with materialistically to advance the age.

Women's place in literature keeps in touch to the value placed on culture and nature. The relation between women and Culture or Nature is a complex one. The main similarity between women and Nature revolves around reproduction. C. Nestell Bovee in his *A Dictionary of Quotations (1857)* professes, "Next to God, we are indebted to women, first for life itself and then for making it worth having" (Bovee 308). Salman Rushdie has captivated the Indian scholarly people with his amazing comprehension of Indian History, and additionally unification of Indian history with dialect. This further has prepared to depict India with her sheer greatness, convention, substances, legends and legacy in the most persuasive way. His *Midnight's Children* the Booker Prize winner, became a rage around the world. The novel illustrates the struggles in the making of a nation. Aldea in his book, *Magical Realism and Deleuze: The Indiscernibility of Difference in Postcolonial Literature* interprets:

It is ostensibly and undeniably anchored in the historical and the political, a novel about individual and collective national identity. It also explains us how to make sense of the world by foregrounding the commonality of the processes of making history and fiction as human constructs. (57)

Salman Rushdie's *Shame* is an early work and it is one of his best novels. It is a metafictional narrative of the history of Pakistan. In an uncanny foreshadowing of the political treatment of *The Satanic Verses*, Rushdie used

allegory in *Shame*, claiming that a realistic text would cause the novel to be banned and burned. Critically, controversy has surrounded the reading of *Shame's* female characters. Although heralded by some critics as a feminist text, others find that Rushdie's novel re-inscribes the patriarchal role of women as passive, the female stories, marginal in Pakistani history, explanations, and even subsume the men's narratives in *Shame* (189). One unexplored explanation of this phenomenon can be found in the interpretation of the women as emblematic significations of Pakistan. The two major male characters, Raza Hyder and Iskander Harappa, are generally construed as satiric manifestations of historical rulers: General Zia-ul-Haq and Zulfikar ali Bhutto (Fletcher 121; Grewal 26).

A meaningful perusing of the female stories clarifies why the women rule the story without controlling the plot. The three mothers in the novel *Shame* Chhunni, Munnee, and Bunny hakim can be perused as India before independence. They speak to the three noteworthy factions in the nation's way of life—Indian, Pakistani, and English. Their home, similar to India itself, is equidistant from and gotten between, the British and local areas. The tripartite religious division of India is reflected by the guardians of women, "Parsee wet medical caretakers, Christian ayahs" and "iron profound quality" (S 5): Hinduism, Christianity, and Islamic fundamentalism. The women design private dialects, representing one nation separated by various tongues. At the point when their fairly kicks the bucket symbolic of the finish of British run, his financial incompetence, taken cover behind a male centric facade leaves the three sisters which implies the free country of India, obligation ridden. Martin Luther King Jr. remarks about suffering as:

Human progress is neither automatic nor inevitable... Every step toward the goal of justice requires sacrifice, suffering, and struggle; the tireless exertions and passionate concern of dedicated individuals. (5)

The unsteadiness of post-British Indian economy, the sisters transfer ownership of their fortune what's more, their prolific land to pay obligations. Like India's chipped social gatherings the identities of the three sisters join

together, subside from the world, and feed themselves by pawning their fortunes. Bilquis Kernel is significant of Muslim Pakistan amid and after segment. Her dad speaks to the prevailing political character—post-British India

Segment. Bilquis, similar to Pakistan, is brought up in “a fifth rate empire,” a “Slave King’s estate” (S 61). Her dad’s acknowledgment of both the Hindu and Muslim religions hastens an “apocalypse” that starts parcel and causes Bilquis also, Pakistan to lose their “eyebrows of belonging.” (S 63) Naked, they hold as it were their “green dupatta of modesty” (S 4) - the Islamic religion. Bilquis discovers insurance under military lead, wedding Raza Hyder, who covers her “shame” with a “military overcoat” (S 67). Like early Pakistan, Bilquis winds up anxious of the Loo—a breeze that signs change. Her military spouse enjoys “everything in its place;” in any case, “the disease of fixity was hers” (S 70). Their firstborn child is not the solid child they yearn for. Like Pakistan, he is handicapped by the irreversible misfortune of being dead before he was born,” (S 86) strangled by his own umbilical link to life. Pakistan, as depicted in *Shame*, will stay female. It is apt to quote the words of Louisa May Alcott as:

Don’t shut yourself up in a bandbox because you are a woman, but understand what is going on, and educate yourself to take your part in the world’s work for it all affects you and yours. (3)

Their second daughter, Sufiya Zinobia, is the “miracle that went wrong” (S 92) turned out badly the Pakistan that emerged after the tidy and slag of segment subsided into the ground. She is part in two like the hair she will later partition to its foundations, envisioning the appearance of Bangladesh: savvy and cherishing she is additionally warlike and vicious. Becoming flushed from birth, this new Pakistan blushes from disgrace at whatever point her nearness on the planet was seen by others. In any case, the blood that hurries to Sufiya’s cheeks is likewise the blood of the country prepared to be spilled.

Sufiya gets a cerebrum fever that neither military nor non military personnel specialists can cure. She, the confiscated—is spared by the elixir of a neighbourhood Hakim however her development is hindered by his drug—Islamic fundamentalism. Sufiya’s sister, Good News symbolizes maternal fertility that the arithmetical movement of children rise up out of her womb. The dismissal of conception prevention by her police boss spouse infers the activist fundamentalism that joins the nation while making its indecencies. Good News’ fruitfulness debilitates Pakistan’s welfare and turns into the broken rope of its suicide. Rani, which implies ruler, is

hitched to Iskander, the ablest statesman who at any point ruled Pakistan. Ousted and hushed by him, she sews shawls that are made out of an indistinguishable material from the house. Rani, similar to the earth also, splits and arachnids, is the spirit of Pakistan.

Weaving her nation’s past and future into eighteen enchanted shawls; she speaks to the unfathomable length of time of the implicit word. In the semi array of mistresses in which she lived before her marriage, where men made love with various women every night, Rani understood that no one would know whether her genuine spouse had gone to her. At last, does it matter which male ruler has sex with Pakistan? That blow out of sex is emblemized by the assemblage of Atiyah Aurazeb referred to her lingerie as “Pinkie” (S 111). Pinkie’s body, excitingly in plain view is the siren call of mastery, battled about by Raza and Iskander. Be that as it may, her moniker sells out her ethnic character—she is the white oppression that ruled over a dark coloured country for so long. At last Pinkie is exhausted, more seasoned than her years, her charm having driven an excessive number of men to their fate. Sufiya’s brutal half, sleeping all through quite a bit of *Shame*, stirs and winds up mortal.

Paralleling numerous unsuccessful endeavours to contain the majority, different male characters attempt to tame this monster through instruction, chains, and locked entryways. At last Sufiya is changed into a white panther, “proud of her strength, proud of the violence that was making her a legend. The dispossessed discover “nobility in their savagery” (S 281). In preadolescence Chhunni, Munnee, and Bunny envision their areolas as phallic composites of the gaps in men’s chests (5). Yet, the women in *Shame* are not Pakistan’s impregnators; they are the open earth, the foods grown from the ground of the land. The male characters rouse the plot; the women, through purposeful anecdote, write the affection for a nation destroyed. The enthusiasm numerous pursuers find recorded in *Shame* is for this land. It is the irresolute love of ostracize for the nation of his parentage, the affection or loathe as a kid feels for its parent. Anna Garlin Spencer in *Woman’s Share in Social Culture* rightly illustrates:

Slowly, however, the truth is dawning upon women, and still more slowly upon men, that woman is no stepchild of nature, no Cinderella of fate to be dowered only by fairies and the Prince; but that for her and in her, as truly as for and in man, life has wrought its great experiences, its master attainments, its supreme human revelations of the stuff of which worlds are made. That woman has been but a “silent

partner” in the building of the outer temples of thought and action during the ages when she has been denied the tools of self-expression in art and science, in literature and politics, is no proof that her contribution has been small even in these lines. It is an old error of man to forget to put quotation marks where he borrows from a woman’s brain! (5)

In fact, Rushdie is looking to depict women in a positive light. However, his using of a dialect that is significantly male centric has led to disarray and inconsistency.

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DELUSIONS IN LIMITED ENGLISH PROFICIENCY (LEP) OF TERTIARY LEARNERS

S.Nivetha

Introduction

English is a global language which bridges people, ideas, and cultures across boundaries. Hence it is important to learn English in order to become global citizens. English was introduced in India as a clerical language which has taken a new form of global language for global communication. India is a multilingual country where various languages coexist at the same time. It is hard to acquire all the languages but English has to be learnt for survival. We follow three language formulae throughout the country except in states like Bihar and Tamilnadu where two language formulae exist but English is a compulsory language in both the language formulae. Every second language learner (SLL) who comes to tertiary level learnt English for twelve years. Even after these many years of learning there are only a few individuals are successful and others do not. There are many reasons to be pointed out; one which needs attention is the proficiency level and limited English proficiency of the second language learners.

Meaning of Proficiency

The literal meaning of proficiency is competency or knowledge of language. It is an ultimate aim of teaching and learning process. Before 1970's proficiency is defined in terms of linguistic context but now its definition includes the skills that are acquired by all the ESL (English as a second language) learners. Every learner has his own proficiency in the four skills of language such as listening, speaking, reading, and writing (LSRW). It is measured in terms of their language behavior or performance in those skills.

Testing of Proficiency

There were many theorists who gave theories to test the proficiency; one remarkable theory is given by Cummins. According to Cummins' theory there are two components. The first component is Cognitive / academic language proficiency (CALP) and the second component is basic interpersonal and communicative skills (BICS) (Stern, H. H. 1983). Therefore proficiency should be tested

in two different dimensions but we judge the proficiency level of second language learners (SLL) in terms of marks obtained in written examinations. Often second language learners' proficiency is compared with native learners' proficiency. This cannot be done, because, they have the sprachgefühl (i.e. Language personality) (Stern, H. H. 1983) innate within them which cannot be attained by ESL learners. The misconception towards proficiency starts from school and it continuous in tertiary level also.

Multidimensional Proficiency

The term proficiency cannot be defined in a single concept, because, it depends upon the learner, context, learning procedures, timing and the process. In spite of knowing this we are still stereotypical in evaluating the second language learners in terms of mark. The importance is also given only to writing skills in evaluation. We have to understand a fact that the level of proficiency in each skill differs with every individual. This shows our inadequate knowledge about proficiency. This inadequacy leads us towards the further misunderstanding of the concept limited English proficiency (LEP).

Limited English Proficiency (LEP)

The term limited English proficient was originally coined by U.S. government for the non-native speakers of their society. We generally adopted this term by understanding the literal meaning of it. There are few ESL teachers who still believe Limited English Proficient learners are students with less acquaintance towards English language, because, there is no proper definitions about the term LEP (Limited English Proficiency). Most of the countries in the world take up the definition of LEP given by the U.S. government to frame the rating scale, with which they categorize students and frame the syllabus accordingly in order to give fair education at all the levels.

Proficiency Rating Scale

There are many internationally standardized proficiency rating scales; Foreign Service Institute (FSI) language proficiency rating is one among them which

divides proficiency in five levels. They are elementary level, limited working proficiency, minimum professional proficiency, full professional proficiency, native or bilingual proficiency.

Common European Framework of Reference for languages: learning, teaching, assessment (CEFR), was one of the organizations under Cambridge University. It was developed by the council of European's work in language education. There are six reference levels (A1-C2) for each skill listening, speaking, reading, and writing (LSRW) of the second language learners (SLL); with the help of these scales instructional programs are framed to the limited English proficient students. In 2001 it was proposed that this scaling can be used for all languages. It is used not only in Europe but also in other continents to examine the skills of ESL learners. (Common European Framework of Reference for Language: Learning, Teaching, Assessment, 2018)

American Council on the Teaching of Foreign Language (ACTFL) was an organisation started in 1967 for the development of proficiency guidelines. This organization also frames an assessment to identify the levels of the learner in order to provide a quality teaching and learning of languages which can be adapted to all languages. (About The American Council on the Teaching of Foreign Languages, 2018)

Language Proficiency Index

Swedish education company (EF) Education First EPI (English Proficiency Index) is an online survey assessment method for standardized English testing on reading and listening proficiency at secondary and tertiary level. This organization focuses only on reading and listening skills because these skills are neglected by most of the educational institutions. This association also provides various criteria in which the limited English proficiency of the learners can be calculated. This scale consists of five levels in which India is in 27th place with 56.12% of limited English proficiency. (The EF English Proficiency Index for Students (EF EPI-s) examines the acquisition of English skills by secondary and tertiary students, 2017)

Likewise Language proficiency index (LPI) is a Canadian standardized test for calculating English proficiency which is working under University of British Columbia. This shows that most of the countries follow any one of the standardized method to identify the levels of limited English proficient learners to diagnose and improve their language proficiency properly.

Different Perspective of LEP

So far limited English proficiency (LEP) has been looked down as a deficiency. It is because of our vague understanding towards the concept. We haven't attempted to break the stereotypical idea fossilized within us. We mistake the LEP students who are good in speaking skills can read and write at the same level. Sometimes a student who is silent in the class is considered to be less proficient and one who read aloud is believed to understand better. This led us to a pseudo understanding of the concept.

The change must be brought to get a better understanding. It should start from the secondary level further to tertiary level; the assessment of every second language learner (SLL) should be based on four skills equally. The grades should be provided separately in all four skills. There must be a rating scale to analyse the proficiency level of second language learners of India in separate. Every ESL learners obtained grades in each skill at the secondary level should be analysed and matched with the rating scale before they start their ESL course in tertiary level.

Streaming of Second Language Learners

The tertiary learners should undergo the process of streaming before they start the course. The process of streaming must be separately done for each skill. We cannot depend completely on the grades provided for learners at secondary level, because, language learning is an unhurried process along with maturation; it can take place anywhere. Thus at this instance streaming helps us to analyse the levels of the students and help them to achieve minimum English for their employability in the English speaking society.

Conclusion

The limited English proficiency should not be looked down as a deficiency rather it can be considered as a limited needed proficiency for employability. This can be done by framing a separate Indian standard of proficiency scaling for second language learners (SLL). This standard should not aim to attain native like proficiency. It must concentrate on the areas like comprehensible English, employability, equal distribution of language skills (LSRW) of ESL learners, and also the empowerment of the learners at tertiary level.

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THE SYNC OF MATERIALS, TEACHER AND SYLLABUS IN CLT CLASSROOM

S.Parvathavarthini

Abstract

Communicative Language Teaching is identified as one of the best ways to teach English language in the world. This method is learner centered and advocates practice of all the four skills by the learner. Further, it also designates the role of a facilitator to the English teacher. It has all the requirements of a methodology for the current scenario. At the same time it can be successful based on the materials used and the function of the teacher along with that of the students. The success of any method depends on the proper utilization and application of the method in practice by the practitioners or participants. Likewise, the role of the teacher plays a vital role in connecting the materials with the learner and the learning process. It has to be borne in mind that materials are designed following the guidelines given by the syllabus and curriculum. The end product of teaching is self-learning; the process starts with learning under proper guidance. The paper aims at a theoretical analysis of the CLT method, its application in the classroom and the importance of the materials used and the need for its proper understanding by the teachers and the learners with particular reference to the engineering syllabus and its prescribed textbook.

Keywords: CLT, teachers' role, ELT materials, learner-centered approach and learning materials

Introduction

Learning English has become an integral part of the engineering curriculum due to the importance in job arena. Mastering English is identified with mastering the four language skills for effective communication in the work place. One of the best methods identified to cater to the above need is Communicative Language Teaching (CLT). The success of this method depends largely in its application in the classroom in an appropriate manner. The role of the teacher and the participation play a predominant role. One other basic requirement for the implementation of CLT in English language classroom is the apt materials. This paper aims at analyzing the extent to which a teacher has to blend with the material to obtain the end result. It is a study of the materials prescribed in the engineering curriculum particularly the text book, and the various demands that it makes on the teacher primarily and the learners. It also tries to assess if the demands meet with the teacher's input.

Background of the Study

Teachers and materials adopted in a language learning classroom play very important roles. In a scenario, where in 600+ colleges come under one university and the syllabus is designed to meet the needs of the engineering students. The curriculum designers rarely meet the teachers of every other college that come under the university. When a syllabus is designed, the ideas and perception of the curriculum designers reach the teachers and learners only through the syllabus and materials.

Under this scenario, the successful enactment of the syllabus in the intended manner rests on the teacher who handles the ELT classrooms.

Hypotheses

- Teachers input (their educational background, exposure and experience and their beliefs) matches the requirements of the materials.
- Materials are designed to cater to the needs of the syllabus.

Research Questions

- What are the various inputs that the teacher brings to the ELT classroom?
- What do the materials (textbooks) prescribed in the engineering curriculum for ELT demand from the teacher?
- How is the material and syllabus dependant on one another?
- Is there a demand on the learner in the entire language learning process?

Methodology

It is a theoretical analysis of the various demands that the material has on the teacher in a task based approach that is recommended in the engineering syllabus. The material, in this case, the text book titled "English for Engineers and Technologists," is analyzed to find the relevance of the content to CLT. A model for CLT approach suggested by Richard (2001) is followed for this

analysis. Then, a questionnaire is devised to assess the background of the teachers and their beliefs about the application of the materials in the ELT classroom. This question was administered to 20 teachers and their response was assessed to see if their input, i.e their educational background, exposure and beliefs about the appropriateness of the task based approach, match the demands of the materials used in the task based approach.

Discussion

English language teaching in engineering colleges advocates and practices Communicative Language Teaching. The materials designed are done with diligent thinking, planning and putting together the minds and knowledge of various English language experts. The material prescribed is "English for Engineers and Technologists." According to the Foreword to the first edition of the book it is "... the outcome of a project undertaken by Anna University in collaboration with the Overseas Development Administration of the United Kingdom and the British Council." The syllabus prescribed also follows the Text Based Instruction method.

CLT is explained by various exponents in the field in various ways. Richards (2001) identifies two methodologies which have come out as the extensions of Process based CLT approach. They are content based Instruction (CBI) and Task based Instruction (TBI). These two methodologies have the same goal of CLT, learn language through communicative processes. The application of TBI consists of three stages; they are the (i) Pre-task activities, (ii) task and (iii) Language focus. The pre-task activities deal with the introduction to the topic. The task involves presenting the task, planning and reporting. In Language Focus, analysis and practice is done.

A typical lesson or unit from the prescribed text is as follows. A reading passage preceded by a pre-reading activity, a picture, a short anecdote or a small story. The reading passage has while reading activities followed by activities at the end of the reading passages. These activities are framed to enhance the micro skills of reading like skimming and scanning. The reading activity is followed by activities that involve learners to discuss in groups to find answers for the activities. These are simple vocabulary or grammar activities which demand basic speaking skills. The next activity is listening, wherein the students are made to listen to a content which is a continuation or a related topic to the one given in the

reading passage. The students are assigned while-listening activities and pair or group work at the end of the listening activities to answer questions. After some exposure to the content the students are expected to discuss in groups about questions that seek their opinion. This is followed by a presentation from each of the groups and a final discussion that is left open to the entire class.

The activities and the entire content are chosen to cater to the language needs that might arise in a scientific and technical environment. The content so designed resembles that of English for Specific Purpose (ESP). The text is an attempt at creating an ideal material to teach English language to the students by way of CLT. In the process, care has been taken to prevent the unrealistic content from entering the text. Likewise the relevancy of the content is also preserved and they follow the technical and scientific issues. Further, it also gives room to introduce the vocabulary related to the field along with the usage of those words. It can be stated that the material designed is Task Based Instruction for ESP.

Syllabus

While, discussing the syllabus for the CLT approach Richards (2001) says that it "...specifies other components of texts, such as grammar, vocabulary, topics, and functions; hence, it is a type of mixed syllabus, one which integrates reading, writing, and oral communication, and which teaches grammar through the mastery of texts rather than in isolation."(37) The syllabus framed for the engineering curriculum fits this perfectly. The syllabus is an integrated one with each unit catering to all the four language skills. Generally the syllabus is about few listening and speaking activities with grammar and vocabulary component. It has to be noted that the grammar and vocabulary mentioned are general. These activities and grammar units are very simple as per the syllabus. They have significant meaning and purpose only when seen with the text book. Without the text book they can be misleading. It can be rightly pointed out that a teacher who is not familiar with the material and its foreword might find the syllabus comparatively simple.

Teacher's Role and the Required Input

The teacher's role in the CLT is huge but to be enacted on the fringes of the teaching learning process. The center of the stage is usurped by the learners and the learning process. This is clearly identified and explained in detail in the foreword of the prescribed material. The teacher has to avoid the lecture mode and be a facilitator.

The role of the facilitator is to assist the learners to learn by doing the tasks given in the material. They have to refrain from giving any direct explanations but motivate the students to know the details based on guessing and discussing. The teacher has to redirect the students when they travel on the unintended path. This requires the teacher to know about the learner, their learning skills and the methodology. ESP content given in the text has a different demand from the teacher. They require the teachers to have some basic knowledge about the technical content given in the text.

This learning scenario is completely different from the traditional approach. Though, it is the best method suggested by ELT experts, it has to be accepted by the teachers before they proceed. The teachers' academic background, their exposure to CLT and their beliefs about language learning and teaching is a complete package they bring to the language learning classroom. If there is a clash of ideas and beliefs in implementing the CLT approach, the entire scenario created by the materials and syllabus will not see the light of the day. The background of the English teachers who are qualified to teach English in engineering classroom needs to be analyzed to ascertain it.

A questionnaire was administered to find the background and beliefs of the teachers. Out of the 20 teachers to whom it was administered, only three of them have specialization to English language teaching in doctorate, the others do not have their doctorates. All of them have learnt English literature in their undergraduate and postgraduate degree courses. Out of the 20 teachers, two of them strongly agree with the statement that "Teaching grammar is the best way to teach English language," 15 of them either agree or partially agree with it, and three of them strongly disagree with the statement. All the teachers have expressed interest in conducting activities in the class. But, 50 percent of them feel they are not able to conduct because students do not cooperate. Likewise there was a statement asking for their opinion about the aptness of the material to teach English. Only 2 of them strongly agree to the statement, 12 of them partially agree to the statement, 5 of them agree and one person has disagreed to the statement. With regard to the usefulness of the foreword or about reading the book, 15 of them have not responded to the reading of the book. Five of them have responded to it and they also agree that foreword is useful.

Validation of the Hypothesis

It is found from the analysis that majority of the teachers are exposed to and support traditional way of learning English and believe in teaching grammar directly. All of them are interested to conduct activities, employ CLT but they have problems and lack cooperation from the students. Hence there is partial mismatch between the teachers' input and the demand of the materials. It is also found that the syllabus and materials are interrelated and materials play a vital role in interpreting the syllabus in a meaningful way. Materials initiate the designing of the syllabus in TBT and without the materials the syllabus is not complete.

Scope of Study and Limitations

The survey was conducted for a small population. It has to be conducted for a larger population to ascertain the mismatch of the teachers' input and the requirements of the material. At the same time the study also reveals that there is one other stakeholder who plays a predominant role in the learning process. Namely the learners, who also bring in some input by way of beliefs, opinions, language fluency and learning methods previously adopted. If the teacher's input is important so is the learners input and their understanding of the learner centered learning process and their role in it. The learners' beliefs and their opinion on CLT is one area that needs to be explored.

Conclusion

The CLT is one of the best ways to learn English language. Synchronization of the syllabus, materials, teachers, methods and learners is necessary for its success. A slight mismatch can lead to the failure of the learning process and ultimately affect the effectiveness of the carefully designed materials. The materials are designed more appropriately, but they have no meaning and use in the absence of the teacher with the right attitude. It also requires the learners to cooperate in the entire process. Hence, it is necessary to clearly identify the stakeholders and the various components of the teaching learning process to make the CLT approach successful and consequently the language learning process.

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TEXTS WITHIN A TEXT: ANALYSIS OF EPISTOLARY ELEMENTS IN THE MINISTRY OF UTMOST HAPPINESS

K.Primrose

Abstract

A story is an obligatory outcome of every work of fiction as Wilkin Collins feels that the primary object of fiction should be telling a story. Yet, readers never approve the story unless they are convinced with the manner in which it is narrated to them. Shifting from authors to text and to readers, the centre of the text can rely on the method of reading today. Every time a text is reread new perceptions emerge and explorations increase. The style of writing influences the perceptions more than the author preconceives. Arundhati Roy's second and recent novel The Ministry of Utmost Happiness opens the door to new findings especially on the style of narration. As her first novel experiments with stream of consciousness, the second novel attempts with epistolary elements which can be traced as texts within a text. This paper identifies the epistolary elements in the text and analyses the purpose, the inferences and the significance of such elements.

Keywords: story, style, perception, narration, Epistolary elements

Introduction

A writer gains experience and innovation as time goes. Despite the award to the debut novel, Roy's second novel after twenty years is entirely different from the first. *The Ministry of Utmost Happiness*, a booker prize nominee has been the writer's strong and valiant voice against the existing human realm. While the debut novel encapsulated the caste struggle in a limited space called Ayemenam, *The Ministry of Utmost Happiness* extends to North India and traces the recent controversies of India starting from every problem that arises from the individual difference we find in a secular country to the political allies that ignite the rivalry from behind.

The Ministry of Utmost Happiness is set in present India where the story evolves from four perspectives. This novel is a political commentary on every problem that still exists in India such as corruption, caste and religious rivalry and dormant leaders. Anjum, a transgender and Tilottama, an artist share the maximum of the story space. An anonymous baby leads to the union of characters. The novel begins with the early life of Anjum, how he becomes she despite her family tries to mask her. The stories of Anjum, Dr. Azad, Tilo and the narrator intersect and diverge. The novel is more of reality that it takes historical references and quotes the exact status of present India. Kashmir Insurgency is the main backdrop of the novel. Though the novel ends with the hopeful and happy note, it is an aggressive attack on politics and mob mentality of India. Every writer in the world is not interested to tell the story all by him or herself. Writers may use a medium within a text through which the story reaches the readers.

This medium is termed as narrative mode. Besides the narrative voices such as first person or third person, the text forms within the text serve as modes of telling a story. A story is spelled out of a narrator or narrators or sometimes the author herself. With Roy's extreme love for experimentation, she has used multiple narrative modes. *The Ministry of Utmost Happiness* resides in the tales developed from narrators, notes, journal entries and banners. As said earlier, the novel is sequenced in a dove-tailed structure wherein the narratives remain isolated and merge finally. The main plot or the underlying string is narrated by a narrator, the parallel plots are revealed through a number of notes, banners and journal entries. In addition to the narration, these modes highlight the themes in every chapter.

Epistolary Narration

"Telling" is the most common method of narration whereas "Showing" is rare and effective when the writer resorts to indirect methods to narrate a story (Nayar,41). Epistolary narration can be defined as story through letters. It also extends to diaries and notes. This mode has been in use since the age of novels. Samuel Richardson's *Pamela* and Alice Walker's *The Color Purple* are classic examples of epistolary novels. Today, this form expands to many other modes like notes and modern means of communication which involves social media. *The Ministry of Utmost Happiness* is not an epistolary novel completely. The novel has narrators, cardboard information, letters, journal entries, banners and WhatsApp messages which enhance the development of the story.

Review of Literature

In epistolary form, letters are texts within a text where the text influences the structure of the letters. These letters arrive as responses to the situations that happened in the past. This epistolary mode of writing can be one of the aesthetics exploited by the writers (Patterson, 1995). Epistolary mode of writing describes the pain that the characters undergo. Writing those painful experiences to someone who can be known or unknown is to “validate” the experiences. Hence, Epistolary form has more purpose that communicating the message from the sender (Louw, 2015). The epistolary structure found in twentieth-century fiction presents the attitude of modernist and postmodernist movements. For instance, the letter format in novels suggests that the real life communication through letters is fading finding its home in fiction (Gubernatis, 2007)

Discussion

Letters in the context of novel enhance the subjectivity and authenticity of the text. The sender usually unravels his/her story to the receiver who might be far away. There can be other possibilities of the status of the receiver such as being dead, an imaginary or anonymous person. In this novel, two letters become the sources to reveal the mysteries of two major characters: Musa and Miss Jebeen the second. Musa is a lover of Tilo who after his studies becomes a full-pledged fighter for Kashmir. He disguises himself in various identities to escape death but knowing that he is walking towards the grave. He writes a letter to her dead child Miss Jebeen which sounds meaningless. Musa talks with his daughter on random things like number, on how Kashmir exists today and asks few questions related to pebbles, trees and red poppies. The letter is left incomplete with a note Musa pointing out that it's her turn. The letter represents the status of the nation through the eyes of Musa, proves as an evidence for his ceaseless struggle for Kashmir and justifies the reason for his masks. Also, Musa's despair is reflected. “What I know for sure is only this: in our Kashmir the dead will live forever; and the living are only dead people, pretending” (Roy,343).

The second letter is more significant than the first one. It is written by Revathy, the mother of Jebeen the second who is a child found and adopted by Tilo. The letter is addressed to Dr. Azad Bhartiya, a professor but pursuing hunger strike for so many social issues in India. The letter narrates the story of the mother, how she begot the child and the reasons to leave her which in fact attributes to the

story as well as highlights the problems of women in Maoist and communist parties and their sad tales. Revathy was from Andhra Pradesh who lived with her maternal grandfather's home due to the conflicts and consequences of her father's weird attitude towards her tortured mother. Despite getting selected in Medical entrance, she was placed in a Government degree college on account of her family's poor financial status. During her stay in college, she started working as part time to communicate information for the people of the party. She was convinced of Maoism and she involved completely in party's activities. It was the time when party workers were hunted down by the Police. She underwent training for People's Liberation Guerrilla Army which included dangerous journeys. One of her journeys ended with her brutal rape by six police men and she escaped from them. The party considered it as one of their causes to fight for and Revathy was to take up the lead but she was weak. She continued her party work until she found that she was pregnant. She was not wanted in the group because the party women were prohibited to have children. However, she was sent to Jantar Mantar along with activists where she witnessed many good people and so with a hope that her child would be safe there, she left her child.

This letter provides an insight to the history of the child which unites a set of different people. The story in the form of letter signifies the realistic element representing other women who face the same disaster. The letter is authentic since it is written by the mother herself. It is the mystery that quenches the curiosity of the readers and puts an end to the story to completion.

Diary is a personal record of events that happens. Tilo owns notebooks to make entries which give the narrator, other characters and the readers a chance to know her better. She also has folders containing newspaper clippings and case studies which talk about her secret life. Tilo's story revolves around three men who loved her in different ways. Yet, she is enigmatic and only her cartons of files and write ups explain the reasons behind her unusual silence and suspicious activities. Some of her notebooks carry narratives of people related to Musa. One of her important entries is her mother's words when she was admitted in the hospital. It is after her mother's death, Tilo becomes indifferent. Yet, the files and documents illustrate her love for writing and documenting in addition to being an artist. She even frames her own dictionary of words Kashmiri-English Alphabet in which she lists out words for every English letter that is popular in Kashmir context. For instance, S- Separatists/Surveillance/Spy

(209). Dr. Azad Bhartiya's entire life history is written by himself with his own declaration in sheets that are displayed next to him while he is in fasting. An authentic account of his life is given in a written narrative and an entire chapter is allotted for his narrative. The narrative includes curriculum vitae sufficient enough to know his past, present and future and a transcript titled "MY NEWS & VIEWS". This implies that he is tired of talking to people because there has been no proper change. The reaction to his voices for a peaceful and an uncorrupted world is pending. "I eat only to live and I live only to struggle" (Roy,128)

WhatsApp messages as modern mail forms appear within the text. The messages carry random texts like forward messages, Advertisements and from private organisations. They do not contribute to the storyline but suggest a picture of present India. Technology is available anytime anywhere and how information travels fast. On account of the existence of social media, anything becomes a trend overnight, priorities of people get distracted and there is knowledge explosion. These text messages also imply the author's comment on media which captures and updates everything that excites people.

Conclusion

In *The Ministry of Utmost Happiness*, epistolary forms are used in few occasions in order to bring back the realities of life pictured in fiction. The use of epistolary mode also put forward the role of media and how older means of communication such as letters still persist as authentic documents. The epistolary mode of narration is also experimental in this novel on the part of writer since

most of the letters are not informative but blank, insane thoughts of unconsciousness. These representations in letters help the readers in understanding the minds of the characters. Therefore, the use of these means of communication in the novels is to authenticate the story, to increase proximity and relevance, to relate with the characters, to sustain suspense and to make the story realistic.

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WRITING SKILLS AND DYSLEXICS: AN EXPERIMENTAL STUDY

R.D.V.Rathi Devi

Abstract

The twenty first century has become more competitive. Individuals are made to compete with each other as well as with their own self. When life has to be a race, parents strive hard to make their kids excel and the kids work harder to fulfill the expectations of the parents. Sometimes, students are not able to cope up. This is due to the malfunction of broca matter in the brain. This causes learning disability in children. Learning disability may be genetic or acquired through acquired deficiency syndrome. This syndrome causes Dyslexia in kids and the learning disabled kids are called Dyslexics. Teachers and parents mistake a learning disabled child as a lazy and notorious kid. Among the four language skills, reading and speaking are mostly emphasized for Dyslexics, but writing skill is not given equal importance. This paper attempts to enhance the art of writing for Dyslexic kids through Total Physical Response approach at primary level in Anbagam illam. Total Physical Response approach involves the coordination of speech and writing.

Key Expressions: writing skills, total physical response, learning disability, learning disabled children.

History

In 1878, societal interest in people with reading difficulties sprang up gradually. Adolf Kussmaul, a German Neurologist had great interest towards adults with reading disability and neurological impairments. He noticed that his patients used words in the wrong order and introduced the term, "word blindness" to describe their difficulties. Rudolf Berlin, a German Ophthalmologist, was the first one to use the term "dyslexia" instead of "word blindness" in the year 1887. The condition was termed "dyslexia" from the Greek term, "difficulty with words." On 7th November, 1896, Pringle-Morgan, a general practitioner reported the first case of developmental dyslexia in the British Medical Journal. Pringle-Morgan and Hinshelwood, an ophthalmologist speculated that, such difficulties were due to "congenital word blindness". For many years, people believed that dyslexia were due to visual process deficiency.

In 1925, an American neurologist, Dr. Samuel T. Orton proposed the first theory of reading difficulty. He placed a great emphasis on the dominance of one side of the brain. Teaching strategies developed during his research are still in use today. Numerous forms of specific learning difficulty were being studied during this period but became widely recognised in 1939 when Dr. Alfred Struss and R. Heinz Werner published their findings on children with a wide range of learning difficulties. Their work emphasised the variety of these problems and the importance of individually assessing each child's particular educational needs. The twentieth century gave way for Educational and psychological research to broaden and refine the concepts of child development.

Indications about the Silent Killer-Dyslexia

Symptom 1	Guessing short words and Poor spelling
Symptom 2	Struggling to decode long words
Symptom 3	Skipping whole line of texts
Symptom 4	Difficulty in blending sounds and forming words
Symptom 5	Frustration, anger, melting down and deep silence
Symptom 6	Poor fluency
Symptom 7	Dancing words
Symptom 8	Lack of focus

Misunderstanding

The main problem faced by Dyslexics is that they have a higher level of intelligent quotient, but they are addressed as dull heads. The aim of this paper is to analyze whether this pedagogy can be implemented to the students of higher grades. Therefore, a qualitative research was carried out among the learning disabled students who learn English language through Total Physical Response approach from grades 1 to 3. It aims to help Dyslexics understand that writing is an art rather than a burden. This system of teaching will give attention to the writing practice of the Dyslexics. This practice allows the learning disabled kids to distinguish few letters that are confusing. Its greatest value will be in making the learners boost their self-esteem when writing.

Gazing, but Failing to Understand

A great observer becomes an excellent writer. English language learner should be keen enough to perceive the

pronunciations and identify alphabet accent in order to write efficiently and confidently. A non-native learner of English finds it difficult to understand English in spite of keen listening due to cultural barriers. The non-native learner of English has a different perspective and the instructor has a different perspective. Few pronunciations in English are not found in other languages. Learners of English find it difficult to get accustomed to the pronunciations. English language is highly rhythmic and unphonetic. This cultural barrier, the difference of ideas and the different pronunciations allow the learners to listen, but the learners fail to understand. Poor comprehension of the language prohibits the learner to read accurately.

Total Physical Response as one Catalyst to Enhance Reading

Total Physical Response theory (TPR) was introduced by James Asher, who was the professor of psychology at San Jose State University, California. The outline of this approach was found in 1997 (Learning Another Language Through Actions: The Complete Teacher's Guide Book). Gouin's method gives simple action to learners. Later psychologists developed "trace theory" of learning, in which it was claimed that memory is increased if it is stimulated or traced, through association with physical activity. After that, language teachers have intuitively recognized the value of associating language with physical activity. Therefore, this approach of language teaching is the principle of psychomotor associations. This is the main idea developed in TPR by Asher. One of the major aspects is the principles of child language acquisition. He noted that "children in learning their first language, appear to do a lot of listening before they speak, and their listening is accompanied by physical responses (reading, grabbing, moving, looking and so forth)". He also described this approach as one of the stress-free approach and this approach deals with some attention to brain functioning. TPR classroom students get involved in acquiring language with listening and acting. "The instructor is the director of a stage play in which the students are the actors" (Asher, 1977:43)

Asher models his method on the process of learning by a child. He thinks that the majority of the mother-child interactions take the form of imperatives given by the mother and performed by the child. He states, "The first step in learning another language is to internalize the code in the same way you assimilated your native language, which was through commands" (Dakowska: 72). He is convinced that the imperative can be skillfully used to

teach most of the grammatical structure and vocabulary of the language. The whole communicative potential of language is reduced to the use of imperatives where the connection between the person and language learning is restricted only to the association between understanding imperatives and forming the respective physical activity, inactive learning, excluding emotion, imagery, creativity, imagination, music, social relations, and the arts in general.

The major advantage of this approach is the accent of whole –person involvement in the process of language use. The more the sensory models are involved, the stronger is the retention. Despite the fact that he uses evidence to support the validity of his method and his solution to the problem of learning second language context, it is possible to accept that it is a sound technique of special interest in teaching children.

Subjects

In the present study, a sample of 100 fourth grade students (male and female) at Bethshan school was selected. The initial number of participants was then reduced to 90 after the administration of grade level assessment and McKenzie questionnaire, taking their results into account. 20 participants were excluded because they had Attention Deficit Hyperactivity Syndrome (ADHD).

Instruments

To conduct the present study, four instruments were employed. That includes:

Comprehensive Test of Phonological Processing, Second Edition (CTOPP-2), The Diagnostic Assessments of Reading with Trial Teach Strategies (DAR-TTS), Qualitative Reading Inventory, Fifth Edition (QRI-5), Woodcock Reading Mastery Tests-Revised (WRMT-R) and a TPR questionnaire. The CTOPP-2 was administered to check the homogeneity of the participants. CTOPP-2 is one of the popular tests for measuring the level of learning disability amidst kids. It is a three-part, 50-item multiple-choice test containing 20 grammar items in a conversational format, 20 vocabulary items, and reading passages followed by 10 comprehension questions. A multiple-choice DAR-TTS test was administered to the participants to measure their vocabulary and reading comprehension ability. It consisted of 60 questions including 30 vocabulary items and 30 reading comprehension items. McKenzie's (1999) questionnaire was used to assess the participants' intelligence profile.

This questionnaire includes 50 statements related to each of the nine intelligences proposed by Gardner (1999).

Curriculum and Writing Skills for Dyslexics

For many children and teens, writing comes naturally. For others, the writing process needs to be taught in detail and, after the instructional and practice time, their writing becomes independent and continues to get better. But for some children and teens, writing never becomes easy and they avoid it like the plague. Three different curricula have been framed. Many children and teens are put along with normal kids, yet they have an undiagnosed Dysgraphia, or a blocked writing gate. They are the ones who reversed letters and numbers longer than their siblings, switched handedness when younger, exhibited many visual/spatial issues like lining up math problems incorrectly, writing letters below the line easily, etc. In other words, the act of writing (or “head to hand” processing) did not transfer to their automatic brain hemisphere. For this reason, “thinking and writing” at the same time take more battery energy for them than for others without this visual/spatial block.

They could not think in an organized manner and therefore, could not write in an organized manner; no matter how much practice they had using various workbook and worksheet methods of teaching. For them to be successful, few methods of teaching writing would move them forward in becoming fluent and independent writers.

Right Brain hemisphere works better for Dyslexics. Writing, with the help of right brain hemisphere can be adhered for Dyslexics. Right brain Universal Writing Method, could not transfer the “pieces” (left brain) to the “whole” (right brain), the detailed, sequential method of outlining absolutely would not work for them; with their “loose thought patterns,” Right brain Universal Writing Method was developed by Diana Craft using:

- Right Brain Webbing: Instead of the more piecemeal outlines or spider webbing, this enabled them to see the “whole” paragraph or composition before they even began the writing process.
- Modelling: Alphabet was designed with sand stone papers. Big paragraphs were printed with bright colours and bigger font size.
- No Re-Writes: This was very important. These kids were not going to tolerate markings on their papers, or “editing” their work. That had proven to be totally unsuccessful for them at their present brittle stage.
- Jolly Mate: This is a self-learning digital notepad device that imitated the jolly phonics system of

teaching English language, letter sounds, writing letters and numerals to young Dyslexics.

Here, the researcher taught them how to use their Photographic Memory to store these tricky spelling words. For example, they got a point for starting with a capital letter, ending with a period, giving good adjectives, and the like. The researcher ignored mistakes in punctuation or style. (One powerful part of this method was that each point was assigned a “reward.” For example, each point could be one less math problem to do, more time on a computer game, staying up later, and money. You can get creative with this. No matter what the age...all the kids liked to get the rewards, and wrote volumes more for the reward, no matter how small.)

- Baby Steps: Only one paper a day

Data Analysis

Initially, to homogenize the participants, a multiple-choice CTOPP 2 proficiency test was administered. It consisted of 50 grammars, vocabulary and reading comprehension questions. The mean and standard deviation of the scores were computed and those who scored more than one standard deviation away from (either above or below) the mean were excluded from the subsequent analyses. At the end, the McKenzie questionnaire was used to identify learners' intelligence profiles. Each learner was required to complete the questionnaire by placing either 0 or 1 next to each statement. 1 meant that it corresponded to the learner and 0 showed that it did not. Having administered the tests and the questionnaire and gathered the data, two separate multiple regression analyses were run.

Conclusions

Through this study, the researcher has found that, the Dyslexic kids behave like normal kids. The level of their Intelligent Quotient is higher than that of the normal kids, whereas, the Emotional Quotient of Dyslexic kids are lesser when compared to normal kids. Dyslexic kids show interest in extracurricular activities rather than in learning activities, but when Total Physical response approach was used in class room, they showed interest in learning and writing. Writing through fun was welcomed by the students. Total Physical Response approach and were helpful for the kids when practicing writing. Few important observations regarding the enhancement of writing skills for Dyslexics through TPR and among the learners have been made in the present study and further research should be carried out. This study will prove to be an

important contribution about Dyslexic kids and their difficulties in writing and their enhancement of writing skills through Total Physical Response.

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IMMERSION FOR FLUENT LANGUAGE

R.D.V.Rathi Devi

Abstract

The kids of the present generation are born enthusiastic as well as demanding. They are eager to explore the world. These young learners are always fascinated by their teachers, but at times they become bored because of the traditional teaching methodologies adopted in the class. This boredom created within a kid allows the kid to be lethargic in language classes. Lethargic attitude, in turn, causes the fear in conversing in English outside the classroom. This anxiety ought to be removed from the kids at a very young age so that they would speak flawless English. In order to boost their enthusiasm at the early age, teachers should be in a position to adopt new methodologies. Sometimes English teachers are over ambitious and insist on the kids to imagine something that they have not experienced. Such pressure makes young learners tremble. This paper focuses on making learners comfortable in class and enhancing fluency in speaking, through Immersion.

Key Expressions: fluency, demanding kids, immersion, over ambitious teachers

Immersion

The word 'ealia' is a Latin word which means, using real items and objects in English Teaching classroom as an aid to impart the art of speaking English. Fluency is also an area of study. Communication skills are developed and may be enhanced or improved with increased knowledge and practice. *"Knowing more than one language is humbling, because two languages make either one precarious."* – Dorris Sommer Realia allows the learner to look at the already existing object with a new perspective. Realia is always a learning centred methodology. Realia helps English teachers to be innovative in classroom and makes the learners active participants.

The Silent Killer

Learners develop the habit of being lethargic, at the time of boredom. The attitude of being lethargic is really dangerous. Lethargy acts as a silent killer because it gradually makes the learner lazy and fear creeps within the learners. When there is fear, the learners hesitate to converse in English. It is also considered to be a social anxiety disorder where individuals suffer from performance anxiety. The medical term referring to the fear of effective interpersonal communication is called *"glossophobia"*. Of all the phobias, effective communication in English is considered the highest. It affects 75% of the individuals that suffer from speech anxiety. This silent killer within an individual forbids the English Language Learner from communicating in an effective manner.

The Uncomfortable Phase

Every second language learners of English have an oscillating mind. They have the urge to communicate in a

right manner. The individual undergoes agitation, because the need to be right will always drive a wedge between the English Language learner and the instructor. This attitude of being right and communicating effectively in English is not emphatic within a second language learner because the second language learner is neither comfortable with the usage of vocabularies nor the usage of grammar in English. This attitude of being right and conveying the right meaning allows the mind to be over cautious. Over cautiousness either allows the learner to speak fluently or prevents the learner from giving a try. Mostly the learners of English fail to give in a try. The mind is like the cat on the wall.

Subjects

In the present study, a sample of 100 fourth grade students (male and female) at C.S.I school was selected. The initial number of participants was then reduced to 90 after the administration of McKenzie questionnaire, taking their results into account. 20 participants were excluded because they had Attention Deficit Hyperactivity Syndrome (ADHD).

Instruments

To conduct the present study, four instruments were employed. They are

Comprehensive Test of Phonological Processing, Second Edition (CTOPP-2), Assessing Linguistic Behaviours Communicative Intentions Scale (ALB), Clinical Evaluation of Language Fundamentals, Fifth Edition (CELF-5), and Comprehensive Assessment of Spoken Language (CASL). The CTOPP-2 was administered to check the homogeneity of the participants.

CTOPP-2 is one of the popular tests for measuring the level of speaking ability amidst kids. It is a three-part, 50-item multiple-choice test containing 20 grammar items in a conversational format, 20 vocabulary items, and reading passages followed by 10 comprehension questions. A multiple-choice ALB test was administered to the participants to measure their vocabulary and pronunciation comprehension ability. It consisted of 60 questions including 30 vocabulary items and 30 reading comprehension items. CEFL was adhered to check the accent of the learners. This questionnaire includes 50 statements related to each of the nine intelligences proposed by Gardner (1999). Realia methodology was introduced. Objects related to clothing accessories, fruits, vegetables and gadgets were used.

Data Analyses

Initially, to homogenize the participants, a multiple-choice CTOPP 2 proficiency test was administered. It consisted of 50 grammars, vocabulary and reading comprehension questions. The mean and standard deviation of the scores were computed and those who scored more than one standard deviation away from (either above or below) the mean were excluded from the subsequent analyses. At the end, the was used to identify learners' intelligence profiles. Each learner was required to complete the questionnaire by placing either 0 or 1 next to each statement. 1 meant that it corresponded to the learner and 0 showed that it did not. Having administered the tests and the questionnaire and gathered the data, two separate multiple regression analyses were run to see which realia methodology types are better predictors of pronunciation and vocabulary knowledge, respectively.

One of the surprising findings of this study was that linguistic intelligence was not a significant predictor of either vocabulary or reading comprehension. Since both of the above are components of language, it is hard to explain why this happened. The above mentioned areas of conflict are probably indicative of the need for further research. Perhaps what makes this study different from other studies is that it was carried out in a rural school in Madurai while most of the mentioned studies were conducted in ESL and EFL settings outside India.

Conclusions

Nothing is impossible in this world. Everything has a solution and everything could be made possible with constant practice, but a practice, practised in the right manner, because practice does not make things perfect, it

makes things permanent. In order to have a great interpersonal communication, a proper interaction setting is required for the learner as well as for the instructor. The instructor and the learner should manage their openness. Right things ought to be told by the instructor without plunging into the space of the learner. The instructor should develop a good bond with the learner. The learner should be put in a friendly environment where they could make maximum use of the instructor. Feedback techniques should be adopted by the instructor and the learners. Constructive criticism should be given to the learners so that they are motivated by the instructor.

Thus a good and innovative instructor produces efficient communicators.

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POPULAR FICTION AND POSTMODERN READERS IN THE POSTMODERN ERA

B.Rathika

Abstract

Postmodern individuals are multi-tasking and busy round the clock. Works of canonical writers fail to seize the attention of youths in the Postmodern Era. Popular fictions draw a wide readership for its brevity. Language in these fictions is the language of youths. Youths identify themselves with the characters whom they come across in popular fiction. Popular fiction is often mistaken as pulp fiction. Young Adult Fiction is popular among postmodern individuals. YAF serve as a spring board to access canonical works. Postmodern youths are preoccupied with diversified thoughts. Their attention has to be hooked initially through popular fictions to enhance their interest toward reading. Academicians frame stringent grammar rules while assessing popular fictions. They do not look at the wide readership and thus marginalise popular fictions on the ground that they do not have any literary merit.

Introduction

'Popular fiction' is defined as a loose term for a novel which may not possess much literary merit. Bestsellers, historical novel, novel of sensation, thriller and novel of adventure come under the banner called 'popular fiction' for their wide readership. Their target audience are youths. Youths are not given priority by adults in adult literature. They are marginalised. The popular fiction focuses on the deprecated group called youths. The writers of popular fiction get down from higher plane to lower plane which is highly condemned by the academics who have framed not only grammar if literature but also hard and fast rules in their mind. Academicians look for morality in literature. They also frame certain code for the art of writing, equal to that of classics written by literary canons. Popular fiction does not come under this umbrella.

The psyche of academics appears to be very rigid when it comes to the case of bestsellers. Indian bestsellers like Paulo Coelho, Kiran Nagarkar, Durjoy Datta, Preeti Shenoy, Ravinder Singh, Nikita Singh, Ravi Subramanian, John Green, Siddharth Oberoi, Anuj Tiwari and others capture young minds through the themes that mainly revolve around young adults and their life style in the postmodern era. This could be one of the main reasons for condemnation of bestsellers by the academics. They argue that YAF is very simple devoid of suggestiveness and therefore it is not of interpretive nature. But the absence of these virtues leads to accessibility, understandability and affordability.

Indian bestsellers have brought a tremor in the literary world not through any mammoth revolution but through simplicity that has made them achieve greater heights. The expected role of creative writers is to serve society through

their writings. Their contribution to the lifestyle of the individuals plays an indispensable role. Though they follow simplicity, they too render their service toward chiseling the dreams of future citizens of India by instilling confidence in them. Simplicity of the bestsellers meets with a kind of condescending and cold reception at the hands of the academics. For instance, when a bestseller is included in the curriculum, they exhibit a sense of intolerance by discriminating them against canonical writers under the pretext that they need to be tested by time through their prolific production. Ironically other writers like Arundhati Roy and Salman Rushdie are exempted from the floor or time test.

Bestsellers are not pulp fiction. Historically, pulp magazines were inexpensive fiction or magazines that were published from 1896 to 1950s. The term 'pulp' derived from the cheap wood pulp paper on which the magazines were printed. Among the big list of pulp authors Agatha Christie, Joseph Conrad, O. Henry, Rudyard Kipling, Mark Twain and H. G. Wells are also included. Publishers like A. A. Wyn's magazine, The Thrilling Group, Street & Smith, Hutchinson and Harold Jersey are known for pulp publishing. Some pulp characters like Tarzan, Conan the barbarian, Zorro, John Carter of Mars appeared in Anthology. Generally pulp fiction stories focus on man struggling with dark, powerful and often evil forces - both internal and external beyond his control. The term pulp also means that the idea is not to be taken seriously.

When the bestseller writers are asked how they feel when their works are branded as pulp, they say they do not mind and they dislike falling in line with literary works because they do not receive much recognition. They argue that literary works are not read by the majority. They have

miniscule size of readers. They marginalise the discussion on the ground that such works do not merit any serious attention. Moreover readers also entertain a connotative and pejorative meaning of the terms equating it with the term 'trash. Of course, it is a term that demeans a work of art. This fear psychosis avoids the discussion of bestsellers.

Henry K. Baker in his *The Contemporary Short Story* asserts that "writers like Thomas Hardy who have a dreary hopeless outlook on life are not welcomed in popular magazines, however deft their literary art"(Qtd in Leavis 27). "Reading fodder" is meant mainly for odd moments so the stories should be "short, snappy". They should tell the stories like a poster easy enough for the preoccupied minds to take in the story without "exertion". The young writers who are competent enough in expressing their ideas in seemingly simple style are not placed on par with the canonical writers because their literary personalities set their minds in perpetuating the ideas in a formal way filled with narrative descriptions.

Q. D. Leavis classifies novel into "lowbrow" and "highbrow". She also argues that there need not be any agreement in taste between the readers of the aforesaid classification. Highbrow writings belong to the elite and educated class and many do not prefer them until they are prescribed as text books. They are mainly recognized as academic art. The majority may hail lowbrow but no one dares to write criticism. Highbrow writings require teachers' intervention for the supply of more information about references to get at the meaning of the text. For instance, students majoring in other disciplines may not be aware of Hardy, Fielding, Austen, and Bronte sisters, but they are for Chetan Bhagat, Preeti Shenoy, Ravinder Singh and other such writers. The highbrow masses do not prefer simplicity. They expect everything to be highly interpretative and critical.

Postmoderns are not classified on the basis of age. Instead, they are identified through their world view which emphasizes the value of difference, plurality, diversity and forms of tolerance. Postmodern thinking is also paradoxically full of absurdities and inconsistencies. For instance, it is a world view that says no world view exists. It demands an imposed uniformity to resist uniformity. According to Johnston "Postmodernity returns value to faith and affirms the nurturing of our spiritual being as vital to humankind. Unfortunately, with the loss of truth, people will now seek faith without boundaries, categories or definition. The old parameters of belief do not exist. As a result, people will be increasingly open to knowing God,

but on their own terms"(31). The postmodern thinking appears to be pessimistic mood of skepticism and uncertainty as opposed to an optimistic mood of scientific certainty and technological progress of the modernist era.

E.M. Forster in his *Aspects of the Novel* draws a crucial distinction between the novel and ancient literary forms that novel is the portrayal of life by time whereas the ancient literature is preoccupied with "life by values" (Qtd in Watt, 22). The early novelists broke the tradition and named the characters so realistically that they reflected the contemporary social environment. It is also the view of Descartes that "the philosophical problems connected with personal identity naturally attracted a great deal of attention" (Qtd in Watt, 18). They are the identity of an individual. Bestsellers break the earlier literary tradition of using timeless stories to mirror the unchanging moral verities.

People like women, children, young adults, the homeless and native peoples who had no voice once begin to share an equal standing when the world enters the postmodern age. Canonical literature has always marginalized the voice of young adults through imposing world view of the adults. Postmodernity always holds that the only way of understanding the world would inevitably exclude the other voices. Such exclusion ultimately leads to marginalization and oppression. Postmodernity has a built-in aversion to meta narratives or mega narratives or grand narratives or big stories. The present day young adults find them unacceptable because they have local stories to share. Grand narratives do not include the experiences and realities of all people.

Postmodernism deletes the boundary between art and everyday life. It collapses the hierarchal distinction between elite and popular culture. It promotes a stylistic, eclecticism and the code mixing. It replaces the originality and genius view of the artists because it claims that art can only be repetitious. It believes in the textualization of everything. In other words, all disciplines are treated as so many optional 'kinds of writing.' Lyotard's postmodern condition is one in which grand narratives of modernity lose credibility.

Summation

Postmodern era produces writers with prolific works, especially bestsellers. The writers create a land mark in the history of Indian writing in English. Though they are sidelined by academicians people remain young in heart and mind becomes the prime stake holders of reading bestsellers. At first Indian writing in English were based on

English models, in due course they have their own grammar to inspire and impress the readers of their soil. Bestsellers are popular across nation irrespective of readers whether young or old. Their popularity is underestimated by academicians as pulp writers. The criteria that academicians frame for the literary work is a barricade for the bestsellers to find a place amidst literary oeuvres. Popularity of canons can be compared to the sound of temple bells, which cannot be heard always, whereas bestsellers are wind chimes which make mild sound and keep the environment pleasant ever. Bestsellers are stepping stones to read classics.

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REMINISCENCES OF NATURE IN THOMAS KING'S MEDICINE RIVER

K.Ravi & G.Dominic Savio

Abstract

Deep Ecology advocates eco-centrism putting earth first and man next. This earth consciousness is vital for the welfare of the earth and also for the welfare of all species, including man. Nevertheless, human race is a potential threat to nature more than any other species on earth. Modern man's basic needs are greedy in nature compared to the basic needs of man a century ago. The basic needs of man keep growing to the changing life style of man in the age of science and technology, and at the same time there is awareness that nature ought to be preserved. So, man is in a situation to preserve nature and at the same time use science and technology in his day-to-day life for survival. Science and technology, though solves some problems of man, is mostly adverse in nature to the environment. Thomas King, a contemporary novelist of Canada, through the portrayal of nature in his first novel Medicine River brings out the importance of nature and natural surroundings for leading a peaceful life both in the present and in reminiscences to relish the past memories. Children naturally have a love for nature and it has a lasting impact in their attitude as they grow up, as in the case of Rachel Carson who continued to be an ardent supporter of nature till the last breath of her life. This paper is an exploration of childhood memories of the middle-aged character Will after his return to Medicine River reserve.

Keywords: Thomas King, Medicine River, Deep Ecology, Anthropocentrism, Nature

Introduction

Childhood days have a lasting impact in one's life in the later years. In the later years a person either yearns for or leads a life close to the kind of happy living he or she had in the childhood days. Some children are lucky to have pleasant memories whereas some would have unpleasant memories. Nevertheless, children who grew up in pleasant natural environment are likely to carry pleasant memories. Growing near a lake or river would fetch memories of swimming, fishing, boating. Trees and plants would give memories of climbing trees, of having seen flamboyant flowers, and smelt fragrance of flowers. Meadows would give memories of cattle grazing, running around playing with other children, and endless other activities with nature. Childhood memories give either happiness or sadness, but it is good to have a pleasant memory rather than an unpleasant one, since past has an impact on the present. John Muir, the Scottish origin conservationist, took a job in the Yosemite Valley in his early days and the valley later had a great impact on his life which led him to establish the Sierra Club in 1892. Greg Garrard says about John Muir that "He returned to Yosemite at least once a year from his childhood on, learning to take and process photographs at the Sierra Club lodge there, and publishing them in the Club's Bulletin" (Garrard 76).

Children generally love playing in sand and water, and it is not a surprise that they have curiosity to know about their natural environment. But natural environments are getting reduced to a greater extent due to over-population, rapid development of industries, and mammoth

construction of buildings. Children born in urban and semi-urban places do not have easy access to play in natural environment since places have become theme parks or located in remote areas. Unsustainable practice is the main reason for the modern-day maladies. Children of the present and future should have green memories of their past as they grow into adulthood since such a life would help them practice a sustainable living. Fritjof Capra stresses the need for sustainable practice when he says, "The concept of sustainability has become a key concept in the ecology movement and is indeed crucial...This, in a nutshell, is the great challenge of our time: to create sustainable communities, i.e. social and cultural environments in which we can satisfy our needs and aspirations without diminishing the chances of future generations" (Capra 4).

Thomas King was born in 1943 in Sacramento, California. His mother is of Greek origin and his father Cherokee. He is a master storyteller and has authored short stories, poems, and has also been actively involved in radio programmes, photography with little participation in public protests and politics. Prior to his career as an academician, he tried his hands on several prospects as crap dealer, bank teller, photographer, photojournalist and even worked on a steamer. His literary works are highly recognized by the Canadian government, and esteemed organizations. The Canadian government has honoured Thomas King making him a member of the Order of Canada, and he is also recognized for his significant contribution to the welfare of North American Indians and

has been honoured with a prestigious award by the National Aboriginal Foundation. The indigenous people of north America have a rich cultural heritage that bonds them to their land. Cheryll Glotfelty in his introductory essay on 'Literary Studies in an Age of Environmental Crisis' rightly points out, "The Willingness to 'revalue' nature-oriented literature has led many readers to seek wisdom in Native American texts" (Glotfelty xxx). Thomas King's works, being a native American writer, has a wealth of knowledge related to earth centered culture.

Medicine River is Thomas King's first novel published in 1989. The story is narrated by Will the protagonist of the novel in flashback technique about his childhood days spent with his mother Rose, and brother James. At the age of forty when he returns back to Medicine River after the death of his mother, memories of the past interrupts his thoughts in the present. Will's mother is a native Indian and his father is a White. His father left the family when Will was four years old and now as a grown-up, has very vague idea of his father but remembers vividly the years he spent with his mother, particularly things related to nature. Will is a photographer and he has set up a studio in Medicine River. His Friend is Harlen Bigbear whose company he generally loves. Will's father is not a tangible character in the novel but his presence is felt through the number of letters that he had been writing to his wife, Rose. Later, from Will's words the readers could understand that his father Bob had died in a car accident.

A place is either loved or hated for its climatic conditions. Will is familiar with all the four seasons of a year in Medicine River. According to the author, no season seems to be good in Medicine River, nevertheless Autumn is better than the rest here. Thomas King describes the seasons that, "Summer was hot in Medicine River and filled with grasshoppers and mosquitoes. Winter was cold and long. Autumn was the best season. It wasn't good, just better than the other three" (Medicine River 1). Even though the seasons are not good, Will, who comes to the funeral of his mother from Toronto, decides to remain here. The seasons with undesirable climatic conditions, and size of the small town, Medicine Rive, are not a hindrance to his decision to live here for the rest of his life. Moreover, after the death of his mother, will is left with none of his family members in Medicine River, and this could be a strong reason for him to go back to Toronto, but he does not return to his former place of living. The author while describing summer in Medicine River, mentions the presence of mosquitoes and grasshoppers. Mosquitoes are ubiquitous insects irrespective of urban or rural areas,

whereas grasshoppers thrive in areas with good vegetation and make distinct sounds particularly at night. This brings us to the conclusion that Medicine River has quite a lot of vegetation. A place filled with vegetation is generally noise-free, with people leading quite a peaceful life. Moreover, when a place is filled with more vegetation, the number of people living in that place would be less in number. This evidently shows that Will is a person who loves peaceful existence. Above all, this was the same place where he led his childhood life with his mother and brother. Childhood is one of the best parts in a person's life and often recollected with warm feelings. The fertile and pleasant memories about his childhood days make Will decide to settle down in Medicine River.

The climatic conditions of the places where the father and the family lived had unpleasant conditions. In his letter to his wife Rose, he writes, "Dear Rose, Boy you should see the weather around here. Snowed like the blazes last night" (Medicine River 2). So also, the seasons of a year are not pleasant throughout in Medicine River. It is remarkable to notice that both the father and his family face adverse weather conditions. Weather conditions reflect the adverse atmosphere prevailing in the family life as Bob who works in a rodeo company in Calgary never comes home, leaving his wife much worried about the future of her family. Nevertheless, Will as a small boy find solace and comfort in natural environment which he recollects when he returns back to Medicine River at the age of forty.

Rivers have the ability to console and give the necessary solace to a person who has lost peace of mind. In such instances rivers are like a friend or a mother having the ability to give peace of mind to a troubled soul. People living near the riverside reap many benefits from a river. Rivers create flora and fauna, and beautiful landscape of its own, challenging the ability of man to create as it does. It does not cater to their thirst and food alone but also gives the emotional comfort people need at times. A conservationist respects the intrinsic value of all forms of animate and inanimate things and takes care not to destroy them unnecessarily as nature is a source of strength and fun in times of need. Rachel Carson, a conservationist, shared the wonders of nature and taught her four-year-old grand nephew, Roger Christie, to value nature. She says, "I suppose, but now, with Roger a little past his fourth birthday, we are continuing that sharing of adventures in the world of nature that we began in his babyhood, and I think the results are good. The sharing includes nature in storm as well as calm, by night as well

as day, and is based on having fun together rather than on teaching" (Gottlieb 23). Such an exposure to nature will shape the characteristics of a person to a greater extent.

When Will decides to leave the house in anger, after being slapped by his mother, he goes to the river bank to hide from his mother and brother, and also sure enough to get some peace of mind. "I spent the rest of the day at the river. She had never hit me. Never. James found me that evening" (Medicine River 6). He doesn't say anything about his hunger and thirst, being there the whole day. So, the river has met both his emotional and physical needs. It was a shelter for him away from home. When under stress, at the back of his mind, the thought of river dawns to find a place to get peace of mind. He is able to recollect many things related to nature but not about his father as Will never found any comfort with him, in his early childhood.

Rose has narrated about her visit to Waterton Lake to her children. She had gone there with George Harley, Wilma Whiteman, and Howard Webster, before her children were born. Will remembers all details vividly about the place his mother was sitting in the truck and the fun she had in Waterton Lake. From her narrations, he observes that she always spoke about other men but never about his father. Will says, "Sometimes, it was Howard. Sometimes, it was Martin. Sometimes, it was Eldon. But she never used my father's name" (Medicine River 128). And it could be understood that she has had a little liking for Howard Webster, "Every time my mother would say "Howard Webster," she'd look at the floor or look away and then, after a second, she'd keep going" (Medicine River 128). He also remembers Henry Goodrider's description about the same lake, "...it could freeze things like apples and bananas and that if you dipped a peach in the water and then dropped it on the rocks, it would shatter like a piece of glass" (Medicine River 128).

People generally visit picturesque locations to cool their nerves and to reduce their stress that they develop mostly in urban areas. Locations that are considered picturesque are serene parks, lakes, rivers, green mountains etc., Leisure touring began with the British in the 18th century to picturesque locations, which is now common with people around the world. Any travel is not without risks, particularly a journey to mountainous region and deep waters. Moreover, a survival from such a journey will have a lasting memory. Will recollects such an episode that happened to them when his mother took them to Lake Pokagon. When the row boat they were sailing began to sink, fear of death gripped them. Will thinks of that moment

and says, "I remember my fear of sinking into that lake. James wouldn't let go of the side of the boat. I was sure we were going to die" (Medicine River 247). But it was sheer luck that the water level was chest deep for them to survive.

Photographs and letters are memories of the past, and they keep the memories fresh. Will has no good memory of his father being with them, as he left their home when Will was four years old. Nevertheless, his memories are fresh seeing his father and mother in a photograph. At the hotel Casey, as Harlen and Will come out, Harlen gives a bunch of letters written by Will's father to his wife. The letters take his memory back to the days when he saw a photograph of his parents.

Harlen stood there with the packets of letters in his hand. The velvet had cracked at the edges, and the yellow yarn had lost most of its colour. And I remembered the picture of the two of them. My mother with her dark hair and dark eyes, the pleated skirt spread all around her. She was looking back, not turned quite far enough to see the man behind her. His hand lay on her shoulder lightly, the fingers in sunlight, his eyes in shadows (Medicine River 10)

It could be understood from the way Will describes his father in the photograph that he has always been in shadows, neither living with family, nor clearly visible in photograph, and a vague memory for Will of seeing him. Whereas his association with mother and nature are equally fresh in his mind.

Children, generally, have fascination for parks, animals, farms, water, and many things related to nature. Harlen, as he looks back his childhood days, is able to recollect his brother James' skill in drawing, particularly animals. James has drawn pictures of moose, bears, tigers, giraffes, rhino, eagle, and elephant. Will's mother used to say that, "Every person born has a talent" (Medicine River 12). After Will's Mathematics teacher Mr. Bobniak identified that he has got skill in playing basketball, his mother bought him shoes for him to play. She found that her younger son, James, has got talent in drawing. But later Will found that he has no skill in playing the game. His talents were mistaken to be in basketball. According to Thomas King, "Talents were good, things you did well, things you could be proud of" (Medicine River 12).

James' talent was beyond doubt that both his mother and Will recognized and appreciated. But then Henry Goodrider, a boy who lives in the floor below them, refuses to accept James as an artist. He feels that anybody could do what James is capable of. Children are angelic and at

the same time a tendency to reject others' opinion is also inherent in them. He makes scathing attack on James's artistic talent. He describes James's drawing of an elephant and says that, it "looks like a big, grey turd" (*Medicine River* 17). Nevertheless, at a later time even Henry acknowledges James' drawing of an eagle that it is good. The reason for his acknowledgement could be that the drawing was hung outside the window for public view, and probably he did not want to give a contrary view to that of the public. Will also remembers how nature played havoc with that picture. He recollects, "The rain came first and soaked the butcher's paper and plastered it to the side of the building. The wind came a few days later and tore the drawing loose" (*Medicine River* 24). Even insignificant things related to nature have not failed to capture the notice of Will. He vividly remembers the blue can Mrs. Oswald was carrying 'with little animals painted on the sides' (*Medicine River* 44).

Will reminisces the casual dialogue between his mother and her friend Erleen Gulley. Communication between good friends is unique which they do not use with others, and often the words they use may have different connotations which would be difficult for others to decipher. Will remembers his mother often going shopping with Erleen and recollects their talk and laugh. They would have talked on varied subjects, but Will remembers how on seeing a cucumber brought laughter between his mother and Erleen Gulley. Since Will did not understand the reason behind their laughter on many occasions, he says "It was a little embarrassing, listening to the two of them going on like that. They talked as though no one else was in the store, as though they had the world all to themselves" (*Medicine River* 62).

Electricity conservation helps in reducing pollution around the world. Coal and oil are used in the production of electricity. The more electricity is consumed, the more fossil fuels are burnt leading to adverse effects in the atmosphere like health hazards in living beings, global warming, floods, and arid weather conditions. Coal and atomic reactors are the major sources of power generation

in the present scenario, and both the methods are not without their own demerits. Hence, the only way to show concern towards the welfare of our environment is to minimise our energy needs, and thereby reducing the amount of burning coal and oil, and also minimising radioactive waste. Rose has brought up her children in keeping down their electrical energy needs. And she has been consistently following this value till her death. James points out this virtue of their mother to Will, when he comes to the hospital to see his mother. "You know what she worried about, Will? Each time I got to her room, she'd tell me to turn down the lights because they were wasting electricity. You know, like she used to tell us to do at home" (*Medicine River* 242).

Summation

Preserving nature for future generations is a responsibility on the part of the present generation. In the present situation as land resources are dwindling, it will reward both mankind and nature if people change their unethical practices against nature and cultivate a sustainable living. Sustainable living can also lead to anthropocentric attitude which the deep ecologists caution about to become careful in our approach to nature. Hence listening to the deep ecologists' caution, and leading a sustainable living will help the future generations look back at their early days with green memories.

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SUBALTERN CONCEPTS IN MAHASWETHA DEVI'S "DHOWLI"

R.Rexmart

Abstract

The most challenging part of human life is living the real life. All are equal in this world. But focusing on past history female is not given equal space in society. Feminism is the belief that men and women should have equal rights. According to historical truth women are not given equal rights in past. This paper identifies subaltern reflection on feminism. It was brought out through the concept of caste, culture, gynotext: usage of word, and patriarchal system in the society from Mahaswetha Devi's short story 'Dhowli'.

Keywords: caste, gynotext, male dominance, patriarchy, slave

Introduction

Social equality is for both the sexes (male and female). In Mahaswetha Devi's short story 'Dhowli' we can sense the character Dhowli on the aspect of feminist ideas. Based on, caste is the important crisis which vividly explains women as inferior in 'Dhowli'. Class difference is focused in this concept to deal feminism aspect. Patriarchy view also noted. All are equal, this story by women writer. So the vividness of equal rights was presented comparing past periods in history.

Gynotext: Usage of word

Elaine Showalter in late 1970's gave the description of shift from "Androtext" to "Gynotext". She coined the term gynocritics, meaning the study of gynotexts. Gynotext mainly emphasizes the fact that a text that is written by a woman should be interpreted and criticized only by women. This shows growth in women. The words they used in their works expressed their sufferings. "*What deota! Don't you know that I'm really your slave?*" These lines convey "Slave" was mentioned to Dhowli, low class woman.

Caste

Dhowli is a low caste woman. She belongs to Dusad caste. According to the story Brahman's are high class people and low class people Dusads, Dhobis, Ganjus. These low caste people are untouchables. They are not treated equal to Brahmins. They are treated badly. Low caste women's are used by Brahmin men. "*They always say such things. You're not the first Dusad girl who has been used by the Misra menfolk. Have they left untouched any young girl of the Dusads, the Dhobis, the Ganjus of the village?*" [Dowl's mother to Dhowli] This examines the low caste women's situation. Another example is Misrilal's brother Kundan and his dad. They made Ganju women

pregnant but they had supported them. Dhowli not supported by Misrilal. She suffers lots for bread.

Patriarchy

Man is the head of the family. For this theme of dominance example, "Let me talk to my elder son." This was said by Misrilal's mother to Sanichari, supplies medicine. From this evidence we can see the importance for patriarchy society. Every thing should be taken in to the ears of male. Women should have limits. They should depend on head (male)

Male Dominance

Final she was forced to register as Prostitute by Misrilal. "Don't say that, Dhowli. My brother said that. But don't you say I'm not a man. I'll show you that I'm a man and a Brahman."

Here male dominance and caste issue of high class with in the blood of Misrilal is presented. In few days panchayat gathered and she was sentenced to register as a prostitute. She would have been a whore individually, only in her private life. Now she is going to be a whore by occupation. Her motherhood resembled more pathetic in final when she told her mother to take care of her child. For this instance, "Don't forget to keep some gur by the bed, mother. And keep the lamp lit, so he will not be scared in the dark."

Conclusion

Dhowli was not treated well. She had the good character, words of Misrilal made her to loss virginity. She was not helped by Misrilal. Thus for bread she turned to be a prostitute. If Misrilal helped her, she would not turn to dark side. The pathetic thing is that for bread she turned to be a prostitute. If she did not become a prostitute she would have not been able to feed her mother and child.

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CONFLICT BETWEEN PATRIARCHY AND INDIVIDUALITY: A STUDY OF ANITA NAIR'S LADIES COUPE

R.Robert Jesu Daniel

Abstract

Patriarchy is a social system in which male holds primary power. This is something woman herself has to fight for. Providing reserved seats in buses, trains, separate line for women in banks, railway station have further widened the gap. Women are not a "special case" and these privileges can be given to old, physically challenged people. Man and women can together create a balance in our society. Anita Nair explains these issues in her novel Ladies coupe. This article explains how she shows the condition of women in society through the characters.

Keywords: patriarchy, oppressed, subalternity, individuality

Introduction

Ladies Coupé is a novel by Anita Nair, published in 2001. The novel narrates the journey of a middle-aged Indian woman, who travels to Kanyakumari in search of independence. In the train's ladies coupe she gets five different stories from five different women which influence her to live her life without the help of a man. In 2002, *Ladies Coupé* was elected as one of the five best novels in India. The novel is about women's conditions in a male dominated society. It is well explained by the characters in the novel. *Ladies coupe* was translated into more than twenty-five languages.

This novel deals with the mindset of the women who are suppressed by men, family and society, and their response in handling their life. To reflect on the history of "Can the Subaltern Speak" as an idea, they are called to reflect on the idea of history as the practice of historicizing and as the narrative of subject-formation. They are also called to reflect upon the irreducible difference of historicity. Bringing these multiple meanings into play, and with unrelenting feminist praxis, "Can the Subaltern Speak?" confronts the production of subject-as-agent and the concomitant mechanics of its representation. These problems also render it a formative text of postcolonial studies. Rereading it now, they are reminded that postcolonial critique should never be reducible to identity politics.

Subaltern is not just a classy word for 'oppressed', for others, for somebody who is not getting a piece of the pie. In post-colonial terms, everything that has limited or no access to the cultural imperialism is subaltern—a space of difference. Who would say that's just the oppressed? The working class is oppressed. It's not subaltern. Many people want to claim subalternity. They are the least

interesting and the most dangerous. I mean, just by being a discriminated-against minority on the university campus; they do not need the word 'subaltern.' They should see what the mechanics of the discrimination are. They are within the hegemonic discourse, wanting a piece of the pie, and not being allowed, so let them speak, use the hegemonic discourse. They should not call themselves subaltern.

As such, the subaltern are people who have been silenced in the administration of the colonial states they constitute, they can be heard by means of their political actions, effected in protest against the discourse of mainstream development, and, thereby, create their own, proper forms of modernization and development. Hence do subaltern social groups create social, political, and cultural movements that contest and disassemble the exclusive claims to power of the Western imperialist powers, and so establish the use and application of local knowledge to create new spaces of opposition and alternative, non-imperialist futures?

The author clearly narrates the story of each character in the novel and their perspective about the society around them. Similarity among them can be seen. They all have a negative point of view about the male dominant society. And the women want to live in the way they wish. When it comes to suppression, they take the decision of escaping from there or they start to fight against them.

An attempt to read the novel from the point of view of post-colonialism has been made here. Is 'post-colonialism' a specifically first-world, male, privileged, academic, institutionalized discourse that classifies and surveys the East in the same measure as the actual modes of colonial dominance it seeks to dismantle? According to Spivak,

postcolonial studies must encourage that “postcolonial intellectuals learn that their privilege is their loss” (Ashcroft. et al 28). In ‘Can the Subaltern Speak?’ Spivak encourages at the same time criticizes the efforts of the subaltern studies group, a project led by Ranajit Guha that has re-appropriated Gramsci’s term ‘subaltern’ (the economically dispossessed) in order to locate and re-establish a ‘voice’ or collective focus of agency in postcolonial India.

Although Spivak acknowledges the ‘epistemic violence’ unleashed upon Indian subalterns, she suggests that any attempt from the outside to ameliorate their condition by granting them collective speech invariably will encounter the following problems: A logo centric assumption of cultural solidarity among a heterogeneous people, and a dependence upon western intellectuals to ‘speak for’ the subaltern condition rather than allowing them to speak for themselves. As Spivak argues, by speaking out and reclaiming a collective cultural identity, subalterns will in fact re-inscribe their subordinate position in society.

The protagonist named Akhila is a forty five year old single Indian woman who remains unmarried to earn money for her family. When she was young her father died. Then she got a work in income tax office. Nineteen is the age group when most of the young girls are romantic about their bright prospects in future life but Akhila had to take the entire burden of her family on her shoulders without any complaint. Years passed on. She is in a relationship with a young boy, Hari. After some days she refuses to live with him because he was younger than her. She realizes that the society will not accept this relationship. It bothers her very much that they are not suited so she decides to remain single. In the concluding part of the novel Akhila is a changed and revolutionary woman with full of strength and she also enjoys sexual pleasure with a stranger.

The concept of individuality and searching for freedom begins here. She has a thought of escaping from the restless society. She does what is expected of her. She dreams about escaping and having a space of her own. She has a thirst for life and experience; Aching to connect, she decides to go to Kanyakumari by train. It can be assumed that this is a foolish decision. But for her, she took this to find her ability to stay alone without anybody. She decides what she wants to be. She was searching for a person to help her to lead her life. Here rises a hypothetical question that is why does she decides to do so now? Where there is suppression, the search for

freedom begins. When women are considered as oppressed, then surely there will be struggle to prove themselves to be equal to men. In the case of Akhila, she finds a way to escape from that position. She totally forgets about what she has done before. She forgets everything – family, job. The only thought in her mind is to live of her own.

In the poem Caged Brid two birds are presented with different kinds of search. The one which is outside, searches for food and shelter. The one in the cage has food and shelter. But it wants to fly away. Akhilandeswari narrates the story. She books a seat in ladies coupe, a compartment in a train specially reserved for the ladies’ passengers. In that coupe there are five other passengers. In different age, they all enthusiastically tell their story to each other as they all are the strangers and never going to meet again. Each character has a different story to narrate. Margret shanthi is a school teacher, but dominated by her husband who is a school principal. He gives importance to her career not for her desires. He never tries to respond to her feelings. She wants to pursue doctorate but he does not allow. And then he tells her to cut her long hair. As a good wife she obeys everything. But the problem is he suggests her to abort her baby when she conceives. She gets angry though she accepts to abort her baby. He says all the best to her when she was going to abort. This is not a suitable statement in that situation. She wants to take revenge for her insult. She chooses a method to destroy his self-respect and ego. She starts feeding him with oily food, till he curves into a stout and becomes fatty. As the time passed she again conceives and gives birth to a baby girl. Margret’s character reflects that not even an illiterate woman but also a well-educated woman feels herself trapped in such a society.

The other lady passenger in the coupe Prabha Devi, she had to conceive and give birth a child due to the pressures of her family. She explores how Indian women become marionettes in the hands of their husband and every time and every point in their life women are still forced to make sacrifices for the sake of the desires and happiness of others.

The next passenger in the train is Marikulunthu, a low caste woman who was raped by an upper caste man. She became pregnant and was forced to marry him but she refused. When she was raped everyone blames her instead of showing sympathy. First she refused to take her child. At the end as a mother she accepts her child and starts enjoying the most important part of her life-

Motherhood. In this sense a woman tolerates everything when she becomes a mother.

The next passenger on the coupe is Janaki the eldest woman. She was eighteen when she was married. Her husband was twenty-seven and she did not know the meaning of marriage. Her relatives advised her as to how to behave with her husband. She adjusts with everything around her. She did not find fault with that. Once she said "first *there was my father and my brothers; then my husband. When my husband is gone, there will be my son. Waiting to take off from where his father left off*" (Pg. 22)

Sheela is the youngest girl in the compartment. She was only fourteen. She hardly recognises the meaning of masculinity and femininity. Her friend's father tries to seduce her. These incidents are insulting for women. Most of the time girls feel themselves unable to share these shameful experience with their family members or others. Kkarpagam is a widow and childhood friend of Akhila and always wears kumkum and colorful clothes. Akhila asks her about the family reaction with regard to her attitude. She replies that she did not care about what her family or anyone thinks. Akhila wonders and says to her that she is the real one who comes to lead her out of this.

Summation

This article is concluded by separating the male domination into two types. One is violence against women

which comes under the crime did by everyone. They can either be the strangers or the closed ones of the women. And another circle is affectionate one. This domination stops women to get their proper education and job. The fear of the crime against women is the major reason for the second type of domination. Each character is a model for a particular type of women who has this kind of mindset about the society. Anita Nair has laid down her imagination and breezy thoughts in simple words and she is the one among those novelists who made a valiant approach to elevate her tone against the aggression, violence, oppression and exploitation against women.

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WHAT'S IN A NAME? REINCARNATION OF TONI CADE BAMBARA'S CHARACTERS THROUGH RECHRISTENING

A.Roselin Mary

Introduction

Names are enthralling because of their origins, meanings and cultural milieu. African American naming traditions were radically influenced by slavery. When African slaves were brought to the new world, African names were never even recorded in the ledgers of the slave traders. The traders as well as slaves simply didn't bother about the names. The tongue was strange and there was no point in learning it they felt.

"I suppose they all had names in their own dialect," mused Edward Manning, a sailor of the 1860s, "but the effort required to pronounce them was too much for us, so we picked out our favorites and dubbed them 'Main-stay,' 'Cat-head,' 'Bull's-Eye,' 'Rope-yarn,' and various other sea phrases." (295) Manning was speaking of African slaves who would be drafted to help on the slave ships. The bulk of them, however, went unnamed. There was simply no reason to name them.

Once established as slaves in the American colonies, the enslavers had the right to give them any name they wished. A slave name is the personal name given by others to an enslaved person, or a name inherited from enslaved ancestors. Mostly, slaves were given Anglicized names. From Plantation records one can discover that diminutive first names; biblical, historical, classical, place names and family or place names as first names have been used. But an African name was rarely found in the list. Slaves secretly called one another by their African names in slave quarters. With emancipation, liberated slaves abandoned diminutive names like Betty or Tom for the full given name (e.g. Elizabeth, Thomas). For surnames they had a wide range of choices — the surname of their former owners, that of prominent leaders, their occupation, a city or town, etc. Changing from a slave name to a name embodying an African identity became common after emancipation by those in the African Diaspora seeking a reconnection to their cultural roots. A surviving African name suggests that the slave was able to communicate with his owners and gain enough respect to maintain his ethnic name.

To establish their rights and identity African Americans had been changing their names perpetually. Abandoning their slave names was an attempt to cut the psychic chain that binds them to slavery in name and deed. The Civil Rights movement of the 60s and 70s strengthened the sense of Black pride and identity. African Americans began to discover more about their origins. In 1976, Alex Haley published the Pulitzer Prize winning book *Roots, The Saga of an American Family*. It spurred an interest in the Black community to give children African names (e.g. Ama) or African sounding names.

One can find a very long list of renowned African Americans who changed their names revealing their originality, new identity with religion or political movements which gave them a sense of pride or a new identity. Muhammad Ali said that Cassius Clay was a slave name. He chose Muhammad Ali, a free name which means beloved of God and insisted that people use it when they speak to him. Malcolm X, born Malcolm Little, changed his last name to X to signify his rejection of his "slave" name and which is also symbolic of a stolen identity. He later wrote that Little was the name that the white slave master had imposed upon [his] paternal forebears.

This paper studies how naming nullified all negative impact of whites' perspectives and images of African Americans in Bambara's fiction. In their journey of achieving power, the dominant means to exercise their authority is the sovereignty to name themselves.

The identity of African Americans which was erased by their color was re-established by their reclaiming their right to name themselves and in naming themselves they have been profusely indigenous and innovative. Bambara excelled in incorporating the African culture and folk tradition in names. Names and naming have always been powerful aspects in establishing the identity of the Blacks. The whites' opinion of blacks and their power over them are revealed in both the names they call them and in naming them. Black people have claimed their power as a people by claiming the power to name themselves. They were called savage, heathen, slave, spear-chucker, jig- a - boo, spade, boy, sambo, darky, contraband, property,

freedmen, nigger, kaffir, Negro, coon Nigger, then in their turn they named themselves as Colored, Negro, Black, Afro-American, and now African American. This evolution in naming is not only an attempt to name them but also their strife to grasp the power from the whites and name themselves. The process of Naming demonstrates the African Americans' miserable plight to conceive an identity of their own and establish it in their voiceless, faceless, nameless existence in the country.

The issue of naming is dominant in the works of Toni Cade Bambara. Her naming practices reflect the African tradition, sense of community, respect of elders, and even the confusions as to go back to African or American origin. As Miltona Mirkin Cade she renamed herself as Toni Cade Bambara, (the name of a West African ethnic group), her characters also rename themselves. Toni Cade Bambara proclaims in her *What It Is I Think I'm Doing Anyhow*, "Through writing I attempt to celebrate the tradition of resistance, attempt to tap Black potential, and try to join the chorus of voices that argues that exploitation and misery are neither inevitable nor necessary"(qtd in Smith 21).

Toni Cade Bambara was born Miltona Mirkin Cade on March 25, 1939, in New York City. She has also received recognition as a novelist, essayist, journalist, editor, and screenwriter, as well as a social activist and community leader. Her stories depict the daily lives of ordinary people who live in the black neighborhoods of Brooklyn, Harlem, and sections of New York City and the rural South.

Bambara's works reflect her experiences with political action committees and her belief in the necessity for social responsibility. The political activism of the 1960's and 1970's provides the subject matter for her work, as she explores the consequences of the Civil Rights movement and the divisions in the African American community. In 1970, she edited *The Black Woman*, a collection of writings by some African American women of the day. *Gorilla, My Love* (1972) her first short story collection, captured the authentic African American adolescent voices. The second collection, *The Sea Birds Are Still Alive* (1977), was overtly political in content and wider in geographical scope. Bambara writes with a marvelous vitality, her style, which draws its bite and verve from everyday black speech, comes close to poetry. Written in an experimental style and explicitly political in tone *The Salt Eaters* (1980) won the American Book Award in 1981. Her *These Bones Are Not My Child* a novel about child murders. She died of colon cancer on December 9, 1995. She has been celebrated as an artist with an ear for

African American idiom, a heart for her people and mind which was connected to her ethnic roots. She is unquestionably an authentic African American activist, to whom writing was activism.

The question of identity, of personal definition within the context of community emerges as a central motif for Bambara's writing. Her female characters become as strong as they do, not because of some inherent 'eternal feminine' quality granted at conception but rather because of the lessons women learn from communal interaction. Bambara's works focus on the learning that identity is achieved, not bestowed. Her characters achieve a personal identity as a result of their participation in the human quest for knowledge, in political consciousness, silent resistance which brings power.

Hortense Spillers discusses the origin of African American names and their relationship with their identity and how there is a need to obliterate the gradual loss of intensity and significance of names. She writes

"I am a marked woman, but not everybody knows my name. "Peaches" and "Brown Sugar," "Sapphire" and "Earth Mother," "Aunty," "Granny," "God's 'Holy Fool,' a "Miss Ebony First," or "Black Woman at the Podium": I describe a locus of confused identities..... (Spillers, 25)

Spillers' aim is to find the agency beneath these names and to do so she traces their historic origin, looking at how they "remain grounded in the originating metaphors of captivity and mutilation" (Spillers 459). Spillers sees these markers, these "names by which I am called in public," as an example of "signifying property plus" and notes "in order for me to speak a truer word concerning myself, I must strip down through layers of attenuated meanings, made an excess in time over time, assigned by a particular historical order" (444).

For Bambara names are signs of empowerment and marker of identity and esteem which were annihilated in their history as Spillers points out. She succeeds in eradicating the repercussions of slavery. Bambara's treatment of African renaming practices during the Black Nationalist Movement is two-fold. First of all, she highlights the way in which renaming serves to accentuate these characters' commitment to empowerment of their community. Secondly, Bambara uses re-naming to satirize a superficial investment or understanding of Black Nationalism. As an act of sincere and self-reflective renaming, Bambara took an African last name after seeing the word Bambara etched on an old family journal. This

renaming underscores restoration of an identity connected to the African past.

Many of Toni Cade Bambara's main characters have nicknames, which is a common practice in Black communities. *Gorilla, My Love* has two protagonists named Sugar, *The Sea Birds are Still Alive* has main characters named Honey and Candy. Sweet names notwithstanding these characters are strong willed and self-defining. These nicknames instead emphasize the women's relationship with the community. The names give power to the community ties that coheres the women among themselves and with other members of their kinship networks.

Naturally in her novels naming communicates respect for elders and tradition especially for women. Elder women are most often referred to with a title that includes some form of the word "mother". There are several Ma Dears and M'Dears in her stories. Mama Drew runs the house in "The Johnson Girls" and Mama Dear is Candy's grandmother in "Christmas Even at Johnson's Drugs N Goods." The use of the title "mother" nullifies all the negative implications of 'mammy'. It also emphasizes the sisterhood established between community members in the story, especially the power of women who hold these networks together as in the novels of Gloria Naylor. Many of the middle aged women's names are prefaced with 'Miss' as a way of showing respect such as Miss Moore in "The Lesson" and Miss Ruby in "Playing with Punjab." The protagonist in "The Basement" refers to the women characters by their relationship to her and her friend Patsy, they are "mama," "Patsy [s] mother", and "Patsy [s] aunt". The loss of dignity and identity the names provided by whites is given back in double measure with a name and a title along with it.

In *Gorilla My Love*, characters such as Dada Bibi and Dada Lacey are important mentors in the community. They are staunch advocates for children and educators for liberation. The term Dada is a Kiswahili word for sister and term of respect for a woman and Bibi is a Kiswahili word meaning 'lady' or grandmother'. This terminology reflects a nationalist turn toward African naming practices as a way of regaining African ancestry as a source of cultural pride and resistance. Characters such as Obie in *The Salt Eaters* and Aicha in "A Tender Man" also have chosen African names. Obie, an Igbo word meaning Love, was originally James Henry. His choice in name is important because it highlights his commitment to the Black community represented in his dedication to the Community Center. James Henry has three more names Obie, Obea

and Oba. This is suggestive of the fluidity of his identity as well as his quest for identity. Aicha is a Swahili or Arabic name means 'woman' or 'life'. Aicha's choice of an African name underlines her dedication and seriousness as she requests custody of Cliff's daughter. Clifford professes to be a nationalist as a liberal sociology professor. His abbreviated European name Cliff, reverberates his childish nature and inability to fulfill his duties as a father.

In "Christmas at Johnson's Drug N Goods" Candy is drawn towards Obatale's political commentary but she is unable to pronounce his name, so calls him Alibaba. He invites her to Kwanza celebration and she obliges, but is unable to comprehend Obatale's name. Attending the event is a turning point in her personal and political life. Candy's decision to attend the event marks a turning point for her both personally and politically. Personally she decides to take her fate into her own hands and pursue her dreams despite her parents' neglect and politically she turns toward nationalism, which is marked by her decision to go to the Kwanza celebration and to stop making fun of Obatale's name - Obatale possibly is a variation of Obatale the Yoruba deity of knowledge. She confronts him, asking him to say it slowly and writes it down so that she can understand it (SB 208). The power to choose a name and knowing its meaning and significance, is a step towards establishing a relationship. It enables African Americans to construct a personal identity and mobilizes them towards a social identity.

In Bambara's fiction African renaming practices are satirized or serve as commentary on misdeeds of Black Nationalists too. Ms. Hazel's daughter Nisi in "My Man Bovanne" renamed herself Tamu. It is her job to introduce her mother to a crowd of Nationalists whom she expects to organize a council of elders. Tamu and her siblings, however, did not ask their mother if she wanted the job and furthermore did not inform her mother of her name change. When Tamu informs her mother that she expects her to go on stage and announce the new project, Miss Hazel resists both the imposition of the role and her daughter's name change. "Me? Didn nobody ask me nuthin. Tamu? You mean Nisi? She change her name?"(GML 21) Tamu's name change criticizes an aspect of nationalism that is concerned with the superficial but misses the values of their community such as valuing and respecting elders which is the theme of the story.

Summation

Black Aesthetics taught the writers to be entertainers and activists as well. It is color which weakened and

nullified the African Americans' identity in the White America. Naming was the first step towards creating an individual identity, acquisition of power to redefine it as an ethnic group. Black women's attraction to political activism stems from its ability to grant them power over others. With the power of an activist their own fears melted away, granting them a sense of self. It was fortified in the solidarity with their activist sisters which took them from exclusivity to inclusivity in the society and led them towards power to define and redefine them.

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IS THE READER WEDDED TO THE AUTHOR OR TO THE TEXT?

S.Sathian Daniel Periyasamy

Abstract

In the process of reading literature, the relationship between reading and writing is less noticed. The article is to analyse the relationship between reading and writing through analysing the relationship between reader and writer is to be analysed. The paper holds the results of a deductive study made among readers in college level to figure out whether writer has a role to play in the process of reading. The article holds information about the process of reading and how a text is engaging its readers with the question, Is the author engaging the readers or the text?

Keywords: author, reader, text, death of author, reader-response theory, professional readers, non-professional readers

Introduction

In the process of reading and investigating a text, which factor of the process important plays a vital role? This question remains since the beginning of literary criticism. When new critics stand with the writers' notion, Barthes tried to peek into the core of the process. When a work is made or written the relationship between the author and the work ends and the work is given for the reader. Quoting Louise Rosenblatt, "A reader makes a poem as he reads. He does not see an unalterable meaning that lies within the text. He creates meaning from the confrontation." Taking this in account it necessitates finding out whether writer has any role playing in readers in the process of reading.

A great French theorist and thinker Barthes came up against the idea of new critics. Death of the author by Barthes emphasises that author's role is ended soon after he/she writes the text. To find the relationship between reader and writer it is necessary to find the writers influence on the readers. The article also tries to find out the process of the reading and the role played by the text during process.

Even then it should be taken in account that the heroic symbolisation of authors by humanists still exists among readers. There arises a question that as Barthes argues, does author really dies after the text is written or he still lives among the readers? This can be answered in this article. There is another question rises on talking on readers. Who are the readers that we are targeting on professional or the non-professionals? Professionals are people who are reading literature as their academics and non-professionals are people read literature but not in their academics.

Review of the Literature

Nikhilesh expresses that the essay has not only overthrown the hegemony of the institution of the author, but also has given him a new birth to the very paradigm of reading and interpreting. Praiz Sophyronja interprets it as confirming that the translation of thought into language removes the specific voice of the author. At the same time, Rich is of the opinion that a text cannot be divorced from its context of production and therefore the author is always important. Elias Vasalis Kontaxakis comprehends that Barthes is empowering the reader and text by siphoning fixation from the author. Basila says that the critical concept of the death of the author is a ruthless idea. Katie sums up her understanding of the essay that it clarifies the difference between writing and reading by demolishing the myth that writers are owners and readers are usufructuaries. The Essay "What is an Author" considers the relationship between author, text, and reader. Dr. J. John Sekar says in his article "Reading Barthes' 'The Death of the Author'" helps one understand Foucault's "What is an Author?" While Barthes kills the author, Foucault problematizes the notion of the author and the relationship between author and work. All stakeholders within the Indian Academia of English Studies cannot but invoke the spirit of the Author for wrong reasons. Perhaps, most of them are still firmly wedded to the Humanist theories that have become of part of the intellectual, academic, and mental structures through colonial educational inheritance!"

Research Design

This research in this article is an inductive one. The researcher has given a questionnaire to the subjects for them to answer in three levels Yes, No and No Idea. The research is to be done comparing the professional readers

and non-professional readers. Which of the category has author in their mind while reading the text?

Aim and Objectives of the Study

The objectives of the study are to figure the authority of authors on the text is given by professionals or non-professionals. Do readers really mind the writer of the text while reading text? The study is to compare the reading of the lay men with that of professionals and who have varied approaches to the text.

Subjects of the Study

The subjects of the study are 10 students of a college 5 are in their under-graduation and other 5 are in their post-graduation. These are the subjects who were chosen as professional. The subjects as non-professionals are 10 eminent readers around Madurai city of different professions, namely lawyers, doctors and software architects.

Research Questions

The following questions are the initiators for the research study and they are answered in the results later:

- Do readers mind the writer of the text while reading it?
- Is there any difference between professional readers and non-professional readers?
- In case of authors' influence, what is the reason for the readers to think on authors?
- What is the role of text in the process of reading?

Limitations of the Study

The research has limitations and that are mentioned below

- The subjects in the professional category are women and the result may differ in terms of men.
- Half the subjects in professional category are postgraduate students and they are exposed to literature and that may cause a difference in the results.
- The subjects of non-professionals are not the age group of professionals, and there is a non-uniformity in the subjects of this category within.
- The subjects of professionals are only women, and there may be difference in readers because of their gender.

Hypothesis

The following are the hypotheses of the research study and the results are expected as the hypothesis.

- The professionals will neglect the author while the process of reading the text because of their exposure towards literary theories.
- The non-professionals will be conscious of author in the process of reading the text.
- In the professionals there will be difference between the undergraduates and postgraduates readers' idea towards author's participation in the process of reading.

Results and Analysis

The following mentioned are the results of the research study the results were given in separate for both professionals and non-professionals in different tables. The results are given in percentage.

Professionals

No	Questions	Yes	No	No idea
1	Is Author has any role in understanding the text?	90	5	5
2	Can author ignored in while reading a text?	5	95	
3	Do you think the author is the persona?	80	5	15
4	Is the author can stand beyond his/her time?	100		
5	Can a literary text stand beyond time?	100		
6	Is the background of the author should be read before reading the text?	90	10	
7	Can writer give the complete meaning of the text?	100		

Non-Professionals

No	Questions	Yes	No	No idea
1	Is Author has any role in understanding the text?	5	95	0
2	Can author ignored in while reading a text?	95	5	
3	Do you think the author is the persona?	10	70	20
4	Is the author can stand beyond his/her time?	50	50	
5	Can a literary text stand beyond time?	50	30	20
6	Is the background of the author should be read before reading the text?	0	100	
7	Can writer give the complete meaning of the text?	10	80	10

Comparing professionals and non-professionals, professionals are conscious about the author of the text whereas non-professionals are unconscious about the author of the text. There is a vast difference between professionals and non-professionals on their approach towards literary reading. The authors' influence on readers while reading the text is because of their colonial inheritance inherited by the teachers of with the colonial tendencies. The students of literature discipline strongly believe that the author's back ground plays a vital role in the process of understanding the text. The role of the text during the process of understating or reading a text is the same for both categories. The text during the process of reading it foregrounds itself and alters itself. The text in the process of reading first defamiliarizes the familiar situation or the content and again it familiarize and naturalize the defamiliaried situation or the content.

The results of the research study are directly proportional to the hypothesis of the research study. The professionals who are well exposed towards theories of literature have a strong belief that the author has a role to play in the text and understanding of the text. Non-professionals even that they are not professionals partly believes that the author's influence over reading a text. Non-professionals believes in the autonomy of text whereas professional literature readers don't stand for the autonomy of the literary text. There is no vast difference between the readers of under graduation and the post-graduation as both set of people believes in the authors' influence over the text.

Theoretical Reflections

Reading and interpreting the text with the reference of author's biography, social, economic and political status attributes. Placing author's view juxtaposes while reading and interpreting a text kills the author in the reader. The multiple interpretations of a text is the abjuration of post structuralism that is spoiled because of the author view and humanistic approaches. The text remains the same but interpretations differ. The interpretation depends on the context of the reader rather than a content of the text. This can be explained by an example. "Train to Pakistan" is the novel written by Khushwant Singh having the set during the partition time of India and Pakistan. If the reader focuses on love relationship the interpretation will be on the dividing love in the dividing nation. If the reader is a feminist the reader focuses on the women sufferings, men's authority over women. If the reader is a rationalist the interpretation will be on the deaths of thousands and

thousands of people in the name of religion and politics. If the reader is a nationalist the interpretation might be concentrating on the division of nation because of intolerance among people. If the reader is a Hindu politician interpretation can be on the rage of Islamic Indians. In the above mentioned varied key for interpretations on the same text is not because of the author's transcendence or versatility it is because of the nature of the text.

In this definition, we can see that the term 'text' is strictly relating to the collective body of text within a book or document. However, this makes me beg the question; why are certain types of written language classified as 'text' and others are not? Despite the creator's intentions of meaning and then classification in which a text is sorted, I would argue that all written language should be grouped within the designation of 'text.' In this, all written language or 'texts' have been classified into further subcategories in some way or another; whether it be fiction or non-fiction or what genre it is classified as i.e. romance or thriller. This spectrum is vast, from classic Literature to the ingredients on a tin of beans. It is clear that there is a distinction to be made within the interpretation process between these two examples of text and it is quite likely that this is the reason for the original distinction to have been drawn.

Obviously, these classifications are made due to the direct content of the text. So if a story specifically concerns love or romance, it will be classified as such. So, what would happen if we altered these associations? I believe that although in this respect, the text is very much subject to its classification; it is possible to vary the meaning if we alter the social forms in which it is accessed. For example, the ingredients from a tin of baked beans would usually be regarded as non-fiction, literal text used specifically to identify the contents of the tin and would rarely be misinterpreted for something else. If we took this text and placed it in an anthology for modern poetry, and the reader accessed it in this new classification would the reader look upon it differently, would they absorb the text in a different classification? Would it become artistic or poetic? Peter Barry considers the reader's experience of texts,

"In these cases, and many more, there is an almost universally felt anxiety that language will express things we hadn't intended, or convey the wrong impression, or betray our ignorance, callousness or confusion."

It could be said that the social expectations of a text can flaw the interpretation process. Like in the previous example, if the ingredients of a tin of beans were listed in a poetry anthology, some readers may feel uncomfortable

questioning its 'right' to be there, as poetry in itself is a classification of text in which has many indirect indicators and specifications. As with all language, the specifications in which we create classifications of bodies of speech or text are difficult to pinpoint effectively. An example of this in the spoken language would be the classification of what 'speech' is. Is this merely the process in which we create sounds in order to communicate? Or is this the direct reference to the implied meanings of speech? Even the word 'speech' itself can be applied to a form of the spoken language usually associated with weddings or special occasions in which the speaker makes a sentiment or statement about the event in question.

What is a literature?

Literature is anything written which is self-referral that foregrounds itself and alters itself. The text in the process of reading first defamiliarizes the familiar situation or the content and again it familiarize and naturalize the defamiliarized situation or the content. This is not because of the author but because of the reader the text defamiliarizes and refamiliarizes.

Suggestions

If this scenario is seen as an issue the article suggests two suggestions for the upgradation of literary text reading and interpreting.

- Teaching literature for the students should stop in classrooms, literature should be prescribed under self-study portions and the various methods of reading text should be taught to analysis the literature.

- Internal assessment for literature should be in the form of oral test such as presentations, debates and group discussions.

Conclusion

The study figures that the non-professionals without any knowledge or exposure towards literary theories are wedded to the text. Professionals with the exposure towards literary theory knowledge are wedded to the author. Non-professionals who are reading to make themselves humanists are becoming post-modernist and professionals who are being train to become post-modernist became humanists.

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ENGLISH LANGUAGE TEACHING: A VALUE - ORIENTED NEW PARADIGM

Sharon Milton

Abstract

In the journey of human life various opportunities and challenges are provided for the growth and transformation of life. Particularly in the socio-political, economic and religious context, the individual and society are called to utilize these opportunities and respond to the challenges in a positive way. Along these, culture, Education, Religion, Economics play prominent role in shaping and leading to create a New society of which built on love, peace and justice. Particularly Education occupies a key role in creating a New Society. Various professionals are expected to contribute their talents towards to achieve the goals so that humanity can grow and contribute for other's welfare. Teaching community has various talents and they have direct link with the students. Teachers through teaching play a vital role in motivating, equipping and encouraging the student community in order to lead them as good citizens. Compare with other opportunities language teaching particularly English Language Teaching play a very prominent, dynamic and vibrant in nature. Innovative teaching and Research is not a method but an approach based by the individual by actively participating in the cognitive process. Thus it leads to a Holistic understanding of human life and promote values of transformation.

Keywords: teacher Cognition, new paradigm, value-oriented, attitude, motivation

Introduction

In the journey of human life there are many opportunities and challenges. Considering the present situation in society, there is great urgency to identify the issues and contribute towards the development of human life. In this direction among culture, tradition and national issues like economic, education, environment and politics, language plays a very prominent role for transformation. It is dynamic and vibrant in nature and plays as a catalyst to transform the life of individuals and society in a more meaningful way. Particularly English language teaching plays a prominent role. Considering the unique role of English language teaching, a new paradigm is urgently needed today. Through prose, poetry and grammar English language teaching contributes not only for the development of language but also human life in a holistic perspective. In this political context, a new paradigm is urgently needed in English language teaching towards a value orientation. This new paradigm provides a new direction and new life for the whole humanity. In order to measure, a questionnaire called Teacher Cognition scale for English Language Teaching has been developed and validated by the investigator. Psychological variables like attitude and motivation were also taken into consideration in this study. For attitude towards English scale developed and validated by P.S. Chandra Kumar (2006) and achievement motivation scale developed by Robinson (1970) were used in this study.

Transformative English Language Teaching

Among teaching various subjects in the schools and colleges, English language teaching occupies a key and important place in society. It is not only for communication but also plays various roles in the area of culture, religion and the like. Particularly, English language teaching contributes for transformation and so it is called as a transformative teaching. In other words we can say that the teaching of prose, poetry, grammar, drama in English leads to a clear and holistic understanding of life because it is based on values which leads to create a society on the basis of peace, justice, love and human rights. Different research studies have been undertaken in this particular area proving that English language teaching has dynamic value so that individuals have a holistic understand of human life. Psychological variables like achievement motivation and a like towards teaching are playing important role in this context. Moreover, organizational climate and socio-economic status of the teachers are also contributing in the area of English language teaching.

New Paradigm towards Holistic Understanding of Life

Traditional ways of teaching through prose, poetry, and grammar etc are contributing in a more meaningful way in the understanding of language and its importance. This dimension of contribution is well known and it is accepted as "Efficiency" in the area of English language teaching. It is essential and it has to be developed and maintained for growth in the future. There is no doubt that English language teaching contributes to the field of

education and teaching. Moreover, English language teaching contributes for not only "efficiency" but also for "integrity" which is very essential for human life. Thus it creates and develops values. It creates not only integrity alone it develops various values also. Teacher cognitive scale for English language teaching constructed by the investigator and the data collected proves that English language teaching develops and contributes various values like personal values, professional values, social values, humanist values, aesthetic values and religion values. Moreover, it proves that it leads for holistic understanding of human life. This paradigm shift is to be noticed in the research of English language teaching. Thus it leads to have a new paradigm in English language teaching. Teacher cognition clearly describes that the dimension of what the teacher Think, Believe and Know.

Teaching Values in Classroom

Values in the class room and teaching values, the frame work presented by Edwin Fenton (1967) Fenton uses a simple three part classification of Values.

Behavioral

A teacher cannot tolerate bad behavior that disrupts lessons. Teaching does not occur in chaos but in order, even if that order provides some deal of individual freedom with is known boundaries. Although students may have input into the nature and conventions of this environment the teacher will even by making such decision about student participation, set values which are not simply a matter of consensus Teachers promote behavioral values.

Procedural

Procedural values relate to a way of thinking that is central to a discipline for example literary criticism. Procedural values are not subject to consensus, although how students are taught may have input from parents and students themselves. Teachers teach procedural values in all their subjects.

Substantive

The global movement of people and the global nature of communication contribute communities that are fast becoming multiracial and multi-faith. Where such pluralism exists, teachers must be careful about what values they teach explicitly. Diverse community views exist on race, culture and religion. Teaching one particular value may ingratiate the teacher with some parts of the community and alienate him or her from other groups. On these

substantive matters there is likely to be range of community views, even where own view may appear to dominate. English Language Teaching promotes and encourages the students in turn the community to have the following values for creating a peace and just society as follows

Personal Values

Self-Confidence Self-Discipline Self-Assessment
Developing Personality Impartiality Humility
Simplicity

Professional Values

Accountability, Responsibility, Devotion to Duty,
Knowledge and Skill, Efficiency, Creativity Intellectual
Freedom, Encouragement, Respect for learning,
Trusteeship of Knowledge, Abiding to the Law,
Professional Code, Open-Mindedness, Balanced Mind,
Team Spirit, Work Ethics, Reason Readiness for Dialogue,
Willingness to be corrected by students

Aesthetic Values

Honesty, Punctuality, Patience, Love, Tolerance,
Generosity, Loyalty, Truth, Excellence

Humanitarian Values

Brotherhood, Equality, Integrity, Compassion,
Patriotism, Dignity and Honour, Charity

Religious Values

Respect for other Faiths, Self Realization, Zest for
Life

Conclusion

In order to understand this necessity and aware of this new paradigm in English language teaching, we are called to adopt and implement various steps for action. Particularly, in the curriculum development for English language in the schools and colleges has to be taken as a very serious one. Values have to be incorporated in the curriculum of English language lesson. Moreover experts in this particular field like English language teaching and value Education has to be involved in developing the curriculum. Moreover, knowledge of value education is very much essential and it has to be linked with English language teaching. Not only the curriculum, but also the students and teachers have to have the clear understanding of the society which has been divided on the basis of caste, religions and wealth. Involvement and

understanding the society are very essential. Poverty, sickness, hunger, division on the basis of caste and religions exist in society. The exposure and active participation in the society are essential along with English language teaching. Content analysis has to be done by the experts so that these essential values and components have to be incorporated for leading a society which leads human transforming. English language teachers have to have in-service training on value education as well as English language teaching. "English language teaching" and "Value education" has to be the two sides of the same coin of Education. In other words "Efficiency" and "Integrity" are the two sides of the same coin of human life which leads Holistic nature of Human Life which is based on Peace, Justice and Love etc. The correlated and predictive analysis reveals that the psychological variables attitude towards English Language and Achievement Motivation have a strong influence on teacher cognition about teaching and learning English and language skills which leads to a New Paradigm towards a Value Oriented.

So that human life can have a new insight and positive direction for a new life on the basis of Ethics and Values.

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SEARCH FOR BEAUTY FOR BEAUTY AND THE RACIAL SUPPRESSION: A STUDY OF TONI MORRISON'S THE BLUEST EYE

A.Yuva Bala Sobikha

Abstract

*The ideology traced in the article is to examine the racial suppression and the quest for beauty through the factors from the novel *The Bluest eye* by Toni Morrison. This article depicts a young black girl growing up in a society where the whites dominate and suppress the black people. Its objective is to have a look on the yearning for acceptance which brings the key note in the internalized racism through the subaltern of the post-colonial method. It also aims at tracing the marginality of the suppressed black people and the inner battle of the protagonist. By this suppression, the characteristics of the protagonist are revealed in a subtle manner. Through prolonged exposure, the shattered life of the protagonist is disclosed.*

Keywords: *suppression, racism, marginality*

Introduction

The article traces the idea of search for beauty and the racial suppression in the novel *'The Bluest Eye* by Toni Morrison, through which various ideas and incidents are implicated to the reader. It is her first novel published in the year 1970. It is a novel of initiation concerning a victimized adolescent black girl who is obsessed by white standards of beauty and appearance to have blue eyes. Toni Morrison, American novelist won PULITZER PRIZE for fiction and a NOBEL PRIZE winner. She is richly noted for her examination of Black American experience, particularly on black female experience.

Beauty in the context of post-colonial period has been the skin tone rather than the internal beauty of oneself. The facts of skin color differences become the cornerstone to the imperialists to create social stratification in the colonial and native people were in the lowest layer. The beauty standards bring out various characteristics that eventually lead to the yearning for acceptance, and rejection by society especially, women as the subaltern. Racism as an issue has plagued mankind throughout its history. Irrespective of sex, all black community faced the atrocities of racism and exploitation by the white people.

Race increased the attention of audience during modern period. Races, by Hall it is argued, "do not exist outside of presentation. Rather, they are formed in and by symbolization in a process of social and political power struggle". In this context racialization has been inherently racist for it involves forms of social, economic and political subordination that are lived through the categories and discourse of race.

Marginalization being a social process makes people to stand different from others and they are made to feel

like they are different from the society they live. The bluest eye, refer to the blue eye of the blonde American myth, by which the standard of the black-skinned and browned eyes are always inadequate. The racial beauty is not a reaction of an individual person but of a marginalized community suppressed people in the society. Morrison encounters racism not only from the point of white people but also from the point of black race. She shows how 'white' beliefs have dominated the American and African-American culture.

Search for Beauty

The novel brings out how Pecola, 11-year-old girl, the protagonist of the novel has a yearning for blue eyes as she feels frustrated by her blackness. Pecola longs for love from the society where she is humiliated by white and is rejected even from the members of her own race. She uses Pecola's character to bring out the dangers involved in the black community and the idea of imposing whites as beautiful. The rejection started from Pecola's age of childhood when she was carried in the womb of her mother. They think her to be an ugly child by birth. Her parents led a problematic life because they were poor and black. They moved away from their place and started to work in a place called Ohio, which also led them to an unhappy life. Cholly Breedlove, black uneducated youth, father of Pecola is portrayed in such a way that it clearly indicative of the marginal existence of the blacks during those periods. He goes through various expression of dependency, internal racism, etc., Pauline Breedlove, her mother who belongs to her race dislikes Pecola for her black skin and ugliness and has more concern for the whites where she works. She might have shown some

concern towards her daughter but the liking of the western society and whiteness of the tone made her to dislike her own family.

Geraldine the middle class black woman emphasize on decorum and cleanliness which also represents Morrison's critique of a particular kind of internalized racism and a middle-class contempt for the poor. Being well educated and having adopted western way of living, she draws the line between the coloured and the black. She deliberately teaches her son about the coloured and the black: "Coloured people were neat and quite: niggers were dirty and loud". (Morrison85) She ill-treats poor, dark-skinned black children, in this instance, Pecola. Because she hates her own blackness and she calls her as "Nasty little black bitch."

Pecola was treated very badly by almost every other people she meets except few of the characters in the novel. In school, her teachers do not glance at her and ask only when everyone is required to speak. She sits all alone on a double desk in the class. The boys on the playground tease her by calling her black while she returned from the school. Though she was saved by her friends the inferiority feeling made her to crave for blue eyes. So that it might change the way of people looking at her. The shopkeeper, Yocobowski, does not notice her as if she does not exist at all.

Pecola during the time of her adolescent period marginalizes herself by comparing her with other white people who have blue eyes. This comparison started when she was rejected by her own race. Even her mother felt she is darker than the dark and ugly by birth. She realizes even if she shows her love towards the people they are not ready to reciprocate the love towards her. She strongly believes that having a blue eye will make everyone to love her so that she can change what she sees, and so she can change how others see her. She prays for blue eyes each night,

Pretty eyes. Pretty blue eyes. Big blue pretty eyes. Run, Jip, run. Jip runs, Alice runs. Alice has blue eyes. Jerry has blue eyes. Jerry runs. Alice runs. They run with their blue eyes. Four blue eyes. Four pretty Blue eyes. Blue-sky eyes. Blue-like Mrs.Forrest's Blue blouse eyes. Morning-glory-blue-eyes. Alice-and-jerry-blue-storybook-eyes (Morrison.45).

Now, all these incidents tend to plant the seeds of inferiority in Pecola's heart. She might certainly have thought that it was her colour which was responsible for such neglect. It is not that she is ugly, but the fact is that

she comes from a section of society that is perceived to be inferior. They are constantly haunted by their ugliness and crave to be beautiful among the white. Pecola, in search for beauty (Blue eyes) is in the hope that people will love her one day. In her desire to achieve recognition she falls into the abyss of madness.

This novel brings out how black characters respond to so called dominating white society that has suppressed the black people. The three prostitutes China, Poland and Miss Marie are shown for a brief period of time who focus on beauty but still gains pleasure by being black. They are also portrayed in a way how an individual is comfortable with their own image in the society rather looking at other people.

Breedlove family feels frustrated by their blackness and ugliness in the society. They are ugly because of the conviction, whereas Mac Teer family was comfortable with their blackness and they accept their blackness and their living. When Claudia explains the harsh reality about her mother and other people in community she says: "Being a minority in both caste and class we moved about anyway on the hem of life." (Morrison.15). When Claudia was presented the white doll with blue eyes, she doesn't feel the beauty in it rather it made her to hate the little white girls. She tries to show all her love towards blackness and she hopes to show the love to Pecola's unborn child.

Conclusion

Ultimately, Pecola was made as a scapegoat to the entire community. All the black women in the novel undergo the experience of dependency, repression, alienation and internal racialization. They try to find the meaning for their life and the yearning for acceptance. On the other hand, being white provided them the beauty and cleanliness, and they started to suppress the black. Pecola's Search for Beauty (Blue Eyes) results in her madness and that results in ending of her agony due to racial discrimination.

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WOMEN IN MANJU KAPUR'S DIFFICULT DAUGHTER AND HOME

J.Sophia Mary

Abstract

The concept of women's thinking is not anything but the growth of a movement which began in late 1960s as a force, which began as an effort to define and understand the experiences of women's lives. And we see women's problems emphasized in literature chiefly in the form of novels. Manju Kapur novels reveal the life of women, their struggle for basic rights, marriages, quest for independence and survival as the mixture of tradition and modernity. This evolving image of woman has created a calamity in family and society and has shaken the foundations of age-old institutions. The purpose of this paper to evaluate the issues related to the position of women in the family, image of women in society, their fighting spirit for their identity in the male dominated society.

Keywords: *identity crisis, women's problem, image of women, role of women, male dominance, struggling for survival*

Introduction

Manju Kapur's approach to woman's life in her novels is to free them from the painful measures of patriarchal symbolic order. In these processes, the protagonists in her novels have continued a lot of physical, emotional and mental sufferings. These women have however achieved their long hunted freedom to a certain extent. This study is based on two widely read novels of Manju Kapur's *Home* and *Difficult Daughters*. The women's question today is, therefore, no longer an issue confined to the position of women within the family or their rights to equality with men in different aspects of social life. It is part of the total, far broader question regarding the direction of change that our society is taking economic, social, political, and the intellectual awareness and study of that process. It is this context that the role of women is discussed in the novels of Manju Kapur. The idea that all women were meant to get married and be submissive to their husbands and lastly fight for their survival was given a second look when we read the novels of Manju Kapur.

Women in Kapur's Novels

Indian women writers have played a significant role in Indian writing in English to fight for women liberation. They have given a new phase to the Indian Literature. In the mass of Indian English Literature, the women writers who have employed the most important place are Kamala Markandaya, Manju Kapur, Shashi Deshpande and Anita Desai who have chosen as their main theme of writing the topic of feminism. Writing about women's problems, the women writers try to create awareness among women. Most of these female writers are famous for their bold views regarding writing on women freedom that are highlighted in their novels.

Indian women writers, particularly of the 1980s onwards starts to gained worldwide recognition. Women writers have moved away from traditional portrayals of continuing, self-sacrificing women towards conflicts, female characters searching for identity; no longer characterized and defined simply in terms of their deadliness status. In comparing to earlier novels, female characters from the 19th onwards declare themselves and challenge towards marriage life motherhood, economical independence to frame their role independently in order to stand on their own-self in their family as well as in society. Modern women writers have expressed about woman's objectives, and the changed awareness of sexuality in their novels.

The women characters created by Manju Kapur are characterized by acceptance – compulsion. A significance attempt shown to redefine cultural and social labels and values in order to create a freedom of their own, which brought a redefinition for their identity? It exposes the argument and conflict to the social environment and a common powerful patriarchal ideology.

Manju Kapur highlights the factors which controls the freedom of the women to live, grow and realize herself the way men perform. The way in which religion, tradition and myth are misused to shape women into an acceptance of their secondary status which causing them to lead disgusting and limited their lives. The female protagonists oppose and overcome the ideological control and tried to reshape ideals and existing value systems to reinvent themselves in a meaningful way. In this sense, Kapur novels are a significant contribution towards the realm of Indian English fiction towards women enlightens.

Women's Identity Crisis in *Difficult Daughters*

In the novel, *Difficult Daughters*, Virmati rebels against her family tradition in order to fulfill her inner desires. She is encouraged by the inner need to feel loved as an individual rather than as a responsible daughter. The title of the novel *Difficult Daughters* finely connected to the patriarchal principle that a woman, who undertakes an individual identity, is branded as a difficult daughter by family and by society as well. Although Virmathi succeeds in breaking all man-made boundaries, there are certain priorities so deeply rooted within her that she struggles to shake through the shackles? In the course of the novel she grows up from an immature girl to a woman matured by suffering through experience. India's victory against the majestic rulers is mirrored through Virmati's fighting spirit in order to get her identity. No doubt India attained freedom from colonial rule but at the cost of separation and mutual hatred. Virmati was victorious in breaking the age old shackles of a patriarchal society in order to achieve her desire in a tradition bound country, but at the cost of much mental, torture and continually struggling pave the way for her own pit fall.

The women characters in Manju Kapur's *Difficult Daughters* are separated into three generations, with their values, way of thinking and relationships. Virmati's history is reconstructed by her daughter Ida. Virmathi is depicted as a New Woman of colonial India and her urge to acquire education and freedom resemble the nation's quest for identity and long for individual care, but she fails to totally live up to her wishes as per-her inner quests, that proofed by her decision to marry the married professor Harish. Although she dares to cross one social norm, she caught into another, where her free spirit is limited and again controlled by others. The novel not only refers to the difficult daughter Virmati but also connects to the several other difficult daughters those who leaving the limitations of their marriage life and participated themselves in the national struggle for independence.

Image of Women in *Home*

Kapur's *Home* successfully presents the real picture of women's place in a male dominated society. The protagonists are torn in between tradition and modernity conflicts, individual identity in their house, and call of their inner desires towards the demand of tradition. The tension between these concepts of identity and their long term opposes to fulfill the desire for personal achievement, forms the thematic foundation of the novel

Home specifies Nisha's search for a home for a place of shelter and security which could be consider as a safe for women. Unfortunately to women in India, home is not a place for comfort and relaxation and it does not guarantee them any emotional or physical security, it sometimes does not provide them any physical security. It was proved through Nisha's character by the sexual exploitation of her own cousin Vicky. The novel reveals the story of the shop owner Banwari Lal, his sons Yashpal and Pyarelal and their wives and children and it explores the world of joint families an ordinary middle class joint family's life in Delhi. This world of joint families does have mutual support system which could both destroy and preserve ones maturity; that makes joint family living such a pleasure and pain.

Kapur's *Home* clearly shows the problem of women who carry the burden of being female as well as the responsibility of being mother to members of their own sex. This novel expose the fact that marriage is regarded an ultimate goal and destiny from which women cannot escape and continuously insist by the mothers. Her female protagonists are mostly educated, aspiring individuals caged within the conflicts of a traditionalist society. Their education leads them to independent thinking and makes them to cross over the family and society norms. They bear a conflict between the passions of the flesh, education to be economically independent and the yearning to be part of the political and intellectual movements of that day. It is in this context that the role of women is discussed deeply in the novels of Manju Kapur.

Conclusion

Manju Kapur presents in her novels the changing image of women moving away from traditional portrayals of enduring, apart from being as mother, daughter, wife but also women shines as ambitious women, making society in order to aware of their demands and in this way providing a medium of self expression. Her fiction stresses the women's need for self- awareness, self-realization and insist her to fight for her own destiny, independence and individuality. She presents the hidden inner and outer of women mentality in all her novels. In spite of getting education and freedom the women protagonists of Manju Kapur's novel does not bloom into new woman in the real sense they doesn't use it for their real freedom. Though they challenge to cross one traditional norm they are caught into another, where their free spirits are limited and they fall into another pit-fall which increases their sufferings more than before which could not get come upon their life.

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LIBERATION AS A COLOSSAL QUESTION FOR REFUGEES IN HEGEMONIC SOCIETY

E.Suresh & J.John Sekar

Abstract

Literature is the product of various socio-economic and cultural activities of the life. It never fails to capture and record emotions and feelings of all the sections of society with its spectrum of the genre such as poetry, drama, prose and novel. It is a massive reflection of people's experiences and a sign of the age. Moreover, reading literature through postcolonial view creates an immense interest to have different analysis on different societies, people, and their culture. The postcolonial literature can give a clear picture of the oppressed and suppressed people in the hegemonic society. In 20th and 21st century literature, read maximum cannot avoid the word 'subaltern' which provide a great platform to identify the pathetic life of the suppressed people. The term 'subaltern' was first used by the Italian Marxist intellectual Antonio Gramsci who used this term to describe a group that is excluded from a society's established institutions. Recently, it becomes popularly a powerful research tool to analyse the postcolonial literature. The subalterns are the Eastern country people, women, farmers, economically backward people, refugees, illiterates and third genders. In this contemporary world, refugees are forced to have traumatic experiences in their lives due to partition and civil wars. People from, maximum, India, Bangladesh, Burma/Myanmar, and Sri Lanka have been facing different challenges in their day-to-day lives. There are several steps taken by different government to restrain their sufferings. Moreover, writing also contributes its support to give voice for the migrants. In the world of literature, postcolonial literature maximum does its work to give voice for the subaltern but, it never liberates the subaltern from the hegemonic structured society. This paper clearly explores the liberation of subaltern is a colossal question in the colonial land.

Keywords: postcolonial, subaltern, hegemony, colossal

Introduction

Literature has the power to connect individuals with larger truths and ideas in a society. It creates a way for people to record their thoughts and experiences in a way that is accessible to others, through fictionalized accounts of the experience. In modern, writings reflect the ground reality of the society through a clear picture of every society. The societies of 20th and 21st centuries continuously face different challenges to shape their structure to define an identity by facing several traumatic consequences such as partition or civil wars. The civil wars have created difference problems among the people to migrate several places in order to save their lives from the oppressed society. The migrated people become the refugees in the neighbouring countries to survive by losing all their belongings and lands to save their days of survival. The partition of India and Pakistan, the religious crises in Jammu and Kashmir, Bangladesh and India, the civil war in Sri Lanka and the civil war in Burma/Myanmar are the fine examples which reveal the crucial conditions of refugees. They have been voiceless by giving up their rights in their native land itself. This paper explores the liberation of refugees in another land has become a colossal question.

Subaltern Studies has become a powerful weapon to give voice for the voiceless. The term 'subaltern' is first used in a non-military sense by Marxist philosopher Antonio Gramsci which refers to a group who are outsider of the

established structure of political representation. He also emphasizes that the term 'subaltern' is an allusion which refers to any group of inferior rank and status, whether because of race, class, gender, religion, sex, ethnicity, creed and caste. This term later is used by different scholars like Partha Chatterjee, Dipesh Chakrabarty, Ranjith Guha, and Gayatri Chakrabarty Spivak.

The term 'refugee' is continuously used to show hidden history of displaced people in all over the world. Civil war, partition, racial discrimination and religious conflict are the main cause to have refugees in all over the world. United Nations High Commissioner for Refugees (UNHCR) defines the term 'refugee' means 'a refugee is someone who has been forced to flee his or her country because of persecution, war, or violence. A refugee has a well-founded fear of persecution for reasons of race, religion, nationality, political opinion or membership in a particular social group. Most likely, they cannot return home or are afraid to do so. War and ethnic, tribal and religious violence are leading causes of refugees fleeing their countries.'

The refugees are called subaltern in the hegemonic structured society. They are denied of human rights. They are forced to face several problems such as homelessness, women face sexual violence, minimum laws to protect them, the host government only protect them and they struggle to fulfil their basic needs. Thus, they live in a diasporic land by facing different

challenges. Leela Gandhi in her book 'Post Colonial Theory' says "Diaspora evokes the specific traumas of human displacement."

The partition of India has broken the people and it continues to be a shame on India. It is estimated that nearly two million were slaughtered during the weeks around partition, almost no Muslim surviving in East Punjab and no Hindu or Sikh in West Punjab. About 7.5 million Muslims left India from the newly formed state of Pakistan and about 7.5 million of Hindus trekked to the new India from Pakistan. People are displaced to save their lives from the oppressed societies. Gopalakrishna Gandhi clearly writes in 'The Hindu' that "Both sets of displaced persons were seeking the security of religious majority, their majority."

Murchijhapi massacre is a fine example of refugees' struggle in India in 1972. It causes thousands of lives in order to protect wildlife and preserving forest in Sundarban forest, West Bengal. Amitav Ghosh's novel *The Hungry Tide* is one of the fine examples to show the hidden truth to the world. It is a remarkable work to highlight refugees' condition in the colonial land. Ghosh skilfully weaves the narrative of the novel through characters and incidents, laying hidden realities of history. It depicts the plight of the displaced people due to the partition of India in 1947. The novel is a replica of atrocities done by the West Bengal government upon the people of Murchijhapi. Ghosh clearly portrays the inhuman acts of eviction done by the government in the name of wild life and forest. He depicts that the exploitation of weak and feeble, the poor and innocent section of society has become the trend for those in dominance, whether it be an institution or individual.

Amitav Ghosh directs people's attention towards the violation of human rights that has ensured through age. The novel depicts how the basic human rights people, the rights to live freely according to their wishes, has been violated. The people of Murchijhapi are not with food and water. The whole island is patrolled and all communication with outside world is banned. In the novel, Ghosh covers the power of voiced politics of the upper class over lower class.

Civil War of Sri Lanka, a fine example, depicts the reality of oppressed have ruined the lives of thousands of Tamil Eelam. It paves way for the people to migrate all over the world to just save their lives. Journey to the other land forces the migrant to have several traumatic consequences which causes thousands of lives while their journey. They have been forced to settle in camps which do not even provide their basic needs. Bill Ashcroft clearly says in his book 'The Empire Writes Back': Diaspora does not simply refer to geographical dispersal but also to the vexed question of identity, memory and home which displacement produced."

Diaspora is a minority community living in exile. They continuously face different consequences given by the oppressed society. Sometimes, the assassinations are the carefully planned plot by the people who owed allegiance to the concept of religions. It leads to a continuous threat for the migrants till the end of their lives. Education and writing are the real hope for the people to voice for the voiceless refugees to have a peaceful life in certain period. But, this is also a mirage for the migrant due to the political power in the colonial land. Finally, liberation is a colossal question for the refugees in the hegemonic structured institutionalised land.

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DETERMINED YOUTHS DEMYSTIFYING THE CONVENTIONS: A PARALLEL STUDY OF CHETAN BHAGAT'S 2 STATES AND VAIRAMUTHU'S ORU PORKALAMUM IRANDU POKALUM

K.Ukkirapandian

Abstract

Chetan Bhagat and Vairamuthu are popular living contemporary writers. Earlier writer writes in English while the latter in Tamil language. Though they hail from two different cultures and write in two different languages there are many striking similarities in their works. The present study focuses on how the young characters in the works of the two writers resemble each other in their attitude and the way they are presented. Two works taken for the study are 2 States of Chetan Bhagat and Oru Porkalamum Irandu Pookalum (A Battlefield and Two Flowers) of Vairamuthu. For comparison one of the comparative methodologies called parallel study is applied. It presupposes that the works of the writers taken for comparison are not influenced by one another.

Keywords: convention, tradition, youth, demystify, ignore, defy, change

Introduction

Chetan Bhagat is a best-selling pan-indian English novelist. Apart from writing novels he also writes columns for newspapers, gives motivational talks, works with Bollywood movie makers and in short he is a versatile. Vairamuthu is a regional Tamil writer. He is very popular as lyricist. Still it should be mentioned that for his fictional work *Kallikattu Ithikasam* (The Epic of Kallikadu) he has received the coveted Sakitya Academy Award. He too is a versatile as he has also written many other novels, short stories and has given many talks. Both the writers are best-selling authors in their respective language. Chetan's works focus exclusively on the youths and their attitudes. The early works of Vairamuthu too focus exclusively on youths and their behaviours. Vairamuthu's work taken here for the present study is one of his early works and the title of the work is *Oru Porkalamum Irandu Pookalum* (A Battlefield and Two Flowers). The work talks about how youths field uncomfortable about the established customs and how they react to it. Chetan's works too fall in the same line and for the present study his *2 States* is taken. For comparison one of the comparative methodologies called parallel study is employed. It presupposes that the works of the two different writers chosen for comparison are not influenced by one another.

Young Characters of Chetan Bhagat and Vairamuthu

Usually the term 'youth' is always associated with repulsion and change. The present writers' approach towards youths is no different. Whenever they speak in terms of change they always maintain that such change could be possible given that youths are part of it. To establish the point it is worth mentioning the works of the

writers. Chetan Bhagat's all the works deal with young characters and they all talk about changes that should take place in the respective field that they are in and the society in general. Ryan of *Five Point Someone* criticises the Indian education system and demands changes in it. Raghav of *Revolution 2020* hints the spineless and crooked act of newspapers and brings his own newsletter. Vroom of *One Night @ The Call Center* works in a call center and throws light on how Indian youths are exploited and emphasizes changes in it. Thus many more young characters could be cited here as examples.

Vairamuthu's young characters are no exception to this. His early works are out and out about young characters and the kind of changes they want to bring in the society. It does not mean that his young characters of latter and recent works ignore changes and work towards something else. No matter whether his early works or latter works, when it comes to change young characters stand in the front line and in fact they remain the agents of change. One example from his recent work will serve the purpose of explaining how young characters have a big role in making changes in the society. *Moondram Ulagappor* (Third World War) is Vairamuthu's recent novel. In the novel through the young character Chinnappandi, a student of Gandhigram Rural University, writer emphasizes how educated youths have the big role in bringing changes in the society.

Young Characters in 2States and Oru Porkalamum Irandu Pookalum

As it is already established, youths are the agents of changes and they no longer remain the slaves of established notions and conventions. They challenge

those traditions or they simply ignore it as if such traditions are not existing or applicable to them. Young characters from Chetan Bhagat's *2 States* and Vairamuthu's *Oru Pookalamum Irandu Pookalum* which could be translated as A Battlefield and Two Flowers serve as the typical example of the idea mentioned.

Both the novels deal with love affair of a man and woman who are from two different communities. Vairamuthu's characters strictly fall in line with these communal differences while Chetan's characters are not just from two different communities but also from two different states. *Oru pookalamum Irandu Pookalum* ends in a tragic note as both the man and woman involve in the love affair meet their death and *2 States* of Chetan Bhagat ends in happy note as the lovers get united.

Determined Youths Demystifying Conventions

Ananya Swaniathan, one of the many brilliant students in the novel *2 States*, is doing MBA in IIMA. The first convention she floats as a young character in the novel is not eating meat. She plays the role of Krish's sweetheart in the novel. She meets him for the first time in the college mess. As she is not happy with the food served in the college mess she along with him visit a nearby small eatery. She introduces herself as Ananya Swaniathan. She tells him that she is a "Tamilian" to be precise a "Tamil Brahmin". She explains what Tamil Brahmin means. They do not eat meat nor take alcohol. She explains it on her own and it is a given that she is well aware of her convention. But she is not the one who cares about following it. She tells that she is not a practicing "Tamil Brahmin". She orders chicken and eats it away.

Ananya's floating of convention does not end with the custom of not eating meat. An occasion arises when she floats another Brahmin convention of not taking alcohol. She falls in love with Krish the male protagonist of the novel. He is also her classmate in IIMA. In the course of their college life and the novel they successfully complete their studies and get placement. She gets placement in HLL and him in Citibank. She is placed in Chennai HLL office. He, a Delhi born Punjabi, too is placed in Chennai Citibank branch. Ananya and Krish the lovers have decided to meet each other in Krish's chummyery. Ananya requests Krish to buy chicken. She has also instructed him to buy beer. Here she floats the Brahmin convention of not taking alcohol. She takes beer and eats chicken.

First she floats her convention of not eating meat and then the convention of not taking alcohol. Then she ignores the convention that is not just ascribed to Brahmin

women but for Indian women in general. She has premarital sex with her lover Krish. Here both man and woman involve in breaking the convention of not having sex before marriage. One is well aware that in Indian context sex before marriage is a taboo. Not just the sex before marriage even love is still considered a taboo in Indian society. Young characters Ananya and Krish break these two conventions together. They love each other and have sex before marriage. In the case of Krish it is his second affair as he already had sex with his ex-girlfriend in IIT. Readers of Chetan Bhagat would say that premarital sex is found in all his novels. Still the fact cannot be denied that it is not acceptable in Indian society.

Having sex is one thing and talking about sex is another thing. However, in Indian context talking about sex is still a taboo. Especially woman talking about sex is unimaginable. But young woman character Ananya breaks that too. She is so bold to tell her suitor that "if there is an entrance exam for virginity, you can be sure I won't top it"(Bhagat 129). It is definitely an unthinkable thing in India. Thus in so many ways the young man and woman especially the young woman demystify the conventional practices.

Ultimately young characters in the novel break another convention too. Ananya and Krish are hailing from two different communities and of course from two different states. They fall in love with each other. After much struggle to convince their parents and relatives they get married. Marrying a person from another community is still an unheard of thing in Indian society. Everyone is aware of the amount of honour killing takes place in the country. All these honour killings concede how much Indian parents value their own caste and religion than the life of their loved ones. But in the novel *2 States* Ananya and Krish love each other. They convince their parents and relatives to accept their love and get married.

Young characters from Vairamuthu's *Oru Pookalamum Irandu Pookalum* (A Battlefield and Two Flowers) are no less determined than Chetan's young characters. Amsavalli is a seventeen year old dancer. She belongs to a lower community which performs "Koothu" at the time of temple festival. Koothu is a Tamil art form in which performers convey a story through dance and songs. These artists are specifically called 'Koothadi'. According to the convention these koothadis stay in the guest house of the landlord or Jameen of the village in which they will perform 'Koothu'. Before the performance of the 'Koothu' they get the blessings of the landlord or the Jameen. Jameen will offer things like fruits, saree, dhoti and rice

and leave them with words of blessings. In the case of a koothadi woman she has to spread the apron string of her saree and accepts the things Jameen offers. In the case of a koothadi man he has to spread his towel and receives the things from Jameen.

In the short novel elderly characters have no problem with this conventional practice. But seventeen year old young Amsavalli is not ready to follow such convention. She boldly asks the Jameen why she should accept offerings and blessings from him. She announces that her job is to perform Koothu on stage and she must be paid for that. Thus she leaves the Jameen's palace without receiving anything from him. Amsavalli knows the custom and she is not ready to practice it anymore. Thus she challenges the convention. The job of a woman koothadi does not just end with koothu. Like the 'devadasi' system prevailed in the previous eras if a man wants to have sex with the woman koothadi she has to oblige. Amsavalli a young woman hails from such a background stands against all these wrong notions. Unfortunately for all her defiance she has to yield her life at the end. She falls in love with a man who is from an upper community. Unlike Chetan's young lovers getting married in the novel *2 States*, here the lovers are killed at the end and the novel ends in a sad note. However they defy the conventions set by their predecessors.

The kind of settings and the characters presented in Bhagat's novels might convince the readers to accept premarital sex portrayed in his novels. Settings are corporates companies dominated metropolitan cities where people lead western way of life. And renowned higher educational institutions where boys and girls visit each other's hostel and lead a kind of live-in relationship. In such a set up premarital sex might not be a shocking one. But premarital sex in the society which Vairamuthu presents is an absolute impossible one. Still the young characters in the novel defy this convention. Amsavalli and Rajadurai fall in love with other. Rajadurai could not get his father's consent to marry Amsavalli. He moves to her place and lives with her family in a single room house. On a particular night when everyone in the family sleeps he tries to have sex with her. But the mere coughing sound of her mother puts him off and he could not fulfill his sexual desire. Still a reader cannot deny Rajadurai's attempt to have sex. A reader would surely agree that if there is no coughing sound from Amsavalli's mother they could have ended up having sex. Even then the shared proximity between the two young characters is an unthinkable one in Tamil society. This idea could be further supported with an

example from *2 States*. Woman protagonist Ananya is from Tamilnadu. She gets her father's consent to marry her lover Krish. Before marriage she visits Delhi with Krish. When they leave the airport Ananya's father tells them that he has only consented for marriage and further hints that they should not have physical relationship. But the young characters from both the novels defy this notion.

Like Ananya and Krish in *2 States*, Amsavalli and Rajadurai in *Oru Porkalamum Irandu Pookalum* fall in love with each other. They are from two different communities. They know that getting the consent for marriage from their parents is absolutely impossible. Still they try to defy the convention and try to convince their parents and get married. Though her mother and uncle seem to accept the love they have a cunning plan with someone else to separate the lovers. With the father of Rajadurai there is not even a question of consent. He prefers his son's death than his living with a girl from another community. It can be called honour killing. Unlike *2 States* which ends with a happy marriage of the lovers this story ends with the death of the lovers.

Conclusion

Writers hail from different languages, cultures, states and countries. Their works present different settings and characters. Still the problems, ideas, motives and the themes they present in their works resemble each other a lot. The comparison of Chetan Bhagat's *2 States* and Vairamuthu's *Oru Porkalamum Irandu Pookalum* prove a case in point. Young characters presented in both the works are hailing from different backgrounds. They are conditioned to follow the convention of their given background. Still they try to defy it. In the case of *2 States* the defiance of the young characters meet a welcome change in the existing society. Unfortunately in the case of *Oru Porkalamum Irandu Pookalum* the defiance of the young characters bring an end to their lives and leaves the reader with the concern that the society has not yet completely changed.

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ECO-FEMINISM THROUGH ANTICOLONIAL FRAMEWORK IN LINDA HOGAN'S SOLAR STORMS

S.Vijaya Vasuki

Abstract

This paper seeks to explore the interconnectedness between women and nature. In Solar Storms Linda Hogan focuses on the interconnectedness between women and nature and the marginalization of Native Americans as well. It also exposes the importance of nature to the native culture. The novel portrays women as a white knight of nature and how through their interconnectedness they are able to reclaim their lost identity. She also highlights the impact of colonization which leads to environmental crises in each novel. As the characters discover pathways to native traditions, they also discover spiritual connection with the ecosystem. It also seeks to explore the response of American Indian writers to the environmental crisis. It focuses on the environmental degradation and suggests the way toward healing.

Introduction

Literature is an exquisite portrayal of reality which combines human world, nature, society and their interdependence. It mirrors the society and conscientizes the readers to analyze their condition by comprehending the characters which reflect them that is depicted in the literary work. American Literature is naturally a colonial literature. John Smith, a soldier of fortune, is credited with initiating colonial literature. His chief books include *A True Relation of Virginia* (1608) and *The General Historie of Virginia, New England and the Summer Isles* (1624). Daniel Denton, William Penn, Thomas Ashe are only a few of many writers praising America as a land of economic promise. But others have stressed the differences of opinion that has spurred the colonists to leave their homeland.

Native American literature, also called Indian literature or American Indian literature, is the traditional oral and written literatures of the indigenous people of America. This literature has begun with the oral tradition in the hundred of indigenous cultures of North America and finds its fullness in all aspects. It is universal in significance and ancient in tradition. The cultural context is vital in understanding Native American literature.

Generally women writers focus on the experience of gender oppression. However, Native American women writers transcend this Eurocentric Feminist aspect and examine issues related to gender, as well as culture and ethnicity. This literature mainly demonstrates the importance of living in harmony with the physical and spiritual universe, the power of thought and word to maintain the balance, a deep respect for the land and a strong sense of community. Apart from other Native

American women writings, Linda Hogan's writings vehemently focus on Native communities and their connection to nature, spirituality and cultural identity.

Linda K. Hogan is a contemporary American Indian poet, novelist, story teller, short story writer and especially an environmentalist. She is currently the Chickasaw Nation's writer. Her works mainly focus on Native communities and their connection to nature, spirituality and cultural identity. She does not want to be a passive victim of history and the present, she stands up to the challenge. She usually deals with real events put into fiction framework. Native communities in her works are seriously reflected by the environmentally destructive policies introduced by government institutions. The environmental problems have had a damaging impact on the social structures and tradition of American Indian people and thus threaten their way of life.

Her novels address a wide range of themes those are relevant to the environmental undertone of her work. Her goal is to present native culture in terms of their struggles on the margins of today's world of corporate capitalism. Her depiction of American Indian communities gives an honest portrayal of people whose lives had been seriously affected by the past violence, present manipulation and degradation of their environment.

Solar Storms is praised for its beauty of language, mythical structure and allegorical power which follows a young woman as she leaves her foster home to reconnect with her family. Once, the young woman finds her great-grand mother and great-great-grand mother. She enters with them on a canoe voyage to join a political protest against the construction of a hydroelectric power plant. It represents not only a threat to the environment but also a

threat to the destruction of tribal interest. This very clearly relates the connectedness of Native American community and environmental sensitivity.

In this novel, Hogan juxtaposes the healing power of the ancestral landscape with the protagonist fight for a restorative healing of the landscape. Throughout her writing, she emphasizes the healing power that comes from a reconnection of humans to their environmental landscape. This novel also gives the powerful vision of the relationship among humans and the natural world that sustain life.

Sexism is the most pressing form of oppression. Ecofeminism connects the exploitation and domination of women with that of the environment and argues that there is a historical connection between women and nature. Ecofeminists believe that the women and nature are also united through their shared history of oppression by a patriarchal Western society. Barbara Smith articulates a feminist politics that challenges all forms of social dominations. The subjugation of Native American women often seems secondary to colonial oppression.

As Lorelei Means states that decolonization is the agenda, the whole agenda and until it is accomplished, it is the only agenda that counts for American Indians. Many Native women completely dismiss feminism in the light of colonization. Native people suffer the brunt of environmental degradation; it is incumbent upon Ecofeminist theorist to analyze colonization as a fundamental aspect of the domination of nature. They also believed that ecofeminism looks to native spirituality which helps to connect them with the Earth. Only by becoming unconditional, faithful allies with native people in their struggles against genocide will non-native people ever understand anything about native spirituality. Ecofeminism through anti colonial perspectives also tries to eradicate the duality between humans and nature. It looks to native spirituality to connect them with the environment.

The novel chosen for study is significant because it contains ecofeminist ideals. As Vandana Shiva, claims "women have a special connection to the environment through their daily interactions" and this connection has been ignored. Hogan reflects the same thoughts and ideas through the protagonist of her novels. In *Solar Storms*, she examines the effects resulting from the dislocation of the individual from her natural and cultural landscape. The novel epitomizes such interconnectedness in its depiction of the young mixed-blood woman, Angel Jensen, who goes back to her reservation with the intention to reconnect with her tribal lands, her female ancestors, and

most particularly with her mother who gave her up for adoption.

Only Bush's affection towards land has made her to save the land from the destruction and degradation. This makes Angel have a better understanding of Nature. Like Bush, she too has a communion with nature. She always wants to look at plants which console her. She also watches the trees move when the wind blows. She listens to them and they lean forward to tell her things. "All you wanted to do was look at plants. You watched the trees move when the wind blew. You listened to them and they leaned forward to tell you things" (*Solar Storms* 43)

Karen J. Warren also sees this connection between women and nature. *Solar Storms* depicts how closely they are interrelated and takes these relationships as empirical evidence that issues of the environment have a disproportionate impact on women. It mainly deals with the same problem and it clearly depicts how colonization leads to loss of land and the cultural heritage of the Natives. This in turn leads to their loss of identity. Only the Native American women try very hard to save their land from the hands of colonizers which gives them a definite identity than those Native American men. It also examines the effects resulting from the dislocation of the individual from her natural and cultural landscape. Hogan thus adds to a large canon of Native American texts whose characters engage in identity formations that entail negotiations between their native heritages and the impact of the dominant society.

The conflict between the dominant culture and the natives begins on a warm day when two young men appear at Adam's Rib and inform Anger and her family about a hydroelectric corporation's plans to build several dams in the area.

"In the first flooding, the young man said, they'd killed many thousands of caribou and flooded land the people lived on and revered. Agents of the government insisted the people had no legal right to the land. No agreement had ever been signed, he said, no compensation offered. Even if it had been offered, the people would not have sold their lives. Not one of them" (*Solar Storms* 57)

The work therefore started without any consideration of the native inhabitant of the area. The Cree Indians who have the inhabitants of the area of the thousands of years protested the development. Another topical issue of the ongoing development by Hydro Quebec includes a

diversion and rerouting of the Rupert River to drive the turbines of the powerhouse along the diverted way to James Bay. The native people are not ready to give in to the enormous corporate pressure that has destroyed their land and lives by diverting rivers, cutting down trees, relocating native people, destroying the habitats of many species and building of the dams, the moving of waters and that perhaps had been the intention all along.

“The devastation and ruin had fallen over the land fell over the people, too. Most were too broken to fight the building of the dams, the moving of waters and that perhaps had been the intention all along” (*Solar Storms* 226)

The natives feel that everything is destructed by the colonial power and they are in search of their way to going back to their culture and traditional values. Their land has been used and abused by the colonizers so they too have the fear of the drowning of the land.

“there was a silence so deep it seemed that all things prepared for what would follow, then and for years to come, the year you returned to us, the years when the rest of us would be gone, when the land itself would tremble in fear of drowning” (*Solar Storms* 13)

In order to articulate the strong bonding between the biosphere and humans, Hogan fills her text with the poetic images of astonishing beauty. Her depiction of the silencing of the wolves symbolizes the larger silencing of animals, land and people by the encroachment of so called progress. When she writes about the sound of “the train from a long way off” (*Solar Storms* 255), and how the sound “drowned out the voices of the wolves” (*Solar Storms* 225) she brilliantly illustrates the approach of progress and its silencing effects on non-human life.

Only because of colonization and modernization the native people become jobless and penny less. The old ones are forced to move and their healing plants are getting affected in the process of modernization and westernization. Even they have everything in their land; they become an alien in their own land.

In *Solar Storms*, Bush calls their people to protest against the colonial power and to reclaim everything which they have before colonization.

“Those hungry, reaching vines that wanted to turn everything back to its origins-walls, doors, a ladder-back chair, even a woman’s life. They wanted it all and reclaim the Island for themselves” (*Solar Storms* 73)

Summation

The degree of attachment and dependence on the land is the key to its protection. Native people have a better understanding of the environment and its beauty and in turn help them to understand themselves in a better way. People who are detached from their land are leading a worse life than natives because of colonization and modernization. But they are taking steps to reclaim their identity, resources and traditional values by reconnecting themselves with the ecosystem. They have practiced a responsible approach in relation to their environment. Ecofeminism through anticolonial framework tries to eradicate the duality between human beings and nature. *Solar Storms*, clearly exhibits interdependence of man on nature and eradicate the duality.

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