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

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Research Department of English

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(An Autonomous Institution Affiliated to Madurai Kamaraj University)

(Re-accredited [2nd Cycle] by NAAC with Grade 'A' & CGPA of 3.46 on a 4 point scale)

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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 Mohandoss 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 made a pertinent point that “a journal is sustained by the citation it receives.” ACJELL 2019 is the 8th volume and it continues to strive in this direction.

Keeping in mind the twin aims of the founding fathers of the *ACJELL*, the reviewers have selected 41 articles from both literatures and language for the current issue. The twin aims are to inculcate quality research and publication culture in students who aspire to become scholars, and to provide platform for college and university teachers of English language and literature in the southern region of the state of Tamil Nadu to publish their articles for the purpose of continuous professional development and career advancement. However, it does not mean that contributions from other States are unwelcome. As in the previous volumes, postgraduate students have also contributed articles in the present volume.

Quality 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. The editorial board has to balance between quantity and quality since both are complementary. 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. The idea of making *ACJELL* a biannual is under active consideration with a view to providing more space to young researchers. We hope that CARE will take care of *ACJELL* in due course of time.

The Editorial Board gratefully acknowledges the invaluable service rendered by Dr B. Suresh, Librarian of Madurai Kamaraj University and Dr N. Vasantha Kumar, Librarian, Daniel Poor Centenary Library of the American College, Madurai in getting all the articles plagiarism-checked on the UGC-recommended software URKUND.

Dr M. Davamani Christoher, Principal & Secretary, is thankfully remembered for his encouragement and support to the *ACJELL* publication every year.

Editor-in-chief

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The Polemics of World Affairs in Harold Pinter's "Art, Truth and Politics"

ANITA CAROLINE, T

Abstract

This article aims at analysing Harold Pinter's Nobel Prize acceptance speech as polemics against world affairs. In his speech Pinter very strongly condemns the ultimate authority United States government claims to itself over other countries. To establish his point, he names countries which are under the tight hold of the United States. The establishment of US military forces in other territories thereby curbing their freedom, power and access to resources is highlighted. Pinter's argument is not shallow but supported with proper facts and details. Hence, his speech is convincing and agreed upon.

Keywords: politics, war crimes, terrorism, military dictatorship

Introduction

Harold Pinter is considered to be an important and influential modern dramatist, with a writing career spanning over fifty years. Born on 10 October 1930 in East London, he has 29 plays to his credit. He is a renowned playwright, director, actor, poet and political activist. On receiving Nobel Prize for literature in 2005, Harold Pinter delivered an acceptance speech titled "Art, Truth and Politics". Since Pinter was sick and fighting cancer he could not go in person to receive the prize. Hence, this 46 minute speech was pre-recorded and played to the audience during the ceremony at the Swedish Academy, in Stockholm.

Discussion

Pinter aims to talk about truth in art and politics in this lecture. He has used the Nobel platform (hoping that it would bring lot of attention) to voice out his concerns about the devolving world. In this widely read lecture he discusses about the burden to be borne by writers in representing the world they live in. Pinter practices what he preaches; hence he does not hesitate to point fingers at the countries whose selfish acts cause insurmountable damage. He also writes about the dangers awaiting writers who dare to speak the truth.

A writer's life is a highly vulnerable, almost naked activity... But it is true to say that you are open to all the winds, some of them icy indeed... You find no shelter, no protection – unless you lie – in which case of course you have constructed your own protection and, it could be argued, become a politician. ("Art, Truth & Politics")

Pinter's interest and involvement in politics is very obvious and in his power as a writer he objects to the intrusive foreign policy of the US. The selfish desire of

America in amassing wealth at the expense of other countries is marked as the root cause of all their evil acts. He accuses the United States of America of being a mass murderer and a war criminal and strongly condemns the outrageous wars in Korea and Vietnam. Pinter writes:

The crimes of the United States have been systematic, constant, vicious, remorseless, but very few people have actually talked about them. You have to hand it to America. It has exercised a quite clinical manipulation of power worldwide while masquerading as a force for universal good. It's a brilliant, even witty, highly successful act of hypnosis. (Art, Truth & Politics)

The rise of right wing military dictatorship after the Second World War is pointed out by Pinter. While "...the systematic brutality, the widespread atrocities, the ruthless suppression of independent thought" caused by Soviet Union during the post war times is properly documented and verified, there are no such evidences to prove the atrocities caused by the United States. Vehemently Americadenies all charges of a similar nature and even when they do accept it is only a mild version of what actually happened.

Pinter reveals the unjust stand of America in their foreign policy. Over the years America has established carte blanche to uphold its supremacy over other countries. When it lays its vicious eyes on the resources of a sovereign nation it does not opt for direct invasion. Instead they build a low intensity conflict. Unlike the deaths caused by bombing, people are killed on a slower pace in this scheme. It is like, "...infect the heart of the country... establish a malignant growth and watch the gangrene bloom."

Pinter also tries to expose the hypocrisy of politicians. To materialise their intentions they use all means possible, blatantly building a huge web of lies for which people fall easily. He says:

...majority of politicians, on the evidence available to us, are interested not in truth but in power and in the maintenance of that power. To maintain that power it is essential that people remain in ignorance, that they live in ignorance of the truth, even the truth of their own lives. What surrounds us therefore is a vast tapestry of lies, upon which we feed. ("Art, Truth & Politics")

Assuming itself to be 'the leader of the free world', America expects the whole world to sit up and listen to the lies it builds to justify its acts. The American invasion of Iraq can be taken as an example. People were made to believe that Iraq was attacked on account of holding deadliest arms, on being an accomplice to Al Qaeda and partnering in the violence of September 11, 2001. America wanted to establish the lie that Iraq threatened the security of the world and the lie was easily accepted by the rest of the world. And then it became easier for them to land their military successfully in Iraq.

Another example used by Pinter is Nicaragua, a Central American nation set between the Pacific Ocean and the Caribbean Sea. Pinter was called for a meeting at the US embassy in London in the late 1980s regarding the case of Nicaragua. There he witnessed the proceedings of the meeting, the members were split into two groups, one supporting Nicaragua and the other stood with US. Pinter recalls a part of the dialogue in this lecture.

Father Metcalf said: 'Sir, I am in charge of a parish in the north of Nicaragua. My parishioners built a school, a health centre, a cultural centre. We have lived in peace. A few months ago a Contra force attacked the parish. They destroyed everything: the school, the health centre, the cultural centre. They raped nurses and teachers, slaughtered doctors, in the most brutal manner. They behaved like savages. Please demand that the US government withdraw its support from this shocking terrorist activity.' (Art, Truth & Politics)

"Brutal, indifferent, scornful and ruthless" is how Pinter describes America. Through economic persecution and military dictatorship they crush a nation and its people. United States is very infamous for creating 'totalitarian dungeon' in countries like Chile, Indonesia, Uruguay, Brazil, Greece, Paraguay, Haiti, Turkey, the Philippines, Guatemala and El Salvador. Their military dictatorship has resulted in the loss of so many lives, many are orphaned, handicapped, imprisoned for life without any reason. The

number of mass murders they have caused is alarming. In 1954 after United States took control of Guatemala over 200,000 people have been killed. In San Salvador in 1989 it is estimated that 75,000 people died. Around 30,000 Nicaraguan people have been murdered. At least 100,000 Iraqis were killed by American bombs and missiles.

Also, the United States does not have any respect for United Nations, international law or any form of critical dissent raised by any nation or forum. It dismisses all these institutions as "impotent and irrelevant". Guantanamo Bay can be taken as an example where hundreds and hundreds of people are detained without charge for many years. This is an absolutely illegitimate act and in defiance of the Geneva Convention. But the 'international community' has chosen to turn a blind eye and neglect the issue. The state of affairs in Guantanamo Bay is not spoken about, not fought for by any other country. "Because the United States has said: to criticise our conduct in Guantanamo Bay constitutes an unfriendly act. You're either with us or against us." (Art, Truth & Politics). Pinter's contention is not against the US government alone but against countries like The Great Britain which exhibit sheepish attitudes. He is angered by their choice of remaining mute while they have power to express their dissent.

Pinter calls the United States' invasion of Iraq as "...a bandit act, an act of blatant state terrorism, demonstrating absolute contempt for the concept of international law." The United States, "...brought torture, cluster bombs, depleted uranium, innumerable acts of random murder, misery, degradation and death to the Iraqi people and call it 'bringing freedom and democracy to the Middle East'." (Art, Truth & Politics). To obtain economic control of the Middle East, they installed their military but justified their military presence as an effort to liberate Iraq. And these called liberation only resulted in the deaths and mutilation of numerous innocent people.

In recent times United States has adopted a new official policy called 'full spectrum dominance'. 'Full spectrum dominance' is taking authoritative full control of 'land, sea, air and space and all attendant resources'. It has established 702 military installations throughout the world in 132 countries. It has 8,000 active and operational nuclear warheads. They keep improving on their nuclear force to enforce their political presence.

Conclusion

This powerful speech is packed with many strong messages. Pinter very clearly conveys that innocent

people do not have to suffer war anymore. He instructs people not to fall prey to the gross manipulation of the media by the super powers. Pinter ends his lecture with hope. He sincerely trusts that men could do better in spite of all these dark and grim happenings in the world. He beseeches mankind to be true to themselves and their societies and to embody an unprejudiced political vision to restore the dignity of mankind. According to Pinter, "...the search for the truth can never stop. It cannot be adjourned,

it cannot be postponed. It has to be faced, right there, on the spot." ("Art, Truth & Politics")

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Diasporic Expertise and Impression of Globalization in Amitav Ghosh's *The Shadow Lines*

ANJALI JAGADEESH

Abstract

The global Indian Diaspora today plays a significant role in the socio-economic and political sphere of the host countries. The place that they have for themselves in their host countries testifies their resilience and remarkable capacity to adopt and adapt. The International Organization for migration provides a broad definition of 'Diaspora' as "members of ethnic and national communities who have left, but maintain links with their homelands." The term 'Diaspora' conveys the idea of transnational populations, living in one place, while still maintaining relations with their homelands, being both 'here' and 'there.' The term comes from the Greek word which means 'though' or 'over' and sperio meaning 'dispersal' or to 'sow.' 'Diaspora' traditionally referred to a very specific situation; the exile of the Jews from the Holy Land and their dispersal throughout the globe. In recent years, the notion of Diaspora has moved from religious, migration and cultural studies to the policy of realm as well. Amitav Ghosh is one of the eminent voices of the Indian Diaspora, who has enhanced the honour and elevation of the Indian Writing in English. The present paper is an attempt to analyze the Portugal of the diasporic situation and the impression of the Globalization in Amitav Ghosh's *The Shadow Lines*.

Keywords: diaspora, translational literature, rootlessness, memory, national culture

Introduction

Amitav Ghosh beholds a very higher position among the Indian writers in English. The national and international awards and admiration stand as a confirmation to his uncompetitive success. He is an artist to write with considerable potential and he has succeeded in delineating the postcolonial predicament with his distinctive narrative skill. He is also one of the eminent voices of Indian diaspora, who has enhanced the honour and elevation of the Indian writings in English.

The word 'diaspora' depicts alienation from the mother land and missing of her roots, culture dislocation, emotional ferment, conflicts between the value of the mother land and those of western world. It detonates the problems of accommodation with new society, memories of the past, racial discrimination, and a sense of being immigrant and marginalized in the adopted home land. The diasporic world is reflected in the works of Indian immigrants such as Salman Rushdie, Meena Alexander, Vikram Chandra, Bharathi Mukherjee, Shashi Tharoor, Amitav Ghosh, Jhumpa Lahiri, Chithra Banerjee etc. The writers discuss postcolonial societies, subaltern consciousness, impact of Globalism, a sense of crossing the National boundaries and displacement. The miseries of the diasporic people, being stranded in an alien land, who

had adopt the alien culture either willingly or unwillingly is represented in the works of these writers.

Discussion

Postcolonial society and the postmodern predicament are centralized by migration and dislocation. If a retreat of the personal life of the Author is taken, then Amitav Ghosh's life is also a shifting story that deals with shifting locations and crossing of the boundaries. He was born in Calcutta on 11 July 1956 and grew up in Eastern Pakistan, Sri Lanka, Iran and India. In pursuit of higher studies and research, he travelled to Egypt and England. He worked at several eminent universities in the United States of America. His childhood memories are crowded with the story of the segment, independence and the Second World War. He even remembers that his mother grew up in Calcutta and she was influenced by Mahatma Gandhi, and affected by violence, civil disobedience and terrors of partition. Despite this Ghosh has a deep political and historical consciousness. Even the experience related to the Second World War (1939-1945) by his father left a deep impression on him. His immigrant background has helped in the shaping of his diasporic thoughts, sensibility, art and vision. The following are the contribution of Ghosh to the literary world: *The Circle of Reason* (1986), *The Shadow Lines* (1988), *In an Antique Land* (1933), *The*

Calcutta Chromosome (1996), *The Glass Palace* (2000), *The Hungry Tide* (2004) and *Sea of Poppies* (2008). His works are encircled by the thread of migration, displacement, dislocation, relocation, shifting, transition, journeys and alienation.

Amitav Ghosh - an eminent and foremost expatriate writer - expresses in his works, the sufferings and miseries of the displaced people. Their disappointments, their loosening grip on life and their lives spent in a sorrowful longing for their roots can be seen as an elegy for the diasporic condition. Ghosh's works move over countries and continents. There is a sense of shifting. But he strongly believes that no culture exists in isolation. His men and women cross the National boundaries and move across several locations. They represent life in Criss- cross cultural spaces. In his essay, "The Diaspora and Indian culture," he (2002:23) writes:

The Modern Indian Diaspora--- the huge migration from the subcontinent that began in the mid-nineteen century---is not merely one of the most important demographic dislocations of modern time: it now represents important force in world- culture.

Ghosh's *The Shadow Lines* deals with the immigrants experiences. Dislocation, travelling along the borders holds the centre of the works. It is a depiction of the incidents, experiences and people of two diasporic families that belong to three countries: India, Bangladesh and England. It comprises two chapters, 'Going Away' and 'Coming Home,' the names suggesting a sense of Diaspora and for that matter displacement. The chapter 'Going Away' suggests disbandment and therefore one goes away only to come back 'Home' to search for one's roots. In this context what Stuart Hall in *Cultural Identity and Diaspora* says is worth mentioning,

Diaspora identities are those which are constantly producing and reproducing themselves a new, through transformation and difference... It is because this new world is constituted for as place, a narrative of displacement, that it gives rise so profoundly to a certain imaginary plenitude, recreating the endless desire to the lost origins.

Regarding the text, in his essay A.N. Kaul comments: "Crossing of frontiers---especially those of nationality, culture and language has increased the world over, including India of this aptness. *The Shadow Lines* is an extreme example" (Gosh 1995:299).

Throughout the text, the shifting, either realistically or imaginatively, goes out between Calcutta, Dhaka and London. It also explores the lives of three generations. The

text is filled with motion and transition, and pain and pleasure that men and women go through due to dislocation. Lionel Tresawsen leaves his home in North London, comes to Calcutta, after Malaysia, Fiji and Ceylon in order to establish his business. In Calcutta he becomes a friend of Datta-Chaudri, a high court judge. The friendship transforms in to a blood relationship between two families as their grandsons and grand-daughters are married to each other. Due to this the two families, holding different from east and west, get united.

The narrator's grandmother, Tha'mma, has her own ideas on nationality and borderline. Here the crossing boundaries of nationality, freedom, and rootlessness is touched upon. She feels that her place of birth and education has become a foreign land. She tells the narrator that she doesnot want to become a part of his culture. She has travelled to a foreign land so frequently that new places and new culture and to receive the racist treatment. "Ila has no right to live there, she said hoarsely. She doesn't belong there. It took those people a long time to build that country.....They know they are nation because they have drawn their with blood" (Ghosh 1995:77-78).

When the Grandmother is treated with realities, all her faith in national culture and borders are broken. When she wants to go to Daka after many years, she gets exited while crossing the borderlines of India. She thinks, there are soldiers with pointed guns at each other, but when her son tells her "She won't be able to see anything except clouds and green fields," She realizes her mistake.

Here the narrator speaks in the form of the author; he likes to suggest that the issues of borders of national culture are illusionary. There cannot be a division of University. If there is any dividing line that is of humanity? The text explores how abortive and meaningless it is to draw the lines and to expect people to stay with him the control of the religious boundaries. It also explores that there is a thin line between life and death, so we have to care for value life.

Conclusion

The text also raises many political and ethnical questions. When the narrator discovers about his cousins Tridib's death, he realizes how wrong he was: "I believed that across the borders existed another realities. The only relationship my vocabulary permitted between those separate realities was war of friendship" (218-19).Ghosh through the text conveys the features and future of the immigrants, and the impression of Globalization on the contemporary life and situation. His texts also convey to

accept the reality and face the situation rather than dwell in illusions.

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Anxiety Disorder: A Psychoanalytical Approach to Stephen King's *The Green Mile*

ANTO VINFRY JOSHUA, A & RANI PRIYADARSINI, V

Abstract

Anxiety disorder is a psychological disorder that is mainly caused by the combination of anxiety and fear. The objective of this paper is to bring out the whole description of John Coffey's character in the novel *The Green Mile* based on the Anxiety Disorder theory in order to trace the struggles that he faces in his daily life. This research paper also posits the different types of anxiety disorders like obsessive-compulsive disorder which includes phobias and panic disorders. This paper not only discusses about a man's psychological disorder but also sheds light on John Coffey as a black man. Thus, this research paper focuses on study of human psychological disorders through the character John Coffey as a black man, devoid of justice.

Keywords: stress, phobias, injustice, disorder and race

Discussion

Literature must mirror life. This paper has projected exactly the same. Psychoanalytical criticism is a type of criticism that uses theories of psychology to analyze literature. It focuses on the author's state of mind or the mind state of the fictional characters. The premises and procedures of the psychoanalytical criticism were established by Sigmund Freud. Freud is an Austrian neurologist usually credited with creating psychoanalytic theory and by extension, psychiatric therapy. The core idea at the centre of the psychoanalysis is the belief that all people possess unconscious thoughts, feelings desires and memories. By bringing the concept of unconsciousness into consciousness, people are then able to experience and it is done through catharsis and gain insight into their current state of mind. This paper has centered the character John Coffey in the novel *The Green Mile* and treated him under the concept of a psychological disorder called Anxiety disorder. Anxiety disorder is caused by the combination of stress and fear which is generally witnessed in humans. Anxiety is a feeling of apprehension accompanied by sympathetic nervous system arousal, which produces increasing in sweating, heart rate, breathing rate and other psychological response. According to Sigmund Freud, anxiety is a situation where unpleasant affective feeling accompanied by physical sensation warns people towards the upcoming danger. Anxiety disorder is a psychological disorder marked by persistent anxiety that disrupts everyday functioning. It affects everyday activities of a person and

the effects are classified as generalized anxiety disorder, obsessive-compulsive disorder, panic disorders and phobias.

A generalized anxiety disorder is an anxiety disorder marked by a persistent state of anxiety that exists independently of any particular stressful situation. Obsessive-compulsive disorder is an anxiety disorder in which the person has recurrent, intrusive thoughts (obsessions) and recurrent urges to perform ritualistic actions (compulsion) the most compulsive symptoms including hoarding, checking, washing, cleanliness and the desire for excessive symmetry and order. Panic disorder is an anxiety disorder marked by sudden, unexpected attack of overwhelming anxiety, often associated with the fear of dying or 'losing one's mind.' The nature of panic disorder is marked by sudden attacks with dizziness, trembling, cold sweats, heart palpitations and shortness of breath, fear of dying and fear of going crazy. Psychoanalytical theorists look to early childhood experiences, as influences on the development of panic disorder. Phobia is another component of anxiety disorder. The term derived from the Greek God of fear, Phobos that refers to experience of excessive or inappropriate fear. The phobic person realizes that the fear is irrational but cannot prevent it. Phobias are among the most common psychological disorders, the major classes of phobias are specific phobias, social phobias and agoraphobia. Thus, the paper aims at discussing the disorders and phobias on John Coffey especially as a black man.

A novel is a piece of work which is fictionalized and narrated. This paper again aims at showing a black man's struggle who is suffering from an anxiety disorder through a piece of literature called *The Green Mile*. John Coffey is one of the prisoners in the death row at cold mountain penitentiary where he was convicted for raping and murdering two little twin girls which he had never committed. The whole plot revolves around the protagonist Paul Edgecombe who is the death row supervisor at cold mountain penitentiary. The novel is written from the perspective of Paul Edgecombe and he narrates his experience and his encounter with John Coffey at the death row. John Coffey is a black man who is incredibly tall and gigantic, seems to be a life threatening man as seen from his looks but he is completely opposite with his attitudes and behavior. While entering into the death row everyone inside the prison felt threatened of John Coffey. When Paul Edgecombe questioned about his name he kept silent for a few seconds and then replied with anxiety.

Aml going to have any trouble with you, big boy?'

...Coffey

shook his head slowly-once to the left, once to the right, then

back to dead centre. *Once his eyes found me, they never left*

me...his chains jingling and rattling. He had to duck his head

just to enter the cell (21).

From the above quote, one can witness Coffey's suffering of generalized anxiety disorder. He is confused and fearful because of strangers. Another major anxiety disorder identified by the researcher in John Coffey's character is Obsessive-compulsive disorder. Coffey is considered to be a lucky man when looking into his magical healing powers but in the mean time he is also considered as a unfortunate person, because though he possesses these healing powers he is born as a low class citizen, alone, having nothing and a tragic human who is as well as a death sentenced prisoner at cold mountain penitentiary. Coffey believed in having seventh sense because he had intension upon people who were in need of help and he also identifies the person who is so bad and does terrible things by a simple touch on them. More than that, Coffey has a compulsion too; he has a ritual to response his obsession, he makes his obsession becomes an act, he doesn't care about the dangers and threats in which he involves and risks his safety for his noble obsession.

John Coffey's Obsessive-compulsive disorder is seen when Sheriff McGee found him with the two little blonde girl's bodies and asked him "why you do this?" Coffey just answered "...I tried to take it but it was too late." In another case when Coffey tries to help Paul with his urinary infection, he just said the same reason and same word to explain what he should be, "...I just help you boss. I just wanna take it back." And in his trail McGee asked in his earnest voice 'You want to tell me that?' and Coffey said to McGee and others exactly the same thing he said to Paul; they were also the last words the prosecutor said to the jury at Coffey's trail.

'I couldn't help it,' John Coffey said, holding the murdered,

violated girls naked in his arms. Tears began to pour down his

cheeks again. *'I tried to take it back but it was too late.'*

Boy, you are

under arrest for murder,' McGee said, and then he spit in John

Coffey's face. (King, 'Mile' 44.)

It is now clear that the start of Obsessive-compulsive disorder in him. Coffey is blessed with supernatural power but whenever he fails to heal someone with his powers he felt guilt about himself and this caused him suffer from this disorder. Another problem with Coffey is his phobia he is suffering from two different phobias they are *Social Phobia: fear of talking with strangers* and *Nyctophobia: fear of darkness*. In part one when he had a conversation with Paul Edgecombe, Coffey questioned him,

'Do you leave a light on after bedtime?' he asked right away, as if he

had only been waiting for the chance. I blinked at him. I had

been asked a lot of strange questions...Coffey was smiling a

trifle uneasily, as if he knew we would think him foolish but

couldn't help himself. *'Because I get a little scared in the dark*

sometimes,' he said. *'If it's a strange place.'* (King, 'Mile'26.)

It is understood that Coffey's fear of darkness, Nyctophobia. Another incident during the execution of Coffey, he asked Paul to not cover his face with the mask.

'Please, boss, don't put that thing over my face,' he said in a

moaning little whisper. *'Please don't put me in the dark don't put*

me in dark don't make me go into the dark, I's afraid of the dark.' (King, 'Mile' 410.)

Nyctophobia is the prominent phobia which can be traced with the behavior of John Coffey. So these are the disorders and phobias that John Coffey has been suffering throughout the novel. Until now this paper has pointed out the negatives of John Coffey, so the upcoming areas will try to prove John Coffey's innocence that got him a death sentence. Through the progress of the novel the readers think that, if John Coffey was a white man with the same magical healing abilities, he must have been released from his death sentence for the crime. So it is obvious that racism plays a major role in extending a helping hand for a person though he is possessed of Godly powers. It makes the readers to question the attitudes of people, if God appears before them as a black man, what will be their reaction? Will they find him guilty too? Even Paul Edgecombe used him as a tissue paper. This paper mainly aims at questioning whether it is good for a person like John Coffey to possess these disorders and supernatural powers. Even though his looks and personality are frightening but his mental stability is just inversely proportional to it. Imagine a man gigantic like him is suffering from the fear of darkness. It automatically paves way to take him for granted. Coffey was just taken for granted and he too will not rebel against the injustice that is gifted for his innocence.

Before the execution, John Coffey said to Paul about his worry and that conversation is mentioned as social phobia. John Coffey said;

*'I'm rightly tired of the pain I hear and feel, boss. I'm tired
Of being on the road, lonely as a robin in the rain. Not
never
having no buddy to go on with or tell me where we've
come from
orgoin to or why, I'm tired of people being ugly to each
other. It feels
like pieces of glass in my head. I'm tired of all the
times I've wanted to help
and couldn't. I'm tired of being in the dark. Mostly it's
the pain. There's too much.
If I could end it, I would. But I can't.'*

From the above conversation it is witnessed, obviously Coffey's innocence and his pure soul. His conversation with Paul before the execution was not just a conversation it is absolutely a suicide note, because the world will never accept a person like John Coffey to

sustain for a longer run so he decides to end his life in that electrical chair. He says that he was tired of being on the road for these days, spending his time lonely and nobody to share his feelings with. Coffey was also a pure soul so when this world has too much of violence and negativity, a soul like him cannot withstand witnessing all these, so he chooses to end his life than leading like this. This alludes to the poem *The Second Coming* by W.B. Yeats,

*Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world,
The blood-dimmed tide is loosed, and everywhere
The ceremony of innocence is drowned;*

'The ceremony of innocence is drowned', this line suits best for Coffey at last he too gets tired of his own innocence thus decides to end his life. An individual should exhibit his rebellion whenever rights are denied. Unlike Coffey, it is better to voice one self. It is not fair to perish in silence. When good souls decide so, it is sure of a world full of vile belongings. Coffey, though dead, derives an impact in the minds of the killers who killed him. Though the actions of Coffey are beyond reality, the lessons he taught must get related. There are millions of Coffey in history. Coffey is the miniature of the struggling blacks. Through him, the whole environment gets informed. The reason behind Coffey's death was truly based on racism; the whites used his innocence and got him executed. The reason behind condemnation of blacks is Colonialism. It is not about the old times that this paper is dealing with but the twentieth and twenty first centuries. Has racism ended? The answer is negative. The roots of racism are still in life and it has taken a modern form according to the modern trend.

The suicide of S. Anitha becomes very essential to quote here; she was a student from Tamil Nadu who had scored 1176 out of 1200 in the 12th standard exams. She is an aspirant of MBBS right from her childhood, she would have achieved her dream if only the state board marks had been considered for admission. NEET exams step into her life as a demon and took away her life. This shows the modern trend of racism. Her death became so viral due to many reasons, the media too highlighted this for their TRP and this happened in 2017. Consider the situation that prevails now, Most of the people are not aware of the news that three students from Tamil Nadu had committed suicide after failing in the NEET exam in 2019. Now, the NEET exam gets habituated for the people of Tamil Nadu. Though many protested against it now it became an old topic hence it got neglected. It is the responsibility of the people for these innocent souls because everyone is busy

watching Big Boss and IPL. Imagine the stress and phobias that these innocent souls would have undergone like our John Coffey.

Farmer suicides are also getting increased in recent times. They too were undergoing major stress and Phobias due to the loan and decline in cultivation and this finally ends in ending their life. This shows that racism has still got its roots uprooted in the fields such as Law, Philosophy, Science, Literature, and Administration. The title of this paper 'Anxiety disorder; A psychoanalytical approach in Stephen King's The Green Mile', gets its meaning as the disorders and phobias that affected John Coffey as a serial killer who especially targets the backward and subaltern people. Thus the paper concludes

that it is very bad for people to have disorders and phobias especially if they are from the voiceless community.

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Role of Fate in Sophocles' *Oedipus Rex* and Ilango's *Cilapathikaram*

AROCKIA NIRMAL DOROTHY, S

Abstract

Literatures of the East-West always attract attention because of their diversity of subjects, cultures, religions, rituals and so on. There is always a curiosity to learn more about other societies, their lifestyles, and hierarchy and thereafter to draw comparisons. Drawing such a comparison of two societies helps us understand all societies in a better way. It would help us applaud the merits and lessen the demerits. This paper aims at exploring two classical Literatures – Greek and Tamil. Both are ancient cultures and deeply rooted in customs. The concept of fate is the area for exploration in this paper.

Keywords: oedipus rex, fate

Introduction

Ancient Greek society is the place of origin for great philosophers like Plato, Aristotle, Diogenes, Plutarch, Parmenides, Epicurus, Porphyry, Plotinus, Eunapius and Euripides. Fifth century B.C. of Greece was an age of progressive rationalism and science. All the literary products of the age show their love of precision and of an ever more precise rationalism. Rationalism permeated the whole social and cultural development. Architecture had developed from primitive cultic considerations to mathematical norms. Medicine had moved from witch doctoring to case books. Political life proceeded from tyranny to rational experiment in democracy and philosophy made its ways from 'Sayings of the wise' to Aristotelian logic. Literature of the then society reflects religious fervor. Being a great conservative religious dramatist, Sophocles considered human and divine as separate entities. As James Shiel says, "To the conservative mind it seemed that reason (logos) had become too much aware of its power, too little of its limitations in practice (ergon)." (6)

Discussion

Sophocles' *Oedipus Rex* provides ample room for analysis on this basis. The play stresses not only the role of fate in human life but also the inexplicable nature of the cosmos, to understand which one needs wisdom. Sophocles has employed literary techniques like Peripeteia (reversal of situation), Denouement (complication & unravelling) and Anagnorisis (recognition) in order to punctuate the move from ignorance to wisdom.

Oedipus Rex begins with a note that the land of Thebes is afflicted with plague. Thebans appeal to Oedipus Rex for help. The oracle reveals the reason for

the plague – regicide. Oedipus, not realizing that he himself is the murderer, sends for the blind prophet Teiresias. Teiresias is reluctant to speak out who then rightly points the accusing finger at the king himself. Circumstances conspire to bring out the irrevocable stages of the tragedy, and realizing his own unintended intended sins, the King blinds himself. His mother-consort commits suicide. Only later does he realize that reason does not stand anywhere before the all pervasive cosmic mystery. Sophocles establishes the immutable role of fate in *Oedipus Rex*. Though they call the external forces by different names like God, Nous, Fate and Zeus – all are the same. Robert Graves says:

There are 3 conjoined fates, robed in white, whom Erebus begot on Night: by name Clotho, Lachesis, Atropos.

... Zeus, who weighs the lives of men and informs the fates of his decisions can change his mind and intervene to save whom he pleases, when the thread of life, spun on Clotho's spindle, and measured by the rod of Lachesis, is about to be snipped by Atropos's shares.

... Zeus called himself "the Leader of the fates."

(Graves, 48-49)

The role of fate in Oedipus' life is immutable. This play is a journey of life in which one moves from ignorance to wisdom. The enlightenment comes at a very high cost. In his ignorance, he says to Creon, "Who is this man whose fate the God pronounces?" (*Sophocles*, 19).

Not knowing what is to become of him, he pronounces,

Upon the murderer I invoke this –

Whether he is one man and all unknown,

Or one of many – may he wear out his life

In misery to miserable doom.

... I pray that I myself may feel my curse
(Sophocles, 25)

To spell out ignorance, one should have wisdom. Teiresias emphasizes the importance of wisdom as well the limitations of it. Oedipus proudly says,

But I came, Oedipus, who knew nothing, and I stopped her.

I solved the riddle by my wit alone. (Sophocles, 33)

Teiresias points out the limitations of knowledge when he says, "Alas, how terrible is wisdom when it brings no profit to the man that's wise!" (Sophocles, 28). Once again the author stresses the all pervasive power called Zeus and Apollo. "Truly Zeus, and Apollo are wise and in human things all knowing" (Sophocles, 38). In his inability to make sense out of the utter confusions around him, Oedipus says, "what have you designed, O Zeus, to do with me?" (Sophocles, 51). Oedipus agrees that the reason, for all his misery, is ignorance when he says, "O God, I think I have called curses on myself in ignorance" (Sophocles, 52). The role of chorus in ancient Greek Literature is an important one. It serves as the mouthpiece of the author. It says, "What evil spirit leaped upon your life to your ill-luck – a leap beyond man's strength!" (Sophocles, 81). Through the words of Oedipus, the author once again warns the community of the enfolding darkness of ignorance,

Darkness!
Horror of darkness enfolding, restless,
Unspeaking visitant sped by an ill wind in haste!
Madness and stabbing pain and memory
Of evil deeds I have done!" (Sophocles, 81)

To the question raised by chorus as to who to blame for all his woeful sufferings, Oedipus says,

It was Apollo, friends, Apollo,
That brought this bitter bitterness, my
Sorrows to completion. (Sophocles, 82)

Though he takes the blame himself, he lays the responsibility for his present situation on Apollo, a force beyond the grasp of all humans. At last, Oedipus submits himself to the will of fate and thereby proclaims to the whole world the inability of human beings in the face of indestructible fate.

I would not have been saved from death if not
For some strange evil fate.
Well, let my fate go where it will." (Sophocles, 86)

Thus, Oedipus subjugates himself to fate and approves of the happenings around him which go beyond the intellect of man. Man is not the MEASURE of all things. There is something which controls the activities of men.

Literature of the East considers the concept of fate differently. It has termed it as destiny. Though the concept of fate has political connotations in Greek culture, east considers fate to be the follow up of one's deeds performed in the past. Because, the good and the evil deeds of the past have their continuation in the present. This birth is predestined and no one has control over it. Description of fate is as follows:

"ஊழ்வினை உருத்து வந்து ஊட்டும்"
"Wherever you go, it follows."

The aftermath of evil deeds have been stressed in great works of art for the effect it creates is much stronger than that of good ones. The reason for one's suffering in this birth is effected by the deeds of previous birth/s. Second century Tamil culture strongly believed in the concept of fate. The writers of the age have woven their stories with the strong thread of fate in order to create an indelible mark in the hearts of the readers. Ilango, the great poet of the age, whose *Silapathikaram* is one of the five great –poems of the Sangam Literature. This poem is really a novel in verse. It is composed towards the end of the last (3rd) Sangam period. The author was prince IlangoAdigal, a brother of king Shenguttuvan, who ruled over the western coast of South India. Shattan, the great Tamil poet, was with the prince. He provided prince Ilango with the story line. On Shattan's request, the saint composed a poem in thirty cantos.

Ilango's *Silapathikaram* is another story where fate is the central character whereas all the human characters have become subordinates. This paper focuses on Book 2 – "Madurai Kandam" – where the role of fate is more evident than the other two.

Silapathikaram is a story of a couple by name Kovalan and Kannaki who lived happily in the city called Puhar until, Kovalan lost all the fortune in his love for Madhavi – the dancer. The moment of realization brought him back to his wife. In order to start life anew, they moved to Pandya Kingdom. To begin their life anew, Kovalan took his wife's anklet to sell in the market. The goldsmith mistook the anklet for the queen's missing anklet and reported the matter to the king. Without any trial, the king ordered his execution as a result of which Kannaki burned Madurai city. The fate of Kovalan destroyed their life beyond redemption. Nature reflects the power of fate in this piece explicitly. On their way to Madurai, Kovalan and Kannaki met Shalini, who was performing the stilt-dance at their arrival. The stilt-dance is the dance of the goddess of death, Durga. After which, they happened to cross a river

which was like a stream in blossom. The description goes like this,

At the sight of them, the water lilies and the pale lotuses in the ponds seemed to shudder on their stems and shed tears as if they foresaw the tragedy awaiting them. The bees hummed a funeral dirge. The banners, reminders of former victories, floating high above the ramparts, waved in the wind like hands warning them not to approach the town. (*Danielou*, 92)

The author stresses the upperhand of fate in Kovalan's life in the following sentences where the goldsmith brings the guards before Kovalan. "He led the guards to Kovalan, whom a merciless fate had thrown into his net" (*Danielou*, 109). He strengthens his argument by saying, "defeated by his fate, Kovalan fell" (*Danielou*, 111). When Kannaki hears of her husband's death, in her grief, acknowledges the indefatigable, undeniable role of fate in everyone's life. She says,

Will people not say that it was my ill-luck that led a just king to a mistake that was the fruit of his ignorance?

. . . Shall people not be led to say that it was my own predestination that compelled the innocent Pandya to such an injustice when the whole world could easily see that he had committed an error? (*Danielou*, 125)

As Kannaki stood before the king, she had admitted that the entry into Pandya region itself was led by fate. She says,

Led by fate, O King, he entered your city,
with ringing

Anklets, expecting to earn a living (*Danielou*, 128).

Kannaki proves to the King of her husband's innocence after which the horrors of injustice kill the king. Kannaki then speaks to the dying Pandya Queen, "Wife of a great monarch! I too am a victim of fate. I have never wished to cause pain" (*Danielou*, 130).

The reason behind the miserable state of Kovalan is explained by the Goddess of Madurai to Kannaki, as she wanders in wilderness. She tells Kannaki that fate is not particular about one or two. It plays a predominant and vital role in everyone's life when she says, "Listen to your husband's past life, cause of all the evils that have overwhelmed us" (*Danielou*, 138).

At his previous birth, Kovalan was Bharathan who was working in the army of King Vasu of Singapura. There were 2 big cities by name Singapura and Kapilapura in the country called Kalinga. Because of the enmity between the two cities, no transaction was held at that time.

Once Sangaman, a businessman of Kapilapura along with his wife Neeli, comes to the city in order to establish

business. Bharathan mistakes him for a spy, arrests him and persecutes him at the order of the king. Neeli, his wife pronounces a curse on Bharathan that he should share the same fate. Destiny brings this trial and ordeal on Kovalan. Thus, Prince Ilango justifies the reason for Kovalan's death to be his own fatal mistake.

Just as the Greek culture, Tamil society also believed in "foretelling" or "Predictions". The Goddess of Madurai tells us,

Now I shall explain how our king could be led to such injustice. It was predicted long ago that great Madurai would be burned and its king would be made destitute during the month of Adi, the eighth day after the full moon appeared on a Friday, at a time when the Pleiades and Aries should be in the ascendant. (*Danielou*, 141)

Fate is a force that makes or even changes the course of life for everyone. Fate is not God. He does not mix up god with fate. Tamil society always wanted to please the gods. They have different gods in different names like the God of Creation – Brahma; the God of Protection – Vishnu; the God of destruction – Shiva; the Goddess of Death – Kali; the Goddess of Fortune – Lakshmi; and so on. Indian society has innumerable gods. But for every mishap, the human beings bear the responsibility on themselves. The relationship established by man with God is one of respect. But in Greek culture, fate is the word given to the mischief of god and the operative emotion seems to be fear for it was the time when conventional religious dogma was being challenged. Thereby, religious conservatives like Sophocles warned that the gods would enact a terrible revenge on those who blasphemed them. According to them, there is no permanence behind the confusion of the sense world. Pericles said, "the man who can most truly be accounted brave is he who best knows the meaning of what is sweet in life and of what is terrible, and then goes out undeterred to meet what is to come" (*Shiel*, 25).

Writers of the East pronounce a solution to the present confusion. The solution is if one does good deeds in this present birth, he/she may avoid further suffering because no one is responsible but oneself.

The words of Pericles are echoed in Saint Kavundi's words,

In this world the sages sound in vain a drum-call of warning when they say: "avoid the tempting path of sin, for a man shall reap what he has sown". But those men who are weak do not listen to their advice, and when, the evil deed performed, fate claims its dues, they drown in a sea of despair born of their blindness. The saintly and the wise

shed no tears when such men reap the fruits of their deeds. (Danielou, 93)

Summation

The ultimate purpose of Literature is to entertain and instruct. But Literature of earlier days took up instruction first and enjoyment later. The “Moral Policing” is done through Literature. The goal is attained with the help of fate. Whatever be the name—God, Nous, Nature, fate—if one conducts life in the proper way, there is no need to fear any external force. When the internal forces are disciplined, the external forces have no upper hand in human being’s life.

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Redefining the Conscious Reflection of Existing State of Reality among Masses in NoViolet Bulawayo's *We Need New Names*

BEULAH, G

Abstract

Darling has the transnational dislocation from her native exploration to the trope of migration to America. There are two reasons for their migration: one is hunger which would kill them without enemies, and in the second place sickness. Children living in hard circumstances learn it quickly and adapt to the situations of poverty or war with maturity. Darling could never understand where the class line can be broken. Her initiation into the Western world for education to be called as civilized, and to have natural freedom as the white community, the two important tools which she thought to have set right the African lives. The protagonist Darling finds all means to give a facelift to her displaced life. She has taken the weapon of empowerment through education. Darling imbibes a very strong "resistant selfhood" as "the cross-border impulses of their migratory make-up prompted them therefore to reach beyond cultural and geopolitical boundaries to discover ways of constituting a resistant selfhood." African women writers strive hard "in structuring" their "feminist consciousness" in full bloom. Bulawayo is strong in her selfhood to redefine their existing state of reality through her representative character Darling.

Keywords: transnational, displaced, education, redefining, resistant selfhood

Introduction

African American women writers share a collective legacy of writing to secure a historical domination in order to claim their rights. In "In Search of Our Mothers' Gardens" Alice Walker discloses how the political, economic, and social restrictions of slavery and racism have historically stunted the creative lives of Black women" (1). Despite their restrictions and reservations, African women writers gained strength and moral courage to use their black experience incorporating the European classic tradition at least in forms. August Bebel rightly points out the condition of African women that "oppression was the common lot of women and the labourer...woman was the first human being that tasted bondage, woman was a slave before the slave existed" (2). Following the Black Feminist Consciousness, the black women writers use different themes, images, use of tropes, storytelling technique, and the poetic forms.

A young Zimbabwean, the winner of 2011 Caine Prize for (African Writing) "Hitting Budapest," NoViolet Bulawayo's debut novel *We Need New Names* a notable work, short listed for the Man Booker Prize highlights the complexities of politics, the unrest created to destroy the gated community of African living by bulldozing their living so as to leave them homeless. She has changed her name Elisabeth Tshele to Bulawayo, the second largest city of Zimbabwe to show her nationalistic attachment. Her

protagonist Darling was a young happy child whose pleasant memories show her childhood memories in the early 2000s until her house was destroyed due to the violation which brought the breakdown of the family structure. It brought sickness of mind, and anger to the core to Darling and felt sorry that, "nobody wants to be rags of countries like Congo, like Somalia, like Irag... and not even this one we live in – who wants to be a terrible place of hunger and things falling apart?" (*We Need* 49).

Discussion

Migration started in the very first page of the novel "we are on our way to Budapest" and "getting out of Paradise is not so hard" (*We Need* 1). This kind of experience created a sense of refugee in her inner mind or the displacement from her home town to a foreign land makes her feel alienated. Darling has the transnational dislocation from her native exploration to the trope of migration to America. There are two reasons for their migration: one is hunger which would kill them without enemies, and in the second place sickness. The father of Darling is affected by AIDS and her cousin Makhosi is also affected by disease from the mines. The village was named as Paradise but in reality it was a hell like shanty village in the present state. Children enjoyed their childhood in spite of impurities, irregularities, defects and defilements.

Children living in hard circumstances learn it quickly and adapt to the situations of poverty or war with maturity. In Paradise, the children could understand the issues of their people which made them casually demonstrating adult issues in their games, and they play games having Bin Laden appearing to settle the issues of global power, inequality, and war. Childhood experiences make them get through their hardships in a lighter sense and help them see the world without any help from outside their community. Even adult people behave as children in some point to have relief over their present circumstances. God knows says that “me when I die I want to go where there’s lots of food and music and a party that never ends and we’re singing that Jobho song” (*We Need* 103) and that the workers at a construction site a few miles from Paradise, “look like they’ve been playing in dirt all their lives... they don’t look the way adults always try to look making like they are in charge, so we pity them a little bit” (*We Need* 44). These examples of adults highlight their struggling to face the world in similar ways to the children playing games, having childish discussions, and trying to bring some kind of solutions to live their future. Every situation proclaims their plight of reality focusing their marginality or occupational hazardous.

Darling’s migration from her native place makes her witness a woman molested by Bitchington Mborro in front of his congregation on Fambeki mountain, named as an evil possessed woman, a very barbaric kind of suppression. A man who is supposed to protect the women from the hands of wicked men is the destroyer rather than the “so called” God’s representative. Darling could never understand where the class line can be broken. Her initiation into the Western world for education to be called as civilized, and to have natural freedom as the white community, the two important tools which she thought to have set right the African lives. Existential-humanistic psychology is focused on the grass root reality of certain basic truths of death vs finiteness, freedom vs responsibility, isolation vs connection, and emotions vs embodiment. As Existential psychology values such conscious awareness of humanistic approach, valuing the individual and his potential, freedom of choice and power, personal responsibilities, human circumstances, challenges, limitations inherent, empathy and compassion as suggested by Cooper in his introduction (*Existential Therapies*1-6). The African people struggle a lot to instigate their existential rights with freedom of thought, freedom of expression, and freedom of living too.

Socioeconomic status of Darling is evidently very clear as she lived in poverty in Paradise and her life at the city Budapest made her steal from the wealthy. Bulawayo creates how important is one’s social class since Darling and her family lived a seemingly comfortable middle class life during her early childhood but were forced to get out of this life by a group of men in bulldozers. They are denied to have a place of their own and displacement is a commonly found agony of the black people. In Zimbabwe, people had to face poverty-stricken life as they could not change the socio-economic system. Bulawayo makes it clear that the common folk strived a lot to have their basic needs to live with all might.

Her hometown Paradise is her dream and no one could remove it from her soul, when Chipo tells her over the phone that Zimbabwe is no longer her country or her home she is upset and her soul squeezes into her inner self. As Darling becomes an adult, she never seems to take America and Aunt Fostlina’s house as her true home, but her childhood home is her true abode in her mind that is Paradise is her ‘real Paradise.’ She recalled her games joyride with her friends around the house in paradise, feeling nostalgic, yearning over her childhood days. Now she has to work to save money for her community college. Chipo, her childhood friend was molested by her own grandfather made her feel the life is meaningless. Chipo’s child was named after Darling. Darling can’t control her anger and revengeful attitude. She compares her childhood candor as a delighted one whereas her adolescent life is full of chaos.

Though Judy Wertheimer points out in *The Pittsburgh Post-Gazette*, “Darling is a dazzling life force with a rich, inventive language all her own funny and perceptive but still very much a child, (11 June 2014)” she is really a victim of post-independence dominance and political marginalization of the Ndebele ethnic group despite her bravery, courage, and called as son by her father. All these circumstances lead Darling to have double consciousness, the need for civilization, and badly in need of education with which she wants to set right everything. The protagonist Darling finds all means to give a facelift to her displaced life. She has taken the weapon of empowerment through education. Darling takes all efforts to improve her English language as Caliban said in *The Tempest* “you taught me language, and my profit on’t is I know how to curse” (17) to show the irrational relationship between the colonizer, the dictator and the colonized the savage figure. Just to have a vast change in the colonized condition educational empowerment is used as a weapon by

watching a lot of movies and television programs to learn the language and American way of speaking words and phrases. Aunt Fostalina had a harder time in improving her American accent, even though she has been in America. She really admired the way in which Darling takes effort to speak in English. In the words of Elleke Boehmer in "Networks of Resistance" "In an imperial world interconnected through the use of English, ideas of cross-empire solidarity and interracial exchange also exerted an important ideological hold over white colonial elites" (*Post Colonial Studies* 113). It is such an "interracial exchange" makes Darling keep "exerted an important ideological hold" with her empowerment.

Darling laughs when she hears a white person speaking her language over the phone, and the children generally disregard the white people from the NGO who try to greet them in their own language. On the other hand, they are able to read, write, and understand a good deal of English, especially Darling who is even able to impress her friends by speaking English over the phone while they are in the white couple's ransacked house in Budapest. Darling imbibes a very strong "resistant selfhood" as "the cross-border impusions of their migratory make-up prompted them therefore to reach beyond cultural and geopolitical boundaries to discover ways of constituting a resistant selfhood" (*Post Colonial Studies* 114). Yet another example of the existing state of reality has been restructured when witnessing a wedding between an African man and a white, American woman and the difficulty in translating across cultures - and much about traditional gender roles in Zimbabwean families is left out when translating the speeches into English for the American guests.

Conclusion

The African nomadic life is being highlight as Darling recalls her living before displacement in Paradise and after her migration from Paradise to America. Mother of Bones recalled that she had four houses, including one home "before the white people came to steal the country, and a king ruled" (*We Need* 194). Bulawayo elucidates the existing state of the African people and Zimbabwe's history with the protagonist Darling who could redefine their history despite the alleviations of the common people.

Smith in her path-breaking essay "Toward a Black Feminist Criticism", says,

Feminism is the political theory that struggles to free all women : women of color, working class women, poor women, disabled women, lesbians, old women – as well as white, economically privileged, heterosexual women. Anything less than this vision of total freedom is not feminism but merely feminist self-aggrandisement. (27)

There is no public or a very strong support even from the so called white feminists crew to redefine the conscious reflection of the African peoples' existing state of reality. Patricia Collins observes that "even though Black women intellectuals have long expressed a unique feminist consciousness about the intersection of race and class in structuring gender, historically we have not been full participants in white feminist organizations" (7). It is the right time many African women writers strive hard "in structuring" their "feminist consciousness" in full bloom. Bulawayo is one such enterprising upcoming writer with her selfhood who is ready "to reach beyond cultural and geopolitical boundaries to discover ways of constituting a resistant selfhood" through her representative character Darling.

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Recent Trends in Teaching Novels

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Abstract

This article presents answers to the questions “why teach novels?” and “what are the practical matters concerning the teaching of novel?”. The article actually aims at offering some tips to keep in mind while one teaches a novel at the tertiary level of teaching.

Keywords: language, novel, reading, psychology

Introduction

The questions “what is a novel?”, “why should one read a novel?”, “How should one read it?” and “How best can one teach a novel?” have been dealt with at length by teachers and academic critics. Though there has been general agreement among them regarding the name and nature of the novel, its importance and the method one should adopt to read it, when it comes to the question of the best technique, or strategy or approach to teach it, there have almost always been diverse and, at times, contradictory views among them. Teachers at the tertiary level of education are quite aware that no literature course will be complete without the inclusion of a few novels in each paper. It is therefore relevant to consider practical suggestions for teaching them. This article aims at presenting pedagogical reasons for teaching novels and practical matter concerning the teaching of novel.

Novel, no doubt, has been the most popular literary form. It deals with the most subtle and elusive of subjects human beings—through a subtle and elusive medium – language. Each novel is the individual vision of its author. It offers the reader enjoyment, adventure and insight showing him/her a slice of life. It throws light upon environment, social setting, human nature and the meaning of human existence. As Northrop Frye observes “a novel’s chief interest is human character as it manifests itself in society.”

Even a casual perusal of a library catalogue will reveal that there are many types of novels: social, historical, detective, psychological, scientific, just to name a few types. The novel has expanded in terms of its forms ever since Daniel De Foe and Samuel Richardson established its claim as an authentic dramatization and recounting of the actual experience of individuals. Down through the ages, writers have been experimenting with different modes of presentation. From the pedagogical

point of view, the questions “why teach novels? and “what novels should we chose? “or” what are the criteria for choosing appropriate novels to teach?’ assume significance even before we discuss the practical matters concerning the teaching of novels. In fact, there are a number of valid and compelling arguments for teaching novels to students at the tertiary level of education. Even though a novel requires more amount of time to read, it is almost always engrossing and enjoyable and can contribute to the students’ knowledge of English. It has been generally acknowledged that novels enable students to understand cultures, one’s own and the others, and thereby expand and extend their mental horizon. In his *Using Novels in the Language Learning Classroom*, Lazer claims that a good novel “addresses itself to complex situations and adult dilemmas. It engages our students intellectually, emotionally and linguistically ...” (204).

Now that we are quite clean about why should novels be taught at all, the question “what novels should we choose” arises. Any method of teaching will be meaningful and effective only when the material available is relevant and good. Therefore, the novels chosen should be suitable ones for the classroom. The following norms or criteria for selecting novels by Scott Alkire in the online article “Teaching Novels in EFL/ESL classes”:

1. Linguistic accessibility (syntax, vocabulary, punctuation etc., do not hinder reading).
2. Literary accessibility (e.g. a traditional narrative with more likely be successful than overtly descriptive, overlong, or experimental work).
3. Cultural accessibility (how bound is the novel to its culture?).
4. Story telling quality (is the book a page twined). (www.lingua.org.uk/novetech)

For the novels to be compelling and readable they must address varied themes of interest. Novels dealing

with the most common or universal themes of man's struggle against nature, social pressures, adversity; importance of family, compassion, identity, love, friendship, sacrifice etc. may be of great relevance since students can relate to these ideas. As far as possible, the novels that will be pleasurable reading experience may be selected. Contemporary novels may be easier for the students to understand because they are in a more familiar context.

Several suggestions and tips have been put forward by experts to keep in mind when we teach a novel. The following ones may be of immense help:

1. Review Literary Terms

The most common literary terms relevant to an understanding of the novel – plot, theme, character, setting, point of view – may be explained or reviewed. For example, the difference between the theme of the book and its plot may be explained saying that plot is what the characters do and theme is the message or moral underlying such deeds. The literary terms help students to express their individual opinions on the different aspects of the novel once they have read the book.

2. Show the Movie

Now that several novels have been made into movies, they can be shown to the students either before, or after reading them. It is a good idea to make the film version available in the language lab for students to watch them on their own.

3. Preview the Major Characters in the Novel

It is always advisable to introduce the characters to the students. When we provide description of the most important characters' role in the story, the students will gain a heads up for comprehension. The relationship among the various characters also may be explained – so that the students may have a clear perception of what values, what experience, what ideas or what sensibilities they dramatize.

4. Present Themes

For a novel to be absorbing, it must work at a thematic level addressing a universal concept to which students can relate. Therefore, introduce the major themes that students will encounter as they read the novel. It is desirable to have a discussion time before as well as after reading to talk about the themes the title of a novel, more often than not, may prefigure the central theme.

5. Review Unusual Vocabulary

Encourage the students to use a standard dictionary since second language learners may come across unusual vocabulary. Readers may also create a vocabulary list for each chapter of the novel. These words may be reviewed. The traditional advice in this regard is to reassure students that they are not expected to understand every word they read, but encourage them to guess at the meaning of unfamiliar words and phrases.

6. Set down a Reading Schedule

Students feel a special pride when they finish reading a novel within a few days. However, it has been observed that a number of students have no idea about speed reading. Teachers should give training in faster reading so that reading will be a delightful experience and not a tedious task. Training in speed or faster reading may be provided during the first semester of the undergraduate course. Once the students become confident readers they can become critical ones as well. Students may be encouraged to finish reading the novel within a stipulated period. Using a reading schedule will enable to be focused at the work. Furthermore, it will pave way for 'the whole novel approach'. The whole novel approach gives the students an authentic literary experience. They can discover on their own just about the different aspects of the novel. Therefore, let students read novels in their entirety. As Ariel Sacks points out, in her "Reading Fiction Whole" "... they build stamina, confidence, critical thinking and the habit of reading whole books by themselves.

7. Have Discussions

Once the novel has been read or reread, students may be encouraged to discuss the salient features and their significance. In fact, discussion on a novel will be the most beneficial activities to come from reading a novel as a class. Let the students talk about what they find interesting in it. Let the students discuss the author's message and their opinion of the issue. Teachers are to give discussion questions ahead of time so that the students may be allowed to think while they read and be more prepared for class discussion. The following questions relating to different aspects may be kept in mind as a guide to reading about novels:

Point of View

Who is telling the story? (An omniscient authorial narrator or a character narrator?)

Setting

Where and when does the story take place? (How does the author let readers know the setting?)

Character

How are the characters revealed? (Through what the author says about them? What the other characters say about them? What they say and do?)

Plot

What exactly is the conflict in the story?

What are the steps in the development of the conflict?

(Let the students identify the steps as exposition, complication, crisis, climax and resolution.)

Theme

What is the theme or major concern of the novel?

What overriding message does the novel deliver?

Style

What kind of diction (the selection of words)

Does the author seem to prefer in the novel?

What kind of syntax (sentence structure: simple or complex) does he/she seem to prefer

What kind of figurative devices/imagery does the author use?

What kind of symbols (particular to the story or Universal) does the author employ?

What is the tone of the story?

Conclusion

Franz Kafka has observed that "a book must be the ax for the frozen sea inside us". Teaching is mainly to

enrich the minds of the students. Teaching novels is perhaps the most enriching programme. If the students read novels in their entirety and talk about what they find interesting in them exploring the text it will give them an authentic literary experience. Teachers are to support students through their reading process. Let the students look closely at setting, characters, plots and themes. Let them discuss the various aspects of the novel and give their own judgements of the values inherent in it. Let the teacher's focus forever be the students' understanding of story theme, character development, plot, vocabulary and other story elements.

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Exposure of Subalternity in Girish Karnad's Plays

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Abstract

Girish Karnad has great regard for the caste or gendered subalterns in his plays and he has brought them from the margin to the centre through his plays. Under the roof of mythical, historical or folklore tradition, he actually projects the subalterns who have been neglected and marginalized or perhaps found no place in the socio-political world. His plays abound in subalterns, especially women and lower caste people subjected by patriarchy or upper hierarchy of society since ancient times. *Yayati*, *Tughlaq*, *Hayavadana*, *Naga-Mandala*, *Tale-Danda*, *The Fire and the Rain* amply exemplify the above notion. The paper endeavours to analyse Karnad's handling of the subaltern issue and remedial measures suggested in his plays.

Keywords: subaltern, margin, centre, folklore, patriarchy

Introduction

Girish Karnad, a versatile genius, acclaimed as a noted actor, producer, director, TV artist and cultural administrator occupies a distinguished place in Indian English Drama. His plays are the medium where through he discusses socio-political and cultural problems of India conforming to the tradition of Henrik Ibsen and G.B. Shaw. He is appreciated as a playwright of myths and legends, history, subalternity, castesim, rituals, feminism, cultural issues and humanism. Despite these cultural roles Karnad definitely brought revolution in Indian English Drama—discarding Eurocentric models and techniques altogether, boldly advocating and using contemporary issues with Indianized English and folk theatre conventions with the motif to de-colonize Indian English Drama. He gave it new shape— Postcolonial Indian English Drama. He is just eulogized as a cultural administrator and "Renaissance Man."

Discussion

In the postcolonial theory subaltern studies occupy a significant place; it derives from Marxism and Post-Structuralism. The lack and deprivation, loneliness and alienation, subjugation and subordination, the resignation and silence, the resilience and neglect mark the lives of the subalterns. The subaltern has become, as M.H. Abrams remarks "a standard way to designate the colonial subject that has been constructed by European discourse and internalized by colonial peoples who employ this discourse." Karnad also resisted the colonizer's strategy for mental enslavement by [a] Destruction or undervaluing of a people's culture, art etc. [b] The conscious elevation of

the language of the colonizer. He adopts ideological resistance to save or restore the sense and the fact of community against colonial system. His quest for cultural independence, de-construction of the European "construction" of the East/Orient as the Dark Other is well illustrated in his plays.

"OTHERNESS" in *Naga-Mandala*

Patriarchal dominance has placed woman as "other" creature in society. Karnad's *Naga-Mandala* exhibits the ugliness of society where women are considered as "other," "second sex," and "subject." The play also suggests remedial measures and slaps the orthodox society by an act of reconciliation between Rani and Naga. It appears to be a battleground where ideological conflicts, power relations, and the struggle for identity have been dramatized effectively. Karnad pinpoints directly on the gender-bias which places male at the place of centre of power and position while considering the female as the 'second sex.' The words uttered by the protagonist Rani, uttered in her defence, were not the words of her own, but the words of Naga—the male snake. Subaltern voice was strangled by the divine aura imposed upon Rani by Patriarchal society. This was a perfect evidence for Gayatri Spivak's argument of subaltern cannot speak. Kurudavva, self-subordinate woman was blindly adhering to male hegemony. Rani and Kurudavva were the messengers of Simon de Beauvoir's ideology which pictures how they blindly participated in their own subjugation.

Revolution of the Subalterns in Tale-Danda

The play Tale-Danda highlights the subjection, role, upsurge, and revolution of the subalterns. The inter caste marriage upon which Karnad's Tale-Danda thrives becomes a tool of revolution by the subalterns. Following this Gramscian pattern, it can be argued that it is the proposed marriage between Sheelavanta, the son of a tanner and a former untouchable turned Sharana, and Kalavati, daughter of a former Brahman turned Sharana that renders inevitable the conflict between the dominant and subaltern sections and also unearths in the process the fractures within subaltern groups, in terms of uneven development of consciousness, which hastens the process towards catastrophe. It is this fact which is consistently foregrounded, even before the central crisis erupts, through a series of dialogues that alert us to this contradiction, as exemplified by the following exchange between Basavanna and Bijjala:

Basavanna: For a Shrana, physical parentage is of no consequence. A person is born truly only when the guru initiates him into a life of knowledge.

Bijjala: That's what you believe. As a child you tore up the sacred thread and ran away from home. Birth, caste, creed mean nothing to you. But don't you delude yourself about your companions, friend. If you really free them from the network of brothers, sisters, sons, daughters, uncles and second cousins, and let them loose in a casteless society, they will merely sputter about like a pile of fish on the sands and die. (Karnad: 1, 27)

The play, however, focuses precisely on the fragility of such a space both because of the wrath of orthodox as well as because of the ruptures within subaltern ranks- a rupture that is again hinted to us, when Guddeva, a domestic servant in the royal palace, despite being a subaltern herself, refuses to visit Basavanna's house as she does not 'rub shoulders' with 'low caste people' or 'untouchables'. Thus the play explores multi-faced exploration of an episode of subaltern self-assertion to create a consciousness of both the possibilities and dangers of the present, in the light of the past, and almost becomes a theatrical documentation of the potentialities and pitfalls of subaltern political action.

Subaltern Critique of Colonial Historiography in Tughlaq

Recent subaltern critiques of colonial historiography elide the interdependence of "true" and "fictive" modes in historical writing. Tughlaq is about a fourteenth-century Islamic ruler in India, to chart that interdependence and to

demarcate the textual, political, and cultural contexts of postcolonial historical fictions. Tughlaq depicts the state of a man in extreme debilitation and despair, a man who sees the crumbling down of his ideals right in front of his own eyes, a man who symbolizes corruption, misappropriation and dishonesty. The play projects a succession of events that ultimately lays bare his crimes and sins. Though he is in control of the Sultanate, he is not able to ensure peace and normalcy for his people. Karnad's apt portrayal of Tughlaq is quite apt in the present day situation. He has rightfully signified that ideals devoid of substance are bound to incapacitation and failure.

The characters of Aziz and Azam are the embodiment of Subalterns presented in a historical background. They stand for opportunistic and dishonest people who take undue advantage of the liberal ideals and welfare schemes of the democratic government and filling their own pockets. Girish Karnad has dexterously of symbolism and motifs to divulge the elements of subalternity in the play.

Marginalized Women in *Hayavadana*

Padmini and Kapila define subalternity in *Hayavadana*. Padmini in the play enjoys a commanding position, she is close to the spirit of Cleopatra of Shakespeare, succumbs to Dionysian tendency and indulges in cuckoldry. She camouflages the love of Devadatta, his poetry gets new charm and vitality. Despite the closeness with Devadatta, there is always a deep-rooted feeling in Kapila's mind that he belongs to a lower caste. Thus Kapila is an embodiment of subaltern. He does not sit on a chair with Devadatta, rather, he sits down on the ground happily. Even Devadatta satires his profession: "What do you know of poetry and literature? Go back to your Smithy- that's where you belong," which reminds the subalternity of Kapila. He is an easy target of Padmini's lust. Here, the playwright has shifted the subalterns to the central position. The passing reference of *Hayavadana's* anxiety enlarges the subaltern world.

Conclusion

The conflict between margin and centre is all pervasive and has always been a recurrent topic in Girish Karnad's plays, but his uniqueness is that, he leaves the concluding judgement upon his readers, without predicting a definite end. However this open-mindedness can be presumed as a silent assertion of the fact that the subaltern speak. Whenever they try to speak out, for their emancipation, they are immediately strangulated. Karnad gave voice to his subaltern characters, but they either

refused or failed to speak. Silence prevails over subalterns and that is why Rani and Hayavadana choose to remain silent and Kuruvadva remain blind forever. Thus, it can be concluded that Girish Karnad's plays have paved the pathway for revival of literature towards subalternity. Indeed, Karnad's art can be interpreted as a vision of reality. This is the effect of post-colonialism. Karnad's plays provide us with a picture of women in the subaltern world. Karnad establishes a 'dialectical' relationship between tradition and modernity which is a central theme in contemporary Indian society. The technique of fringing together myths, legends, and folk narratives is his forte. Girish Karnad constructs locales emptied of colonial markers with a view to reconstructing their cultural identity. He landscapes their resistance to dominant power structures in the field and dominating literary forms in writings. This is a way to expurgate both the consciousness and imagination of the ensnaring images of

subalterns. Rather, it is a spadework to cultivate a postcolonial identity.

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The Branch of Anarcha Feminism in *The Princess, Diaries 2: Royal Engagement*

DIPTI, S

Abstract

Feminism has many branches and one of them is Anarcha or Anarchist feminism. The film titled “*The Princess Diaries 2: Royal Engagement*” is about a girl named Mia Thermopolis. Mia is the granddaughter of Clarissa, the Queen of Genovia. Queen Clarissa is going to step down from the throne and now Mia has to ascend the throne but to do that she has to do one thing according to the parliament of Genovia and that is to get married. A princess cannot become a Queen unless she gets married and has a Husband. Hence she starts searching for a Husband. But at the same time she meets a man named Lord Denereaux (who is Nicholas) and gets attracted to him. She also finds a man with whom she is going to get engaged and get married. She is caught between the two men one man is the man whom she knows something about, other man is someone whom she hardly knows. We are going to see about how Anarcha feminism applies to this film.

Keywords: anarchist, queen of genovia, parliament, throne, husband

Introduction

The film titled *The princess Diaries 2: Royal Engagemen* shows the life of Mia who is the grand daughter of Queen Clarissa who is about to ascend the throne. But to do that she has to marry according to the rule of the parliament which is forced upon the females of the royal line by the parliament which is totally dominated by men. Mia gets attracted to a guy named Nicholas who is the nephew of Viscount Mabrey, who secretly plans to steal the throne of Genovia so he sends Nicholas to pretend as if he is in love with her but actually he falls in love with her. But at the same time she searches for a man but she does not know anything about him. She moves with Nicholas and gets to know a lot about him. Hence she is in a Dilemma. She is not able to choose between the two men. Hence when she was almost going to marry she makes a choice not to marry and makes a speech in-front of the people and the parliament members. She tells them to think about the women in their life, if they are not given a choice about their life. She rejects the law and makes it invalid. This film portrays the inequality that is their in Genovia.

Anarcha Feminism

In this film *The Princess Diaries 2: Royal Engagement*, feminism is involved. In fact the whole film is feministic. In one instance we can even see that when a little girl is harassed by two little boys she defends the girl and protects her. Later, she also opens a temporary child care centre in the palace for the orphans.

In the film when she makes a choice not to marry for now she also overthrows the rule which the parliament of Genovia had against the women especially the women who are born in the royal lineage. She makes a speech in front of the crowd and also the members of the parliament, who are all men. In her speech she convinces the audience by telling them to think about the women and girls in their life, if they are not given a choice regarding the things in their life like goals and aspirations. Then she conveys her decision to remove the law of the parliament and she changes it by saying that from now on, starting from her all the females in the royal line can become the Queen of Genovia without getting married. Anarcha feminism is about rejecting the head and also the rules laid down by the Anarchy or the government. In this case Mia changes the law which was laid down by the parliament of Genovia which is all male. We can even see it has Mia rejecting the rule which says you need a husband to become the Queen. Hence, Anarcha feminism is seen in this film. We are also able to see liberal feminism when Mia makes choices and brings in choice or the freedom of choice into her speech and that creates a change in Genovia. She asks people to agree by raising their hands and one by one many people started raising their hands. Everyone agreed to this change in the law by the Princess of Genovia. At the near end of the film we can even see that females were also members in the parliament and it was no longer only the male members. Hence a change happened in Genovia, there was an equal status between men and women.

Conclusion

In the film *The Princess Diaries 2: Royal Engagement*, we can see how Anarcha Feminism is involved. Mia made a decision to go against the Law laid down by the parliament and changed the law she went against the law of the head, which is the parliament of Genovia. The view of the Anarchist Feminists is rejecting the head or the rules laid down by the head.

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Developing Alternative Sources of History as Challenge in Gabriel Garcia Marquez's *In Evil Hour*

DOMINIC SAVIO, G

Abstract

Humanists, friars, captains, soldiers and socio-political activists created a heterogeneous literary tradition in the twentieth century called Latin American Literary Tradition. They have made known to the world the dreams and realities, aspiration and ambitions of Latin American people, history and culture. Gabriel Garcia Marquez was considered one of the most significant writers of the twentieth century Latin American literary tradition. He has constantly laid stress on the importance of developing alternative sources of history as a challenge to the status of conventional ones. Thus, the paper explores Marquez' intention of developing alternative sources of history as a challenge and tries to pick up the challenges from his second novel *In Evil Hour* (1962).

Keywords: history, violence, alternative, meta-narrative, Columbia

Introduction

Latin American literary tradition includes the national literatures of South and Central America, Mexico, Cuba, Puerto Rico, and parts of the West Indies. When Latin American colonies began to declare independence from Europe, there emerged a desire among many writers to craft a literature that precisely encapsulated the lives and concerns of Latin Americans. The 'Big Four' of Latin American Boom are: Carlos Fuentes (1928-2012), Julio Cortazar (1914-1984), Gabriel Garcia Marquez (1927-2014) and Mario Vargas Llosa (1936-) who have made known to the world the dreams and realities, aspiration and ambitions of Latin American people, history and culture. They have confronted sociological problems and integrated discussions on social, political, and economic issues with their verbal art to establish their own identity and achieve world recognition. Rolena Adomo writes about the Latin American Literary tradition in the following words: "Courtly humanist scholars, tonsured friars, conquistador captains, ordinary foot soldiers, colonial functionaries from Spain, indigenous Americans for whom Spanish was not a first language, learned nuns, exiled Jesuits, and erudite promoters of political and cultural independence created this heterogeneous literary tradition" (1).

Gabriel Garcia Marquez was considered one of the most significant writers of the twentieth century Latin American literary tradition. He was awarded Nobel Prize for Literature in 1982 and became famous for his work on magical realism *One Hundred Years of Solitude*. His narratives are to develop alternative sources of history as a challenge with special reference to Columbia. Minta

observes, "His concerns are ... with the origins of violence, and with the effects that it has on the society in which people have to live. He is thus, inevitably concerned with the whole history of his country and continent, and, both as a writer of novels and as a journalist, he has constantly laid stress on the importance of developing alternative sources of history as a challenge to the status of conventional ones" (Minta 3). Marquez wants freedom from subjugation for Latin Americans before any type of communistic society. Thus the paper explores Marquez' intention of developing alternative sources of history as a challenge and tries to pick up the challenges from his second novel *In Evil Hour* (1962).

According to B. Sheikh Ali, "The function of the historian is neither to love the past, nor to condemn the past, nor to be free from the past, but to master the past in order to understand its bearing on the present" (8). Marquez attempts to carve out historical realities of Latin America, like Colonialism, Identity and Catholicism. In bringing up the issues of unique reality and history, Marquez demystifies those myths about Latin America.

In Evil Hour Garcia Marquez found time to criticize the 'democratic' set up of Colombia. Though they live in a democracy, political parties create problems for their narrow minded political manipulation. "We've gone through a difficult political moment, but family morals have been maintained intact" (*In Evil Hour* 39). The politicians exploit and suppress the interest of the people. Michael Wood observes, "It is impossible to understand his life and work without recognizing the importance of his social, political, and ethnic background, rooted in his native country of

Colombia" (Wood 9). Marquez's works have special lean toward the cause of the disempowered, deprived and neglected chunk of humanity that has been socially, politically and historically neglected. Gerald Martin opines, "Marquez's blending of the real and the imaginary not only fascinates but also baffles the reader as 'magical and realist'. Mythical and historical are entirely inseparable in his fiction" (234). For the suffering humanity, Marquez becomes a champion of justice and finds an alternative vision to save the continent from the clutches of inhuman tendencies.

In the novel *In Evil Hour*, the story is set in a nameless Colombian village in which a nameless prankster has begun posting anonymous broadsides detailing the sordid lives of the villagers. This darkly comic premise quickly turns violent, however, as an enraged husband settles the matter of gossip in murderous fashion. This event triggers a more serious turn of events, as the mayor Arcadio enforces a sort of lawless martial law. This in turn reflects on the very real history of La violencia, where around a quarter-million Colombians died in a massive wave of violence and near-anarchy during the middle decades of the twentieth century. Vaguely Borgesian in his Blog observes, "In the story, Garcia Marquez focuses on the dynamics of rumor and retribution, showing how the former fed into the latter, creating a situation in which baser passions come to dominate the socio-political discourse" (Borgesian).

Thus, the novel *In Evil Hour* portrays the violence stricken Colombian social and political life. Colombia is one of the earliest democracies of Latin America. Zainul Abid Kotta in his article "A reading of the imaginative transformation of politics and history" writes, "She got her liberation from Spain in 19th century. Unlike other Latin American countries, she was ruled by democratic governments many years, excepting two short intervals that saw military administrators" (Kotta 48).

In Evil Hour's the widow Asis is happy because she can exercise her franchise that comes once in every five year tenure. "Everyday I'm getting better and better so I can vote" (*In Evil Hour* 28-29). This remark of the widow Asis shows the in-depth existence of democracy in the nation. Even the Mayor tells Father Angel about the strong founded democracy in the nation. "We're living in a democracy" (*In Evil Hour* 34). But, democratic principles are seriously assailed and people lost all chances to interface and interfere with the authority, thus leading to imperialism. Marquez observes, "No one could go out onto the streets after eight O' clock and until five in the morning

without a pass signed and stamped by the mayor. The police had orders to call Halt three times at anyone they found on the street and if they were not obeyed, they had orders to shoot. The mayor would organize patrols of civilians, appointed by him, to collaborate with the police in the nocturnal vigil" (*In Evil Hour* 117).

In *In Evil Hour*, Marques presents an alternative source of history as a challenge to a town which was disturbed and affected by lampoons, floods, draughts, violence, fratricides, political murders etc. War and infights are games for the people. By the incessant rain and decomposition of the dead bodies, the whole town became haphazardly uncongenial for life. "Even though it rains it stays hot" (*In Evil Hour* 106). As Mr. Benjamin puts, "it was a symptom of social decomposition" (*In Evil Hour* 108). Widow Montiel is a prominent character in the novel, and she predicts about the impending danger to the town as she says, 'Death has come' (*In Evil Hour* 116); "Blood will run in the streets and there won't be any human power capable of stopping it" (*In Evil Hour* 148); "We'll be bathed in blood" (*In Evil Hour* 148). In many pages of the novel Garcia Marquez subtly observes that state terrorism of Colombia has crossed all boundaries of decency.

Garcia Marquez was also passionately interested in the often tragic political situation of his own country. *In Evil Hour* looks at the period of political violence in the 1950s, which caused more than 100,000 deaths, and both in his fiction and his other writing he constantly looked for an end to the senseless killing and thus developing alternative sources of history that would tell the world the greatness of Columbia rather than bloodshed. Columbian political scientist Robert H. Dix believes that Colombia's violent legacy is created out of the elitist nature of the political system. He opines, "the members of these traditional elite have competed bitterly, and sometimes violently, for control of the government through the Liberal Party and the Conservative Party, which changed its name to the Social Conservative Party in July 1987" (37).

Like in India, in Columbia when a party contests election, they promise peace and prosperity to all. But the moment they occupy the chair of power, they place all those election promises in the reservoir of oblivion. The character Toto Visbal observes as same people, same leaders, same policies. "The government changed, they promised peace and guarantees; and at first everybody believed them. But the officials are the same once" (*In Evil Hour* 149).

The Colombian spectrum of socio-political scenario comprises of political murders, murders of socially or

economically marginalized groups, enforced disappearances and forced displacement of population. It is both pathetic and amazing to note the fact that today in Colombia "...about twenty people die every day due to the socio-political violence and an average of one person a day is a victim of torture" ("State Violence," 16). Those violations of the right to life, torture, inhuman treatment are neither reported nor investigated impartially or by a transparent authority. Colombia is notorious for its practice of political persecution. When a party comes in to power, the opposition leaders and workers were devilishly hunted down and crushed. The only 'justification' is that they belong to the other party. This aspect is being reflected in the novel *In Evil Hour*. The torture and atrocities take place in an unnamed town or nation, but the meticulous reader can very easily identify it with Colombia. "Colonel Aureliano himself, on his way to Macondo to draw up the terms of surrender in the last civil war, had slept on that balcony one night during a time when there weren't any towns for many leagues around" (*In Evil Hour* 47).

This is the best example Marquez gives for the alternative source of history of Columbia. The barber puts a display board on his shop. "Talking Politics prohibited" (*In Evil Hour* 43). He is not ready to allow to speak politics in his shop. With all sarcasm the barber opens his mouth before Carmichael: "A fine business: my party gets in power, the police threaten my political opponents with death, and I buy up their land and livestock at price I set myself. Misfortune is eating at us, and you people still with your political hatreds. The persecutions have been over for a year and they still talk about the same thing" (*In Evil Hour* 43-44). Thus, the novel *In Evil Hour* depicts changing modes bloodshed politics of nation and suppression of human values. Jeet Singh writes, "Garcia's fiction highlights the violence of the so-called meta-narratives and experiments fabulatory strategies thereby taking the discourse beyond modern paradigms of logic making his fiction a vitriolic criticism of Christianization and modernization of the world" (133).

Marquez challenges, questions, exposes and subverts wherever necessary the hegemonic forces that have historically subdued and subjugated the Latin American people in general and Colombian in particular. Thus, Marquez's fictional works offer powerful meta-narratives with a view to offer corrective discourse to 'right' the wrong done to his native land and to people not only by

colonial powers but also by the home grown power hungry political parties and despotic rulers who marginalise their own people and who may stoop down to any level to further their vested interests. Marquez develops his stories by describing all those common man's foibles keeping the history into consideration. Without the past history nothing exists. His main focus was on the exploitation, loss of property, and life due to the wars that were waged on the poor people in Latin America. The only solution to save the nation is to develop alternative sources of history of Columbia and Latin America and that remains a challenge to the world of today.

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Challenges of Teaching English in Rural Context: Reasons and Solutions

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Abstract

The importance of English language learning in the present scenario cannot be overemphasized. Proficiency and communication skills in English contribute much to the success of a person. The English education goes beyond the scholastic achievements of the students. It has wide implications on the socio, economic, professional and cultural life of the learners. Time has come to view the foundation of an equitable society from the angle of English education to its young learners. Unfortunately, with regard to this, the rural learners stand far behind the irurban counterparts. This paper is a humble attempt to lookup on the disparity between the city bound learners and village learners. The reasons are both pedagogic and systemic. These are to be addressed separately. The writer also attempts to suggest some measures to narrow down the gap.

Keywords: rural context, motivation, curriculum, integrating skills, teacher-centred methodologies, comprehensive training program

Introduction

Effective communication is the purpose of any language learning. If language learning is to be productive and result oriented it has to be connected with real life situation. Ability to communicate in English is very significant in life especially in the globalized world. In the changing world of market economy, good communication skill is the passport to success. Language skill can be developed only through practice and constant exposure to the target language. Along with rapid technological and economic development, the rural urban divide is increasing day by day. The rural India in general, finds it difficult to catch up with the technological and economic progress that is happening in the urban. The reasons include limited employment opportunities and agriculture segment being unattractive and uncertain when compared to the urban professions. Lack of facility in respect of health, education transport etc. have made the rural people to migrate to urban area in large numbers. This being the present scenario as Gandhi rightly said India living in villages. The challenge of the hour is to provide sufficient exposure and opportunities to the village students and help them reach out the world outside. This is the most solemn task that can be done by the teachers of English. English communication is the most important area where the rural students lag behind. This is very evident if one verifies the level of proficiency of English central university students. In this context it was felt that a detailed study on teaching English in rural area is highly essential as the social economical information parameters of rural India are in

sharp contrast with those in urban.

There are many reasons for the rural urban divide in terms of proficiency of English learners. The following are some of the immediate causes.

Invariably curricula of Indian states cater to the needs and requirements of the urban learners. This is mainly because the curriculum developers are mostly drawn from the city area. They are completely out of touch with the rural experiences. This mismatch between the learners' socio cultural background and the classroom experience alienates the rural learners.

Second language acquisition researches have confirmed the role of motivation associated with positive learning outcomes. The students with favorable attitudes towards language learning will exhibit high level of proficiency in the target language. (Gardner,2003). The rural learners are unaware of the plethora of opportunities and privileges of English language learning. Fear and anxiety create a negative attitude towards the target language among rural learners. Uneducated parents and poor socio-economic background make the second language learning are also interfered with the learners' motivation and interest in learning of the second language learning.

The prescribed textbooks are activity based, process-oriented and learner centered. Still the teachers take the lead roles in classroom situations. The English language teachers need to introduce a range of interactive techniques to make the learning more meaningful, effective and participatory. But in the real classroom

practice, the grammar translation method is followed. The teacher reads the text for the students and provide them with notes to get through the examination. The classrooms are overcrowded so the teachers cannot reach out to the individual needs of the learners. Little scope for group work or collaborative learning and they cannot understand their own learning style and English language learning remains as a nut difficult to crack.

In the second language context the learners do not have a chance to use the target language beyond their classroom. The teachers tend to neglect Listening and Speaking skills. Speaking is the primary means to express our ideas, views and thoughts. The teacher emphasis only reading and writing, but listening and speaking pays least attention as they are excluded from exams. The learners read very little as teacher reads the text and translates into mother tongue. The curriculum expects a fair amount of knowledge from the learner. Unfortunately our learners hardly read even the prescribed text. As a result little chance of developing metacognitive awareness that can help in comprehending the text Poor reading can cause disinterest and boredom. Rivers identified the importance of listening in language learning "Speaking itself does not constitute communication unless what is being said is comprehended by another person"(Page No.196). After exposing twelve to thirteen years to English in school, the learners are unable to develop a required level of competence in English language writing. Effective practice of writing and feedback are not done in classroom.

The following suggestion may be helpful to meet the challenges of teaching English in rural context:

The curriculum should be revised keeping the rural learners in mind. With the advent of modern technology and wide acceptance of communication platforms including the social media, knowledge in English has become key to survival in the present competitive world. No doubt, English is a foreign language for us. But it has blended itself to Indian social fabric so well, that it can reach out to the masses living in villages quite easily and effortlessly.

However, we should admit that our present curriculum design is not so much in favour of a rural Indian learner. The jargons and images that appear in English writings are quite foreign to their understanding. This is because despite the fast industrial development and rapid urbanization, fact remains that the livelihood of a major portion of rural Indians still remains to be in agriculture.

Thus, the rural India that we talk about is predominantly an agrarian society. Hence for effective learning and understanding, it is imperative that the

imageries that are used in text books match their culture and environment. Even though writings such as "Malgudi Days" would be a typical choice if seen in this angle, it should be seen that the intention of this proposal is not to fill up the learnings with Indian writings. The stress is here is rather on the rural living and rural background, anywhere in the world it be. Agriculture is a culture of its own.

This has to be addressed in the curriculum. Not only through stories and poems which places nature at the central point, but even through essays and papers on scientific farming and its marketing. Introduction of such papers would not only help for a better understanding of English language, but also would provide a door to knowledge which would definitely be of help to them in their routine life too. Side by side, classic and contemporary English literature can be introduced

The urgent need of the hour is to immediately revise the curriculum keeping the rural background of the students. It should be culturally sensitive to the cultural background of the learners. Too much content which is outside the experience of Indian learners will distance theme and subsequently distance them from having an emotional bond with the syllabus.

Comprehensive Training Programs for Teachers

The teachers training and learning has a direct influence on the learning outcome of the students. Previous studies show that when teachers are effective classroom managers, their students achieve perform better ((H.G., Shein and Huang; Brumfit)1995) The teachers working in rural settings, find communicating in English a daunting experience since they do not have any challenge or exposure to English. The urgent need of the hour is to provide a comprehensive training program, including empowering teachers to use technology in their classrooms to cope with the needs and challenges of the millennial learners. A special professional help desk can be organized maximizing their efficiency in communicating in, English so that language production and peer interaction can be improved in the class room.

Emphasize and Integrate the Language Learning Skills

Integration of skills enable the students to use language in real life context. Teaching language skills in isolation contribute less when integration of skills are compared. The latter helps the learning of English language simple and more meaningful. Integrated model of language teaching contributes in the development of fluency and accuracy. The teachers need to familiarize

variety of activities including listening to songs, videos, films, blog writing and games using the available technology. Creating class blogs, encourage students to learn with fun. Each activity should incorporate the four language skills, authentic on line material are unending sources for teaching language skill

Teaching English to the rural students is a great challenge to the English teaching community. The English teachers especially in the rural context are to be serious and highly responsible as they have to work right from the beginning by exploiting every available resource. As a nation it is our duty to extend a helping hand to the rural learners in developing much needed communication skills. Greater attention has to be paid in this area to bridge the gap between urban and rural students. There is not a perfect teaching method or strategy per se, which can be applicable in all context and situation. Teachers can play a major role in selecting the most suitable strategies to promote English language learning

Conclusions

As far as teachers are concerned, they too should be equipped better to address rural students, not just in their knowledge of language, but also in their understanding

and attitude towards rural population. A teacher must be able to think in the shoes of a student, who comes from a much less privileged area than perhaps the teacher himself was, at that age. Hence, the key focus of teachers training should be their rural orientation. The teacher should be able to establish a heart to heart communication with the socio cultural background of the student. Training of English teachers for rural areas should address this so as to tune the teachers to provide the desired output.

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Interpellation in Diaspora: An Introspection of Jhumpa Lahiri's Works

JASMINE ISAAC

Abstract

This paper presents diaspora on a different plane using Althusser's Interpellation. Diaspora is all about immigration experience and assimilation with the new. The new settlers adjust and cope with the laws of the new land. America's effort to achieve state control over its multicultural citizens deserves contemplation. America is a land of diverse people and many settlers usually from all parts of the nations are inclined towards its sound economy. So there is inequality, dissimilarity, discrimination and discrepancy. Yet the country achieves state power and state control over its citizens. The novels of Jhumpa Lahiri have enough illustrations to support the discussion. First it envisions how the new immigrants, especially Bengali Indians are interpellated with the new culture. The second main idea of interpellation such as "ideological state apparatuses" and "repressive state apparatuses" are also drawn to analyze the power exerted on Asian-Americans in the new land.

Keywords: immigration experience, assimilation, discrimination, state power, state control, power, decentring

Introduction

Louis Althusser is a French Marxist theoretician. Interpellation is Althusser's term for the way, "The individual is encouraged to see herself or himself as an entity free and independent of social forces. It accounts for the operation of control structures not maintained by physical force, and hence for the perpetuation of a social set-up which concentrates wealth and power in the hands of the few (Barry 168). It is also an important concept of ideology. According to Althusser, every society is made up of Ideological and Repressive State Apparatuses. These are instrumental to constant reproduction of the relations to production of that given society. ISA is the private domain where the state control is exerted through political parties, schools, media, churches, family and art. It fosters an ideology- a set of ideas and attitudes which is sympathetic to the aims of the state and the political status quo. The state power is achieved by repressive structures like law courts, prisons, political force, and the army. These institutions apply external force to gain control. As far as America is concerned, the power rests in the hands of the Native Americans and the elite. The non-residents are termed as minority races.

Jhumpa Lahiri's works depict Indian immigrant experiences in America. It gives an extensive view of Bengali's diasporic experience. These immigrants are designated as non-residential Indians. Their NRI status restricts them from experiencing complete democracy as enjoyed by the residential Americans. They don't have the right to vote and cannot find habitations inside the city.

There are overt sign boards indicating home for whites alone. So the suburbs are hunted down for residence. America the super-power nation maintains invisible demarcation over its global citizens to achieve the state power and exert control. The novel *The Namesake* shows, "During get-together they sit in groups on the floor, singing songs of Nazrul and Tagore. For hours they would argue about the politics of America, a country in which none of them is eligible to vote"(38). The above quote voices out the Asian immigrants incapacity to participate in political affairs. Althusser's concept is also closely related to Gramsci's hegemony. It is an internalised form of social control which makes certain views seem natural and invisible. The white exerts power in all institutions but they are accepted as natural by the immigrants. They mock at the Indian English in schools, shops and other public places. The Bengalis accept their lot as this is the way things are in America and never retaliate back.

The American school system can also be taken for contemplation under Ideological State Apparatuses. The schools introduce the immigrant students to different subjects and several non-Asian languages like Spanish, German, French, Italian and so on. Yet the immigrant children sense discrimination with the fellow students inside the school premises. The ambience smells of white superiority. So they grow up naturally with psychological docility towards their English counterparts. Further, it becomes impossible for the immigrant families to find residence in the heart of the city which bustles with life. So they rely in the suburbs which keeps them doubly

displaced without any life around them. One is the anguish of leaving home and the other is the living in the outskirts. The Bengalis usually hail from the crowded Calcutta and the silence of the American suburbs is more punishing. The short story *Unaccustomed Earth* illustrates an incident which sets in with the argument. When Kaushik's father drives past the Commonwealth Avenue, he states, "This is where America's Brahmins live" (282). He hints at the exclusive residence of the elite Americans which is far-reachable.

There are also instances in Lahiri's works of how the law exerts power. It represses the immigrants to achieve state power and prevent social evil. One of the short stories, "Only Goodness" in *Unaccustomed Earth*, probes into an issue of alcoholism. Rahul inebriated and under age of twenty one is arrested for wavering in his lane and penalized with three hundred dollars. The law is the same for Americans and non- Americans. But immigrant children take things for granted and such punishments harness them to their limits. The punishment is to ensure social behavior. The immigrants being minority race subsumes, "It's ridiculous," her mother said the next morning as Rahul slept. She blamed the police for overreacting. "It's not like he had an accident. He was only going forty miles an hour. They probably stopped him just for being Indian" (142-43). Such misconceptions also arise due to their inability to cope with the new. Instead of blaming their son, they blame America and its laws.

The novel *The Namesake* also discusses similar issue on the grounds of law. The character Gogol Ganguli, the second generation immigrant is dissatisfied with his name. So he approaches the court to change his name to Nikhil. When the judge in the courtroom asks the reason for the change in his name, he blatantly refuses, "I hate the name Gogol, I've always hated it" (102). But Gogol had a valid reason to detest his name. He finds it absurd and obscure as it does not represent any of his identities neither Indian nor American but Russian. The American state power is well achieved by striking a balance between curbing and liberating its citizens to promote democracy and to initiate individualism. The next issue about his name is that he was named in the hospital when he was born. The baby couldn't be discharged without a name. His parents waited for the grandparents to name him which is supposed to arrive through a letter. Unfortunately it didn't arrive. So his father named him after the author Gogol Ganguli whose book *The Overcoat* rescued him from the train accident.

Interpellation also encourages an individual to see him or herself as an entity free and independent of social forces. Especially in diaspora, interpellation indeed acts in its free will especially with second generation immigrants and occasionally with first generation immigrants.. Due to acquisition of new culture and the negation of old, the individual acts free in the multicultural soil. The immigrants are influenced by new languages and culture in the American diaspora. For some, English becomes their mother tongue, for some Italian, German, Spanish, French and so on. There is no trace of their origin and newness seeps in. Further they embrace new culture as it gives them liberation. The character Pranab Chakraborty in the short story Hell-Heaven marries a white woman Deborah and breaks with her after twenty three years to fall in love with another Bengali woman. Marriage considered sacrosanct loses its ground in the new culture. Culture is decentred to indicate that there is no essence of old or past. They become individuals like autonomous body acting on free will and none to control them. Pranab who once felt estranged now feels more comfortable with the new. Breaks and fissures in relationship becomes a common thing. The same is the case with Gogol in *The Namesake* who enters into several lousy relationships and finally marries to end up in divorce. Gauri in *The Lowland* becomes too independent, breaks family ties and enters into lesbian relationship.

The Lowland is a novel which shows how culture, tradition and beliefs get decentered in the new. Subash being the head of the family couldn't stop his wife, Gauri, from moving out nor can have a say in his daughter's choice at Rhode Island. All he could do is simply watch things happen around him and contain his anger and anguish within him. He couldn't retaliate to Gauri's negligence and independence or his daughter straying away from him. His expectations did not materialize. America and its democracy have crippled his male dominion over his female counterpart. The once docile Gauri has started to retaliate taking advantage of the new ambience where there are no in-laws or anyone to question or stop her. He could make his own life only at the age of forty with his daughter's teacher Elsie. After several years of boisterous times and emotional breakdowns he gains composure and experiences love.

Culture is the most crucial thing to be analyzed. It cannot be readily accepted or negated. The first generation is culture sensitive. Asian immigrants are highly bound by home culture and tradition. They undergo pain and challenges to emerge out of their preexisting traits.

The course of life never did run smooth for them. To their children, the new soil is simply liberation where they discover themselves in new cultures and languages. Indian weddings, white weddings and mixed weddings takes place. Remarriages become a normal course. Even old people remarry to escape loneliness. The title story "Unaccustomed Earth" is all about Ruma's discovery of her father's affair after his retirement. So is the case with Kaushik's middle-aged father who marries after his wife's deceased death in "Year's End." Most of the second generation children prefer white counterparts. They either take in white wives or white husbands. The final trace of their origin lingers only in their Indian names which renounces their identity.

The first thing that happens to the individual in diaspora is they are interpellated psychologically with the new. Though they physically adjust with the new culture, their psychological acclimation undergoes emotional breakdown, turmoil and dilemmas. Women undergoes the bitterest times. Their confinement to home resorts them to nostalgia and mental aberrations. Parents witness children enter into several affairs and sometimes marry a partner with a child. They can never have a claim on their children or stop things from happening. Each child has its own responsibility to decide his will and life. For instance, in the short story "Only Goodness," Rahul announces that he is engaged to Elene who had a daughter from a previous boy friend. The information is a big blow to his parents as

Elene looked old enough to be his mother and him merely a boy. Likewise in *The Lowland*, Bela raise Meghna without revealing the identity of the person who impregnated her. Such things happen when they are interpellated with the new where the individual acts in his or her own free will.

The article presents a new perspective in diaspora with regard to Althusser's Interpellation. There are various interruptions with regard to culture in the new land. The interpellation in the new land gives way to new. It brings dilemmas and confusions and finally gives birth to new. Root culture is decentred where the immigrants excel in the acquired culture or in an entirely new culture to which they have no claims by birth or by origin. So there is discovery of the self. This paves way for individualism. Besides, it probes into America's State power and state control achieved through both the Ideological and Repressive apparatuses. Many issues of the Asian American immigration are singled out to support the arguments.

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Treading into the Forbidden Path: Manju Kapur's *A Married Woman and Custody*

JESWILL, R.P & DOMINIC SAVIO, G

Abstract

Women are wondrous creations but are the ones who struggle between convention and emancipation. Manju Kapur shows that choices exist before these women but often they fall back on the same conventional path treaded by their mothers. In the beginning, they show modern attitude but then follow conventional path. Kapur's novels present the theme of clash between tradition and modernity. Kapur is the kind of audacious writer who would not hesitate to touch upon topics which are considered to be a taboo or has some kind of unmentionable, off the limits secrecy attached to it topic and brazenly washes dirty linen in public. Her works substantially encompasses or fits into Chronic Fatigue Syndrome. And her heroines are always preys to the id effect.

Keywords: id, chronic fatigue syndrome, new woman, patriarchy

Introduction

Kapur's insights of women's liberation and sovereignty are deeply hard-pressed within the social-cultural and economic cosmoses and paradigms of the country. Her works stress not on any combined social efforts as protection for the individuals, but they insists on each and every woman's self-development for the furtherance of her society. In other words, it is not on the social order's effort to improve the state of its women population but it is on every woman's self-consciousness and social-consciousness to develop her society. Such a self-realization substantiates challenges during various man-made comportment of the society. Her novels are consequently a story of struggle for independence and exploration for survival at a number of stages.

Discussion

Autonomy, is the most essential aspect a woman cherishes. Self-realisation leads to the quest for self-fulfilment. The awakening of feminist consciousness in a woman who leads her life as an obedient daughter, dutiful mother and a virtuous wife changes her discourse to attain her personhood. Kapur's protagonists have chosen their own ways to attain their personal autonomy. Their desire for individual freedom and liberation from the pangs of orthodoxy forces them to step into the forbidden territory. Their suffocation in the marital home and their frustrations pushes them to choose the road not taken in order to satiate their suppressed desires as in involving in illicit affairs, lesbianism, and infidelity. They shred off their sexual frigidity and go about fulfilling their self in spite of

their obligations as mother, wife and daughter. They redefine their individuality by embracing the pleasure principle and exercising their body as a site for sexual liberation. Their crusading stance on their newfound individuality and their question for identity tosses them in the chaotic rhetorics of Indian patriarchal society. Their destined migration to marital life gives the sense of incompleteness which embarks their journey towards evolving as New women in asserting their identity.

Women are expected to get married, beget children, serve their husbands and in-laws and become a penumbra. They are expected to be happy and contented and lead their lives within the confines of tradition. They step into marital life with so many dreams and expectations. There is something called personal happiness. Something that their soul, mind and body crave for. Does every woman know what it is? Or is she allowed to explore and create a space for herself? Even if she does, is she given the freedom of choice to go for it? It could be her career, her education, her soulmate whatsoever other than her family obligations. In the Indian societal set up women were not provided that personal space and the family ties suffocate them in a way marginalising them. Their happiness is supposed to depend upon their family's happiness. In course of time what happens to the woman is that she experiences soul excruciating pain which no one could comprehend. She becomes a lifeless human being and is tuned to the normal routine life suppressing her personal desires. Frustrations start mounting and she is buried under it unable to come out of it. She is in mere darkness trying to find solace in

something or someone to keep herself alive. In spite of living in a house filled with family members she begins to feel the sense of loneliness which exhausts her mind and body. She craves for peace of mind and when she looks back in her journey of life her whole identity no longer exists. She is trapped forever in the family chain and there's no way for her to run away from it. She feels worthless and her very existence becomes meaningless for her. She feels lost and helpless and this introspection leads to self-realisation and subsequently sows the seed for asserting her identity. She begins to explore different paths to feel contented and alive within or outside the traditional confinements. To be alive is necessary than mere living. Each woman has a different perspective and search for the meaning of life. Few feel contented with a career, few others with family, and few others are not satisfied with family and a job.

Shagun in *Custody* chooses extra marital relationship throwing light on the inner psyche of modern women. Her quest for identity is in vain in her relationship with her husband. Overwhelmed with passion and emotion as she feels dissatisfied with her broken dreams, she chooses her soul mate Ashok Khanna over her husband Raman. Shagun's ambitious nature makes her a victim and it leads to the path of detachment from her husband. Shagun was a devoted and submissive wife who realized that her talents were ignored by her husband and she was expected to feel contented with his love making and her children's love. She was in blind darkness of her identity and aspirations till she met Ashok who kindled the spirit of her dormant ambition giving her chance to act in one of his advertisements. An individual when given a note of appreciation and recognition feels elated and feels worthy of one's self. Appreciation nourishes a human being to live his or her life with zeal and enthusiasm at any juncture of life be it in personal or professional life. A woman who is much more calibre other than love making and cooking demands recognition from the man of her life. She expects him to embrace her with respect and not just love and affection. Her longing to fulfil her dreams after marriage and child bearing requires the support from her husband and when he ignores her plea, she becomes frustrated with the boredom of routine life. She is not to be blamed as a woman's world becomes just her husband and children while the man considers his wife to be just a part of his world. In a marital relationship when the partners do not give mutual affection and spend time the bonding begins to wither and finally dies out. Emotional dissatisfaction in marital relationship can definitely not be replaced by

material prosperity. Raman being the marketing executive, a work alcoholic fails to comprehend that his absence at home because of business tours had created a vacuum in Shagun's heart. Raman who felt that he is fulfilling his responsibility by addressing to the material needs of his family remained ignorant that emotional satisfaction is what the woman of his life values the most.

Astha in *A Married Woman* is a replica of how a woman is subjected to suffocation and hunger for love and how the weight of the cultural and moral loads burdens her. When a woman tries to please the emotions of womanhood rebelling against the male chauvinism in order to get rid of aloofness. "I am always adjusting to everybody's needs" (*A Married Woman*, 227) Through the character of Astha, Manju Kapur represents the problems faced by a married woman who is expected to compromise her personal interests and how the vitality of marriage diminishes between the partners. "Astha was brought up, as befits a woman, with large supplements of fear" (*A Married Woman*,1) Astha was deprived of understanding and appreciation by her husband and the demands she has to meet with crushed her. "A willing body at night, a willing pair of hands and feet in the day and an obedient mouth were the necessary prerequisites of Hemant's wife" (*A Married Woman*, 231)

This is the state of women of all times who become the victims of patriarchal authority. The lack of genuine companionship from her husband becomes the root cause for her quest of fulfilment outside the marital boundaries. His busy work and his emotional detachment with his wife depress Astha and her longing for togetherness is unfulfilled. Her acquaintance with Pipeelika rejuvenates her and makes her feel alive. Her spirit is elated by Pipeelika caresses and love and their like mindedness brings them close budding into a lesbian relationship. The lesbian relationship kind of empowers her and imbibes confidence and esteem in her. It liberates her from the stifling atmosphere of her home where she was a mere unpaid employee and a reproductive machine. Her affair with Pipeelika was gratifying her soul, mind and body. Her strenuous and sacrificing state as a wife and mother becomes a less priority to her where her personal happiness is prioritized which prevents her from becoming insane. This newfound relationship with pipeelika helps Astha in balancing her emotional state which was teared apart by her husband's ignorance. Astha's companionship and her sexual intimacy with Pipeelika gives her mental relief and independence and she feels it to be liberating though it's unconventional.

The women trying to soar higher in search of soul fulfilment and in the moment where their sensuous pleasures are recognised. Though initially the women were taken care of, pampered, caressed and cajoled as per the needs and cared to too well. The loss of that kind of attention is needed for the women to move forward. But she diverts and gets going, doing her routine chores and or taking up a teaching, which though demanding gives her certain strength and mental relief. Though endowed with a lot of potentials, not be appreciated or acknowledged pains them more. But when solace or replete came in the form of an extra-marital affair or as a lesbian relationship, they are hooked on immediately and once the bond is tightened they are caught up in the vicious web.

The patriarchs of the domiciliary and the civilisation have a resilient say in everything. The craving or the feelings of women have not been given any acknowledgement. Women must camouflage their cravings, good or bad. It is due to this compression, women have started being repulsive against it. When the necessity to go in contradiction of the dictates of the elders arises, Kapur's women find it difficult to manage the situations. But the state when she is aiming to soar higher or find peace and is deprived of it, she is traumatised beyond limits, which will amount to physical and mental torture and debauchery. Her idea of Eden is well constructed below the sky and she aspires to fly, a state of weightlessness, when she is admired, cared and loved. When she soars, the gravitational pull of the society is powerful, which makes all its powerful efforts to ground the women. Another factor is the children and the senior citizens in the family. Where a woman is expected to nurture them and take due care of them. This commitment pulls her back and binds her firmly grounding her.

It is at this juncture she experiences the Chronic Fatigue Syndrome. The house that she entered and made a home bringing in all the goodness and bliss and showering the inmates with bountiful love and affection, turns out to be a cage for her. For Astha at least there was an option of a school but for Shagun she was caged inside the four walls of her own paradise. The women happen to get continuous headaches or similar ailments which cannot

be medically treated, but only can be tried and kept suppressed unsuccessfully. As it is a chronic sickness of the mind, which can be cured only through the caress of a loving hand. Occasional eye contact over a period getting to co-work with a person, whose mind meets hers is the starting point of either an extra marital affair or a lesbian relationship. Once the bond gets stronger she gets the courage to shun away from the touch of her husband or distance herself from his embrace which is no longer loving and affectionate. Both Astha and Shagun tread the path which their mothers and grandmothers and in-laws treaded and were frightened to trespass, but unfortunately or fortunately if the id factor plays its role effectively the occasional glance and the advances made by the Mr. Right or Ms. Right strikes the right chord and a new relationship starts blossoming. If the relationship is sustaining all probabilities and surviving is another facet, but for sure it journeys quiet a distance immaterial of the odds.

Conclusion

Manju Kapur is one of the new age writers who could echo out the emotions and the pent up frame of mind of the womenfolk who would have been caged birds all their lives are depicted and the courses of their adorations are traced to the intrinsic levels and revelations of both the id factor and the cause of the Chronic Fatigue Theory is duly justified in the works of Manju Kapur and her all prominent women characters.

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Wole Soyinka's *The Strong Breed*: Reflection of African Ethnicism

JEYA JEEVAKANI, G

Abstract

This paper examines how Yoruba tribal African society follows the traditional ethnicism to survive. Wole Soyinka's uniqueness to bring out the custom and rituals in his play shows that he is a great writer. He is not appreciated for writing in English by the other writers of Africa, like O'Thiago who viewed English as the tongue of colonial power. He decided to write in English and succeeded in it. Soyinka's plays range from comedy to tragedy and satire to absurd theatre. He is from Yoruba tribal group, so he gives much importance to the rituals and ethnicism of Yoruba in his plays. *The Strong Breed* is based on the Yoruba festival of New Year and ritual of making sacrifices. He shows the inhumanity of Yoruba men. His play *Madman and Specialists* (1970) is the most pessimistic of his plays. African ethnicism and civilization with all its flaws is faithfully portrayed by Wole Soyinka in his play, *The Strong Breed*. It is a tragedy that ends with an individual sacrifice for the sake of the communal benefit. The death of Eman brought a realization among the villagers. There is repentance in the heart and mind of the people. Soon they reveal this repentance by stopping the human sacrifice. This is the expectation of Wole Soyinka and his protagonist of the play *The Strong Breed*.

Keywords: ethnicism, effigy, human sacrifice, rituals tradition

Introduction

Wole Soyinka, one of the Africa's greatest writers, writes about the conflict of traditional, cultural and religious methods in his country and focuses the important customs of his society. He is from the Yoruba culture and his writings insisted mostly Yoruba culture and customs. He concentrates much on his tribal ethnicism. Yoruba group is one the three largest ethnic groups of Nigeria. Yoruba group mostly lives in Benin and Togo. Most of the men in Yoruba are farmers and some are traders... Yoruba tribes are considered as the most skilled and productive craftsmen traditionally. In the beginning the Yoruba shared a common language and ethnicism. Later they moved from the East to the West where Niger River flows. They are the most urbanized Africans in the pre-colonial period. They are the pioneer of creating new kingdoms such as Oyo. We can see so many social and political diversities among the Yoruba tribes. Many Yoruba are Christians and Muslims to have traditional religion to survive.

Wole Soyinka a playwright and political activist, who received Noble Prize for Literature in 1986, wrote about modern West Africa in a different style. His works reveal the ethnic values of Yoruba tribes. He was touched very much by his Yoruba tribesmen, when he was a child. His childhood experiences kindled him to write an autobiographical work, *Ake: The Years of Childhood* (1981). Soyinka decided to write in English after becoming a writer, when other African writers like O'Thiago

pronounced English as the tongue of Colonial power. His plays range from political satire to the theatre of the absurd. He combined Western traditions with African myth, legends, folklore and techniques such as singing and drumming. He is not only a playwright, but also a poet and novelist.

Discussion

The Strong Breed is one of the best known plays by Wole Soyinka. It is a tragedy that ends with an individual sacrifice for the sake of the communal benefit. The play is centered on the tradition of egungun, a Yoruba festival tradition in which a scapegoat of the village carries out the evil of the community and is exiled from the civilization. Eman, the play's protagonist, takes on the role of "carrier", knowing it will result in beating and exile. He does this to spare a young simpleton the same fate. The ritual takes an unexpected turn as Eman flees. His pursuers set a trap for him that results in his death.

Soyinka portrays the African civilization in this play *The Strong Breed* (1963). African literature perceives religion as an integral part of African ethnicism and social formation. Here in *The Strong Breed*, the villagers are portrayed to be soaked in superstitions. They have a practice of sacrificing human as part of purification to welcome the New Year. They used to pick a stranger such as the mentally challenged Ifada who can't defend himself, for the purpose of offering a sacrifice and appease the

gods. They think that gods might be angry with their sinful life. So they want to calm down gods from their anger. Their sacrifice must be done before midnight and before the dawn of the New Year Eve. Eman, the teacher and healer tries to avoid till the New year dawns, so that he will be spared afterwards. Unfortunately, he gets killed.

We can see the inhumanity of the tribes in the play. That inhumanity is called ritual here. Sacrificing a human for the sins of the whole village cannot be proper sacrifice. Previously this has been done by Jesus Christ in Calvary and shed his blood for the sins of the whole world. He is the redeemer and resurrected from the death, but man can't be the sacrifice or redeemer. The main thing is, he can't resurrect after his death. Soyinka mentions the Biblical overtones in the play *The Strong Breed*. He compares Eman as Christ figure. Emmanuel is the name of Christ. Eman is the contradiction of the name Emmanuel. Christ died a martyr. Eman also dies instead of Ifada to enlighten the masses. The thirst of Eman recalls the thirst of Christ at the time of his death and the way He is given only a drop of vinegar mingled with gall. The sacred wood which is mentioned here in this play by Soyinka reminded us the cross on which Christ is crucified. Eman repeatedly requested his father to guide him and save him. But, his father never turns back. This shows the cry of Christ to His Father when he was in the cross. My God, my God, why hast thou forsaken me? (Matthew 27:46)

Soyinka mentions the rituals of the villagers follow and they thought that it is the only way to survive peacefully. We can see this kind of rituals in the Old Testament of the Bible. The Priest used to offer the offering for their purification as God said according to the sins of people.

If it is the anointed priest who has sinned, making the people guilty of sin, he must present to the LORD a flawless bull from the herd as a purification offering ...

...In this way, the priest will make reconciliation for them, and they will be forgiven. (Leviticus, chapter: 4)

The villagers have the habit of burning effigies to give expression to their feelings. The unnamed Girl in the play takes an important role and she is impatient towards her intolerant mother. She always carries the effigy and kicks it. Kicking the effigy gives pleasure as she imagines herself to beat her impatient mother.

GIRL: Do you mean my carrier? I am unwell you know. My mother says it will take away my sickness with the old year.

EMAN: Won't you share the carrier with your playmates?

GIRL: Oh, no. don't you know I play alone? The other children won't come near me. Their mothers would beat them.

EMAN: But I have never seen you here. Why don't you come to the clinic?

GIRL: my mother said no.

EMAN: You are not going away?

GIRL: I must not stay talking to you. If my mother caught me... (Strong Breed, P.5)

The ritual, burning of the effigy provides an expression of outlet to the subjugated feelings of the villagers. It helps the people to bring about an emotional balance in the heart.

The next ritual to show the tradition and civilization of Yoruba is carrying a boat on the head and launching it on the river on the eve of the New Year from generation to generation. It means to announce the New Year. Eman's old Father used to do this for more than Twelve years. He wants Eman to do this after him. But Eman absconded from his father before that due to a clash between his tutor. It does not provide any element of moral choice or ambiguity, since, as a member of the strong breed, Eman is quite willing and prepared to inherit his preordained scapegoat role later. Pre-marital sex is also an accepted one in this society. Eman gets Omae and he has child and he abandons her. Eman's tutor always goes about gaily pinching women's bottom is an activity pervading all levels of the African society. Eman fights with this tutor for his misbehaviour with Omae. Eman is threatened by the tutor. So, he escaped and abandoned Omae when he was very young.

EMAN: I will never come back.

OLD MAN: Do you know what you are saying? Ours is a strong breed my son. It is only a strong breed that can take the boat to the river year after year and wax stronger on it... (Strong Breed, P.24)

The main drawback of the African society Soyinka mentions in all his plays is, the people are in poverty. They can't even get any facility. They live in mud houses. Their school is a mud house. None bothers about them and reforms to raise the standard of their life. The women are treated as slaves in this society. They are not allowed to ask and refuse anything. Sunma Fights with her father in support of Eman is an exception. This African society never praises the brain instead they praise the brawn. The *Strong Breed* in this primitive society is a man who

possesses not only inordinate will power like only but also a study physique like his old father.

In *The Strong Breed* (1963), *The Bacchae* of Euripides (1973), and *Death and the King's Horseman* (1975) Soyinka challenges European image of barbarism, and asserts through the ritual of human sacrifice a communal interrelationship between the individual and society, different from that of the individualistic "West." In this respect he follows Lawrence than Achebe or Emecheta. With characteristic metaphorical adventurousness and provocation Soyinka attempts in these three plays to rescue and rehabilitate this most irreducible symbol of primitivism. In the boldest and most coherent of them, *Death and the King's Horseman*, a particular historical sacrifice, which took place within living memory, becomes the central symbol of the metaphysical "universe of the Yoruba mind" (Soyinka 1975, 7)- 1 have already dealt with this play fully elsewhere (Booth 1988). *The Strong Breed* in which the young Soyinka attempted to fashion out of the sacrificial custom and the framework of a conventional tragedy of moral choice. A human sacrifice which truly asserts the communal unity of society must involve a willing victim harmoniously subordinated to the will of the people.

The Strong Breed, Soyinka's critical view comes to an end. There is no doubt that in this play Soyinka states his strong belief in the irrevocability of the destiny of the human being. He uses space and time as physical elements and "as a medium in the communicative sense" (*Myth, Literature and the African World*, 39) in order to epitomize the main aspects of destiny which, to an extent, is ultimately related to the individual. In effect, the regretful attitude of the villagers and the reactions of Oroge and Jaguna in the last scene of the play can be perceived as a means for Soyinka to state that they are becoming aware of the absurdity of the ritual human sacrifice. Therefore, it can be expected that those people may one day decide to get rid of that practice. The death of Eman brought a realization among the villagers. There is repentance in the heart and mind of the people. Soon they reveal this repentance by stopping the human sacrifice. This is the expectation of Wole Soyinka and his protagonist of the play *The Strong Breed*.

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Woman's Journey through Patriarchy in Jaishree Mishra's *Ancient Promises*

JEYASHEELA, J

Abstract

Jaishree Misra's novel *Ancient Promises* throws light on the struggle undergone by women due to patriarchal norms and setup that are deeply rooted in contemporary society. It revolves around the plight of Janaki and her journey through patriarchy from a teenager girl to a traditional wife, daughter-in-law, and then mother of a mentally challenged girl Riya with learning disability. It brings out the anxiety that parent of a teenage-girl undergoes as well as the urgent need for girls like Janu to be understood by their parents. The author takes effort to impress upon her readers the full spectrum of emotions.

Keywords: gender disparity, patriarchy, emancipation, dating, empowerment

Introduction

Discourse over the issues of gender disparity and oppression against women raise fundamental questions about the roots and established norms of patriarchy. Contemporary women writers examine the social scenario at large and family setup in particular to analyse the impact and reach of patriarchy in every walks of society through their potential characters in their novels. Many Indian writers like Anita Desai, Nayantara Sahgal, Indira Goswami, Bharati Mukherjee, Shashi Deshpande and Jaishree Misra have created ripples by shaking up the conscience of male society's domination, taking women seriously in their writing. They have endeavored to enlighten the image of women as a source of life, power, energy and action to break the double standards in patriarchy. These writers bring to light the woman's language and world in their words in order to bring her to the mainstream of society. Among these writers, Jaishree Misra novels basically portray a quest for self-realization and emancipation in women's life in the busy patriarchal society, wherein men have all the privileges, and woman are burdened with only responsibilities. Her novels are also built on the pillars of marriage and fidelity in the family system.

In *Ancient Promises*, Jaishree Misra highlights the constant struggle that goes on between protagonist Janu and her parents groomed with patriarchal mindset on account of her love affair. The novel brings out the anxiety that parent of a teenage-girl undergoes as well as the urgent need for girls like Janu to be understood by their parents. It is the story of a modern day girl Janaki (Janu) and her journey through patriarchy from a teenager girl to a traditional wife, daughter-in-law, and then mother of Riya

with learning disability. Janu's first meeting with her fiancé Arjun happened through Leena, Janu's classmate at school, initiates the first meeting between Janu and her fiancé Arjun.

A couple of weeks later, Janu and Arjun start having casual meetings, eventually leading to a love affair. Janu's father is totally against the concept of love marriages as he is groomed with a patriarchal mindset with a traditional frame of mind. He neither likes young people falling in love instead of studying properly nor wants his daughter to get influenced by all the 'love' ideas surrounding her in society. When her parents come to know her relation with Arjun, they arrange for her marriage with Suresh and force her to oblige. Keeping her affair with Arjun in mind, Janu's parents feel that their daughter can be safe and secure only by pushing her into wedlock. With a traditional mindset, they fail to recognize that it is a process of growing up for teenagers and their daughter would realise herself as she grows up. Children tend to absorb new culture and ideas at young age. As a result, Janu's idea of 'dating' appears as strange and shocking to her parents. Janu is born and brought up in a patriarchal family setup which forces women to accept and internalize feminine virtues of meekness, obedience and modesty.

Janu is not bold enough to tell her love and to say 'no' to marrying Suresh as it would damage the good name as "reputations of families were carried on the shoulders of their daughters"(46-47). In order to satisfy her parents, Janu accepts parents' insistence on marriage. Despite her love and affection for Arjun, Janu finally succumbs not only to the pressure of her family that is rooted in patriarchal norms and culture but also to the groom of Maraar family that is also deeply rooted in patriarchal attitudes.

Even on her marriage day, she feels very odd at being dressed up in the traditional wedding dress. The wedding rituals give enough hints about the many regulations that a girl is supposed to follow after marriage and also about the submissive role she has to play once she becomes a wife in the Maraar household. Janu says: "While walking around the flickering vilakku (lamp) at the temple with my head bowed, I'd plenty of time to observe his feet as he walked ahead of me. I'd felt a sudden lurching realization that I was getting more time to familiarize myself with the feet of the man I was marrying than his face" (84).

In her husband's house, she is subjected to follow patriarchal rules and regulations. Janu's existence is predominantly governed by the do's and don't's of others. She is suppressed and tortured in many ways by the Maraar family, especially by her mother-in-law. Full of monotony and boredom, Janu's private life with Suresh becomes a matter of a mere ritual leading to disharmony in the conjugal life too. A woman is made believe that she is instrumental in making a family comfortable. Bhasker A. Shukla quotes Sarah Grimke's words,

Man has subjected women to his will, used her as a means to promote his selfish gratification, to minister to his sensual pleasure, to be instrumental in promoting his comfort, but never has he desired to elevate her to that rank she was created to fill. He has done all he could do to debase and enslave her mind...(1-19)

Suresh treats his wife Janu as just a homemaker and likes to possess her as his private property. So he automatically and systematically controls her sexuality, mobility, speech, and indirectly, her identity as well. Robbed of basic rights and privileges due to patriarchal culture prevailing in the Maraar household, she remains invisible and silent in the household and she feels all alone even in the midst of a crowd.

The socio-economic structure of the Indian society is male oriented. Hence, a woman like Janu finds minimal scope of empowerment in the family and social setup. She is guided through each and every aspect by the norms scheduled by the men and so she has lost her identity over time. As Beauvoir says,

...woman has always been man's dependent, if not his slave; the two sexes have never shared the world in equality. And even today woman is heavily handicapped, though her situation is beginning to change. Almost nowhere is her legal status the same as man's, and frequently it is much to her disadvantage. Even when her

rights are legally recognized in the abstract, long-standing custom prevents their full expression in the mores. (20)

Janu hopes that motherhood would improve her status. Since for generations together women have been entrusted with the responsibility of housekeeping and rearing of children as a result of which men have hardly contributed to the domestic chores in the household. No woman in a patriarchal setup has spoken out her decisions or desires. Unfortunately, a mentally retarded child Riya is born to her, shattering her completely. Due to this reason, she comes under many more pricking comments from her mother-in-law. It is to be analysed if the stress and mental suffering she underwent had any impact or role in the mental wellbeing of her child Riya. As a mother, she understands that a child-like Riya, if left uncared for, would suffer and perish. Thus Riya gives her the strength to raise her voice against the patriarchal norms and to fight back. Furthermore, Riya's schooling ends in a disaster as she gets expelled from her school due to her poor performance in studies. This makes her to think about taking her child Riya abroad for education. But she does not get acceptance from anyone at home including her husband. She is emotionally tortured by the Maraar family.

Thus, Jaishree Misra in *Ancient Promises* brings into picture the way a woman is suppressed even in the post-independence era in the family setup due to patriarchal rules and mindset and emphasizes that she should find strength in rebelling against them. The author is not against marriages, but only advocates for equal rights and position for both the husband and the wife. The author takes effort to impress upon her readers the full spectrum of emotions, from the heights of total delight to the depths of grief, as girl children grow from babyhood to adulthood on account of patriarchal norms and rules. The author also portrays through her protagonist Janu in *Ancient Promises* a woman's journey through patriarchy rights from childhood at her home to getting into wedlock willy-nilly to being subjected to stress and suffering under patriarchal norms and conventions after marriage at her husband's home.

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Traditional Learning Vs. Experiential Learning

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Abstract

Traditional ESL/EFL classroom in India is characterized by repetition and memorization of the literary-grammatical content of prescribed textbooks, but experiential language classroom stresses 'learning by doing' style. It targets acquisition of communication skills through critical thinking, problem solving, and decision making. Experiential approach accelerates learning. English can be learnt not by learning about it but by doing tasks and projects that promote English communication skills and critical thinking skills. It is personal and effective and it has a positive force on cognitive, affective, and physical domains of learners. It ensures involvement and participation of learners since it treats language as a social activity. The article is an attempt to assess the applicability of experiential approach to ESL in Indian context.

Keywords: experiential learning, whole person approach, personalized learning, reflection

Introduction

English continues to be a foreign language to the vast majority of Indian learners. Learners and users are unable to use English for social communication (basic interpersonal communication skills) and academic purposes (cognitive academic language proficiency). In spite of several methods of teaching and learning English as a second or foreign language, English language classrooms continue to be traditional, conventional, and therefore teacher-fronted. It continues to be guided by prescribed texts. Learners suffer being passive listeners in lecture-dominated classrooms. Their previous language learning experience is not used to relate with the present learning experience, and they are therefore given to understand that their experience has very little to learn. As a result, they are made to believe that teachers' experience matters much. Teachers' image as 'guru' is after all perpetuated to the extent that teachers would feel immensely happy and satisfied with students' admiration and adoration for their lectures. Unfortunately, they fail to realize that their experience is being marginalized.

However, language is a social phenomenon and it can therefore be learnt socially only through interaction. Unless learners experience learning through reflection, participate in learning activities, internalize their learning experience and transfer it to the future use, it can be confidently ascertained that learning has not taken place at all. Learners should function as second language users in all possible, unpredictable domains. Furthermore, acquisition of English as a second or foreign language would naturally lead to different, newer cultural environments and expectations, and newer ways of

articulation than they do in their mother tongue. Learners might also acquire new social and cultural identities. Experiential approach to language acquisition stresses critical self-reflection and negotiation of social meaning. Teachers are therefore expected to organize a series of experiences through carefully chosen and graded activities and they may influence positively potential future experiences. Attention must be focused on learners' previous language learning experience. It can be secured by asking them to reflect over their learning experience and to link it with the present and future experience.

Research Questions

The following research questions enabled the researcher to focus on the idea of applicability of experiential approach to learning English as a second or foreign language:

1. Why is experiential learning called so?
2. How does its theoretical foundation support second language learning?
3. How is it relevant to traditional and conventional ESL classrooms?

Review of Literature

Kolb (1984) provides a model which demonstrates how experience could be translated into learning. He is of the view that learners reflect on the initial experience and then understands what the new learning means to them individually and finally, conceptualizes how it could be used in the future. Koenderman (2000) supplies a model that focuses on four phases between the introduction of the theme and conclusion: Exposure phase, participation

phase, internalization phase, and dissemination/transfer phase. Learners are provided the topic and they are given the opportunity to reflect over their own experiences in the area at the first phase. In the second phase, they are expected to participate in activities both in the class and outside of the class for enhancement of their previous experience. They get opportunities to reflect over their participation in activities and to relate them to their future attitudes and behaviour during the internalization phase. In the dissemination/transfer phase, they apply their classroom learning experience to real life experience outside the classroom.

Discussion

Experiential learning means the process of learning from experience. It is referred to by different labels, such as 'learning by doing' by John Dewy, "experience-based learning" (ELB) by Wolfe and Byrne, 'trial and error' learning, problem-based learning, experiential teaching, and experiential activities. Experience per se is the first phase in the learning process. However, it cannot be equated to learning since learning requires certain conditions like reflection. Reflection on learners' initial experience is vital to learning. It is very often missing in learners and therefore the input does not transform into output. Teachers as facilitators should therefore help learners reflect on their experiences, beliefs, and assumptions of learning English. Mollaei and Rahnama (2012: 270) define experiential learning as "an educational orientation which aims at integrating theoretical and practical elements of learning for a whole person approach, emphasizing the significance of experience for learning." In other words, experiential approach to English as a second or foreign language requires a complete orientation as a built-in component of the educational system. This orientation is based on the concept 'whole person development. Learners' cognitive, affective, and psychomotor domains should develop simultaneously in all classes including second language classes.

Not only are learners prime stakeholders in learning process but also they are responsible, reflective, autonomous learners. Indian educational system from the KG to PG levels overemphasizes the examination and marks. Parents, administration, and government inadvertently make learners believe that their performance can be judged solely on the basis of their performance in examinations in terms of grade and score. Learners thus tend to neglect language learning (including mother tongue) in preference to content subjects. This erroneous

examination-cum-grade attitude/belief stands in the way of true learning since learners do not get a chance to reflect over their own learning experiences in order that they learn from them. They come to classes with their previous language learning experiences and they should be given several opportunities in the class to relate them with the present language learning experiences. Learners are after all active organic human beings who are capable of responding to their own experiences. They are also responsible for their own learning or non-learning. In this sense, they are autonomous. Academic autonomy comes with responsibility. They are expected to participate in the various experiential activities that engage them in experience. Some of them are personal journals and diaries, portfolios, reflective personal essays and thought questions, role plays and drama activities, games and simulations, personal stories and case studies, visualizations and imaginative activities, empathy-taking activities, story-telling, sharing with others, and discussions and reflection in cooperative groups (Mollaei & Rahnama (2012) Experiential learners should help themselves to learn by asking for help from each other, from the teacher. They should face challenging, communicative classrooms. They learn only through tasks and activities that promote interaction and communication.

Experiential learning is characterized by the phases of reflection on the part of the learners relating current learning experience to past and future experience. However, immediate personal experience is of paramount importance for reflection and learning. Hence, there is a significant relationship between experience and learning via reflection.

All cultures believe that experience is the best teacher. Ironically, some cultures do not respect the role of experience in learning as much as they value it in life. Indian culture is no exception. Indian educational system does not stress learners' experience. Rather, it values teachers' experience as vital and it should therefore be imitated by learners. Unfortunately, it leads to memory-based education and it, in turns, encourages recycling and mechanical reproduction. Such a mechanically unproductive education is neither creative nor communicative. Teachers still willingly act as subject-experts and not facilitators of communication skill acquisition process. They refuse to give up the old notion of their being 'sages on the stage.' Consequently, the language education continues to depend on the traditional grammar translation method that encourages the

memorization of the content and its reproduction on examination.

Moreover, ESL teachers' communicative competence and experience itself becomes a million dollar question. Most of them are not inclined to reading the latest in teaching English as a foreign or second language, nor do they communicate through writing articles and presenting papers in conferences. Hence, there is no question of reflecting on their own communicative experiences. Their classroom spoken English is by and large textbook English and not English which learners could follow as a model for use in their real life. If at all they digress from textbook English, they invest all their classroom time on their own 'personal' experience which learners cannot and therefore need not internalize and transfer to their life.

While experiential learning clearly defines the role of learners, it also expects teachers to change their role from knowledge disseminators to facilitators. On the other hand, teachers are expected to encourage reflection on the part of learners by creating comfortable relaxed classroom atmosphere where learners to share and reflect experiences. They should equip themselves with questioning skills so that learners can be encouraged to collaboratively find solutions to the tasks and activities. They should create a sense of trust, respect, and care for the well-being of the learners. Spruck-Wrigley (1998) describes teachers of experiential learning not as experts but facilitators, guides, and helpers. Of course, they might face certain constraints like lack of time, institutional support, and training for teaching experientially. Hussin, Nooreiny, & D'Cruz (2000:1) foresee difficulties with assessment.

Experiential approach to learning stresses the transformative process from experience to learning. Learners at any level bring with them plenty of life and language learning experiences and they can be related to the classroom language learning experience, and reflection over them can also be compared to the future experience. Since the object of experiential language learning is communication and not the discrete formal elements, communicative tasks and activities should be authentic. Saddington (2001:1) affirms that "we seldom learn from experience; unless we assess the experience, assigning our own meaning in terms of our own goals, aims, ambitions and expectation," acquisition and accumulation of experience means nothing. Learners' benefits from reflection are the new insights, discoveries, and understanding. Reflection enhances learners' self-esteem, confidence, and personal value.

Experiential learning is therefore an educational philosophy and it is based on the notion of active, reflective learning. Learners are expected to build on previous learning experiences through active involvement in the learning process. They should be personally involved, and the whole person is involved. Thus, they acquire a sense of ownership to their learning by becoming participants in the learning process. Rogers (1969: 5) says:

It has a quality of personal involvement—the whole person in both his feeling and cognitive aspects being in the learning event. It is self-initiated. Even when the impetus or stimulus comes from the outside, the sense of discovery, of reaching out, of grasping and comprehending, comes from within. It is pervasive. It makes a difference in behavior, the attitudes, perhaps even the personality of the learner."

Moreover, experiential learning does not permit the fragmentation of learner domains into affective, cognitive, and psychomotor skill acquisition. It aims at the overall development of the learners. ESL learners are therefore expected to acquire and develop English language communication skills through interaction by adopting cooperative and collaborative strategies. All classroom activities form an integral part of learner experience. Learners should acquire the questioning skills by working both in groups and individually. Experience-based, task-based, project-based are all experiential because reflection is common to all of them.

Though several teaching methods from the days of GT method have been tried in different cultures, "each new method broke from the old, but took with it some of the positive aspects of previous practices" (Brown, 1987, p.52). However, today's ESL classes should be different from traditional GT classes. Since language use and language learning are social activities, learners form a cooperative community and they learn language only through interaction, cooperation, and collaboration. Wilhelm (1999) observes:

They occur best in situations which encourage negotiation of meaning and learner collaboration with other learners. Language learning necessarily involves active participation through taking risks, testing hypotheses, making plans and decisions, and making judgments about one's own progress.

Experiential learning is characterized by a cycle that involves five steps or phases: carrying out a task/project, recalling what learners carried out, reflecting on the experience of accomplishing the task; drawing conclusions from the reflection, and finally using them to prepare for

future practical experience. The following table illustrates the crucial differences between conventional teaching and experiential learning:

Traditional Teaching	Experiential Learning
Teachers, their lectures & theories mater	Learners, & learning by doing matter
Textbooks are fixed & prescribed top-to-bottom	Study materials are flexible & open-ended
Scoring marks & grade is the aim	Discovering inner potentials for communication & achievement
Skills/knowledge are transferred from teacher	Skills/knowledge/feelings are developed through reflection on experience
Delivery of knowledge is structured	Acquisition is unstructured with minimal teacher intervention & facilitation

General English curriculum in India has always been literature-oriented due to colonial language education orientation and predilections of the English language teaching community with scholastic training in English literature. Such a literature-based curriculum is of little use to the majority of ESL/EFL learners of English who are struggling with poor competency in the basics of communication for academic purposes like writing examination essays. However, experiential approach appears to offer some ray of hope on how to optimize the harvesting of literary texts for the acquisition and enhancement of communication skills. It values the past, present, and future experience of learners.

Teachers can exploit literary texts for discussion in the class. Students can easily relate literary experience with their personal knowledge of life and compare it with past experience. It can inform them in the future. It ensures the whole person approach to learning. Personal, past experience can inform their present experience via literary experience. In the process of discussion in pairs and groups, they can develop their oral and written communication skills as naturally as possible. Active lecturing and passive listening to lectures are replaced by active conversing and attentive listening among all group members on the cooperative collaborative basis. Structural elements and aspects of language need not be mastered and mistaken for learning English for communication at all. Communicative experience becomes the yardstick to measure the learning outcomes.

Conclusions

Experiential learning is the foundation for adult learning even though experience has not been valued as much as it should have been. Though experience-based learning is elusive for want of solid methods and techniques, it can be translated into reality with proper in-service training to teachers. Students should be given ample opportunities to use English in the class by way of reflecting over experience that they derive from learning so that real learning can be measured. Cooperation and collaboration should become the norm rather than passive listening to prepared lectures on the prescribed themes. Experiential learning is preferred for it facilitates participation, interaction, and application. The index of success in language class is the acquisition of capacity to communicate with fellow learners and the teacher. Language is social and not individual. It can be learnt and used only collaboratively and socially.

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Contemporary Arab Women Writings in English: An Ethnographic Probe into Society, Culture and Literature of the Arab world

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Abstract

Arab Anglophone literature has attained much significance in the recent literary scenario of the world today. The readers seek to understand the Arab mind in the wake of unrest in the Arab countries, 09/11 event of the U.S, the 'Arab Spring' and the resultant trauma in these nations. Arab literature has had a distinct literary revival. Political events in the recent decades and the resultant migration have had its toll on the social and cultural life of Arabs to a great extent. Migration and human rights violations in the area have made the ethnic Arab writers as well as the writers in Diaspora to delve deep into the psyche of the average Arab and represent it in literature. Power struggles and the failing economy of the region have led to the fall of regimes. Arab literature tells the stories of political upheavals, economic instability and gender discrimination. The immigrant Diaspora writers talk about their hybrid identities of East and West. Hence the study of Arab literature becomes complete only by assimilation of the egalitarian world beyond East and West. Arab literary Renaissance is transcending new horizons as the Arab women writers in English, especially in Fiction, create a world of enlightenment through tales of resistance and revolts. Significant Literature produced by the women writers come to the spotlight because of the narrative techniques employed by them. Their works can be evaluated on the basis of the post colonial theories of resistance and trauma which is an integral part of post- colonial fiction..

Keywords: migration, Arabspring, diaspora, hybridity, trauma

Introduction

Arab women writers try to truthfully portray their traumatic experience giving testimony before the readers of the globe. Large scale migration to foreign lands and their resultant dilemma has created a yearning for their homeland and made many writers in diaspora. A tendency to reconnect with the past can be traced in most of the works. Arab Anglophone writings explore the Arab world and hold a mirror before everyone, the trauma they are being subjected to. They often offer glimpses of life in the East and West and the various ways in which women constantly struggle to realize their ambitions to fit into both worlds and the resultant desperateness. These works present before us the modern Middle East woman who shuns the imperialist and patriarchal society and holds up her human rights. Even in non-fiction writings we can see the reflections of an outsider's dilemma; as in Edward Said's controversial memoir, 'Out of Place.' Said discusses the ever-present consciousness of being in exile, complicated by the controversy of identifying oneself. A significant Anglophone Arab literary revival has taken place in the last few decades. Born away from the homeland, Anglo-Arab literature is haunted by the same hybrid, exilic and Diaspora questions that have always

followed other post colonialists; with their question of belonging unanswered. Concerns related to cultural and relational identification lie at the heart of these works. Trauma of war, emotional deprivations, and trans-national identity are expressed through their writings. Arabic Literature received wide acclaim in world literature when Naguib Mahfouz of Egypt won the Nobel Prize for Literature in 1988, for depicting life in Cairo, in his Cairo trilogy. The Man Booker Prize of 2018 is bagged by the Omani writer, Jokha Alharthi for her fiction *Celestial bodies*, which builds around the pressures on three generations of an Omani family as a result of social change. Majority of Arab Anglophone writers are women and they have turned their writings to "Committed Literature," "quite committed to making a change in society and the government in their homeland. Many books expose the brutality and torture meted out to civilians by the militant groups and the resisting governments. Their writings instilled vigour and courage to the common people to resist their fear and organize them for the revolution 'Arab spring'. Though Arab spring was not a successful saga in many Middle-East nations, Literature after it is however marked by trauma and violence. They become the historical depictions for posterity, picturizing the

desperation and dejection of the common people during the political turmoil. Critics like Hamid Dabashi also make caustic criticism on Diaspora writers but on the whole, Arab Literary World is the magnum opus to study Arab political history of the century. These writers are so committed to their works and they represent the surge of nationalism for creating a better Arab world tomorrow.

Postcolonial Setbacks and Islamic Fundamentalism

Imperialism's fragmentation of the Middle East into a multitude of weak states dependent on core states for security against each other and its division of the unified regional market into small economies exporting primary products to the Western states and dependent on imports from it has led to a state of constrained consensus politically. When there is a hegemonic power (UK, USA) that lays down the laws on behalf of the world capitalist system, ensuring the capitalist access to cheap energy, it becomes easier for external powers to exploit the local rivalries to sustain their penetration to this region. However, favourable conditions for regional autonomy have been largely reversed since the end of the oil boom. The West has restored its eligibility to intervene militarily and impose economic sanctions and loan conditionality enforcing the age of imperialism at the expense of regional autonomy. No analysis of the international politics of this region can be convincing that does not take into account the profound impact of the ongoing struggle for regional autonomy from external control. According to Berry Buzan (1991), the Islamic Middle East is the only classical civilization that has not managed to re-establish itself as a significant world actor since the formal retreat of Western empires. After the collapse of the Ottoman Empire the fore fathers have struggled to shape their future. With world powers trying to carve up their spheres of influence, the Arab countries took sides and fell for the bi-polarity of cold war. The conflict and rivalry among Arab states lead to violence and death, warfare affecting civilians leading to massive exodus. Today's headlines speak of internal strife, proxy wars, mass migration and international interests colliding in the region. This region is especially turbulent with waves rocking several countries, so big that their efforts are being felt worldwide, including the West. Islamic terrorism, extremism, age-old sectarian tensions and the faltering oil prices contribute drastically to the disintegration of the Middle Eastern nations.

Egypt which had the Pan-Arab supremacy now faces severe human rights violations and a very delicate political situation. Revolutionary groups like the Al Qaeda in the

Arabian Peninsula (AQAP) are gathering momentum spreading Islamic extremism globally. Iraq is battling ISIS militants who already control much of the territory. It also faces threat from the Persian Gulf of Iran. Arab and Muslim nationalism is on the rise because of the over indulgence of the West in their intrinsic affairs. The West is facing severe setbacks for this intrusion, with 9/11 incident to point out one. The foreign policies of the western countries towards the Middle East is inflaming the Arab nationalism and resultant Muslim terrorism and civil wars cause misery to the life of the civilians.

The extremist ISIS group envisages Caliphate governance under Sharia Law, with strong 'anti-west' perceptions. The western interferences add fuel to fire, thereby making the lives of ordinary people turbulent. In most of the Arab countries, where the revolutionary 'Arab Spring' has sown seeds the civilians want to put an end to the autocratic corrupt rule and political system, and thereby establish democracy protecting human rights. Uprisings in Egypt, and Libya had made the public hopeful about an alternative democratic government. However, the political situation is sensitized furthermore, and the recent developments in the political affairs of the Arab world point out that there is not much to hope for, other than wars and unrest.

ISIS is leashing out a terror regime in their power zones, where women and girl child is put to extreme edge, when they are found not practicing the customs of the religion. They are enslaved and tortured triggering mass migration. Though the U.S is attempting to clear Iraq by taking extreme steps to curb the activities of ISIS, Iraq still remains a battlefield.

Iran, after the Islamic Revolution of 1979, had so-called stable governance under the overarching leader Ayatollah Khomeini and his successor Ali Khomeini. Iran's nuclear progress was always a headache to the western world. With U.N insisting on nuclear disarmament and with major sanctions on economy, Iran was not to subside. Anti-westernism, especially Anti Americanism is their war cry. Though American forces claim control over Iranian Islamic extremism it remains a point of contention. ISIS, AQAP, and the U.S. peace forces have equally created much ambush, death, destruction and international debate over Iraq, Syria and Israel and Palestine.

The refugee issues on host communities cannot be underestimated. As months become years, the relationship between the refugee and host communities change and the fabric of these societies also keep changing. One of the main phenomena at the moment is the sectarian

tension that is heightened by regional rivalries, as between Saudi Arabia and Iran. As for those not in areas of conflict, there remains fear of instability, whether due to terrorism, war or economic shocks in addition to question of identity in a fast-paced world. Plunging oil prices are also creating a dynamics of change that in the long run will be instrumental in transforming the economy of oil-producing countries.

The political turmoil has drastically affected the civilian life, and society as a whole is traumatized by war and human rights violations. Common man is forced to flee his nation and seek asylum at foreign land as refugee. The issue of desperation, displacement and unemployment of youth prompt them to join terrorist groups at a very young age. Even small boys aged 7 are recruited into militant agencies and are trained to become merciless, who can do any amount of cruelty; from splitting throat to beheading captives. Revolutionary groups want to establish Caliphate as opposed to democracy.

Arab Spring and the Role of Diaspora Writers

The Arab Spring, as termed by the West, include a series of demonstrations, protests and civil wars against authoritarian regimes that started in Tunisia and spread to much of Arab world. Though the autocratic leaders of Tunisia, Egypt, Libya and Yemen were overthrown by the outcry for democracy, Libya devolved into lawlessness, Egypt reverted into military dictatorship, and the uprising in Syria turned into a sectarian Civil war, with Western manipulations. The Arab Spring has turned into a Jihadi Spring. Earlier Women's political participation in the demonstrations of Arab spring was high. Cyber activism also paved path for the spread of revolution. But its impact has not matched expectations. Women face discrimination in the Arab world and since expanding their roles and participation was not a priority for the revolutionary forces, they ended up sacrificing a lot with no gain in the end. 60% of the population of the Arab world is under the age of 30 and over half are female. The Arab countries though they have poor record on most gender issues, they have successfully reduced gender gaps in areas like education and healthcare. Women of all encompassing countries have taken the path to challenge the transgressions of their countries, especially women activists and writers. Women in Saudi Arabia are not allowed to travel, work, study abroad, and marry, to get divorced or gain admittance to a public hospital without permission from a male guardian. Women are demanded to be committed to Islamic Sharia disciplines without any violations and are

restrained by the religious veil. However with much U.N interventions women are allowed to vote since 2015 and have got the right to drive vehicles from 2018.

Women writers surge up from Diaspora to represent their protest against this traumatic state of women in certain Islamic nations. Diaspora offers them absolute freedom to give expression to their literary and political activism. Today most literary, political and cultural activity is taking place beyond Arab borders with most prominent Arab authors, politicians, opposition leaders and the like reside in and write from their Diaspora 'Dislocations'. Women authors dare to write about topics deemed taboo in their nation. The literary corpus of hybridity include writers like Ahdaf Soueif, Fadia Faqir, Azar Nafisi, Basma Abdel Aziz, Leila Abulela to name a few. They are also referred to as hybrid writers or hyphenated writers indicative of their multiple identities due to Diaspora culture. However, Arab culture forms the basis of their identity and belief. Migration, Trauma and the resultant disillusionment form the major part of their narration.

Conclusion

The Arab world is being transformed by war, conflict and strife. However it is also being transformed by a new generation of Arabs, who are questioning the statuesque, in politics, business and literature. The real issue is how to allow people living within these borders and crossing them, to live a life of dignity. How this identity is developed and protected will be instrumental for the future of the region. Over 60 million refugees and displaced people are on the move around the world, and the Middle East and North Africa is witnessing the largest displacement, the world has witnessed since World War II. Young people, especially the children are being hit the worst in areas of conflict. The past year witnessed Europe and the U.S. struggling to deal with refugee flows, as over one million refugees arrived by sea and hundreds of thousands crossed land borders. The fights between extreme Islamic orthodox sections of sunni, shia Muslims and the ardently pious 'Salafism' are keen on maintaining orthodox rituals and even lead to the denial of human rights to Muslim women and girls in Arab countries. It is at this juncture that the women writers of the Middle East and Diaspora endorse their protest and rave for empowerment and social change. They transform their resistance to the social system and resultant trauma into impressive tales and present before the world shunning grounds for speculation. They also open new vistas of English literature providing scope for investigation and research.

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Trails of being Black and Women in Gloria Naylor's *The Women of Brewster Place*

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Abstract

Women are subjugated in most cultures around the world. When it comes to black women of American society, they are 'double-marginalized.' Women of black community are affected by men of the same race and community. Du Bois' famous concept of 'double consciousness' explains the struggles between multiple identities of being American and black. Whereas for women, it turns out to be triple burden i.e. being American, black and Women. Such intersectional feminism is grasped in Gloria Naylor's novel *The Women of Brewster Place*. This novel is a collection of seven short stories that happened in Brewster place. All the seven short stories bring out the life of African American women in the community. Along with these female characters, there are some minor male characters who create major impacts in some of those women's lives. Despite being accountable to those women of their care, they are nothing less to trouble. This paper aims to bring out the women's quest for shelter and identity. It also attempts to explore the elements in this novel that can be paralleled with Patricia Hill Collins' key concepts from her book "Black Feminist Thought." Along with them the study of this paper also advocates its readers to understand the troubles of women faced due to recklessness of the male characters of the novel.

Keywords: Afro-American *novel*, black feminism, intersectional feminism, nomadism, double-marginalization

Introduction

Women are subjugated in most cultures around the world. When it comes to black women of American society, they are 'double-marginalized'. Like Malcolm X, an American minister and human rights activist says, "The most disrespected person in America is the black woman. The most unprotected person in America is the black woman. The most neglected person in America is the black woman." This paper is a work based on Gloria Naylor's novel *The Women of Brewster Place*. Though it can be deconstructed in many ways, this is an attempt to view this through the lens of Patricia Hill Collins' key concepts from her book *Black Feminist Thought*. Along with them the study of this paper also advocates its readers to understand the troubles of women faced due to the recklessness of the male characters of the novel. This paper explores the women's quest for shelter and identity.

The Women of Brewster Place is the debut novel of Gloria Naylor. This novel has a unique feature. It is a compilation of seven short stories which belongs to the women of Brewster place. Each story revolves around a character and therefore this novel has many protagonists. The prominent characters are Mattie Michael, Etta Mae Johnson, Lucielia Turner (Ciel), Melanie Browne (Kiswana), Cora Lee, Lorraine, and Theresa. Thus it is a

salad bowl of various characters that shows us the different personalities which have its own flavour. The *Women of Brewster Place* prudently sketches the trails of being black and women in America. Along with the suppression from the whites, black women also suffer a lot from black men and from fellow black women too. Mattie and Etta are friends who live in Brewster place where Ciel is nursed by Mattie from her childhood. Kiswana, at a point, becomes a thread that weaves the people of the Brewster place and is a benefactor of Cora Lee. Lorraine and Theresa are lesbians. This characterisation itself explains the multiples shades of the black community.

This novel has some male characters who actually become one of the troublemakers for these black Women. One of the major male characters is Ben, who is the janitor of Brewster Place. At first, Ben is seen as the sweet and innocent drunkard who exemplifies the gentle nature of a man but later found to be guilty for being helpless when his physically-challenged daughter was misled to prostitution. He would have stopped his wife from making her limp- little girl from getting spoiled by the white landlord just for the sake of keeping them earned. Mattie, one of the major characters, became pregnant with the child of Butch Fuller who is a relationship nomad. He committed himself to no

relationship. He loved to flirt women for the sexual activities and would leave them at the end.

And they laughed again—Butch heartily and Mattie reluctantly—because she realized that she was being drawn into a conversation with a man her father had repeatedly warned her against. (8)

She got beaten by her father brutally and flew away from her home. After realising her son is her only hope and meaning for her living, she dedicated her life for him and worked hard for his happiness. In contrast, things changed as time passed. Basil, her son not only looked like Butch Fuller but also careless like him. He never thought of his mother and ended up being in prison for unintentionally murdering a man. This restless life of Mattie from both these men and it is figured out from this line in the novel.

The child would tie her to that past and future as inextricably as it was now tied to her every heartbeat. (24)

Etta, on the other hand, has no settled life. He jumped from one man to another for a long time. But at one point, she wanted herself to get settled down with a man. She longed for true love and care from a man of her wish and this desire led to Reverent Woods when she accompanied Mattie to the church. She wished to start a steady and stable life with this man. They both met and that gave her hope for fulfilling her dream. But later she realised that he wanted just sex from her like other men. She was used for his pleasure and was abandoned with broken heart and dream.

The last of the seven short stories cycle is titles as "The Two" which is about the lesbian of Brewster Place. Among them, it turned out to be Lorraine, who was actually sensitive towards others' thought over her, became a victim in the hands of two different men. At her childhood, she was kicked out of her home by her father for not being straight.

"My father," she said, staring into the brown liquid, "kicked me out of the house when I was seventeen years old. He found a letter one of my girlfriends had written me, and when I wouldn't lie about what it meant, he told me to get to and leave behind everything that he bought me. He said he wanted to burn."(148)

When she lived with Theresa in Brewster Place, she was brutally raped by a group of young black fellows who were once shaming her identity as a lesbian.

Her thighs and stomach had become so slimy from her blood and their semen that the last two boys didn't want to touch her, so they turned her over, propped her head and shoulder against the wall, and took her from

behind. When they had finished and stopped holding her up, her body fell over like an unstrung puppet. (171)

In places like America, the coloured people are already marginalised. Women of the black community are affected by men of the same race and community. Du Bois' famous concept of 'double consciousness' explains the struggles between multiple identities of being American and black. Whereas for women, it turns out to be a triple burden i.e. being American, black and Women. This novel also traces the abuses especially sexual and domestic violence. This becomes a deeper level of "intersectionality" where there is sexual oppression for women by the men of the same race. Blacks, as a race has to survive and fight for their space in this world. Celebrating the brotherhood and sisterhood is widely found in African culture and especially in the states where they are migrated. Sadly, this is not identified in this novel. All it is found is brutalization of black women. These two identities of being black and women include interactions between each other that reinforce the conceptualization of "Black Feminism."

Black People were all in the same boat--- she'd come to realize this even more since they had moved to Brewster— and if they had moved to Brewster—and if they didn't row together, they would sink together. (2140)

The idea of "Black Feminism though" came into theory, it is structuralized by Patricia Hill Collins in her book *Black Feminist Thoughts: Knowledge, Consciousness and the Politics of Empowerment*. This provoked the thoughts of who can be a black feminist. This "Black Feminism though" is nothing but the ideas of black women for other black women which enforces them to tie up together for what they are and to rise up from what they were. Despite of hurdles like poverty, racism, gender inequalities etc. these black women grow up to be self-reliable and supportive to fellow black women of their community. This is identified as "Black Women's Stand point." Patricia clearly distinguishes the idea of feminism according to her. She says that "Bring biological female how does not mean that one's idea is automatically feminist" (Collins, 248). Being a female by opposing male gender for being male has never been feminism. It is much deeper than that. It is figuring out the identity for the empowerment of the fellowship.

There are certain key concepts in *Black Feminist Thoughts: Knowledge, Consciousness and the Politics of Empowerment*. Patricia brings out the term "outsider within" in her essay *Learning from the Outsider Within: The Sociological Significance of Black Feminist Thought*. In this concept, Patricia talks about the unpaid house labour of

women. According to Patricia, black women are indeed restless who work in for their family and also in low paid jobs and this labour is nothing but the solution to the suppressions of the male. In this novel, there is Mattie who becomes the "outsider within." She works hard for her son Basil and when she gets back home she also nurses Ciel along with Basil, who is actually the granddaughter of the landlord Mrs. Johnson. Mattie takes multiple jobs that are actually less paid in order to become self-reliable. As we go back in time, the reason for Mattie taking responsibilities turns out to be the oppression and sufferings from her father. She risks everything to save her son who she considers as her life and only hope for living. There is also Kiswana who abandons her wealth to become independent. Once she realized the state of her people, she strives hard and facilitates everything she could do for the enlightenment of the community she belonged. She becomes self-reliable.

Prevented from becoming full insiders in any of these areas of inquiry, Black women remained outside-within locations, individuals whose marginality provided a distinctive angle of vision on these intellectual and political entities. (Collins, pp.12)

Patricia figures out that "intellectual activism" is the key ingredient that flavours up the concept of "Black Feminist Thought."

Black women intellectuals are not a female segment of William E. B. DuBois's notion of the "talented tenth." One is neither born an intellectual nor does one become one by earning a degree. Rather, doing intellectual work of the sort envisioned within Black feminism requires a process of self-conscious struggle on behalf of Black women, regardless of the actual social location where that work occurs. (Collins, pp.15)

In which she also brings forth the rights of black lesbian women in the American localities. She also highlights all the struggles of U.S. black women as "discovering, reinterpreting, and analysing the ideas of subgroups within the larger collectivity of U.S. Black women who have been silenced" (Collins, pp. 15) which also stresses on the sufferings of the Black Lesbians. In this novel, the last chapter is titled as "The Two" which represents the two black lesbians of the Brewster place. Though they are quite well settled, they still are shamed in the society because of their identity. There comes Kiswana to save them from being shamed and becomes an incredibly great social activist. She meets all the traits that are said in the book of Patricia Hill Collins and stands as an ideal black feminist.

To sum up, it is evident that at a point every women character in this novel tends to represent the "black feminist thoughts." They are suppressed. They have "controlling images" as in words of Patricia. They are suppressed by male characters, mistreated, tortured, seen as sex objects. Later they got revived up by themselves and upheld the power of "self-definition."

There is an important element in this novel. The loss of shelter for every character, a shelter need not necessarily has to be a building but a secured feeling. The shelter can be a human, society, community, anything and everything where one can rest their head with no strange feel of independency. Mattie flees away from home and then suffers a lot in order to find a safe place to live with her son. After disappointments from her son, she ends up crashing in the Brewster place with her friend Etta. Etta, on the other hand, longs for a settled love. She seeks for her shelter in a man with whom she can live the rest of her life. Ciel strives for a place in the heart of her worthless boyfriend which she substitutes with the presence of her daughter. Once her daughter dies, she becomes hopeless and homeless in the case of her emotions. Kiswana, the one who has the rich backdrop, leaves her identity and starts from the scratch for what she actually wants to be. She at one point becomes the lamp for people of the Brewster Place to enjoy their right to live. She ensures that everyone has shelter. She presides the Brewster Place Block Association in her apartment with a red banner across the wall with the words "Today Brewster—Tomorrow America!"(Naylor, pp.138) Lorraine and Theresa run shift their home more often due to the odd views of their identity. They finally settle in Brewster Place, and yet no escape from this problem. Thus, these quests for their shelter and identity chase them till the end and somehow unite them in the Brewster place. At the end, they are comforted by each other as the part of the black community.

But the coloured daughters of Brewster spread over the canvas of time, still wake up with their dreams misted on the edge of a yawn. They get up and pin those dreams to wet laundry hung out to dry, they're mixed with a pinch of salt and thrown into pots of soup, and they're diapered around babies. They ebb and flow, ebb and flow, but never disappear. So Brewster Place still waits to die. (Naylor, pp.192)

This book has explored the ethics and aesthetics of black women who are faithful to their culture. They upheld it and overcome all the struggles on the way by holding to what they actually are. The New York Times comments on

this book as, "The book has two climaxes, one of healing and rebirth, one of destruction." Though the black community now has a place in the migrated society, there are some whose struggles stay only in the thoughts.

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Netspeak and Neologism

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Abstract

English is the most dominant language of the Internet. There is much slang usage in social media, which seems to have led many people to use incorrect spelling, grammar, informal language, and neologism. However, for many people, the use of informal language which is influenced by the social media seems to have made English simpler, but the ability to communicate deep thoughts is perhaps eroded (Zappavigna, 2012). This paper deals how Netspeak or Netlish induces neologism with illustrations.

Keywords: netspeak, Netlish, neologism, internet language, recent vocabularies

Discussion

The term 'Netspeak' is defined as "a type of Language displaying features that unique to the Internet, and encountered in E-mail, Chat group, Virtual world, and Worldwide Web, arising out of its character as a medium which is electronic, global, and interactive. (Crystal, 2001) Neologisms are newly coined terms, words, or phrases that may be commonly used in everyday life. Neologisms represent the evolving nature of the English Language. It can be completely new words, new meanings for existing words or new senses in existing words. New words can be formed by different features. There are numerous ways to make or to create new words, such as, Portmanteau or Blend words, Derived words, and Transferred words. Portmanteau is a literary device in which two or more words are joined together to coin a new word, which refers to a single concept (Education + Entertainment = Edutainment). Derivation is the formation of a new word or inflectable stem from another word or stem. It typically occurs by the addition of an affix (Joyful from Joy). Neologisms remind us that as new things are invented, as slang becomes acceptable, and as new technologies emerge, new words must fill in the gaps in Language. New terms and acronyms have trickled from social media platforms to ordinary verbal and written English. These words were unheard of before in English Language usage, and their popularity, has been made possible by social networking sites. Some of these words have been incorporated in English Dictionaries (Horobin, 2018).

"The population of Internet users call them-selves as Netizens, Netters, Netties, Netheads, Cybersurfers, Nerds, bozos, newbies, surfers, digiterati, wizards, lusers ['users who are losers'], Wannabees ['aspiring hackers who can't

hack']. Most of these words are everyday terms which have been given a fresh sense in an Inter-net context." (Crystal, 2001)

The word 'Selfie' now becomes a root word for the words 'Felfie', 'Groupie', 'Petfie', 'Shelfie', 'Welfie.' Felfie is a family photograph taken by one of the members in the photo. Felfie is also known as a Photographic self portrait taken by a Farmer. Petfie is a Selfie taken with a pet. Shelfie is a bookshelf selfie (or) simply selfie with books. Welfie is a work-out selfie. Groupie is a selfie taken as a group (or) Gang selfie.

Collins Dictionary defines Hashtag as "A Hashtag is a word or phrase that has the hash symbol (#) in front of it, to show that it is the topic of a message on social media." Hashtag is a type of metadata tag used on social networks such as Twitter, Blogs, Instagram, etc., In which, Users create and use hashtags by placing the number sign (or) pound sign usually in front of a word or unspaced phrase in a message. The hashtag may contain letters, digits, and underscores.

Spamming refers to the sending of usually un-wanted messages of excessive size. Troll (or) Troller in Internet slang is someone that starts arguments or upsets people by posting off-topic or extraneous messages in some type of online community, such as Facebook, Twitter, Instagram, etc., Trolling is simply mocking (or) ridiculing in a social media platform in a funny way.

Unfriend and Unlike- If it sounds weird, we are not a regular user of social media especially Facebook. The Antonym of the word 'Like' should be 'Dislike' but it is 'Unlike' in Netspeak. The word "unfriended" is way older than Facebook. It wasn't until the 17th century that "unfriend" was first used as a verb by William Shakespeare. The word 'Unfriend' is to delete someone as

a friend in Facebook. The word 'Unlike' is disliking the post/picture that is already liked by us in Facebook.

Other than these Neologisms, many acronyms are formed through Netspeak. They are LOL, TBT, OMG, TTYL, BFF, DM, etc., As people are busy and want to be updated, use acronyms in order to save time and energy. People use these acronyms while texting, typing in a social media platform (or) in chat- box. Acronym - the word 'Acro' means 'beginning', and the word 'onym' means 'word'. Acronym is a pronounceable word formed mostly but not always from the initial letters of a descriptive name or Title. Abt is about, b4 is before, BRB is Be Right Back, C U is See You, l8r is Later, EZ is Easy, GF is Girl Friend, BFF is Best Friend Forever, LOL is Laughing Out Loud, IDK is I don't know, TBT is Throw Back Thursday, TBT is a recently trending acronym because People would post their photos on Thursday and reminisce the memories. OMG is Oh, My God, TTYL is Talk to You Later, DM is Direct Message, U2 is You Too, BTW is By The Way, DIY is Do It Yourself, TQ is Thank You.

Summation

Netspeak is still in an early stage of its evolution, and generalizations are difficult to make. The linguistic impact

of the Internet will undoubtedly also entail both losses and gains, and these will be mediated by the unequal social, economic, and political context in which the Internet has arisen. As long as People use the Internet, New Words born at the every corner of the world. Undoubtedly, Netspeak induces Neologism.

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Conspiracy Theory in Veronica Roth's *Divergent*

MARY LINCIA, J

Abstract

Literature is the best ever record of emotional swings and civic alterations of various ages in choice of aspects of individual life as well as in community in different geographical areas with a range of norms created by people to lead an ethical life. As literature touches varied fields, science also is not an exception. Science fiction deals with imaginative concepts where their wide ranges are called as subgenres such as futuristic science and technology, space travel, time travel, parallel universes, cybernetics, alien conspiracy, dystopian, and extraterrestrial. The novel *Divergent* deals with consequences which lead to dystopia.

Keywords: science and technology, manipulation, craving, dystopia

Introduction

The term 'conspiracy' is derived from Latin words "con" means together and "spire" means talking. *The Merriam-Webster Dictionary* defines *conspiracy theory* as, "The theory that explains an event or set of circumstances as the result of a secret plot by usually powerful conspirators." Though, conspiracies prevailed in the society during the ancient time of Socrates and Jesus Christ exact term is coined by Central Intelligence Agency, US(1967). The earliest usage of conspiracy theory is in *The Journal of Mental Science: Volume 16* (1870). The then notable usage is found in *The American Historical Review* (1909) an article has been cited in usage of this theory. Conspiracy theory can be easily examined through *Divergent* by Veronica Roth.

Conspiracies are a secret plan to ruin or set forth an illegal act. The most famous conspiracy in history is the one that takes place in the historic play *Julius Caesar* (1599) based on true events. Out of envy towards Caesar there forms a group of conspirators and kills him. Same way even in contemporary times due to crave for power, money and many such things conspiracies are done. Conspiracy mainly occurs due to envy on growth of an individual or a group of people. The plan is framed either by two individuals or more than two. Mostly conspiracies are not done by individuals. It results in ruining of society or murdering particular individuals. Such plans are carried out without any legal evidence.

Conspiracy is mainly divided into two types. First, in psychological branch termed as 'paranoid' which deals with the various stages, in thought process and certain mental illness of human beings. And the second is 'socio-political' which deals with the people in power and

mysterious events. *Divergent* goes with the second category where the political leaders crave for power than doing their given duty.

In *Divergent* all the characters are linked with each other directly or indirectly by conspiracy; to ruin other faction members and attain the supremacy or, to save oneself from the attack of the other faction members. Conspiracy is a main tool used by Veronica Roth, which mirrors the contemporary society.

The first conspiracy occurs between the protagonist Beatrice who renames herself as Tris and her mother Natalie. Tris joins a new faction on Choosing Ceremony. A week later, Visiting Day arrives and Natalie who belongs to Abnegation faction comes to visit her daughter Tris in Dauntless faction and conveys, "There is something I want you to do, I can't go visit your brother, but you can, when initiation is over. So I want you to go find him and tell him to research the simulation serum" (187).

Tris goes to meet her brother Caleb in Erudite faction, as her mother insists on her. Tris asks him not to trust their representative Jeanine. By the time Caleb partially reveals the plan of Erudite against Abnegation to Tris as he finds it confound, "Something big is happening, Beatrice. Something is wrong. I don't know what it is, but people keep rushing around, talking quietly, and Jeanine gives speeches about how corrupt Abnegation is all the time, almost every day"(353). Both knows Abnegation is not corrupt, but Caleb is confused either to trust Erudite or Abnegation. This creates dilemma in Caleb and results in identity crisis where he belongs?

Veronica Roth brings also secrets between the characters who do not meet often. The vital conspiracy which leads to dystopia is between Eric and Jeanine

where, Eric is the leader of Dauntless and Jeanine is leader of Erudite. Eric is the transfer from Erudite who is now a Dauntless leader but works for Jeanine to find her the 'Divergent'. She reminds him, "Combat training shows you nothing. The simulations, however, reveal who the Divergent rebels are, if there are any, so we will have to examine the footage several times to be sure. Don't forget the reason I had Max to appoint you. Your first priority is always finding them. Always"(277). This meet leads to dystopia due to Jeanine's self-centeredness.

Jeanine keeps up a confidential manipulation with Dauntless through Eric to make use of the faction members to fight against Abnegation for them, "A faction of intellectuals is no army. We are tired of being dominated by a bunch of self-righteous idiots who reject wealth and advancement, but we couldn't do this on our own. And your Dauntless leaders were all too happy to oblige me if I guaranteed them a place in our new, improved government" (429). Jeanine invites war with her conspiracy to attain power.

Jeanine gives a clue to Tris about her conspiracy while she meets Tris in Erudite compound. She is very curious to know what made Tris to choose Dauntless. She tackles that the quality of her faction is curiosity and that made her access the records of the Dauntless and where Tris's results is not recorded in both the stages. Tris is shocked that how come an Erudite can access the records of the Dauntless. This becomes another clue for Tris from her. Where Jeanine replies:

"Because Erudite developed the simulations, we have an ... understanding with the Dauntless, Beatrice. I am merely concerned for the competence of our technology. If it fails while you are around, I have to ensure that it does not continue to do so, you understand?"(358)

However, Tris understands that Jeanine is lying to her. She have to get away from her as soon as possible. Because Jeanine is the one who is hunting for 'Divergent' personalities. She suspects that, if her mother wants her brother to research the serum, then it should be developed by Jeanine. By this Tris makes sure that Jeanine is the 'Divergent' hunter for which, they are the immune for her serum.

The conspiracy which astonishes is the one takes place between Natalie and Tris while Natalie comes to save Tris. Natalie herself is one of the 'Divergent' from Dauntless who is a transfer to Abnegation. Natalie tells Tris, "I know about them because I am one. I was only safe because my mother was a Dauntless leader. On Choosing Day, she told me to leave the faction and find a safer one. I

chose Abnegation"(441). This conspiracy vividly renders the corruption insociety. Veronica Roth's portrayal about *Divergent* is the depiction of real society where society is diversified into class, status, religion, race, community even people will have secret plan isolating other group which creates chaos.

Roth reveals the psychological novelty of human kind of not being content with what they have. Through different characters and circumstances she portrays this aspect. Where an individual belong to a place but their desires lies elsewhere. Though Tris and Caleb belong to Abnegation, they choose Dauntless and Erudite instead of their own faction on the Choosing Ceremony. Moreover, Jeanine, already being a representative of Erudite in a zeal for power, uses her intelligence to create dystopia. .

In the words of John Lenon, "A dream you dream alone is only a dream, a dream you dream together is reality." Roth through her creative writing brings out the reality of the contemporary society in her skillful imaginative work. Generally, the perception of dystopia is brought only in science fiction through extreme imagination of the writer. Because dystopias represent the original society and make readers feel that they are not alienated from human race.

Science and technology is the fruit of human intelligence. Roth excellently brings out various social taboos and political conspiracies existing in the society. She brings out the extreme advancements of science and technology and also on the other hand she vividly depicts the disadvantages of the development of technology where in zeal for power and wealth people try to manipulate other fellow human beings and uses science itself as a weapon for it.

Conclusion

Divergent exposes the reality more about today than tomorrow. Science is just to assist humans but not to overpower them. Through science we can create a new world and can destroy the living world. It is very important that for what reason we approach science and whether the results do not cause any negative impact on human race and other living creatures.

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Enhancing Pronunciation in ESL Classroom through Singing

NARGIS, A

Abstract

In today's world, English is a global language. In India English is the second language and specific training should be given in teaching the pronunciation of the English language. The researcher aims to enhance the pronunciation of ESL learners through singing songs. From 1940s-80s pronunciation was taught by imitation, later individual sounds were taught. Now, modern methodologies should be used to increase the interest of students. Here the researcher has chosen suggestopedia as the research tool. The significance of singing songs in enhancing the pronunciation of the language in ESL was experimented. In this qualitative study, thirty participants of English literature who are also part of the choir were chosen and the research was conducted. At last, the use of singing songs proved to be effective in enhancing pronunciation and paved the way for fluency.

Introduction

In today's world English is a language that plays an important role in everyone's life. Countries like India are multicultural and English is therefore considered as the second language or associate official language. For students in ESL classroom, they should master four important skills of language: listening, speaking, reading and writing. Among these speaking is the most important one as a person who has mastered it proves they have mastered the language. Speaking cannot be learnt alone. It is accompanied by listening. Only by listening a person can enhance speaking. In ESL classroom there should be special care given to pronunciation. In this research paper, the researcher has done a qualitative research on the influence of songs in enhancing the pronunciation and in paving the way for fluency of the language.

Objective of the Study

The research aims to enhance the pronunciation of the students by singing songs in an ESL classroom. Singing songs gains students' interest and indirectly help them pronounce words correctly. Students can be taught poems, novels or dramas by singing which grab their attention and unconsciously help in their pronunciation. This naturally happens for students who are part of the choir. The researcher plans to conduct a survey on the effect of singing in pronunciation of the language to literature students who are in the choir and others who are not part of the choir.

Background of the Study

In 1940s-1950s pronunciation was taught on the basis of "listen carefully and repeat" and it is imitation. It was based on behaviorism. Through pronunciation, grammar and vocabulary were taught. In 1960s-70s teachers helped students analyze the sounds closely to figure out how to pronounce them clearly. Students were given explicit training on how to pronounce individual sounds. This did not help students much because though they learnt how to pronounce individual sounds while speaking words together they need further training. Later in 1980s onwards task-based language teaching and communicative language teaching was introduced. Gradually, the significance of pronunciation in a language was realized and steps were taken. Though steps were taken it was not totally successful so different methods had to be used in order to enhance pronunciation.

Research Tool

The researcher has used suggestopedia as the research tool. The researcher has analyzed the influence of songs in enhancing the pronunciation of the participants. It paves the way for fluency in English. Suggestopedia is a method developed by Bulgarian psychiatrist Georgi Lozanov. The significant feature in suggestopedia is the atmosphere of the classroom, use of music and the authoritative behavior of the teacher. Here, the researcher has used songs in enhancing the pronunciation of the students in ESL classroom.

Research Questions

1. Does singing enhance pronunciation of English in ESL classroom?
2. Does singing pave the way for fluency in English?

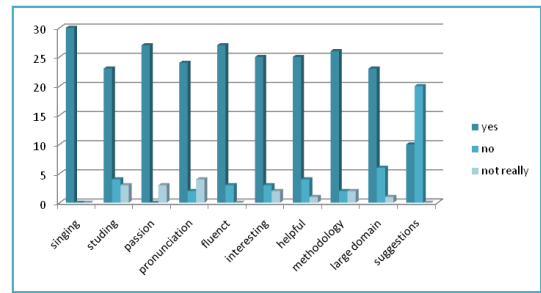
Research Methodology

The researcher has chosen Suggestopedia as the research tool. The researcher has done a qualitative research on the influence of singing songs in enhancing the pronunciation of the students. Singing songs has become part of our daily life. Songs play a major role in our day-to-day activities. Nowadays people hear songs while reading or studying it plays major part in their life. The researcher has chosen singing songs in English as a method in order to enhance pronunciation. According to this research a total of 30 participants are randomly chosen, who were part of choir and a questionnaire was given on the influence of songs and singing in our day-to-day life.

Discussion

The results of the study show that 99% of the participants find singing songs as a part of their life. Further, the researcher questioned the participants how often they hear music while reading or studying nearly 23 out of 30 hear music while reading or studying.

There searcher asked if singing is a part of the participants life or not and 27 out of 30 participants answered positively. This shows the influence of music in their day-to-day life. The researcher asked if singing songs helps fine tune their pronunciation and 24 out of 30 participants agreed. The researcher further questioned about attaining fluency through singing songs and 27 out of 30 participants reacted positively. 25 subjects find the use of songs in ESL classroom interesting. To the question on the desired effect of singing in the class, choir members overwhelmingly affirmed. The researcher asked if the participants accepted this method for the study, 26 out of 30 participants accepted this method in ESL classroom. The results of the questionnaire prove that the majority of the participants find the use of singing songs a method to try in class in order to enhance the pronunciation of English in ESL classroom.



S.No	Statements	Yes	No	Not really
1	I used to sing songs.	30	0	0
2	I often hear music while reading or studying.	23	4	3
3	Singing is a part of my daily life.	27	0	3
4	Singing Songs helps in pronunciation indirectly while reading.	24	2	4
5	Singing songs helps in attaining fluency of the English language.	27	3	0
6	Singing Songs for enhancing pronunciation in ESL classroom is interesting.	25	3	2
7	I'm singing for years and singing as a method in ESL classroom is helpful for pronunciation.	25	4	1
8	I accept pronouncing through singing songs method as a part of academics.	26	2	2
9	I find this method of pronouncing through singing helpful in a larger scale.	23	6	1
10	Do you have any suggestions about this study?	10	20	0

Limitations and Suggestions

This research helps only in the pronunciation and fluency but not semantically. Also, while singing vowels are extended and sung and so, at all times this research

cannot be successful. The material chosen for this research should be authentic. In further research semantics can also be included in the research.

Conclusion

This research has proved that singing in English as a method in ESL helped to enhance pronunciation. Singing which plays a major role in our day to day life can also be used as a method in ESL classroom to enhance pronunciation. Thereby, it enhances fluency of the participants.

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The 'Tragedy' of 'History' in Arundhati Roy's *The God of Small Things*

NEETHU RAJ, K

Abstract

Indian English fiction by female writers bagged the Booker for the first time with Arundhati Roy's *The God of Small Things* (1997). Roy is in a process of re-constructing history from various levels, while, in the process providing links for certain accidentally/ incidentally hidden areas of history. The fictional rewriting of history is done through the memory of various characters, reminding one of the fact that 'history' in its miniature form is called 'memory.' The paper starts off from the nodal point where Roy takes up contemporary history that is rooted in the past and how the background, the characters, and the narrative techniques through which the authors have tried to gather up their fictional recreation of history. While quarrelling with history the novel brings into light how the tragic potentials of history wreck the individual lives. *The God of Small Things* set in Kerala, takes the space of a Marxist influenced 1960s and expands it to the 1980's. Along with this, the novel discusses a history of caste system that runs back to thousands of years. The novel throws light at the individual tragedies when a whole society is run by caste, class and gender prejudices. The novel shows that memory gets polluted and gets tragic definitions when, the individual is confronted with too much of politics of various kinds. The novels shows how a pretensions yet demanding society and a polluted history supplied by the predecessors lead generations to destruction. The narrative technique used by the author is the constant shuffling of memory and time. The narrator stands very close to the minds of the characters and cleverly interferes in what is being narrated. This gives a narrative equivalent in the two novels in addition to the thematic one.

Keywords: historiographicmetafiction, memory, caste, ideology, jealousy

Introduction

Arundhati Roy has already proved her talent in re-reading history and *The God of Small Things* essentially constitutes her own history. The book won The Booker Prize for the year 1997, and is a brilliant critique of caste-polluted Marxist Kerala, where an age old system of caste division costs the individual lives. In postmodern screen, the literary environment that produces a text is a product of historical environment. Both the literary environment and historical environment sustain an ideological environment that participates in and contributes to the formation of history. The present paper aims at tracing out the similarities in the way this tragic 'history' and its effects on the lives of individuals are dealt with by Arundhati Roy. History in the novel takes up the dual role of the protagonist and the antagonist ending up in a tragedy.

Discussion

The God of Small Things begins during the monsoon in Ayemenem in Kottayam, Kerala in 1980s. It shuttles back and forth in the 1960s and 1980s through the memory of the characters. The novel goes back to the beginning of Indian culture, where caste and class determine human destiny. The author shows that in spite

of the advent of Christianity and Marxism, the situation always reminds one of a remote past. Marxism that has been full of 'enquilabs' for the suffering class, took roots in Kerala in 1960s. The Syrian Christian ancestral home, Ayemenem, in *The God of Small Things* is positioned in this atmosphere. A house full of Bourgeois gives birth to a rebel-Ammu, as a result of their highly pretentious attitude towards society and religion.

History, when properly analyzed, has got tragic potentials. Roy is concentrating on this hidden tragic potential of history and prove that the political situations, when too aggressive, pollute the individual memory. The novel effectively puts forward questions like whether the change should happen outside or whether it should happen with in the system and the individual. The situation is really difficult in a place like India where people have set their minds into as many categories as possible. All suffering and privilege go along with money and caste prejudices. To add to this, the western way of life is blindly admired by the educated. This ultimately leads to a self-disgust, in spite of the independence and the educational freedom one has got. In such a situation the theoreticians and the writers need to look suspiciously at the present day cultural institutions. Obviously, much celebrated

nationalism will be put under trial. By *easternising* our culture do we simply mean to claim a caste polluted society back into existence? Or is it about bringing a change from the very basic level?

The Hindu tradition in India has turned a "Nirgunasthan-God" to a much biased "Gunasthan-God." The hierarchised notion of *varnas* depends on the point of origin from the body/womb of the God, which in turn, results in the hierarchies based on professional, communal and social stratification. Christianity and its *liberal* attitudes did nothing more than replacing this polluted system with new terminologies. The Ayemenem house in *The God of Small Things* belongs to the Kerala Syrian Christians commonly regarded as the upper class Christians. The lower class Christians in Kerala is constituted by the converted Paravans, Pulayas and Pelayas. In the past they were offered some money and rice in turn and thus stand named 'Rice-Christians.' Roy takes out history which later records the other face of the situation. Rice-Christians are another way of increasing the number of Christians and the conversion is not done due to any sympathy for their condition. Arundhati comments, "It was a little like having to sweep away your footprints without a broom. Or worse, not being allowed to leave foot prints at all." (TGST: 74)

Marxism turned out to be an ironical realization of Marx's statement that "...the dead generations (weigh) like a nightmare on the brain of the living," (<hHp://www.ann.ed.aul/polsci/marxinterventions /India.html>). The same Marxist ideology becomes a substitute for an injustice that had happened thousand of years ago. Roy hints at history's very simple but often overlooked readings of the reality regarding the relatively large population of Marxists in Kerala.

Here, the space the individual chooses in such a society is his/her way of surviving. But the novel shows that the problems do not end up with the selection of the space. The old themes and practices continue to control the space. The set rules and the individual's attempt to self-realization/acceptance situate at two extreme poles. Any relationship beyond a common acceptance is easily looked upon as illegal or incestual. This situation is recorded and is used in teaching the next transgressors of history. Roy says, "...for each tremor of pleasure they would pay with an equal measure of pain" (TGST: 335).

The caste prejudices cost the individual's life. *Comrade* Chacko, the communist in Ayemenem house, would flirt with the working class women on the pretext of labour rights but really does not care for them hence, his

mother Mammachi takes care of his "Man Needs" (TGST:168).Whereas, his sister Ammu's love for a Paravan "*with a particular smell*"(TGST:257), made his mother, "... nearly vomited. Her tolerance of Men's Needs as far as her son was concerned, became fuel for her unmanageable fury at her daughter. She has defied generations of breeding Brought the family to its knees..." (TGST: 257-258).The problem is not with the divorcee, Ammu's love, but with the choice she has made. Ammu was not punished when she chose a Hindu Bengali Babu as her husband. Ammu's relationship with the Paravan has shaken the very basics of a caste and gender ridden society, where purity and pollution are far more important than *karma* and *dharma*. Velutha, the *untouchable* substitutes the big god in the small world of Ammu and her half -Hindu children, Estha and Rahel.

Velutha is a communist party worker, but is terribly wronged by the preachers of communism. Velutha's counterpart K.N.M Pillai, a party worker and unlike Velutha, greedy for power, cuts down the party's moral laws to a set of personal considerations. K.N.M.Pillai is an upper caste member who is always afraid of Velutha's growing popularity among the workers and his skills that make him acceptable even in the Ayemenem house. Velutha gets credibility and real life image because of the author's portrayal of K.N.M Pillai. K.N.M. Pillai's reaction to the police brutality against Velutha reminds one of the arrests against naxalites, who worked for the party, but were abandoned. K.N.M. Pillai is a personification of the disintegration and disillusionment that Kerala communism has faced. But the novel shows that he is one of the few characters who could survive successfully in the flow of time.

He dismissed the whole business as the Inevitable Consequence of Necessary Politics. The old omelette and eggs thing. But then, Comrade K.N.M.Pillai was essentially a political man. A professional omeletteer. He walked through the world like a chameleon. Never revealing himself, never appearing not to. Emerging through chaos unscathed. (TGST: 14)

Rahel and Estha, the di-zygotic twins are the most wronged losers in the whole tragedy. The untamed unpredictability of the 'animal like' (TGST: 180) Ammu, eventually leads her, "To love by night the man her children loved by day," (TGST: 202). The *untouchable* Velutha becomes a *touchable* 'Locusts stand I' (TGST: 57) for Ammu and her kids. Unlike Chacko who, "...grew to depend on MaragaretteKochamma for not depending on him."(TGST: 246), and Baby Kochamma, who gave instant

showers to the small boy to *attract* father Mulligan, Ammu and Velutha acknowledge their vibrant physical attraction as man and woman. Though her night walks with magic secrets in her eyes are forgiven, her physical proximity with an 'untouchable' is taken as the greatest sin. The one who grudges more is the jealous Baby Aunt, who remains the history personified in the novel, till to the immediate present where Estha and Rahel, try to regain their childhood.

...But what was there to say?

Only that there were tears. Only that Quietness and Emptiness fitted together like stalked spoons... Only that what they shared that night was not happiness, but hideous grief.

Only that once again they broke the Love Laws...

(TGST: 328)

Baby Kochamma along with K.N.M. Pillai prepares the trap for Ammu and Velutha, but there is a chance justice that Velutha must have got from the police, "History's Henchman" (TGST: 208). It is Baby Kochamma who made Estha say 'yes' (TGST: 320), a big no for Velutha's existence. She hates Velutha, "The Nemesis" (TGST: 184) and hates him more since the party member made fun of her calling, "ModalaliMariakutty" (TGST: 80). Estha and Rahel are the sufferers who paid the most. Estha grows into a fathomed silence, while Rahel almost rejects it at every point; they are forced to share a common confusion about identity, and common inability to enter into any meaningful relationship. The narrator says,

In the years to come they would replay this scene in their heads... Had they been deceived into doing what they did? Had they been tricked into condemnation?

In a way, yes. But it wasn't as simple as that... They had been given a choice. And how quick they had been in the choosing! (TGST: 318)

Baby Kochamma is jealous of the kids also. She is scared of any happiness between the kids. After twenty years when Rahel comes back she grows uncomfortable, "They might even steel their present back." (TGST: 29) She is more burdened with the past than anyone else and she tries to avoid the past. Her obsession with T V commercials, instead of Shakespearean texts, is a part of her attempts to forget Estha the child, who enacted the characters in those texts. The innocent *plays* have more significance when it is looked through the eyes of Baby Kochamma. Estha says, "*Et tu Kochu Maria? Then fall Estha! and die again,*" (TGST: 83).

Though she is aware, she never consciously accept her role in the making of a tragic history for the youngsters

to waste their lives on. Three generations grab the traditional values and inferior /superior mentality and what they gain is the ruin of the entire families. The suspicious deconstruction and the resulting reconstruction which is called the "Historiographic Metafiction" (Hutcheon: 94), questions the indeterminate nature of the past. The seeming neutrality of the society remains questioned by the narrator.

In the novel the time circles are interwoven; story time and narrative time are combined into one frame, with constant shifts. The overgrowth that happened to the Ayemenem members is described by Roy as, the old house is, "...aloof looking. As though it had little to do with the people that lived in it. Like an old man with rheumy eyes watching children play, seeing only transience in their shrill elation and their whole hearted commitment to life." (TGST: 165). The author focuses on the events of a fortnight, which extends back to a remote past, then takes it into the span of around twenty years. She puts a practical beginning to the events in the immediate past—that is Sophie Mol's death by drowning. During in description of events that lead to the final tragedy, Roy comes back to the decay of the family at various points. This helps one see through the linguistic experience into the tragic family history. Life has almost disappeared from the house. Roy builds up a chain of cause and effect, while carefully analyzing what power and money has to do with the lives of individuals.

The literary construct reconstructs the cultural constructions that laid down the 'love laws.' All characters are given the duty of exposing the pretentious love laws, politics and patriarchy. The minor characters are also important as they all are part of history. For example Vellya Pappen, Velutha's father, who feels that the physical relationship between his son and his Kochamma's daughter is "the beginning of the end of the world" (TGST: 254).

Conclusion

Arundhati Roy takes up the task of looking at one's own system in a postcolonial background. *The God of Small Things* extends through a remote past, from "the early amorphous years" (TGST 2), when life had just begun to the instantaneous presence of multiculturalism, fundamentalism and terrorist violence. Arundhati Roy throws light at the fact that all these present day happenings have their roots in the past. The novel substantiates Hayden White's view that history is a historical accident and, "... with the passing of the

misunderstanding that produced that situation, history itself may lose its status as an autonomous and self-authenticating mode of thought..." (Cited in Hutcheon: 95). Through the fictional recreation of the history the autonomist and self-authenticating nature of history is exposed in a postcolonial light. History in its miniature form is memory and more often this memory is also an accident. In the novel both history and memory are equally tragic. Arundhati Roy recreates the tragic history that has been transferred through generations. This tragic history interferes in the memory and life of the individuals wasting many promising lives.

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English Language Teaching in Multilingual Tamil Community

PARVATHAVARTHINI, S

Abstract

English Language Teaching is identified as SLA in the Indian subcontinent. Hence, teachers of English are often instructed and advised to teach English directly without involving L1. It is due to fact that L1 is supposed to interfere with the learning of L2. Research in the past has proved that L1 interferes with the learning of L2. But, recent research on communication in multilingual communities has proved that language exists as a common code and one language attributes creativity to the other language. Languages exist parallel to one another and aid the communication process to be successful. The paper aims at exploiting these advantages of a multilingual context, especially in Tamilnadu to teach ELT. Language learning at the tertiary level, especially for college students with cognitive maturity takes place explicitly. Hence, it is assumed that relating their L1 nuances to the learning of English be it second or third language, it will enhance the learner's language learning process and help them to form their own rules to understand the process better.

Keywords: tertiary level ELT, multilingual community, L1 in ELT

Introduction

India is one big multilingual community where language acquisition is a commonplace occurrence. Learning many languages simultaneously happens in many households. In many states, a minimum of two or three language exists simultaneously. Out of the two languages, one of the languages is their mother tongue, and the other is the official language of the country, English. Third language is there for people who have different mother tongues like Sourashtras, and in their case the third language would be the language of the state in which they reside. And for other people who have got CBSE education it would be Hindi. If they are in Hyderabad, they would know Hindi, Urdu and Telugu apart from English which is required only in official and learned context. Thus two languages are a common phenomenon and three languages are found in majority of the cases.

Background of the Study

English language teaching and learning has been identified as ESL and EFL for a few decades now. Still, its learning theories are mostly borrowed in the sense that the language learning as evident in L1 or as found in monolingual community are applied to the learning of English in Indian environment. One major difference that has been neglected is that it is a multilingual community with citizens having an extraordinary sense for language.

Likewise, for quite some years learning second language was taught to undergo a unilateral process just like learning L1 in a monolingual context. Therefore,

introducing L1 to teach English was seen as a digression and was supposed to cause negative interference and delay the acquisition process according to Dornyei (2009: 261), who quotes Macwhinney.

The scenario in multilingual context is entirely different. In a society where, people with various mother tongues co-exist, languages also co-exist. Everyone gets acquainted with popular phrases and words from other languages through movies and other mass media. Thus English and Hindi words are found in large numbers in the conversation had in the Tamil Community. Thus what Canagarajah et. al. (201: 6) says is more apt. "For multilinguals, languages are not necessarily at war with each other; they complement each other in communication. Therefore, we have to reconsider the dominant belief that one language negatively —interferes in the use of another. The traces of one language on the other are creative, enabling, and offer possibilities for voice."

Quoting Cook, Canagarajah et. al. (2011: 6) goes on to say that, "Multilinguals multitask and parallel process the other codes in their repertoire even when they use one of their codes." Hence, bringing in L1 in the learning of English should serve as an advantage instead of a deterrent. Likewise, Dornyei (2009: 252) says older learners have cognitive maturity which provides the learners with, "...enhanced metalinguistic knowledge,... larger repertoire of various learning techniques, ...problem-solving skills, and... increased capacity to deal with abstract concepts such as grammatical rules." Hence, language learning can be made easy in the tertiary level

ELT, making the learners exploit their multilingual efficiency. According to them, one language does not interfere with other language in a multilingual community. The coexistence of language is identified as a sign of creativity. Hence, this multilingual context can be exploited to teach English language teaching to students.

While describing the process of learning, it is said that the new content that is learned, is retained and remembered when it is linked to the already existing schema (Shiffrin and Atkinson, 1969). Once this correlation and link of the new schema with the old schema is complete, understanding of the learning is complete. Thus, components related to English language can be related to the already existing language components, in this case Tamil language spoken in the multilingual community. There are much of code switching and code mixing wherein Tamil or any of their mother tongues is mixed with lots of English words and phrases. There are various grammatical units that are common to both English and their mother tongues. These grammar units, words and phrases can be identified and used as the starting point for the English language teaching in the classroom. It would help to retain the concepts better instead of acting as interference. Further, it would be the known schema on which the learners would build their new learning.

Hypotheses

1. In multilingual community, using one language to learn another language enhances ELL
2. Employing already learnt language concepts of one language to form the basis of another language helps the learning process (grammar)

Research questions

1. Will the grammatical units of L1 interfere with or enhance the grammar learning of English?
2. Can common elements of L1 grammar be used to learn the grammar of English?

Methodology

A grammar topic was taught to two different classes of 1 year engineering students. One class, the control group, was taught the topic directly without input about L1 and another class, the experimental group, was taught through the method discussed below, where ELT is linked with their L1. While teaching grammar components, a comparison is done about the verbs, especially while introducing the concept of tenses and voices. Concepts that are common are introduced and some kind of

relationship is established. Slowly, the contradictions and variations in the languages are brought out. A learning environment is created wherein the learners try framing rules by themselves while comprehending the nuances of the grammar of both the languages. (L1 and English) This is followed by stating the grammar rules for English pertaining to the particular topic in this instance about tenses and voices. They are given grammar activities with lots of examples following the lecture session. Later on, they are made to take up small test to assess their grammar knowledge.

Discussion

The students in the experimental group were initially asked to explain about what they knew about tenses and voices in their L1, in this instance Tamil. The basic concepts of verbs conveying time related to tense and the doer of the action and the action done concept of voice were the same in both the languages. The concept of tense and voice was already known to the students, mostly from their L1 as they are tertiary level students. Later on, the verbs indicating tenses and voices were identified from both L1 and English. The students were then asked to find out the differences. Here, students are given some clues to find out what kind of differences they are looking at. They are made to look at the suffixes in their L1 verbs.

The experimental group came out with various observations and findings. Some of the findings include that Tamil verbs are inflectional; they convey gender, variations of tense, number and voice in them. On the other hand, English, though it is inflectional, does not have all of these conveyed in the verb, but verb phrase conveys tense, number and voice. A comparison is made and the variations and similarities are established, which makes the learner think and frame their own rules and understanding dawn. The differences in the languages if any are established here, followed by exceptions and uniqueness to English. This is followed by various examples in context. The importance of auxiliary verbs and their role in conveying tense and number is realized by the students. They also understand and clarify the difference between voices based on the auxiliary verbs.

A common test that was conducted at the end of the teaching session revealed some interesting findings. It showed that the students from Tamil medium schools did better in the experimental group than the control group. At the same time students who have had their schooling from matriculation and English medium background in both the control and experimental group showed more or less same

performance in their test results. This could be due to the fact that students who have internalized English language do not benefit much from such classes. They have already acquired the usage of tenses and voices. This is more useful for the tertiary level students who have learnt English in Tamil medium schools, where their exposure to English is comparatively less. This insight into the common features of English and Tamil helps them to approach and learn English language with confidence.

Validation of the Hypothesis

It is found that all the languages have various common elements related to basic communications. These can be transferred, especially when learning takes place for matured learners. Thus, the concept of tenses and voices were common phenomena that were found in both Tamil and English. Hence, learners readily transferred their knowledge and usage of tenses and voices to the ELL context, making the teacher's job easier. Though the differences created a setback, they were able to identify and rectify their mistakes and omissions when the contradictions and differences between the languages were noted. Thus, introducing L1 concepts and rules assist the learning of English language and they do not act as a hindrance with respect to learning grammar.

Scope of Study and Limitations

The present study has been done with the teaching and learning of grammar, especially with the tenses and voices. There are many common units between English and Tamil with respect to these topics. But, there are other grammar areas, where there are lots of differences and deviation and less common aspects as in the case of prepositions and punctuations. These would be challenging and might pose threats to the learners and the teachers. At the same time, the learner's cognitive maturity can be fully exploited to teach writing and reading skills when correlations are drawn with their L1 learning. There

is yet another notable hurdle in this mode, which is teaching pronunciation. Pronunciation of sounds of languages belonging to two different language families pose a challenge especially when learning takes place beyond the critical period. The above areas give ample scope for further research in the area.

Conclusion

Recent research on language learning and acquisition in a multilingual community has opened gates for different thinking lending itself for further research in this area. It has shown that language learning process in a multilingual community need not be tiresome and long. Instead, it is a pleasant task of exploring the differences and deviations among the languages to achieve communication. This takes off the threat that learning of English has posed among the masses. The present study has also proved the point that learning of English grammar by comparing it with Tamil grammar has not hindered the process of ELL. Instead, it has eased the grammar learning process bringing confidence and clarity to the learners. Language learning is not difficult in these scenario they are different. Hence, further research in this area would help ELT easier for our multilingual sub-continent.

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Coming to Terms with Oneself and the World: A Study of Margaret Laurence's *A Jest of God*

PAUL JAYAKAR, J

Abstract

The first of the sister-novels by Margaret Laurence, *A Jest of God* depicts the failures, disappointments and struggles of Rachel Cameron to come to terms with herself and the world. She wrestles with fear throughout her life till she attains self-realization. She is depicted as an oppressed individual, obsessed by her inhibitions. The bond of duty to her mother isolates her from human contacts. At the end of the novel she transforms herself from stifling environment into a new and freer life, away from the pain of her inhibiting experience. Her life thus becomes a search for self and longing for freedom.

Keywords: self, inhibitions, environment, self-realization, freedom

Introduction

Margaret Laurence, a leading Canadian woman voice, along with her contemporary women voices around the globe espouses the cause of women in her novels. Among the New Literatures in English, Canadian fiction has produced more women writers taking up in their novels contemporary women issues affecting the world and society. For them women's freedom is indeed through an awareness and struggle for equality leading to self-realization, well-being, and coming to terms with themselves and the world. In her novel, *A Jest of God*, Laurence projects Rachel Cameron struggling to come to terms with herself and the world, finally finding meaning in life in this world.

Discussion

Laurence's *A Jest of God* is the story of a thirty four year old spinster, Rachel Cameron who teaches children in a primary school in Manawaka. Just as Hagar in Laurence's *Stone Angel* bound by pride, Rachel is bound by fear and this dominant force is an obstacle to her mobility in all ways. The critic Patricia Morley's observation on Rachel is a quintessential characteristic sketch of who and what Rachel is

Rachel is afraid of what the towns people think; afraid of her mother's weak heart and subtle bullying, afraid of the authoritarian school principal; afraid in essence of herself and life. (89)

Just like Hagar, Rachel's quest is a search for freedom and liberation from her self-inhibitive nature.

The novel opens with an epitaph just as it is in *The Stone Angel*. But here it is a nursery rhyme that Rachel recalls and unknowingly substitutes her own name in the

rhyme and then she realizes that it is her own fancy. Rachel teaches in the same school in which she was a student twenty-seven years ago. She watches children play and remembers how she herself was skipping to the song when she was of the age of the children. Taking recourse in reminiscing is her favorite sport but she is as well scared of becoming an eccentric.

Rachel's filial piety prevents from moving out of Manawaka. So she stays there teaching and caring for her mother. The duty-bound Rachel isolates herself from other people and society. She has neither very close friends nor very close relations. She is friendly with Calla, a fellow teacher. But she is on guard whenever she talks to her, because of her fundamentalist attitude to religion. Calla also seizes upon every opportunity to draw Rachel to the denomination to which she belongs.

The only person with whom Rachel seems to be involved is Lennox Cates. But she refuses to marry him because he is a farmer. It is below her dignity to be called the wife of a farmer. Lennox Cates gets married leaving Rachel to her loneliness.

Rachel is unable to have genuine love even for her students. When Calla is able to call them 'my kids', Rachel is rather conscious in using such endearing terms. She just calls them 'Grade Twos' and 'Grade Ones'. She has a special concern for one of her students named James Doherty. Even then she is very cautious not to let it out. She interrogates herself as why she feels so but finally comes to a conclusion. "I feel an exasperated tenderness, when the boy plays truant" (9). When the boy plays truant and the Principal Willard Siddley orders an enquiry it is Rachel who saves him saying that the boy is quite often afflicted with cold. She declines the invitation offered by

the Principal to dinner citing one or other reason and refuses to make use of such situations. In a way, she imposes a strange self denial of all things. Her commitment to filial duty is strong that she declines both Willard's and Calla's invitation. She ruminates on this habit of hers.

I could have gone to Willard's for dinner. I could have gone with Calla. I wish I had. Now that it comes to it, I do not know why I didn't one or the other. (21)

It is her mother's "evening of bridge with the only three friends." (22) She is not able to deny her mother that pleasure of having a game with her friends. And as she has to do the dinner she politely declines the offer from Calla and Willard. 'How could I? No one decent would' (22) says the too conscious Rachel, who does not dare to violate the social codes of Manawaka society.

Rachel meets Nick Kazlik, son of Nestor Kazlik a milkman in Manawaka. Nick has graduated from the Winnipeg University and teaches in a High School. Rachel happens to meet him when he has come for summer holidays to Manawaka to spend the time with his parents in farm. After their meeting Nick invites Rachel for a movie. Rachel's mother is not satisfied with her relationship with Nick as he is the son of a milkman. She looks down upon Nick owing to his inferior status – "You mean the milkman's son?"(73) But Rachel thinks otherwise but does not have the courage to tell her mother she feels – "The milkman's son. The undertaker's daughter (73) doesn't make any difference".

The mother puts a very tough resistance to the affair and contrives to dissuade Rachel from proceeding further. Rachel very well knows her mother's intention and plans to thwart the relationship. She has broken her inhibitions and shed her fear with very great difficulty, overcoming her emotional trap. She has to encounter her mother's disapproval. Having been liberated from herself imposed trap Rachel is now caught in her mother's trap. Overcoming all these obstacles is excruciatingly painful and Rachel feels dejected. But she gathers enough courage to tackle the situation and persuade her mother into approval.

Rachel prepares to go out with Nick but does not disclose it till she leaves. Once she tells her mother about it, the mother cleverly manipulates the situation. Her seeming approval is not without displeasure. She connives to delay her by requesting her to get the medicines from the cabinet, suggesting that her heart may give her trouble any time. It is a mild reminder to Rachel and a warning note of herself being alone in the house. Though her

mother tells her to go superficially Rachel gets the true meaning of her real intentions. Then she says that she would do the laundry in Rachel's absence to which Rachel protests. By the time Rachel is almost in the verge of losing interest to go out and plans to be at home. But it is a moment of great trial for Rachel to decide. She realizes that her mother has deliberately chosen this particular time to speak of washing and throwing away at once her unnecessary fears and sentiments towards her mother leaves her house saying

Alright. Alright. Wash them of your life. I can't stop you, can I? Going down the stairs, rapidly, my keeps clattering, I can see again the astonished disbelief on her face. I can't believe, myself, that I could have said what I did. (144)

Rachel feels relieved temporarily and is elated at the freedom she enjoys at that moment. She has overcome two difficult situations, one her own imposition the other her own mother's. Liberated from these two bondages she enjoys the company of Nick at the Roxy theatre. By the time Nick drops her back at her house; their relationship appears to have become stronger. Though her mother uses her heart condition to keep Rachel a differential child, Rachel discovers her individuality and her freedom. It is at once an epiphany and liberation for Rachel.

Rachel's brief affair with Nick during the summer vacation leaves her with a sense of guilt. She very much wants a child by Nick but Nick refuses by telling her 'I am not God'. Soon after that Nick withdraws from his relationship by showing her a snapshot which Rachel mistakes it for Nick's child when it is really his childhood photograph. She imagines herself to be pregnant and is apprehensive of the responsibility that she has to shoulder. She is also conscious of the codes of society and a child born out of marriage is sure to be stigmatized. Raging against the conflict of having it and rejecting it, she finally resolves to terminate the pregnancy. She gets desperate even going to the extent of attempting suicide.

Rachel tells Dr. Raven in a rather direct and outright manner that she has missed her period that month. Dr. Raven having known their family first tries to rule out the possibility of having anything outside marriage and particularly it is not possible for a sensible girl like Rachel. But she never attempts to answer his question. Taking things for granted, Dr. Raven proceeds with an internal examination. As an experienced physician his diagnoses even before the examination is that it could be a small tumour. He also dissuades the fact that it could be malignant. After the internal examination, he confirms it

stating that it is a tumour but is yet to get it confirmed that it is not a malign one. He himself arranges for a specialist's opinion in a city hospital and for its subsequent removal.

Rachel goes to city and finds the same opinion of Dr. Raven to be endorsed by the specialist. She gets it operated and when the benign tumour is removed she feels free. "When I was discharged – like a freed prisoner"(192). Rachel walks out liberated into freedom. It is a realization and a revelation to her that she has been a fool all through her life entertaining fear foolishly.

I was always afraid that I might become a fool. Yet I could almost smile with some grotesque light headedness as that fool of a fear, that poor fear of fools, now that I really am one. (188)

Rachel resolves to leave Manawaka and take her mother along with her. Assuming the role of a mother and reversing her mother to be her 'child' she decides to carry the responsibility of caring for her mother but now with freedom as a liberated mother herself. Rachel's mother initially protests the idea of getting out of Manawaka but Rachel prevails upon her decision and overcomes her.

In one of her interviews Laurence has opined about Rachel's liberation thus:

The great thing at the end was not that her life was going to change totally, but that she had at least lost some

of her fear; she wasn't, for example afraid of looking like a fool any more, which was kind of liberation, and her role with herself and her mother had in a sense reversed. (233)

Just as Hagar in *The Stone Angel* wishes to rejoice after having passed nine decades of life filled with 'Pride' prohibiting her from rejoicing, Rachel in *A Jest of God* wishes to hear joy and gladness, in order to rejoice. She recalls the biblical verse. "Make me to hear joy and gladness that, the bones which thou hast broken may rejoice" (208). She then realises "God's mercy on reluctant jesters God's grace on fools. God's pity on God (209)". She is released into a kind of freedom not only physical and mental but also spiritual.

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Voice of the Subalternin Mahaswetha Devi's *Draupadi*

PRASANNA GRACE, A

Abstract

A myth is a folktale with magical elements that cannot be proved or disproved. They most often have a moral to teach the listener/reader. Some myths have withstood the test of time and they continue to give valuable lessons. At the same time some myths have been revisited, perhaps for the sake of the modern readers. One such myth is *Mahabharatha*, in which Draupadi's story has been revisited many times over from the perspective of various characters of the story. Chitra Banerjee Divakaruni's *The Palace of Illusions*, Kavita Kane's *Karna's Wife: The Outcast's Queen* and Anand Neelakantan's *Ajaya: Epic of the Kaurava Clan—Roll of the Dice* are some of the revisits of the *Mahabharatha*, which throw different light to the story. Furthermore, these myths have also been incorporated into realistic stories and one such story is *Draupadi* by Mahaswetha Devi. The study analyses *Draupadi* as a voice of the subaltern prevailing against the harsh realities of the modern world. The study focuses on how this story helps the rape victims stand for themselves in a society that tries to shame them. The study scrutinizes the text to find instances, which prove that Mahaswetha Devi has indeed given a voice to the voiceless. Mahaswetha Devi twists the myth that once taught women to be spiritual and wait for divine intervention for those who are left to fend for themselves. The story urges the readers to fight for themselves and never allow themselves to be shamed.

Keywords: revision, victimisation, subalternity, myth, patriarchy

Introduction

At the onset of the study, it is important to understand how Draupadi of the *Mahabharatha* is different from Dopdi Mehjen. Even though the protagonist of *Draupadi* is Draupadi Mehjen for the sake of the study Dopdi (the name used in the text very often) will be used to distinguish between the two characters. Draupadi of the epic is a beautiful dark-skinned young woman born to King Drupada of Panchala. In order to get her married King Drupada sets up a contest. Arjun succeeds in the task set forth before him and wins her hand. He then takes her home to Kunti whose motherly commands lead the five brothers to marry her. Draupadi has no say in the matter. Later on Yudhishtira, one of the brothers puts her on stake and loses to Duryodhana at the game of dice. And Duryodhana tries to strip her. She has no power over the matter; hence, she prays to Krishna to save her. This brings about the divine intervention of Krishna and she is saved from humiliation.

On the other hand Dopdi Mehjen is a 27-year-old widow who is at a run for her life. She is one of the "main culprits. Murdering surja sahu and his son, occupying upper-caste wells and tube-wells during the drought, not surrendering those three young men to the police" (Mahaswetha Devi 19-20). After her husband's death she tries to fend for herself but she is caught by

Senanayak and "made." However, after the gang rape she stands in front of Senanayak boldly without a hint of shame and challenges him to "kounter" her. The social background of these two women is different. Draupadi is an upper caste woman and Dopdi is a lower caste woman even though she is proud of her lineage. Draupadi always seeks the companionship of Krishna whereas Dopdi's only companions are the tribal people who help sometimes. Furthermore, she is invariably around "people who are suspected of attacking police stations, stealing guns, killing grain brokers, landlords, moneylenders, law officers and bureaucrats." (Devi 24) Draupadi is a princess with five husbands and Krishna to protect her. Dopdi is a widow at the time of her capture. Thus, it is evident that Draupadi have people to save her and Dopdi has no one. While Draupadi is saved by Krishna from humiliation, Dopdi is gang-raped. However, what makes Dopdi more victorious is the fact that she refuses to be shamed by the rapists. While Draupadi calls Krishna for help at her time of distress, Dopdi is able to rise above her situation and shames the rapists for their behaviour. Draupadi is saved from being stripped while Dopdi remains publicly naked at her own insistence. Draupadi needs a god and a male at that to save her but Dopdi relied on herself.

The power that these two women have reflects society that they live in and the time period. But does time

have anything to do with the way they react? Or do their circumstances and social background influence their thought process and beliefs? Draupadi feels powerless in patriarchal society while Dopdi asserts that no one could shame her. Perhaps, because Dopdi is conditioned to oppose the wrong doers and stands for what she believes she fights back against Senanayak. Draupadi is always taught to obey what she is told. Draupadi has a strong belief in god. Hence, Draupadi is able to call out to Krishna for help. On the other hand, Dopdi's circumstances do not allow her to believe in god. Dopdi is certain of what lies in store for her. "When they *kounter* you, your hands are tied behind you. All your bones are crushed, your sex is a terrible wound." (Devi 28) She has to rely on herself. She even decides to bite her tongue incase her body gives way under the torture. Hence, time in a way has influenced the thought process of the character.

Draupadi lives in a time where women could not express their opinions. Dopdi lives in a time where women express their opinions whether they are given a chance or not. Draupadi's societal setup empowers men to control everything such that Yudhishtira uses his brothers and his wife to play the game of dice. In such a society Draupadi could only rely on a supernatural being to save herself while all her husbands continue to simply watch. Dopdi's societal setup also empowers men. However, the men who have the power are men who are recognized by the government as rendering justice to society. This is a hypocritical view of the government. Hence, there is abuse of power. The tribal men who fend for their families are seen as terrorists who need to be eradicated. In such society when even the men in her life have no power and Dopdi has to look after herself. After her husbands' death, she doesnot even have a moment to grieve for him but must keep moving on. Even after she is "made," she is able to stand and challenge Senanayak. This is an unexpected reaction for Senanayak because he thinks he has shamed her and society would look at such women as shamed.

The surroundings of the characters also influence their reaction. Both women are forced to live in the forest. But Dopdi manages to survive on her own while Draupadi has to depend on her five husbands for food. Even though Dopdi has friends to help her with food, she is street-smart. She knows how to get rid of the lies on her head, she knows her way into that thick forest, she knows who was targeting her. Hence, she could survive on her own. Draupadi has to be saved by her husbands each time she is in distress in the forest. An instance of this would be the

attempt to kidnap Draupadi by Jayadratha, the brother-in-law of Duryodhan when her husbands are out hunting. Hence, Draupadi who is forced to live in an unknown surrounding has to rely on men while Dopdi who is familiar with her surroundings could take care of herself.

Conclusion

Dopdi's story unlike Draupadi's story is set in a contemporary time with realistic elements. Hence, she stands as a beacon of hope to those rape victims who feel shamed by the society. "Women felt ashamed of themselves for what had happened and felt that they no longer fit the ideal "pure and virginal" stereotype that men want." (Bell, Susan T) They feel as if they were used or damaged goods. Even Dopdi feels ashamed initially. "Shaming her, a tear trickles out of the corner of her eye. In the muddy moonlight she lowers her lightless eye, sees her breasts and understands that, indeed, she is made up right. Her breasts are bitten raw, the nipples torn." (Devi 35). However, Dopdi does not allow herself to feel that way in front of Senanayak. When Senanayak expects her to feel ashamed she proudly stands naked in front of him without a hint of shame. Dopdi reveals that the power to shame is in our own hands and not the oppressor's hand. She believes that the victim is not the one who should feel ashamed but the perpetrator who must feel ashamed. Hence, while Draupadi's story teaches submission and spirituality and Dopdi's story teaches the courage to stand up for ourselves. Dopdi's story encourages the victims to take control of their own life and live the way they want to, not the way the men in their life want them to.

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The 21st Century's Slapstick

PRICILLA, S

Abstract

Works of arts are iconoclastic in nature, they literate people to come out of the icons created for people by breaking it. In this era of visual appeal, cinematography can also be considered as a work of art, where directors and screen writers are considered to be authors i.e. auteur under three premises of auteur theory by Andrew Sarris, an American film critic who coined the term auteur. As technology and things around us upgrade themselves, the world of cinema also has its own upgrade. The love for commercial and masala are not changed; especially in countries like India, to break those conventional stereotyped movies or cultural practices, some iconoclastic personalities are there. It is an attempt to spotlight such aesthetic work of art and to prove cinematography is a slapstick that can be used to teach people what humanity is.

Keywords: satire, iconoclasm, dark \humour, Art works, auteur, cinematography

Introduction

An work of art is something that creatively portrays with strong imaginative or aesthetic appeal that work of art could be anything like painting, sculpture, poem or a piece of music. In the twenty first century, people are always attracted towards something which looks glittery and it could be witnessed through the advertisements that are telecasted to trigger people's desire. As technology around us upgrades itself, the world of cinema also has its own slow and steady growth. The love for commercial and masala are not changed especially in countries like India. To break those conventional or stereotyped movies or cultural practices there are some iconoclastic personalities. For instance, there is a need for someone like Shakespeare to question the hierarchical system created in England through his aesthetic work of art. Likewise in this visual appeal world, cinematography questions things.

In other words, cinematography is something that enlightens people's psyche. Earlier theatres are created and that could be the stepping stone for cinematography. Like George Bernard Shaw, Shakespeare and Aristotle, some employ the iconoclastic style of writing. The kind of writing makes the piece of work an artistic writing. According to Andrew Sarris, who has coined and defined the term 'auteur theory,' where the movies are considered to be fine aesthetic work of art and directors as author. It is believed and proved that like a novel by particular author holds certain imageries and symbols which make their piece if art stand out with refined ideal like Chetan Bhaghat using numbers in his title of the novels. These iconoclastic screen writers have their own style in creating their plot;

they employ same kind of style for portraying their art form, like Christopher Nolan's movies would reflect his love towards memory and time.

As it is said, the ultimate glory of cinema as an art is to reveal its stylistic consistency concerned with interior meaning. Here is an attempt to search and spotlight these kinds of artistic movies and their screen writer as auteur in Tamil movies. There is a work of art which would satisfy all these appeal to stand unique among commercial and masala movies is written by director or auteur Thiyagarajah Kumararajah. He has written two screenplays and directed them. One of the most beautiful pieces of art is the movie 'Super Deluxe' which was screened in the year 2019 and his first movie is another artistic movie about Chennai's ghetto and gangsters' lifestyle titled *Aaranya Kaandam*, *Super Delux* is all about "secret of life." He quotes it in the end of the movie.

Super Deluxe is a movie for neutral and mature audiences. Moreover, the movie is for critical and logical thinkers. If a person is biased with any kind of discourse like emotion, religion, caste or anything, they can not understand what is portrayed. Sad reality is that people are not neutral enough to understand this art. It is a satire on people who are embarrassed to speak about or speak the very word 'SEX'; it seems that they are born out of photosynthesis. It is also a parody on self. The dark comedy employed in the creation of plot makes every neutral audience to think; audience who understands the movie would thought on the spot and put the question to them. "Why am I even laughing at someone's suffering?" that is where slapsticks worked.

It is a movie which portrays the hard-core reality of human life. The local delicacies used by the auteur add essence to the plot. The symbolisms and imageries employed give audience to think and create their own point of view regarding the work of art. According to Andrew Sarris, the three premises of this auteur theory in three concentric circles are presented as techniques, personal style and interior meaning. These three premises are handled without any flaw in the course of movie. The unity of time, place and action are perfectly designed and it makes the director an efficient author, and this could be his techniques to make perfect plot.

The other movie of ThiyagarajahKumarajah titled as *AaranyaKaandam* is a totally different from *Super Deluxe* in every way; but some of the symbolisms and imageries are common. For instance, the first promotion—the trailer of the both movie—are narrated in the same way creating tension and curiosity. The vintage table fan in the opening of the movie, classic 80s songs, settings are common in both of the movies. Auteur also leaves clue or hint for the successions of screen play; it could be his personal style in writing screen play. The third that is the interior meaning is highly satirised; which makes this work of art an iconoclasm.

The interior meanings are full of satires on patriarchal society. Author breaks all the stereotypes that degrade humanity in the name of culture and practices. The characterisation of each and every character is beautifully sketched. There is a wide variety in it and one of the characters who are new to Tamil cinematography is the police officer ranked as Inspector named Berlin, he is pansexual in nature. Pansexual is a characteristic of a person who is sexually attracted to male, female and transgender. This shows his style of writing as well as the duty as a humanist to question the darkest truth that lies beneath the posh of the world. It also spotlights how the power dominates.

The colonial mind set of people is also questioned by the author using science as slapstick. The idea of alien dwelling among people is something that people from India cannot be accepted, but that encounter with alien breaks the icons created, like death as part of life and why should aliens always show up in America alone, through a girl in the financier home. Finally, the quantum physics, the thought experiment sometimes a paradox named Schrodinger's cat through character nicknamed as Ghajiji beautifully created. These minor plots lead to climax which could be titled as 'secret of life,' where the concept of equality emphasised in an effective way. The settings and the paintings in deep see bluecostumes, local delicacies with foul language, and ghetto slangs, film posters, classic songs and the vintage metal fan in the screen play has its own definition in this artistic work with dark humour as platform.

Conclusion

Thus, cinematography is slapstick to question the stereotyped and patriarchal icons that people created themselves. There is a need for these kinds of artistic movies and auteur like ThiyagarajahKumararajah in the field of cinematography. Auteur creates meaning that only auteur can, using the tools of filmmaking through the lens of his mind and personality which benefits mankind to get of illiteracy in the biased society.

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Emancipation through Writing: A Poststructural Feminist Reading of Meena Kandasamy's *When I hit you or a Portrait of the Writer as a Young Wife*

PRIMROSE, K

Abstract

Writing as an art of expression was prohibited to people who had been designated as inferior based on caste and gender for ages. Writing was looked up as a sign of freedom to those side-lined people. Despite the changing attitudes, writing from these suppressed groups is still not acknowledged as a creative action. Instead, it is labelled as an outcome of depression and absurd emotions. Writing gives an identity to these subalterns who want their voices to be heard and to be related with. Women belong to one of these groups for whom writing is a forbidden fruit and a rebellious act. Post-structural Feminism is a movement that derives its roots from Post-structuralism and strives to prove the individuality of all identities. Post-structural feminists identify the inimitability and magnitudes of women's writing giving it a term called *Ecriture Feminine* and explain why women should write. This paper analyses how a young wife cum writer embraces writing as a key to freedom and power.

Keywords: post structural feminism, post structural feminists, *écriture feminine* women's writing, freedom.

Introduction

Ecriture Feminine is a French term coined by a post-structural feminist Helene Cixous in her famous essay titled "The Laugh of the Medusa." Cixous uses this phrase as a synonym for women's writing and how it stands independent and unique. She cites the need for a woman to express herself through writing. Since, "writing has been run by a libidinal and cultural – hence political, typically masculine – economy; that this is a locus where the repression of women has been perpetuated.." (Cixous, 879). Therefore, women's writing was never recognised in equivalence to the writing of men. The history of women's writing and the existence of male pseudonyms serve as evidences for this truth. In contrast to the prevailing belief, Cixous wishes that every woman should write and articulate her thoughts and feelings which can never be expressed by any outsider. When writing is restricted, it questions the identity and space for women. It results in the subjugation of one entire sect of humankind.

Meena Kandasamy's second novel *When I hit you or a Portrait of the Writer as a Young Wife* which is autobiographical in nature narrates a tale of a young wife and writer. She suffers under the tyranny of her own husband who boasts himself as a communist and revolutionary. As a young wife, she is expected to do her duties for the welfare of her husband and as an economically independent woman, she is limited to few job offers which crosses out her passion for writing. The

consequences of accepting the fate and rebelling against her husband complete the rest of the story.

The unnamed first person narrator of the novel talks about her childhood where she was exposed to the world of literature and revolution. She identifies herself as belonging to the broad left as a writer. She begins her career as a freelancer. While she complains about her daily routines as wife, she enjoys the moments when she gets obsessed to write something after her husband's departure. To her, "The poem is the healing." (Kandasamy, 82). Throughout the novel, she is waiting to write every time. These instances unravel her constant urge to write.

The newly married wife experiences a lot of changes in her husband after marriage in terms of principles. He elaborates on Communism and Marxism to her wife but fails to stick to their principles. On the other hand, he curbs her privacy and freedom. He compels her to deactivate her facebook account which seems to be his first step to block her from communicating to the external world as a writer. Later, the password of her mail is replaced and all her mails are deleted in the name of new beginnings. These constraints put her status of being a writer at risk. In addition to these restrictions, she is subjected to verbal insults for holding a passion for writing. " Being a writer invites constant ridicule from my husband" (Kandasamy, 74).

Once, she is asked to write an article on sexuality in a magazine and she shares this with her husband. They

areon their trip. He mocks at her and brands her as “a slave of the corporate media”.

“You are selling your body. This is elite prostitution, where men do not get to touch you, but they masturbate to the image of the woman you represent. This is not freedom. This is sexual anarchy. This is not revolutionary. This is pandering to vulgar imperialist culture” (Kandasamy, 76)

These statements from the husband are so typical of what Cixous mentioned in her essay as phallogocentric tradition and that which denies women who speak or write of their sexuality. She treats writing as the only way to replace this phallogocentric representation of a woman and her writing. Thus, he stops her wife to proceed with her writing work reminding her that she is not only a writer but also his wife. Yet, the wife could not resist her desire to write. She takes a lot of risks and mails the article in spite of insufficient facilities. She gets a good response and derives pleasure in doing something against her husband. The more her husband hates her pursuit of writing, the more she feels “a sense of reverence towards the job of being a writer” (Kandasamy,80)

The wife finds poetry easier but it disturbs her husband extremely that he argues with her. He requests her to cease writing poetry since it reveals the agony she faces by marrying him. He is so particular about his image in her poem and advises her not to immortalise a short-lived emotion. All these observations are invalid when he writes poetry. He justifies that there is a difference between her poems that blame him and his poems that blame himself. The latter gives an image of a guilty husband who can be sympathised by the readers. Also, it gives a chance for the husband “to move past his weaknesses”.

Gradually, the wife finds pleasure in writing something unnoticed by her husband. She exploits her break hours to write a page and delete them. She writes letters to her imaginary lovers and obtains her right and space to write. She takes pride in her “defiance and spite”.

But every day she was abused in alternate ways. He makes violence as his tool to chastise his wife on account of his suspicion. She is whipped, beaten to death and raped. She never falls back but stands against him only to yield to his verbal expressions and physical torments. He confines her life and mind within a term “depression”. “Depression is a career choice for you. Without that, you are nothing” (Kandasamy,151).

After being threatened by death, she speaks the words of her mind right to the face of her husband which

puts him to shame. She is freed of her imprisonment. Later, She writes an article about her failed marriage which touches hundreds of women who could relate with her struggles as a wife and writer.

The end of the book quotes her husband’s words about her which finds fault with her to see everything as a writing material. “ You’re only after a story”(Kandasamy, 241). This implicates how she was never made to feel comfortable to write in his presence. The main reason why the husband stops her from writing is the way in which she writes about her past in the present and the number of times she used the word “lover”. Yet, the writer does not give up to the extent that she pledges to pen down all these incidents in the future. She affirms that her husband can delete mails but cannot delete what her heart feels. “If the material does not exist, does the memory go away as well?” (Kandasamy,88)

Écriture Feminine as proposed by Helene Cixous and other post-structural feminists can be characterised with two aspects. The first one is the stylistic picture of women’s writing and the second aspect is the inherent nature of the content. The unique form of women’s writing is characterised by the unconventional way of cyclic writing making use of puns, silences and strange images. Meena Kandasamy has exploited this non-linear way of expression by writing out her painful experience of marriage life using the very tool that ruined her marriage life : writing. She talks about her mental trauma whenever she is forced to end her writing. She writes about her writing experience, the way she chooses words, the knowledge she shares on how language is so much to do with culture, sex and gender, the silences and the arguments she make in order to justify her right to write anything she wants to. “ He spies the irregular lines, the paragraph breaks, the jagged lines that could only belong to a poem”(Kandasamy,82).

American Feminist Critic Elaine Showalter defines Écriture Feminine as “the inscription of the feminine body and female difference in language and text.” Luce Irigaray, a poststructural feminist asserts that only women can be the authentic voice of women’s sexuality and language. In a way, many feminists agree to the fact that throughout history, men took the upper hand to comment upon female sexuality. Meena Kandasamy resonates this same idea in her novel. She illustrates the role of language with reference to her female body. She elaborates on how her writing consists of scars, secrets, physical vicissitudes and mental vagaries. She sternly stands for the notion that her

writing is solely dependent on her self and is free from anybody's ratification.

"My written body opens up only to the extent I decide to demarcate. It does not require the permission of my parents, it does not require the approval of society... My woman's body, when it is written down, is rape resistant" (Kandasamy,239,240).

Conclusion

The very essence of women's writing is not just writing back but writing against what was stereotyped in the name of phallogocentric writing. Helene Cixous suggests that the notion of writing is liberation(Al-Mahfedi,2019). Writing emancipates women from the world of language and condition she is forced to live in. Women who take up writing do not adhere to the existing conventions but free themselves from those traps and prefer a new and different path of writing. Meena Kandasamy, as the author of the novel and as a character in the novel, pictures how writing is a forbidden job for any woman, how writing tickles the ego of a man, how writing can give her the sense of freedom and how writing makes her win. She has perfectly represented the growth of a female writer against

the hurdles of male domination and societal norms. As a result, her unyielding passion for writing makes her the evidence for the process and product of women's writing.

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Heroic Deeds of the Marginalised and Doomed Characters in *Sea of Poppies*

PRIYADHARSHINI, B & OLIVE THAMBI

Abstract

The present paper focuses on the heroic deeds of the characters in the novel *Sea of Poppies*. The entire backdrop of the novel is Opium. Each and every character in the novel is related in the processing of Opium. Some of the characters in the novel face life threats and some come under survival issues. Since the characters are destitute, they have no one to look after. In order to survive the characters board the ship Ibis. The paper discusses the difficulties they face during the voyage, how they overcome the problems and challenges.

Keywords: adventure, opium, migration, travel, protagonists, positivity

Introduction

Amitav Ghosh is a keen observer about the impact of colonization in his country and is very careful in projecting the plight of the marginalized people of the postcolonial era in his novels. The author skilfully point outs the troubles of the marginalized characters. They usually have no one to look on, and have only a few to raise voice on behalf of them. These aspects are cleverly portrayed in his novels. The first novel of the ibis trilogy *Sea of Poppies* (2008) is a complete blend of a grand narratives of history which is concerned more for the lives of men and women who are powerless, gives a new dimension in thinking about the past, culture, identity, love, fate, revenge, sex and friendship. The novel is divided into three parts as land, river and sea. The story takes place during the opium war when Britain used India to grow poppy seeds that were sold as opium to the Chinese to create a more favourable balance of trade for Britain. Through his magical narrative skill, the author takes the readers to Ganges and to Calcutta, where the poppies are grown and opium is processed. In India, there is a belief that fate rules mankind, so are the characters in the novel. By the magnetic pull of ibis all the major characters of the novel, despite differences of caste, colour and creed come to view themselves as 'jahaj-bhais' in the ship Ibis.

The present article focusses on the heroic deeds of the marginalised and the doomed characters in the novel *Sea of Poppies* (2008). The major historical occurrence which act as a setting to the plot of this novel is the transfer of indentured labour from India to work in the sugar plantations of Mauritius. Compared to the other two novels of the Ibis trilogy, in the present novel, the protagonists are given a strong advocacy. Their heroic deeds in the novel give a cinematic effect to the novel. The ship Ibis has a key

role in uniting the characters. It provokes realisations about their lives and makes them leave their temporary fallback by the seaside and makes them ready to stand as a changed, strengthened people off the shore.

Every incident that happens in a human's life moulds and shapes his personality. In this novel also the characters face many hardships in their lives, but how the characters react and face the problems in life is a lesson given to everyone who reads the novel. Though the novel is about the effects of colonization, it is enjoyable because of the strong will of the characters. When a person is tormented continuously for a long time, they have only three ways to come out, either they become hopeless or dejected or will stand against the problem or else will try to escape them from the situation. Disappointment is found in all sorts of life, but how to tackle is the biggest challenge in life. Similarly, the characters in the novels are highly disappointed in their lives, but once they decide to move on, everything changes and gives them a way for a new life. Positivity and hope makes human beings survive in the world. The characters in the novel daringly design their life according to the changing situations. Ibis, the ship in the novel gives, a path, changeable and uplifting, nourishing and helpful. The ship stands as a representation not only of death, but for a new birth, not merely of peace but of violence. The ship holds the promise both of freedom and of enslavement. Its sparkling surface is inviting, and its height is mysterious and daunting.

The trilogy gets its name from the ship Ibis in which most of the main characters meet for the first time. The Ibis starts from Calcutta carrying indentured labourers and convicts directed to Mauritius, but runs into a storm and faces a revolt. Two other ships are caught in the same

storm the Anahita, a ship carrying opium to Canton, and the Redruth, which is on a botanical expedition, also to Canton. While some of the travellers of the Ibis reach their destination in Mauritius, others locate themselves in Hong Kong and Canton and get trapped up in events that lead to the First Opium War. The novel portrays different characters from diverse cultures, counting Bihari peasants, Bengali Zamindar, Parsi businessmen, British traders and officials, and a mulatto sailor. As the sea accepts everything, the characters on board also readily accept them despite the colour, caste and creed. In addition to their native languages, the novel also brings the readers to various pidgins as well as the original Chinese Pidgin English and variants spoken by the lascars.

The novel has for the most part been well received. It comprises of twisting narratives involving a village woman Deeti, an American sailor Zachary Reid, an Indian Rajah Neel Rattan, and an opium trader Benjamin Burnham. The story begins with its major character, Deeti, a religious mother and wife, finds a 'tall-masted ship' in her vision, at sail on the ocean. Her husband, Hukam Singh, a former military man, physically-challenged, is a worker in opium factory functioning in Ghazipur. Deeti discovers that on the night of their wedding, her mother-in-law pillaged her with opium. Without her knowledge, she is molested by Hukam's brother Chandan Singh, the real father of Deeti's daughter, Kabutri. The family believes that they have justified the marriage due to Hukam's impotency. After the death of Hukam, Deeti sends Kabutri, to live with her brother's family. Deeti finds herself facing death when she must consider the ritual called sati. She is hopeless and moves along with her husband's dead body to accept the ritual of sati. Ghosh portrays the scene of sati very clearly in this novel. Kalua, an untouchable approaches the burial ground, listens to the verdict of the people and understands that 'sati' is to take place with the cremation. He makes an instant arrangement with his cart by letting free the oxen. He takes the bamboo platform from the hinge from his cart and ties it around its centre. With that time he sees the procession coming out from the house with Hukam Singh's body. Kalua waits for the occasion, as everyone becomes busy towards performing sati awaiting the pyre to light. He acts very promptly by leaving no time for others to realise about the happenings. He speeds up to the fire and saves her from the platform against the fire. Again he scrambles to the top, and snatches Deeti from the flames. So Deeti is able to escape from this option when she gets the opportunity to flee from her husband's funeral pyre, with Kalua, a lower caste man from a nearby

village. By protecting Deeti from death, Kalula shows his gratitude towards Deeti as she once helps him to escape from a brutal attack by his master. The Ibis as a mother carries its mates generously. The pair becomes indentured servants travelling on the ship, the Ibis. In the ship many labourers die due to sea sickness and their bodies are thrown into the sea. Just like peeling the onion and throwing the remains away, the poor lascars are also disposed off by the guards of the ship. When the shipmates are quiet, Deeti raises her voice against the practice. She asks the guards to allow their family or friends to do the final rights to the dead body. Another notable thing about the pair in the ship is that they work together, and Deeti trusts Kalula completely. Soon Deeti is considered a leader by the ship mates and they call her respectively as Bhauji. There is a common enemy held in the ship to take revenge on Deeti and Kalula. His name is Byro Singh, a relative to Deeti. Though Byro Singh beats him badly, he never thinks of killing him, but his disgracing words make Kalula kill him brutally in front of the crew. Kalula is portrayed as a beast and an untouchable initially feels low comparing himself to others as in the story of *Adventures of little green Dragon* written by Mari Privette Ulmer. In the story there is an ugly green Dragon who rescues the life of a beautiful princess from an evil king, and it judges that the princess will not accept his love. However, luckily the princess falls in love with the Dragon, the story conveys the moral values everyone should have in their life. The Green Dragon learns that he must initially accept himself and then he can truly believe others and others can recognize him. Likewise Kalula makes his attempt to save Deeti, so she falls in love with him and he is accepted by his crew members as a fellow human being.

The next character who travels in all the three novels is Raja Neel Rattan Halder, a Zemindar, and his dynasty had been in power for centuries in Raskhali. Burnham approaches Halder, hoping to sell his estates. As a way to pay for debts, he has run up investing in the opium trade with China. Trade has stopped due to confrontation from authorities in China, leaving the rajah in financial ruin. Burnham suggests Halder to use his zamindari to clear up the loan, but he refuses as it is part of his family's ancestral property. His acceptance would harm his dependents. Burnham and some of his friends file a case and Halder is accused of forgery. He is sentenced to seven years in prison in Mauritius, which will also bring disgrace to his family. While in prison, Halder meets Ah Fatt who is a half-Chinese, half-Parsi opium addict from Canton. Their friendship can be compared to that of Huck

and Jim in the novel *The Adventures of Huckleberry Finn*. Both of them are put in the Ibis. Halder might have sold his property, but as a Zamindar, he could not let his family down, he cannot stand against the government, so he readily accepts things to go in its way. He escapes from the sea through a life boat and as he could not go back to his native place, he continues his life in the guise of translator.

Another major character in the novel is a French orphan Paulette grew up in India with her best friend Jodu, the son of her nursemaid. Paulette's mother was dead during her birth and her father, a political radical, passed away after that. Burnham and his wife took her in their custody. Paulette was more comfortable with Indian ways than with the Western lifestyle. This brings conflict to the Burnham's family unit. Paulette meets Zachary at a dinner at the Burnham's home and they are immediately drawn to each other. Paulette was forced by Burnham to marry his friend, Justice Kendalbushe, so she flees to Mauritius and hopes for a better future. Jodu and Paulette both travel on the Ibis. Jodu travels as a lascar, with Paulette disguised as a niece of one of Burnham's workers. Though Paulette is helpless in her life, lives with the support of Burnham she hopefully travels in the Ibis in the same ship Burnham travels. She hides her identity even from his lover, Zachary the second mate of the ship. Paulette's strong will reminds the readers about the female character Elizabeth Bennet of *Pride and Prejudice*. Eliza refuses to marry William Collins, a man of his father's choice, but accepts Darcy for his true love, status is not a barrier for Eliza, and similarly Paulette also rejects Kendalbushe for Zachary. Both the characters do not compromise their love for economical security. As the stories of various characters persist, the Ibis turns into a place of safe haven for those who do not fit in or are exiles for one reason or another. By the end of the novel some characters, including Halder and Jodu, are headed for Singapore aboard a longboat while Paulette, Deeti, and Zachary head for Mauritius.

Amitav Ghosh's study on tradition is deeply and cleverly projected on his characters former class distinctions. One can witness the characters from *Sea of Poppies*, Deeti and the French orphan Paulette running from their past lives, who slips aboard the Ibis. The novel is amazing in its portrayal of characters and incidents. Throughout the novel, as butterflies glide dizzily among the poppies and the dazed factory workers pitch through their work, the mind-altering properties of the British East India Company's beneficial merchandise are never out of mind. *Sea of Poppies* works well as a self-supporting novel. But

it also lays the groundwork for Ghosh's larger project. The deep sea is carrying not only the travellers but their culture, their beliefs, expectations about their lives in a land which is new to them. All the characters in the novel have a story of abuse, distress and denial at their background. It is bliss for a person to stick in to their place of origin. As for many people it is not the same, they live in a place without self satisfaction, just to sacrifice or survival purpose. What they were while steeping in to the ship was completely different while they step out in the shore. Throughout their journey, they were tormented because of the captain and others, but their unity, bravery and the togetherness paved the way for them to escape and to have a new beginning in a new land. Though they are also floating in the sea like the poppy seeds without knowing the destiny as the ship caught in the storm, there is confidence in the faces of all the main characters to survive in a new land with their new identities as they have created for themselves in their Journey.

Heroes generally need not walk on a tall building or prevent bombs with an outspread hand. They need not wear boots and robe. They need not bleed or be injured, and have some meticulous powers. They are also common people who are aware and ready to risk their own lives and they could unravel someone else's trouble even their situation is terribly worse. Their action to safeguards others will take them to touch the peak of the world. *Sea of Poppies* also has such characters. In order to safeguard her shipmate, Deeti took the initial efforts, which made her to be a prisoner. But her crew mates safeguarded her and Kalula while they are in danger. Kalula kills the common enemy of the ship. Throughout his life, he never reacts to any situation as he is considered as an untouchable, but his valour is revealed before his crew at the end point of the novel. Neel Rata Halder is not compromised with the judicial action of surrendering his properties to Burnham, instead of that he safeguarded his ancestral properties to his future generations. Paulette, on the other hand, refuses to marry Kendalbushe, she is ready to risk her life in order to conquer her love. Among the characters travelling in the ship some are rejected from their society, from their land, from their people, some are doomed to lead the life of a convict, but nature as a mother rescues them by its strong blow (the storm) parts the ship mates and safely lands them in different shores. The determination of Ulysses is reflected in the characters of Amitav Ghosh towards the end, though it was a heavy storm, situations in front of them alarms them they are going to die, the positive

energy of the crew and their determination to live carried them towards the shore.

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Lorraine Hansberry's Depiction of Black Sufferings and Black Women

RAMYA, C

Abstract

This research paper at the outset nourishes a unique perception to enumerate Lorraine Hansberry as a distinctive and erudite black female playwright, who interprets and projects "Black sufferings and depicts "black woman" with a revolutionary mood against the white surroundings in her plays. It vehemently explores the biographical circumstances of Hansberry, which influenced and reflected in all her plays. Thus, the research article finally ends with an intention of Hansberry to her Black race that Blacks have to accept their "blackness and heritage" to resolve their identity crisis.

Keywords: discipline, blacks, sufferings, revolutionary, biographical, circumstances, blackness, heritage, identity, crisis

Introduction

Lorraine has been acclaimed as a major black dramatist whose pioneering efforts set a trend of Black drama to be developed later fully by other black artists. Despite the fact that she wrote on the eve of feminist resurgence, she anticipated the feminists of the sixties and seventies. Colour and gender determine the tone and theme of her plays. Her *A Raisin in the Sun* lays focus on the playwright's perception of the black and female world. No doubt, with the remarkable success of her very first play, *A Raisin in the Sun* (1959) in Broadway, Lorraine Hansberry established herself as a major black female playwright in America. She is said to have contributed significantly to the Black Theatre as well as to the feminist traditions.

Traditionally, Black experience was seen as primitive, a source of exoticism, or a source of melodrama, of a child-like naivety and lyricism. This negated Blacks to musical or melodramas. The first serious play by a black writer to appear on Broadway was Willis Richardson's *The Chipwoman's Fortune* (1923). But Wallace Thurman's *Harlem 1929*, Hall Johnson's *Run Little Chillun* 1932 and Langston Hughes' *Mulatto* 1935 are the plays that helped in the development of Black drama. Their initial ventures were solely associated with Black male playwrights of the period. Brown points out that this period must be "re-examined and redefined to include in the heart of this movement, its women, particularly its black women playwrights" (P3). She does emphasize the importance of nine black women playwrights of the period 1916-1935 who captured the lives of Black people as no white or black male playwright could. Angelina Weld Grimke, Alice Dunbar – Nelson, Georgia Douglas Johnson, May Miller, Mary Burrill, Myrtle Smith Livingston, Ruth Gaines –

Shelton, Eulalie Spence and Marita Bonner are considered as the pioneers in the development of Black drama in America "because they provide the feminine perspective and their voices give credence to the nation that there was a New Negro in America. She finds in the works of these "mother playwrights" nurseries, where black race is given roots, nurtured, tested, healed and provided with spirit to survive." Their works are considered as missing pieces to a multifaceted puzzle of black life during those decades when blacks were becoming aware, and awakening to their own self-worth, and struggling for an identity robbed from them as a result of "mutilated African roots" (PP 4-5).

In the words of Margaret Wilkerson, "the early works of black women were strong protests against these conditions (racism, sexism and capitalism) and were produced largely within the fold-in-churches, lodges, and social halls of the sympathetic few" (Brown 5). These early black women playwrights are said to have explored the themes of lynching, poverty, revolution, racial pride, family loyalty and women's rights which have been echoed later by black women playwrights including Hansberry. It is, however, in the fifties that Black playwrights both male and female, were able to make their mark on the American stage. Genevieve Fabre in Fabre in *Afro-American Drama 1976-1975* mentions a definite emergence of black playwrights who could and did compete with highly crafted plays. William Branch's *A Medal for Willie* (1951), Alice Childress' *Trouble in Mind* (1955), Lofton Mitchell's *A Land Beyond the River* (1957) and Lorraine's Hansberry's *A Raisin in the Sun* (1959) are mentioned by Fabre as best known plays by playwrights of the fifties. Brown observes:

"The fifties expressed a new form of protest one that not only exhorted Black people to stand up for their rights but warned Whites that blacks would settle

for nothing less than their full share of the American dream” (P 26).

The sixties saw a more radical and militant theatre with Amiri Baraka at its head. Hansberry like Baldwin and Baraka expresses anger, disappointment and a sense of helplessness. Though her play *The Drinking Gourd* is not so overtly violent, it is an outgrowth of the militant tradition. Plays after the sixties, were devoted to the building up of the Black Nation, Black Awareness, Black consciousness incorporating Black music, dance, language and life styles to capture the flavor of the Black Experience and to unite Black people. As Jeanne Marie A. Miller puts it, “black woman playwrights handed the torch from proceeding generations, have continued to move forward, to develop, to expand and to contribute to the literature of the American Theatre” (P 45). It is from this rich tradition of Black women playwrights that Lorraine Hansberry has emerged and is one of the vital links in the evolution of Black theatre in America. Like her predecessors and followers, she chose the theatre, to speak out against the enormous inequality between the whites and blacks, men and women, rich and poor. Though her brilliant career came to a tragic end at the age of thirty-four, Hansberry has been reckoned as an important and major force in Black American Theatre.

Lorraine Hansberry as the youngest of four children in a prosperous Republican Black family, was born in Chicago, Illinois in 1930 to Carl A. Hansberry and Nancy Perry Hansberry. Her family’s deep involvement in the Black community influenced her from childhood. Her parents, her uncle William Leo and prominent Black leaders like Paul Robeson, Duke Ellington, Walter White and Jesse Owens, served as major influences in awakening her Black Consciousness and shaping her attitudes and vision of art and life. She is said to have devoted her time and energy to emphasize the need to recognize the rights of the blacks and the duty of the secure those who were not. Her personal experience of housing discrimination at the age of eight and her awareness of the plight of her people, especially her own sex, awakened the activist in her to participate in freedom movements and the artist in her to write plays that brought out the socio-political conditions of her time. Her marriage to Robert Nemiroff in 1953 helped her immensely to continue her activist and dramatic career. His help to stage her first play *A Raisin in the Sun* on Broadway catapulted her into fame. With the 1959 Broadway production of this play, the American theatre took “a quantum leap in the direction of recognizing black

playwrights as legitimate artists and conducts of African American culture” (Brown 37). During the years 1959-1964, Hansberry worked on four plays *The Drinking Gourd*, *What Use Are Flowers?*, *The Sign on Sidney Buestein’s Window* and *Les Blancs*. She also continued to serve as a vital, leading spokes-person for the Civil Rights Movement, in spite of being diagnosed as having cancer. She did continue to write essays, and papers in Journals and even made a significant contribution to the Black Movement by writing the text for a photographic journal *The Movement*, a documentary of a struggle for equality. Her courage, optimism, faith in love, goodness in life sustained her till her tragic death of pancreatic cancer at the age of 34 on 12 January, 1965. Even after her death, Hansberry continues to live particularly in *A Raisin in the Sun*, *The Drinking Gourd*, and *What Use Are Flowers?*

A Raisin in the Sun is considered a landmark in American theatre, with a record of 530 performances. It won for Hansberry the New York Drama critics Award for the best American play. This play is about a poor black family, living in Chicago, South side, struggling to hold on together with dignity and pride, to get ahead in a forbidding world of social and economic inequality. The message of the play comes out strongly in Hansberry’s dedication to her mother:

Mama, it is a play that tells the truth about people, Negroes and life.... That we have among miserable and downtrodden ranks – people, who are the very essence of human dignity. That is what, after all the laughter and tears, the play is supposed to say. I hope Mama, it will make you proud of me” (38).

Hansberry’s perception as a Black female playwright and her wit, wisdom and powerful flair have helped to place *A Raisin in the Sun* among the finest dramas of the century and make it the corner-stone of the black theatre movement.

Hansberry is endowed with a talent to distance herself from her community so that she can survey her people in all their details of discrimination and despair. She also proves that in spite of special feelings for her people she is objective about race. The second play of hers *The Sign of Sidney Bruestein’s Window* is about whites and is dedicated to the “committed everywhere” in which she expresses not only her own philosophy of life but also the conception and purpose of art. The commitment of which she speaks is one to life rather than death, hope rather than despair, and to human potential rather than human failure. The play centres around Sidney of the title who is a liberal, fluctuating between two poles of liberalism. “The

play effectively spells out the inadequacies and ultimately the futility of these two extremes" (Bigsby 162). The play reveals Hansberry as a dramatic of broad vision, considerable skill and also possessing a sense of theatre. In spite of her ethnic identification, she remains objective about race, good or bad people in the play. To Hansberry, her most important play is *Les Blancs* that narrates what happened in Africa in terms of black revolution. As Martin Gottfried puts it, "It is as if American racial dilemma of the time has been permanently frozen into her script" (155) *Les Blancs* is the story of a group of individuals caught in a very particular situation, a situation which they must respond to regardless of their desire not to do so. Their real character is determined by how they respond to black liberalism. Similarly, *The Drinking Gourd*, a ninety-minute television drama portrays a phase of black experience of slavery. The play explores the brutal slavish system and all those who are a part of it, the master, mistress, overseas and slave. Hansberry's view that slavery dehumanizes both black and white with its capitalistic infrastructure was considered two controversial for screening it. *What Use Are Flowers?* is Hansberry's most expressive presentation compiled in 1962, a fantasy play about nuclear holocausts and possibilities for survival. According to Nemiroff, the play is an answer to the question of life and death in war and peace.

Hansberry's influence in the theatre in terms of black performances as well as black audience is something great. Shelley Winter's tributes to Hansberry at her death speaks volumes of the effect she had on people:

"She made me proud to be a woman. I know how important she was to her people – but she was more important if you'll forgive me, to the whole country, because she showed us in dramatic strong terms how marvelous a country we could be when the Negro people got their rightful place here, what they could contribute, how marvelous our democracy could be" (qtd in Freedomways 245)

Hansberry has used in a new era with her plays in a world of Black American theatre. She "broadened the boundaries of American Theatre to include black theatre artists, playwrights, directors, actors, technical personnel, critics and audience" (Brown 42). Her life and works bear testimony to her deep commitment and involvement to Black issues and Black experience. Her sense of identity with Black consciousness and especially with black woman is revealed in her realistic portrayal of the women characters and their relationships. While her plays generally focus on the pains of black experience, she

asserts that black women need to be liberated and respected by their own men, if the blacks as a whole were to gain freedom and equality. Her understanding of the socio-political climate of her times, and ghetto experiences, influenced her to be a spokes-person for her people. She has set out not only to portray the sufferings and deprivations of the blacks imposed by the Whites, but to show how they could rise above it through racial pride, familial loyalties and community consciousness. Her statement "I am black and female" marks the basis of her vision of life and her philosophy of art.

Hansberry's unique perception of women as "comrades" of men, as equals with men, in the march to freedom from white hostility and inequalities reveals her balanced attitudes. For her, the black women have an important role in the struggle for struggle, a role which neither diminishes nor admonishes nor neglects black men. *A Raisin in the Sun* her vision of the problem of blackness in a white society. As a realistic playwright, Hansberry "states not only what is, but what can and should be" (Bond 184). She wrote *A Raisin in the Sun* depicting a poor black family – the Younger whose dreams and conflicts revolve around the ultimate longing for liberation, symbolically expressed in the desire to move out of the ghetto. *A Raisin in the Sun* is a typical Negro family consisting of Mama or Lena Younger, the head of the family, her son Walter Lee, daughter-in-law Ruth, daughter Beneatha and her grandson Travis from the south side of Chicago. She deliberately chooses the ghetto as her locale and the suffering of working class blacks as her subject, because she believed as confessed to Studs Terkel in an interview:

"Ultimately whatever we achieve, however ultimately transform our lives, the changes will come from the kind of people I chose to portray. They are more pertinent, more relevant, more significant - most important, more decisive in our political history and political future" (Carter 45).

The choice of the 'ghettoized lives' has multiple implications in the play. The significance of space, suggested and overt, is explored in all its dimensions in the portrayal of Black consciousness in the play. What the crux of the problem of blacks poses is space – the denial of space, or rather how Blacks are spaced out from society, making them aliens in their own homes. The ghetto is symbolic of racial oppression from which the younger family desire to move out to their own house that represents dignity, pride, security and a bond with

ancestral heritage. However individually, the space they desire varies. Mama Younger and Ruth desire a 'space' of their own, while Walter Lee the son yearns for a space equal to Whites and Beneatha, the daughter is ready to occupy and claim a space that spells equality on par with man. The ghetto provides a shelter, but no comfort, security or privacy. Four adults and a child have to adjust in a tiny apartment, with two small rooms, a living cum-kitchen and make shift bedroom and a common bathroom to be shared with the neighbours. The only window for the house, served as the 'sole' entry for "natural light the family may enjoy in the course of the day" (P 52). The opening scene effectively portrays the lack of space, privacy and the stressful lives in their daily routine the Youngsters go through in their 'rat-trap' as Ruth calls it.

Beneatha's provoking question, "where is he going to live, on the roof" (61). When Ruth informs of her second pregnancy emphasizes the harsh reality of the plight of the blacks. It is indeed a tragedy that the expected child has no place under this roof. Not only is Beneatha pointing out that her restricted space, to and that of the family is to be further restricted, but also to a denial of space to this unborn child. Restriction of space, curtails life and we have here an instance where space is equated with life. Stifled by the dreary, confined, limits of the apartment, the Younger are tired like their furniture. Their working spaces are equally stifling and demeaning. Economic and racial oppression thrust the hardest and the most uncongenial jobs to them. Walter Lee dislikes his job as a chauffeur that puts him outside the white house, while for Ruth and her mother-in-law their space is restricted to not only their kitchens but to white kitchens, where they have jobs as maids. That such a job is arduous, unsatisfactory and demeaning is evident in the speeches of the characters. The desperate urgency in Ruth to resort to this menial restricted work, if only to escape the squalor and restricted work, if only to escape the squalor and confinement of the ghetto forcibly brings out, the only option open to black women:

"Lena, I'll work ... I'll work twenty hours
A day in all kitchens in Chicago ... I'll
strap my baby on my back if I have
to and scrub all the floors in America
and wash all the sheets in America
if I have to but we got to move
He get to get out of here" (P 98)

At a psychological land, it also 'illustrates Ruth's obsession for release into the open space from a closed

up space of the ghetto. Hansberry shows the necessity for a struggle for change in the words of Asagai:

"A household in preparation for a journey!
It depresses some people but for me, it
is another feeling. Something full of the
flow of life, do you understand?
movement, progress It makes me
think of Africa" (P 96).

The word 'Africa' reverberates with archetypal implications, throughout the play. The African episode of Beneatha and Asagai show another dimension of space in the struggle for liberation. The extension of Black roots to the land of its origin. Africa is symbolically represented through the character of Asagai. This Nigerian intellectual and political activist is attracted to Beneatha Younger, in whom he discovers "a dear young creative of the New World" and wishes to take her "across the ocean – home – to Africa" (P 98). Their courtship provides Hansberry ample opportunity to introduce and educate about the importance of the Africa heritage. Asagai's role in the play is aptly summed up by Brown as a cultural conduit "who baptizes Beneatha in African history and mores, including teaching her about Africa's struggle for freedom in the ongoing battle with French and British colonizers, about African dress, customs songs, dance and spirit of survival" (P 144).

In contrast to Walter's Lee's yearning for new home in America, Asagai and through his influence Beneatha, desire to move from the stifling oppressive world of the whites to their ancient homeland. The future that this Africa holds out promises solidarity, power both politically and economically and more than that a sense of going so one's own place. Where there is dignity and equality. The alienation of the Blacks gets rooted in their archetypal consciousness of being dislocated, restricted within white boundaries. To be black in a white nation. The experience may be different for men and women as seen in the younger family and the intensity felt, may be of different order but alienation due to oppression is the common denominator, which is aptly illustrated in the spatial structure of the play. The different dreams of the mother, son, daughter-in-law and daughter entertain different ideal spaces of future but ultimately what they desire is not be "ghettoized" any longer. The whole play is so structured as to reveal this desire for liberation, to leave out of bounds, to overcome racial discrimination.

Conclusion

Hansberry's vision is that there is a rightful place for blacks within America and outside if only they recognize and gather strength from the rich heritage of the immediate past and the distant past offers a beacon of hope to her oppressed race. But before that, the blacks have to accept their blackness and heritage, resolve their identity crisis, involving space as 'Walter Lee does at the end of the play.

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Eco-techno Cultural Discord in Thomas King's *Green Grass, Running Water*

RAVI, K

Abstract

This paper through analysis of Thomas King's novel *Green Grass, Running Water* tries to establish the earth-centered life of the native North Americans who have been protecting their green environment for hundreds of years. The paper begins with the possible entry of the natives into the Northern Hemisphere thousands of years ago from Asian continent and identifies their possible racial group in Asia. Through the ecological and technological orientation of the natives and of the European settlers respectively, it is established that indiscriminate use of technology is detrimental to any environment. The settlers use technological tools to curb land and water rights of the natives, and use weapons for hunting and killing of animals and humans for sport. The methodology employed in analysing the cultures is through comparing the life style of the natives and Western settlers. Earth-centered life of the natives would lead to sustainability rather than techno-centered life which would only bring scar on the fine fabric of nature.

Keywords: culture, nature, natives, technology, environment

Introduction

The natives of North America have been in their land for generations which the ethnologists could not predict precisely. Their tradition and culture are unique to themselves. Racially they are closer to the northern Asians. There are views that the North American natives are the descendants of the lost ten tribes of Israel or of early Phoenician adventurers. Lord Kingsborough in the early 19th century traced them to Israel for certain practices of the native North Americans in his book *The Antiquities of Mexico*. The reasons for his views are the conch shell breastplate worn by the native Indian high-priest and the swan feathers on the head are akin to the breastplate and mitre worn by the Jewish high priest during religious ceremonies. Secondly, the native Indians used transparent magic stone which could be compared to Urim and Thummim. Thirdly, during the feast of first-fruits, the Indians used words that could be related to Jewish religious traditions. They repeated helelu-halelu-haleluiah while dancing and praising Yo-He-Wah which could mean Jehovah. Moreover, the creation story and the story of life after the great flood are common with slight variations.

It is also believed without much doubt that the native North American Indians would have crossed the Miocene bridge and disappeared into the Western Hemisphere. The Bering Strait which was like a land-bridge is termed as Miocene bridge by the American geologists. The native Indians have preserved the natural beauty of the northern hemisphere for several centuries until their presence was discovered by the Europeans. The culture and traditions of

the natives were not a threat to the land unlike the techno-driven culture of the West. Thomas King presents the cultural incompatibility of the natives and white people due to their eco-centered and techno-centered life respectively in his *Green Grass, Running Water*.

Thomas King eulogizes the celebration of cultural practices of the native Americans, and does not want western ideologies to ravage the indigenous culture. Yet, he does not believe in the superiority of any culture. Further, in his view the culture that leads earth-centered living should be appreciated. Hence, he takes the readers into the rich culture of the natives, and shows its richness and also the struggle the natives face in preserving their culture from the onslaught of the Western techno-culture. Moreover, the author makes the readers see the distinct difference between the native Americans and the Western culture. Patricia Linton says, "Thomas King's *Green Grass, Running Water* (1993), as in much contemporary American fiction in which alterity is an issue, the narrator demonstrates an insider's knowledge of two cultures: the heritage that defines a discrete cultural or ethnic community and the dominant culture's Euro-American tradition." (Linton 214)

The writer clearly points out that the natives and the settlers are diametrically opposite to each other. Primarily, the settlers' living conditions are better than that of the natives who live in the reserve. To bring out the fact that the two cultures are different, the author brings out creation story, biblical characters, traditional cultural practices of the natives. Moreover, Thomas King employs

oral and written form in *Green Grass, Running Water* to represent natives and the settlers respectively.

A reading of the novel on the surface level would make the readers think that there is a symbiosis between the whites and the natives, as some of the native characters freely move between the native and the white boundaries. But appearance can be deceptive, because in reality they stand distinctly apart. Here Thomas King tries to knit together characters both from the natives and the settlers only to elicit humour through their interactions. Because beneath the surface level the readers could understand that there is no inclusiveness between the whites and the natives. Thomas King squarely blames the whites for lack of inclusiveness and for dismantling the indigenous native cultural framework due to their belief in western super ethics. The natives are literally weak in front of the whites. Hence Margaret Atwood observes about Thomas King that, "Humour can be aggressive and oppressive, as in keep-'em-in-their-place sexist and racist jokes. But it can be a subversive weapon, as it has often been for people who find themselves in a fairly tight spot without other, more physical, weapons." (Atwood 244) Therefore through humour the author brings out the predicament that prevails in the life of the natives.

Humour is brought through some of his native comic tools such as trickster figure, anachronism, subversive inter-textual reference, word plays and satire on stereotypes. The sarcasm begins even from the title, *Green Grass, Running Water*. It is a whip on the Whites as to what attracted them to the land of the natives. The Whites were attracted to the fertile land of the natives, and wanted to exercise their authority over their land as long as it is fertile. Humour is a powerful weapon in the hands of the weak over the stronger opponent who is a threat to the culture and land of the indigenous people. As Evelyn P. Mayer states, "Native writers employ fictional characters who use these preconceived notions to their advantage and subvert them through humor." (Mayer 90)

Though preventing the western onslaught against the indigenous rich culture may not be successful all the while, humour would make the technology-driven culture prevent to some extent, and also to make the western world understand that there are cultures which are environmentally richer than they are towards the earth.

The book is a collection of four subplots, the first comprising Lionel Red Dog, Alberta Frank, and Charlie Looking Bear. Lionel Red Dog is a TV Salesman, Alberta is a university history professor, and Charlie Looking Bear is a lawyer. The Second plot revolves around, Eli Stands

Alone. He is uncle to Lionel and a university professor by profession. His passion for the land rights of the natives drives him back to the reservation. Third sub-plot deals with the creation stories of the native Indians, and that of the Judeo-Christian. And the fourth sub-plot deals with four Blackfoot Indians who go about setting things in order, after escaping from a mental asylum.

The author brings in Noah and his ark, to bring out the truth that the natives are earth-centred and that they have similar creation stories. The settlers have no greater reason for thrusting their cultural practices and religious dogma except being intolerant to other cultural and religious practices. On the other hand, the natives do not seem to have any such ill-will towards other cultural and religious practices, and they are closer to nature than the settlers. *Green Grass, Running Water* succinctly points out the distance the settlers maintain with other forms of life. "Are you all right? Changing woman asks old Coyote. Psst, Says old coyote.

Why are you talking to animals? Says the little man.

This is a christian ship. Animals don't talk,

We got rules." (King 160)

Anthropocentric and religious sentiments of the whites make them insensitive towards animals. Giving religious identity to an abiotic ship, the settlers reveal their irrationality towards other forms of life and even to those who embrace such life. There is no rationale in their approach to biotic and abiotic forms of life.

Noah, the biblical character, saves animals and birds in an ark during floods for forty days but there is no reference to Noah asking anybody on the ark not to talk to animals. In *Green Grass, Running Water*, Thomas King humourously imagines Noah admonishing First Woman for talking to animals, in order to make a comparison between the western and native approach towards other forms of life.

The creation story of Judeo-Christian and that of the Lokota tribe of the Native Americans are akin to each other. In both the creation stories, flood destroys the previous generation by God in Judeo-Christian and by Creating Power in Lakota stories. The difference is, Noah is preserved by God in Judeo-Christian story, whereas a crow named Kangi is preserved in Lakota tribe story. The world gets populated with people and animals through Noah's family and animals in the ark. In Lakota tribe creation story, animals and birds are in a huge pipe bag that is with the Creating Power, and human beings are created by Creating Power from red, white, black, and yellow earth.

When both the creation stories are unanimously accepted and respected by the respective communities, it is unfair not to acknowledge a story which serves as a foundation to the native culture and tradition. Thomas King portrays the harmonious living of the natives with gender equality, and with respect for all forms of life, unlike the Judeo-Christian creation story where man is superior to the woman and all other forms of life. By comparing the creation stories of the natives and of the settlers, Thomas King is able to bring to light the misogynous, and anthropocentric attitude of the Western culture. According to Rob Boddice anthropocentrism is nothing but "human chauvinism". (Boddice 1) In comparison, the native culture outshines the Western culture because of its closeness to nature and animals.

King attributes hunting and killing to the Western civilization through inter-textual references. King takes the creation story of the Bible to show that the natives have a similar story of their own, and brings in rangers who represent the Western culture, and make Adam and Eve of Judeo Christian into Ahdamn and First Woman as natives. The Western civilization is known for its indiscriminate killing of animals and humans down the history of their colonization, and have been a threat to the indigenous culture. Here Ahdamn and First Woman are at the mercy of the rangers, who are on a killing spree. The annihilating Western culture instils fear among the innocent natives, as it is with the case of Ahdamn who tries to hold his knees from banging.

Humans have no rights over the misuse of other biotic and abiotic life on earth as God is the proprietor of the earth. Earth is given by God for humans to survive and not to be a threat to other forms of life. Destroying nature for farm lands or for industrial purposes or for sport and fun activities would lead to haves and have-nots and this is again violating usufruct. The settlers here are on the lookout for harmless lives both humans and animals alike, just for fun and sport. "Okay says those rangers, but don't say we didn't try to help. And they gallop off looking for

Indians and buffalos and poor people and other good things to kill (King 75-76). The settlers come to a conclusion that they are the owners of the world born to fulfil or not to fulfil the needs of animals and natives alike even without their intervention being sought. King also subtly expresses his views of the settlers that they do not make any difference in killing different forms of life. Any form of life beyond the life of the settlers is insignificant.

The settlers are small in numbers, but their conquering nature has greater impact on the settlers. The author contrasts the life style of the natives and the white settlers through the creation story which are different from each other culture, and the annihilation mindset of the whites with the preservation and protecting mindset of the natives to bring out eco and, techno culture of the natives and the whites respectively. Regulating water and curbing cultural practices of the natives, in this novel, are a symbolic representation about the threat the natives face from the settlers. The two significant events towards the end of the novel - Sun Dance, and bursting the Baleen Dam are celebration of the victory over the oppressors' ideology and philosophy.

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The Krishna Concept in Kamala Das's Poetry

REMYA, P

Abstract

The paper attempts to make an exploration into Kamala Das's poems to examine how the Krishna concept is developed and manifested. Kamala Das captures the quintessence of ideal love in the Radha-Krishna myth. She mythologizes her search for true love and seeks through it absolute freedom for women. The poet challenges the institutionalized conventions of marriage and dreams of a relationship where there is no despotism and servility. She urges women to rise against all kinds of domination and to seek a meaningful relationship that would help her establish her identity.

Keywords: ideal love, patriarchal society, marriage, relationship, protest, mythology

Introduction

Kamala Das's life as well as her writings reveals an endless search for the mythical lover of Vrindavan, Krishna. She uses Radha-Krishna myth in her love poems and also in prose works dealing with man-woman relationship. Most of her poems centre around male indifference, callousness, insensibility and exploitation of women. Throughout her poetic career, she searches for the warmth and security of love.

Discussion

Das's poetic persona desperately seeks love. She is fed up with the kind of love offered by her husband, her lover and every man she meets. Usually, a girl, who enters into marital life, learns within a few days that her husband is not the romantic lover of her dreams. The husband, who often turns to be a tyrant, fails to recognize the individuality of his wife and is insensitive towards her love.

When

I asked for love when not knowing what else to ask
For he drew a youth of sixteen into the
Bedroom and closed the door (Das 96)

In poems like "The Old Playhouse", Das articulates her abhorrence towards such kind of male attitude. The poetic persona feels that her husband's egotism has clipped her wings and she is reduced to a prisoner.

There is

No more singing, no more dance, my mind is an
old playhouse with all its lights put out. The
strong man's technique is always the same. He
serves his love in lethal doses.... (Das 30)

The poetic persona is not satisfied with the physical love that her husband-lover showers on her. She wants to escape from the bondage and secure freedom.

Yes, I was thinking, lying beside him

That I loved, and was much loved,

It is a physical thing, he said suddenly,

End it, I cried, end it, and let us be free (Das 30)

Though she searches for love outside wedlock, Das's woman soon realizes the futility of her search. All of them are eager to possess her body. None of them love her. Instead, "they said, each of/Them, I do not love you, I cannot love you, It is not/in my nature to love" (Das 30). She knows that this kind of love is of ephemeral in nature. Kamala Das expresses her inclination towards a love beyond flesh in "Anamalai Poems".

There is love greater than all you know

That awaits you where the red road finally ends

Its patience proverbial; not for it

The random caress of the lust

That ends in languor (Das 111)

The persona in Das's poems longs for "love that even while being expressed through the body also transcends the body" (Satchidanandan 18). Love is the basic necessity of life and death is preferable to a loveless life. Sunanda P. Chavan rightly observes,

Kamala Das's search for ideal love and the resultant disappointment seem to involve the psychological phenomenon of the 'animus' struggling to project the masculine imprint as interpreted by Jung. The attempt to seek in every lover, the perfection of masculine, being destined to end in failure because of the impossibility of realizing the ideal in human form (qtd. in Nair 73).

Das's woman turns to the mythical world of Vrindavan. She assumes that she is Radha and searches

for Krishna. Krishna, unlike the human lovers, promises absolute freedom to his beloved, Radha. Sudhir Kakar observes, "Krishna is not one of those father-gods who primarily evoke attitudes of filial reverence in their worshipper-Krishna invites the devotee to fuse with him:he gives permission for joy."(419)Love is not complete in the absence of freedom.

To love is to be free from the traditional role of a woman, to be free from the shackles of society.Krishna is the dream model of the suppressed and the down-trodden.He is above all restrictions and so becomes the model of those who are in bondage[...]To the women of India, Krishna is such a dream.It is the sexual bondage of Indian women that makesRadha-Krishna concept more beautiful. (Nirmala 64)

In the poem "Radha", the poet expresses Radha's unbounded love for Krishna and her desire to be one with him. Radha meets her lover after waiting for a long time.

Everything in me
Is melting,even the hardness at the core
O Krishna,I am melting,melting,melting
Nothing remains but
You (Das 63)

In poems like "The Prisoner" and "The Captive" the wife feels that the body of the husband is a prison and she is looking for an opportunity to escape. But in poems where Krishna appears as lover, the body is an abode of happiness. In the poem, "Krishna", the woman feels captive in the body of Krishna but she feels secure.

Your body is my prison, Krishna
I cannot see beyond it.
Your darkness blinds me
Your love words shut out the wise world's din
(Das 67)

In the poem "Ghanashyam", the poet's love for Krishna is more pronounced : "Ghanashyam,/You have like a koel built your nest in the arbour of my heart./My life, until now a sleeping jungle, is at last astir with music."(Das 63)Krishna's flute brings back cheerfulness in the persona, just as the koel's music arouses the sleeping forest. Her mind is often filled with doubts regarding the relevance and essence of physical love. She believes that she would get love and peace only from Krishna. She wants to be free from all theshackles and to be one with Krishna. In the last line, Krishna is portrayed as a fisherman who has cast a net in her mind. Like an enchanted fish, her thoughts are flying to him.

The poem "Maggots" shows the grief of Radha after Krishna had left her. Though she feels sad and depressed

after their last meeting on the banks of River Jamuna, She has to perform the role of a traditional wife because she is another man's wife.

At sunset on the river bank, Krishna
Loved her for the last time and left
That night in her husband's arms Radha felt
So dead(Das 67)

She feels as though she is a dead body in the hands of her husband. Radha's soul is dedicated to Krishna. Her husband is after physical pleasures. He asked: "do you mind my kisses love, and she said/no,not at all, but thought, what is/it to the corpse if maggots nip?" (Das67)

Krishna plays a key role in these poems. The poet is trying to articulate her desire to be liberated from the male dominated life. She wants to lead a pleasant, healthy life of love and peace which is possible only if there is an ideal lover like Krishna. She writes, "Vrindavan lives on in every woman's mind and/The flute luring her/From home and her husband" (Das 101)

The search for ideal love can be seen as an attempt to escape from the traditional roles of women- an embroider, a cook, a manager of the house, a caretaker of children. In the ideal man-woman relationship of the poet's dreams, there is no submissiveness, no authoritarianism, and no restrictions and inhibitions. Every Indian woman longs for such a relationship- a lover like Krishna.

It may be said that by using the Radha-Krishna myth in her poetry, Kamala Das is challenging the myth of marriage. From time immemorial, there was a set of conventions and rules which prevented heart-to-heart relationships.Krishna's love for Radha is so strong that he does not try to possess her or hide her under his wings. IsmatChughtai observes, "Krishnaji did not purchase Radha with gold, nor did he stamp her with mark of ownership.He drew her to him with the melody of his flute and no power on earth could restrain her" (136).

In her preface to *Radha Evide?*, Dr. M. Leelavati points out how some critics argue that Radha's search for Krishna or Mira's love for him are nothing but a kind of subordination to men. They argue that such relationships would not help the emancipation of women but only give men more power(16).But, if there is mutual understanding and love in a relationship,there is no master and slave.Hatred and violence disappear in an atmosphere of true love and equality is born out of it.

Conclusion

Marriage in our society is often a pompous show of wealth and the union of two families, not of two souls.

Radha- Krishna relationship is free of jealousy, possessiveness and all that destroys the beauty of an ideal relationship. Kamala Das's faith in the power of true love encourages her to dream a better new world for women –a Vrindavan. She entreats for “an understanding between man and woman as equanimously independent personalities in an atmosphere of what the Christian fathers call agape.”(Nair 73)The poet believes that such an ideal relationship can break the patriarchal domination and establish the identity of women.According to Mary Nirmala, “throughout the chequered career of her loves and lusts, it is Lord Krishna who has been her true paramour and her quest is always single-minded, directed toward Him...”(qtd.in Dwivedi 38).

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Cultural Credo in the Conformation of Tradition Vs. Modernism in Mahesh Elkunchwar's *Wada Trilogy*

REXMART, R

Abstract

Mahesh Elkunchwar's *Wada Trilogy* consists of three plays *Old Stone Mansion (Wada Chirebandi)*, *Pond (Magna Talyakaathi)* and *Apocalypse (Yugant)* translated by Shanta Gokhale. These plays convey a notion based on culture in Dharangaon village of Maharashtra focusing mainly on Deshpande family. Culture is a tendency based on the process of thinking, past behaviour and present new thoughts. The paper conveys socio-cultural elements degenerate the feudal order of rural Maharashtra in the post-colonial period. Characteristic ideas, symbols and thematic perspectives perfectly view Indian society. The paper also vividly deliberates the cultural ideas based on comparison with the different comparison of tradition and modernism. According to culture, past and present issues are important. Approaches to Cultural concepts define various issues based on society. Cultural identity in the form of generation and society can be sensed in terms of tradition vs. modernism. Changes in societal practices and behavioural roles in generations bring changes in society based on the select *Trilogy*. The typical Indian society with various upshots in particular Culture are also pointed out. Some character undergoes escapism thoughts which is noted to bring out the modernism propensity. Caste discord also seen to point traditional creed. This paper stabilize cultural ideologies.

Keywords: family system, generation gap, industrialisation, patriarchy, society

Introduction

Mahesh Elkunchwar's *Wada Trilogy* regarded as one of the best creations, focusses on the lives of the Deshpandes of Dharangaon. Family-centred and socio-cultural aspects depicting the degenerating feudal order of rural Maharashtra in the post-colonial period are seen in the trilogy—*Old Stone Mansion*, *Pond*, and *Apocalypse*. He is an Indian playwright with more than twenty plays to his name, in addition to his theoretical writings, and critical works. He won prestigious awards liked Sahitya Akademi Award, Saraswati Samman, Birmingham Fellowship, Sangeet Natak Akadami Award for theatre-Playwright (Marathi). These claims show him as a good Indian play wright.

The paper vividly explains the credo based on culture, which is differentiated in means of tradition and modernism with particular reference to the *Old Stone Mansion*, *Pond*, and *Apocalypse*. Culture has its root in tradition based on customs and the way old generation learnings. Culture also can be moulded in modern society in new behavioural patterns, coming out from the past by means of feudal ideologies and societal norms practised in tradition. The paper also brings out the old tradition and present situation of society based on these *Wada Trilogy*.

Tradition gives the practices and customs people had in the societal past. Modern thoughts based on moving to

other place from native land (escapism), nature is deforested. Generation gap is taken to deliberate these concepts. Dadi the grandmother belongs to the first generation, her son Vyenkatesh dies at the beginning of the play *Old Stone Mansion* and his wife Aai the mother, widow, being part of second generation are brought forth. Their four children Bhaskar, Sudhir, Chandu and Prabha belong to third generation, and Bhaskar and his wife Vahini, Sudhir and his wife Anjali's children form the fourth generation (Parag, Ranju, and Abhay). Vahini and Anjali the daughters-in-law of the Deshpande family. Parag and Nandini's child Bal belong to the fifth generation. Some transformation takes place from one generation to one other. For instance, first and second generation are not educated, and in the third generation Prabha asks her family to send her to college but she is not allowed. As their traditional custom based on feudal ideology Brahmin family should not allow their girl child to be educated. The following lines from *Old Stone Mansion*, explicitly convey the pathetic situation of women.

AAI: Prabha, sorrow is not something one puts on display. It belongs to oneself. When it is unbearable—there are many dark rooms in this mansion where one can go and shed tears quietly. All Deshpande women have gone that.

PRABHA: I won't. I shall fight for my happiness. I shall fight for your happiness, too.

AAI: Prabha, when I could not get happiness, I myself waved goodbye to it. If you do not get something you want, it's best to reject it, my dear.

PRABHA: Aai, let me study. Let me stand on my own feet. Then we can live together, We do not have to pass our days expecting charity from others, Let me go to Amaravati.

Indian tradition to belittle the talent of girls is underlined by the dramatist through the character of Prabha is seen. Prabha, a thought provoking personality, is a victim of social taboos and social norms. Though she is a brilliant girl, she is not allowed to study by the Deshpande family. Her desire is to take a degree from Amaravati but she gets no opportunity. Tragic situation of Prabha is sensed through above quoted lines. Aristotle's concept of catharsis, is depicted through Aai telling Prabha 'It's true, really. We have spoilt your life' thus because of family custom she was not allowed to study. Pity and fear are visualised in Prabha because of traditional ideology is based on culture. According to traditional thought male is the head of the family and female is not given equal importance. Female is considered as secondary. For example,

RANJU: Tea for me.

BHASKAR: Tidy that mane first.

SUDHIR: Go and wake Parag.

This points patriarchy reflection. Ranju asks tea but Bhaskar's reply is that male should be served first in the family as per the Indian tradition. So tradition in India is based on male centred society. Elder women also given important in this society. Cultural shift from tradition to modernity pave way for new environment. Tradition moves and modernism rooted in Deshpande family. In traditional based society male plays a vital role. Women is under the control of male. Male dominance, patriarchal systems are followed in traditional society. Gold is taken as a symbol of tradition it is viewed through Bhaskar and Vahini, feeling of traditional gold ornaments of their family.

Culture and nature are imposed up on symbol. Symbol signifies ideas based on certain situation and circumstances based on society. Tractor a traditional symbol in Deshpandefamily. Bhaskar asks Sudhir about selling tractor. Cultural ideology shift from tradition to modernity. Importance of modern thought slightly enters and tradition is getting lost in modern family. Traditional importance of having tractor in Brahmin family is seen specific in Dharangaon village of Maharashtra.

In *Pond*, Prabha's death can be noticed. Which ends tragically in loneliness physical and psychological death. Weddings of Ranju and his brother Parag are also seen in this play. Chandu's condition symbolizes the loneliness of a modern man. The problem of deforestation is symbolic of growing communication gap between younger and older generation. It deals with the sense of tradition that is deeply rooted in the Indian psyche. Drastic changing of the past and the future shows an image of India negotiating its way through modernity.

The paper deals with the clash between urban power of industrialisation and rural tradition and culture through Deshpande family. The paper gives in detail that how age old tradition loses its value as they move towards new environment. Hence Joint family system finds splitting and straining in terms of culture and finance when it comes under the attack of urbanization and modernization of cities. Where as In *Old Stone Mansion*, Sudhir and Bhaskar send their life in quarrels about property share and financial responsibilities. In *Pond*, they learn to adjust and forgive each other even though at times unavoidable quarrels arise.

Modernity gives both positive and negative aspects by means of education and deforestation. In *Apocalypse*, reference of death is seen throughout the play which is not the end of life but a beginning of new life. According to the characters, death is symbolic. In the play as, Chandu's death is noted and he is "Seen as death in the pond with a pinch of sand in his hand" which is well symbolized the generation humanity and the nature are lost. Sign of hope seen is seen, According to Parag and Nandini sign of hope is Bal their son, and for Abhay the sign of hope is someone waiting for him that is Cynthia, 'I must go back. Cynthia is all alone'.

The paper conveys the concept of culture in relation with tradition vs. modernism. Culture can be inhaled and it is not fixed. It is not rigid or fixed. As per the environmental conditions and people's mind set culture is to be noted to evaluate cultural changes. The paper brings out the cultural elements in this *Trilogy* based on tradition and modernism. Each character undergoes rectification to cultural aspect in the form of tradition and modernism. The author explicates that Indian society can be regarded in terms of Cultural shift from tradition to modernity. Thus patriarchal, feudal thoughts are little by little vanishes from young generation and thought of equalitarianism enriches the younger minds. Characters and symbolic elements also clarified. The Paper asserts that culture is not fixed,

but it changes from person to person, from generation to generation and their behaviour time to time.

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Bonsais and Woodroses: Revisiting the Stories of Abburi Chaya Devi

ROSEMARIA REGY MATHEW

Abstract

The paper delves into the short stories of the noted Telugu writer, Abburi Chaya Devi, with a special focus on the progressive and feminist outlook in her stories. Her stories challenge male chauvinism, social exploitation and the materialistic attitude of the modern world. The article makes a quick review of the feminist aspect in her stories on the basis of *Bonsai Life and Other Stories* (2012), a collection of stories which present the helplessness of women caught in the folds of patriarchy. The article, by examining the diverse ways in which Chaya Devi presents the predicament of women in a male-dominated society, pays a tribute to her and also gives the readers a glimpse into her creative genius.

Keywords: feminist, patriarchy, identity, helplessness, realization, self

Introduction

Abburi Chaya Devi (1933-2019) was a distinguished Telugu writer, well-known for her striking short stories that voiced feminist concerns. Her first short story, "Anubandham," was published in 1952 in the *Nizam College Telugu Magazine*. She later adapted the English play *The Barrettes of Wimpole Street* into Telugu and it was broadcast over the AllIndia Radio. Her marriage with the writer and critic, Abburi Varada Rajeswara Rau, proved to be a turning point not just in her personal life, but also in her career and creative life. He encouraged her to read the works of notable writers such as Oscar Wilde, Anton Chekhov and Henrik Ibsen. She was profoundly impressed by Ibsen's *Doll's House* and by Stefan Zweig's stories. She edited *Kavitha*, a journal of poetry in Telugu and later *Vanitha*, a monthly journal. Stories like "Prayanam", "Bonsai Bratuku" and "Woodrose" brought her fame and helped establish herself as a powerful voice in Telugu literature. Chaya Devi was awarded the prestigious Sahitya Akademi award in 2005 for her collection of short stories titled *Tana Margam* (2002), making her the third woman writer in Telugu to win the award. Apart from short stories, she wrote columns for various Telugu journals. She worked in the United Service Institution of India Library, New Delhi (1959-61), Indian School of International Studies Library (1961-72) and Jawaharlal Nehru University Library (1972-82). She was also a member of the General Council of the Sahitya Akademi, New Delhi from 1998 to 2002.

Chaya Devi's family, childhood and her real-life experiences played a major role in moulding her as a writer and in developing the feminist perspective that she later adopted in her creative and personal life. She points

out, "My concern for women has its roots in my family background. I was born in a traditional middle-class Brahmin family. My father, a lawyer, was the typical patriarch of the family. I heard my mother grumble often in my childhood, saying, "one has to ask the husband for a coin even for buying curry leaves..." (Devi vii). In fact her first story "Anubandham" deals with the dictatorial attitude of her father. Describing her upbringing, Chaya Devi says, "My father brought me up as a boy, in the matter of dress as well as education. Although I was brought up like a boy, I was not allowed to laugh loudly or to grin. I had to cover my mouth with my hand and laugh silently. I was neither allowed to play with the other girls inside the house, nor with the boys outside" (Devi vii).

Chaya Devi belonged to the first generation of feminist writers in India and she willingly embraced the 'feminist' label that most women writers of her time preferred to keep away from. She "is one of the foremost writers in Telugu who had been contributing to the cause [of women] much before others woke up to the necessity" (Roy 2). According to Dr. C. Mrinalini, "her feminism is like a gentle breeze; it does not envelop you with its intensity; it simply moves you with its clarity and sensitivity to realise the truth of life"(xvi). Chaya Devi does not create larger-than-life women characters who lash out at the patriarchal society and bring about magical miracles in their life. Rather she deftly carves out down-to-earth women characters who engage in a day-to-day struggle with themselves and others around them to lead a life of dignity and respect. Her characters not just attempt to balance tradition and modernity but also try to preserve the balance of their family while at the same protecting their individual dignity from crumbling. While not all of her female

characters overtly attack male chauvinism, they are individuals who have the realization of the reality around them and the courage to strike if necessary. In her stories, one comes across women characters of all age and backgrounds, such as the seventy-year-old widow who decides to be free at last, the middle-aged mother who tries to bring up her daughter in a progressive way, the wife who gives up her dreams of being a freedom fighter for her family, the newly wed homemaker wife who longs for her husband's companionship, the brilliant female student who is raped by her friend's husband and the wife who admits that a married woman is a 'working woman.' Her tales thus capture the myriad hues of the life of an ordinary Indian woman while simultaneously focusing on specific moments of their life. One also cannot miss the significant fact that her narratives not only expose the external struggle a woman goes through in a male-dominated society, but also lay bare the emotional turmoil that a woman experiences at various stages of her life, and when confronted by diverse experiences. Her stories give voice to the desires and needs of helpless women trapped in the cobwebs of patriarchy. Perhaps the powerful exposition of these disturbing emotional conflicts, vexing internal struggles and the unsettling disconcerting realizations of her women characters are more important than their actual reaction to their life circumstances. Her stories are often effective verbal performances of the often silenced inner cries of women. For instance, the story "Behind His Fame..." deals with Seetamma's realization and regret at how she sacrificed her potential, dreams and desire to be a freedom fighter for the sake of her husband and kids. When her husband fights for the nation and is celebrated as a freedom fighter, she remains within the four walls of the house taking care of their children and being a devoted wife to him. She stays back with her parents and later with her in-laws "suffering the recriminating words of all and sundry, feeling sick with shame when she became pregnant after every visit of her husband during his release from jail, giving birth to kids, bringing them up, and educating them" (Devi 108). She decides to be an ideal wife and chooses to remain *behind his fame*. Later when her husband is being interviewed by a journalist on the occasion of the fifty years after independence, she thinks:

While he participated in the freedom struggle, she looked after the children and somehow managed the family. What would have happened to the children if she too had been jailed with him?...If she too had defied everyone and participated in the freedom struggle along with him, then they would have asked even her experience

and sacrifices, and published them in the magazine today. (110)

The story ends with Seetamma's words, "People are celebrating the completion of fifty years of independence. But who has attained freedom? I?... don't think..." (110). Although she accepts her fate with dejection and helplessness, the concluding lines leave the reader rather perturbed. Similarly the newly wed wife in "Satellite- I" realizes that she has lost her individuality, freedom and dignity revolving around her husband like a satellite.

However not all women characters in Chaya Devi's short stories limit themselves to their realizations. They display immense courage and take up little yet bold steps to assert themselves. For instance, Vardhanamma in "Striking Out" decides to live on her own without depending on her children, following the death of her husband. Through her little acts like visiting the theater and refusing to yield to the demands of her son, she tries to regain the independence and freedom that she felt she had lost after her marriage. When she visits the park after many years, she feels free as a "high-flying kite in the sky" (Devi 151). Similarly Rama in "The Journey" displays the courage to go ahead with her life and focus on her career instead of moping about and sulking following the sexual assault by her friend's husband. Although she initially contemplates on suicide and later about leading a secluded ascetic life, she later decides to marry the man who helps to bring out the best in her. Her characters thus struggle for an identity and dignity of their own. Some of these characters refuse to let their girl children suffer what they have gone through. Their helplessness thus enables them to empower the future generations. For instance, Akkayya in "Bonsai Life" is determined to send her daughter for higher studies and the mother in "That's Culture" brings up her daughter with "progressive views" (111).

Apart from the powerful feminist content, Chaya Devi's stories are characterized by simple diction, lucid style and vivid images. She creates powerful images to convey the situation of women in a patriarchal society. For example, Chaya Devi explicates the 'deliberately stunted' life of a woman in a male-dominated society through the image of *bonsai*. Comparing the *bonsai* to a housewife, Akkayya (in "Bonsai Life") carefully explains to Ammalu:

Look at the *bonsai* you have tended so lovingly! It looks proper and sweet, like a housewife. But see how delicate it is. You have to tend to it very carefully. It can't even withstand a small dust storm or squall. When it is dependent on someone, how can it provide shelter to anyone? Isn't it because of the difference in the way one

brings up a boy and a girl that a woman's life is like that of a *bonsai*?"(Devi 6)

Her stories also touch on man-woman relationship, particularly on the marital one. While Rama in "The Journey" is sad when her lover deserts her when she needs him the most, Vardhanamma in "Striking Out" realizes that she had missed a whole lifetime of love and affection due to the "distant and dictatorial attitude" (Devi 145) of her husband in his attempt to be manly. Chaya Devi often felt that women writers should make efforts for bringing about harmony and equality in man-woman relationship (x). One also occasionally comes across ruminations on higher aspects of life and heart-touching remarks on relationships and on the need to follow certain values and principles in a world that is fast changing. For instance, one cannot forget the closing lines of "The Woodrose"- "maybe the affection between two people should not grow as thick as that dense creeper. If it grows, the youngsters may cut it off and throw it away"(11).

Conclusion

Abburi Chaya Devi is no doubt a writer who actively contributed to the feminist cause at a time when most women writers shied away from the feminist tag and when women's issues were not yet a prominent theme in Indian literature. She created intelligent women characters who displayed the courage to think freely and the need to be their own 'self' in a society which preferred to keep them as stunted *bonsais*. Chaya Devi not only carved a

niche for herself in Telugu literature but also paved a shining path for other women writers. While the thematic repertoire of stories include women's cause, social exploitation, relationships and criticism of materialism, her style is marked by powerful imagery, lucid prose and effortless narration. All these make her stories remarkable and unforgettable. Her tales are not just the musings and chantings of women trapped in a patriarchal world, but also the precious pearls of advice given by a seasoned writer to help her readers lead a better life. Her *bonsais* and *woodroses* have thus touched the hearts of millions and inspired great numbers....

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Deconstructing the Stereotypes of Ageing in *The Little Old Lady Who Broke All the Rules*

SARADHA DEVI, S & SAIRA BANU, S

Abstract

This paper emphasizes an alternate ideology of ageism in literature and attempts to critique the monolithic stereotypes associated with old age. A Poststructural reading attempts to deconstruct the predetermined notions of ageism with reference to a Swedish novel titled, *The Little Old Lady Who Broke All the Rules* by Catharina Ingelman Sundberg, which was translated into English by Rod Bradbury. This novel voices the rights of old people that have been smothered by the society through negligence, and type casting. Neglecting and type casting an old person in literature has been a very regular, common feature. The portrayal of a senior person in literature or in any other art forms is usually dispirited and pessimistic. A post structural reading of the afore-mentioned novel defies the stereotypical portrayal of old age and ageism in literature.

Keywords: discourse, disengagement, ideology, neglect, old age

Introduction

Betty Freidan in the Preface to her seminal work *The Fountain of Age*, says: "I have discovered that there is a crucial difference between society's image of old people and "us" as we know and feel ourselves to be. To break through that image, we must first understand why, how and by whom it is perpetuated." Freidan claims that there is a chasm between the reality of aging and society's ideology of aging. And she asserts that, one has to realize the difference of what is real and what is fabricated by the society through various discourses. Such perpetuated image of old age in discourses needs to be revamped and re analysed. The paper unearths the ideologies of ageism from a Post structural point of view.

According to the Poststructuralists there is no single meaning or a unified meaning for a text or a discourse. Post structuralism questions the very concept of truth because it changes according to an individual's cultural, economic and social strata. This paper probes into the set of beliefs and principles attributed to old age and reconstructs such beliefs and questions the veracity of such ideologies.

Discussion

The Little Old Lady Who Broke All the Rules is written by Catharina Ingelman Sundberg in Swedish and translated by Rod Bradbury in English. The novel is about five old pensioners who form a league to commit a crime and end up behind bars. The old pensioners commit such

an insensible act as a result of the ill treatment inflicted on them at a retirement home. The meals of the pensioners were reduced to one per day. "And we must cut costs for food, too,' she went on. 'From now on, there will only be one main meal a day. At other times you will be served with sandwiches.'"(28). Ingelman, in one of her interviews, was asked the question why she decided to write about a group of friends living in a care home. Her answer was, "she gets frustrated, when she reads about harsh savings on elderly care.(439)" She also adds that, "the older person has built today's society and they had made it possible for many people to lead a good life but when they are past it they are treated very badly (439)" So she argues that, she is against such ideas and raises her voices against the society that has neglected human values. The main motive of the novel is to highlight the neglected human values and care that have to be rendered to an old person in a society.

Martha and her friends live at a care home called Diamond retirement home. The care home's stringent rules and limitations curtail their liberty. Having lost their access to the outside world, the pensioners are hopeless to live anymore.

"Unfortunately, we must cut down on staff costs, so starting from the next week there will be only two members of staff. Besides me, that is. This will mean that you can only go out once a week for a walk....You can't do that,' Martha protested loudly. Barbara pretended not to hear."(28)

But Martha's perseverance enables her to outmanoeuvre the typical and normal way of living. Her perception towards life is way more divergent than that of the others.

"Surely this wasn't were she was meant to end her days, with a mug of weak instant coffee to go with a plastic meal? No, damn it, it certainly was not! Martha breathed deeply, pushed her coffee mug aside and leaned forward to speak to her group of friends." (7)

Society has formulated certain stereotypes of how old people should lead their life but Martha is not ready to accept such stereotypical roles assigned to them. Instead of accepting her fate at the care home, she persuades her friends to rebel against the authority's rigid rules. The authority has even limited their daily groceries and has fed the pensioners with sleeping pills to nullify their appetite. The care home's attitude towards the pensioners is a microcosm of the society's attitude towards the elders.

There is an extensive notion in various discourses regarding the negligence of old age. Betty Friedan in her book *The Fountain of Age* has discussed several theories based on ageism. She mentions 'Disengagement theory'(80), which was a famous theory propounded by two American gerontologists Henry and Cumming. The theory supports the claim that, if an old person withdraws or delineates from his or her role in the society that act is considered as a natural and normal adaptation to ageing.

When Martha and her friends Christina Akerbolm, Anna-Greta, Oscar Brains Krupp and Rake abscond from the retirement home their absence is never felt. Such an act of negligence is not only practised at the retirement home but everywhere in the society. When Christina, learns about this negligence, she travels back down her memory lane and mentions a saga sung in Iceland. In Iceland when a person becomes old and sick they are not taken care of, rather they are thrown from a cliff. "Nobody misses old people! Just think of those descriptions in the old Icelandic sagas where people over a certain age were simply pushed over cliffs!"(95)

When old people yield themselves to death and walk away from his or her roles that they have in the society, their act is likely to be considered an act of disengagement from the society. Either the society ignores them or they

themselves renounce the society. Martha and her friends are not prepared to disengage themselves from the society and their quest for a better and healthy life demystifies the stereotypes associated with old age.

Martha and her friends are bound to have a strong social life. Martha's friends decide to go ahead with their plans even if it would involve ending up in jail; this sacrifice exemplifies the strong bond of friendship. Such a bonding shatters the ideology of the propounded discourses like the disengagement theory. Betty Friedan mentions a research done by Ellen Langer of Harvard and her team. Where, "young and middle aged people are in fact likely to assume that older people are senile, childlike, helpless and otherwise incompetent because of the pervasive image of age as decline."(89)

Martha is bullied by one of her prison mates named Liza, who describes Martha as "a senile old bat"(248). Martha tackles the bullying boldly and confronts Liza's verbal abuse daringly. Martha condemns Liza for holding typecasting notions that are prevalent in society about old people. There are certain situations where, the real competence of an old person is not recognized. Anna-Greta's knowledge about banking and money-transfers had fetched her reputation among the prison mates. Greta feels elated when her knowledge is appreciated and recognised. So she says that "I like being here, because the girls have respect for my knowledge. They listen to me in a totally different way."(289)

Martha and her friends set a fine example of people who question and rebel against all the false notions associated with old people and old age. When old people are given proper recognition and opportunity, the false ideologies will no longer prevail in discourses.

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Liberation from Motherhood in Gloria Naylor's *The Women of Brewster Place*

SARAVANA PRABU, G

Abstract

Considering Man as the centre of universe, this Androcentric society forms all the norms, values and institutions for the benefit and comfort of him. Flourishing Motherhood as most elemental and essential quality for a woman, man controls woman in all walks of her life. Naylor in her novel *The Women of Brewster Place* tries to educate her readers about the suffering they endure under the institution of Motherhood and how with the support and love of other woman they can come out of this institution, which will lead them to live an unencumbered life. This article portrays the sufferings of a character Cora Lee under the institution of Motherhood and her realization about the malfunction of this institution.

Keywords: motherhood, suffering, androcentric society, institution

Introduction

Gloria Naylor considers women victims of male-dominated society. Marriage and motherhood are the means of women's suppression. According to Naylor, marriage as a social institution was created by man for misusing women. When women become mothers, their sufferings multiply. They have to accept the responsibility of bearing and rearing children, thereby becoming vulnerable. They depend on men for their survival all along. Both marriage and motherhood tempt women towards economic independence, which ever eludes them.

Naylor's novels highlight women's struggle to function and survive in "androcentric" society. The term "androcentrism" was first used by Charlotte Perkins Gilman in her 1911 work *The Man-Made World; or, Our Androcentric Culture* to describe a male-centered culture or system of thought in which the male is identified and valued as the norm and the female as deviant from that norm" (Gardner 14). In an interview with Virginia C. Fowler Naylor said, "I believe that there is nothing that should be denied me on this planet that isn't denied any other human beings. And I am not determined by an accident of my biology. Feminism to me is political, social, economic equality for all human beings" (Montgomery, *Conversations* 124).

Naylor seeks to identify and eliminate the androcentric approach in society. In her novels she narrates the way in which men oppress women not just through their laws and physical forces, but through social institutions like marriage and motherhood as well, which women resort to for economic independence. She holds an opinion similar to that of Simone De Beauvoir "that the liberty of women can only be achieved through economic

change, individual transcendence, and socialism" (Gardner 28). This article portrays how the author's characters suffer in the institution of motherhood and how they realize the suffererfree by coming out of that.

Discussion

Cora Lee in *The Women of Brewster Place* is obsessed with new born babies. Her insatiable desire for them makes her deliver a baby a year. Through her story Naylor presents the oppression of woman under the institution of motherhood. Man in the androcentric society, who oppresses woman under sexual norms, is described through the fact that when a woman is weak, he tries to use her for his desire. Cora's abnormal attraction towards babies is her weakness, which men manipulate for their sexual pleasure without considering the hard realities of her life.

Cora is obedient and easily pleased as a child. She has an insatiable desire for new baby dolls. She rebels against her parents only when they present her "a teenaged Barbie doll" or "foreign figurines" (WBP 107). She "circled her arms around the motionless body and squeezed, while with tightly closed eyes she waited breathlessly for the first trembling vibrations of its low, gravely 'Mama' to radiate through her breast." Her parents "patted the girl on the head, and returned to the other business of Christians" (WBP 107). A girl with a psychological problem should be treated with love and affection but it is difficult for a woman in the androcentric society to receive such love and affection from any man.

Cora's mother understands her daughter's innocence and warns her not to go with Murphy or any other boy to see the thing that felt good at dark because she will

become pregnant and it is not the right age for her to become a mother. Her mother's warning, however, increases her wonder. Cora begins systematically to use her new found pleasure as a means of restoring her enjoyment of baby dolls. When the dolls are replaced by real babies, Cora acts as an excellent mother as long as they remain infants. The babies' clothes and crib are kept in spotless condition. She makes sure that "there was no place for" germs (WBP 112). She enjoys the complete dependency of the baby on her because its needs can be fulfilled only by her. She cannot understand the growth of the baby into a toddler. She is, in fact, at a loss about how to deal with them. She says in dismay, "why couldn't they just stay like this-so soft and easy to care for? How she had loved them this way" (WBP 111). If the baby does not grow, there is no need for her to go to welfare offices and stand in the food stamp lines. Other residents in Brewster Place complain about her kids because "if she let the kids go outside, they made too much noise in the halls. If they played in the street, she didn't watch them closely enough" (WBP 110). Celeste Fraser persuasively argues that this story attacks the myth of the welfare mother, which posits that poor women have babies for profit; Cora Lee by contrast "has babies for the sole pleasure of having babies" (Fowler 45) Felton and Loris criticize the sensual aspects of child-care and remarks, "Cora Lee loves babies, but seems unable to understand children when they grow older and create responsibilities other than nurturing," and adds "the juxtaposition of Cora Lee's sensuality with creative expression (the theatrical performance) appears to be a commentary on the consequences of oppression" (38).

Cora likes a man for whom she gives birth to Sammy and Maybelline but he is very crude. If she burns pot rice he will fracture her jaw. If the bathroom floor is wet he will break her teeth. She still carries a scar under her left eye because of a baby's crying:

Babies had to cry sometimes, and so Sammy and Maybelline's father had to go. And then there was Brucie's father, who had promised to marry her and take her off welfare, but who went for a canton of milk and never came back. And then only the shadows-who came in the night and showed her the thing that felt good in the dark, and often left before the children awakened, which was so much better-there was no more waiting for a canton of milk that never came and no more bruised eyes because of a baby's crying. The thing that felt good in the dark would sometimes bring the new babies, and that's all she cared to know, since the shadows would often lie about their last

names or their jobs or about not having wives. She had stopped listening, stopped caring to know. It was too much trouble, and it didn't matter because she had her babies. And shadows didn't give you fractured jaws or bruised eyes, there was no time for all that-in the dark-before the children awakened. (WBP 113-114)

Eventually, she uses men only for sex; Naylor thus creates Cora Lee to usurp the stereotypical role of men who, like Reverend Moreland T. Woods, use women for sexual release and then abandon them. Naylor has reversed the pattern through Cora. Cora stops caring about even the names of the "shadows." She is content to receive from them "the thing that felt good in the dark" and sometimes "the new born babies" (WBP 114).

Cora spends her life watching soap operas, providing excellent care for the infant of the moment and being constantly frustrated by her other children, whose behavior she cannot control, largely because she has little interest in them. Her life is disrupted when Kiswana visits her. Kiswana Browne notices Sammy eating something from the garbage can. She takes him to Cora and informs her. Kiswana feels that Cora should know this because he may be hungry. But Cora handles it in a simple way and lies to her saying that the dentist has asked him not to take candies. She adds that he may have been searching for some candy in the garbage. "I tried to make him stop but you can't be everywhere at once. I figure once he gets sick enough from that filthy habit, he'll stop by himself" (WBP 114-115), she says.

Cora suggests that Kiswana should have babies but Kiswana points that she is not married. Cora points out that it is not necessary to marry to have babies. Kiswana specifies the burden of child rearing by stating, "babies grow up." "Cora Lee is haunted by these words, as she is by Kiswana's perfume, which "left her unsettled and she couldn't pinpoint exactly why" (WBP 120). After Kiswana leaves, Cora suddenly seems to see for the first time the chaos and disrepair of her home and her children's clothes. She energetically cleans the house, cooks dinner, and, the following day, produces her children scrubbed and neatly dressed to go with Kiswana to the performance of *A Midsummer Night's Dream*" (Fowler 47), to which the latter has invited her.

She finds to her astonishment that the kids do not cause trouble to others and embarrass her at the play. They get involved in the course of the play. Cora breaks into tears when her son Brucie doubts whether he will become like the dumb-ass in future. She feels guilty of not having taken proper care of her children and decides to

give them a bright future “And then on to good jobs in insurance companies and the post office, even doctors or lawyers. Yes, that’s what would happen to her babies” (WBP 126).

Naylor gives importance to the relationship among women. What Sandi Russell says about Toni Morrison is true of Naylor too. She says that black women have historically shared relationship with one another. Sisterhood in Afro-American culture, and in the black church, has a larger meaning than that of contemporary usage. The word sister “has a deep old meaning—it was valid, never secondary. Black women had to be real and genuine to each other, there was no one else. In pre-agency days they took care of the sick, the elderly, the children. There was a profound and real need there, for physical as well as psychological survival” (McKay 45).

Jacqueline Bobo presents the importance of healthy relationship among women:

Cora Lee is reduced to an object of Kiswana’s reformist zeal—Kiswana wants to get Cora Lee and her children out to see her boyfriend’s converted, through her one-time exposure to black people performing in a work of “high art,” into a better mother: tidying up her apartment, keeping the kids clean, encouraging them to work harder at school. (Felton and Loris 37)

Naylor ends the story with the question whether Cora will change her life or not. On the one hand, Cora uncharacteristically washes the children “and put them each into bed with a kiss—this had been a night of wonders” (WBP 127), and on the other, when she goes to her own bedroom, “the shadow, who had let himself in with his key, moved in the bed,” and she “turned and folded her

evening like gold and lavender gauze deep within the creases of her dreams, and let her clothes drop to the floor” (WBP 127).

Conclusion

Naylor concludes Cora’s story in an open way. Through Cora’s story the novelist disagrees with the sexist notion that motherhood should be the primary basis for female identity. Thus she makes the readers desire that Cora should change. Matus and Fraser argue that the story explodes the myths of the welfare mother and the exalted value of the two-percent nuclear family; the hopelessness of Cora’s situation seems more attributable to her own refusal or “inability to mature” (Fowler 48).

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Interpretation of Tribal Life in Mamang Dai's *The Black Hill*

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Abstract

This paper aims to unveil the life of the tribals during the 19th century. This paper explores the problems of the tribals living in North-eastern region. Writers like Tamsula Ao, Dhruva Hazarika, and Mamang Dai are veterans in exploring the life of the tribals. Mamang Dai through her historical novel *The Black Hill* and writes about the identity of the tribals living in North-east India during the 19th century.

Introduction

Our day-to-day life has been progressing in multiple ways and means, be it urban or rural. We have been allotted rights to elect our representative, who would speak for us, fight for our rights, provide us a comfortable life. If the representative fails to do so, he clearly knows that he will not be elected in the mere future. This makes him to do his job in a fair manner. Though, his perspective changes and he runs behind monetary benefit and the poor souls go for another representative. This is how, we have been leading our lives post independence. Literacy and media has brought great changes in our lives. Mr. Sundar Picchai, CEO of Google, hails from Chennai, sets an example of progression of minds. In current scenario, we see adults and kids obsessed with electronic devices that keep them engaged. They are totally dependent on electric devices that makes our work easy. Tribals also have great minds, but have been provided very less opportunities from time immemorial till date. The people, who belong to the other sections of the community, do they treat the tribals equally. Even during the polls no party considers them because their population is very less. The Article 46 of India's constitution states: '*The State shall promote with special care the educational and economic interests of weaker sections of the people and in particular, of the scheduled castes and scheduled tribes and shall protect them from social injustice and all forms of exploitation.*' (Z.Khan)

Discussion

Mamang Dai is an Indian poet, novelist and journalist based in Itanagar, Arunachal Pradesh. She published her first novel, *The Legends of Pensam*, in 2006, which was followed by *Stupid Cupid* (2008) and *The Black Hill* (2014). *River Poems* (2004), *The Balm of Time* (2008) *Hambreelsai's Loom* (2014), *Midsummer Survival Lyrics*

(2014) are her poetry collection. *The balm of time* was also published in Assamese as *El Balsamo Del YTiempo*. She. Received Padma Shri in 2011 from the Government of India. The government of Arunachal Pradesh conferred her Annual Verrier Elwin Prize in 2013 for her book *Arunachal Pradesh: The Hidden Land*. She received Sahitya Akademi Award in 2017 for her novel *The Black Hill*. The substance in the novel 'The Black Hill' depicts that an entrenched person only can write such master-piece. This paper thereby presents the life of the tribals during the 19th century.

Women are by nature indomitable compared to men. Man being the bread winner of the family finds out ways to earn the livelihood, whereas women are experts in multitasking; doing household chores, taking care of the children and also getting employed. Tribal women are even more hard workers, because their husbands leave them and their kids for several weeks and months, in search of occupation either hunting or fishing. With meagre stock of food, the tribal women take care of their house and children by involving themselves in agriculture, plantations, animal husbandry or collection of forest produce.

Mamang Dai has penned about the Abor and Mishmee tribes who were leading their lives in Assam during the 19th century. She takes us into the tribal world, way back in the 19th century, the life of people living in north east India, which we haven't witnessed so far. Gimur being a tribal girl, who is of seventeen years of age from the Mebo village makes a (Nehru, 1953-4) stupendous effort to learn the language of Khampati people with the help of a book and a paper. Even though the letters seemed to be tattoos for her. The effort made by this downtrodden girl is amazing. Even in this modern era, elopement and bearing a child before the wedlock is considered as a shame and disgrace to the family and the caste, no matter whichever

strata of society they belong to. But Gimur eloped with her lover Kajinsha just because her tribesmen would not accept Kajinsha, since he was from a different tribe.

People who knew Gimur were still wondering how she had dared to make this journey. Her father had been a brave man, a leader of the tribe, but he was always level headed and calm. Her mother had been obedient and superstitious. Where had the girls wild streak come from? Who could say? In the long line of forefathers perhaps there had been one who had broken taboos, hurled insults at a life lived in fear. (Dai, 63)

Indian mothers and daughters are treated like Goddess, but when she disobeys them she would be eradicated from their minds and thoughts. Mamang Dai here stresses the fact that caste discrimination was existing even within the underprivileged and it's been continued to date. Though Kajinsha was also a tribesman, but from a different one. Mamang Dai's description of Gimur's determined nature to flee with her lover, even after knowing the truth that Kajinsha was already married and had a son reveals her zeal in acquiring her love.

Gimur knew that she had to be fit enough to take care of her family. The only way to seal her marital status was to give birth to a son, a healthy son, since one of the twin of still born and the surviving one had some birth defects. How treacherous men are? An act of being inhuman. Mamang Dai depicts the nature of men, most essential thing for a man is to have a healthy son. There are no restrictions for him in the number of marriages. Women were exploited by men who considered women as products that would give them sexual pleasure and treated them only as child bearing machines. But Kajinsha was totally different from other men, he never gazed at other women, he seems to be a gem of a person. As the story progresses, we learn that Kajinsha also falls prey to the manly lust, he has an intercourse with Chomu. He was in no way different from other men. Men will be men always.

Such an indomitable girl, after her wedding becomes superstitious when the salt is spilt and she considered it to be a bad sign which resulted in delivering a still born baby and another surviving son was small and weak. While Kajinsha recalls his ancestors and worries about the future, whereas Gimur takes out her frustration over her step son Awesa. It is natural for a woman to take out her frustration on her step son, whose presence keeps disturbing her mind. 'Go away! It is you and your house that

has brought misfortune!' (Dai, 86). Gimur was surprised to see how superstitious her Kajinsha was!

'He believed in signs and omens and sometimes he would not go out because he had a bad dream.' (Dai, 77). Though being bold and brave Kajinsha was afraid for his land and family's welfare and very much influenced by superstitions. It was a caution from an ill – omen to save his home and land from the strangers. The birth of twins was considered as unlucky amongst the tribals. No matter, the infants were boy or a girl.

Her friends would have avoided her and no one would have woven cloth with her for fear of giving birth to twins. Among some tribes twins were killed at birth. And it was believed that the souls of children who died at birth went to a middle world under the earth. (Dai, 85)

Gimur thought that their visit to Auli's house has brought ill luck to their family. 'We should never have gone there. Those people are unlucky. We should have taken precautions and performed rites.' This situation can be related with the novel *Disorderly Women* written by Malathi Rao where a woman blames another woman of bringing misfortune into the family.

Do you know what Subbi was saying the other day to Rama Subbiah's wife, Savithriamma? She said I had brought ill- luck to this house. She said your mother had died within a year of my marriage and four years after I came to Himalaya, Kamala's marriage failed and she came back home. (Rao, 121).

Only women are blamed for any calamity or disaster occurs in a family. Women are considered as the weaker sex who would not refute to the blames that are laid on her. But after such calamity befell her, she tries to come out of that depressed state thinking that she should not become like bed ridden Auli, her husband's first wife. Gimur's grit and determination should be applauded. Motivational Corporate writer Shiv Khera states:

People with negative attitude will blame the whole world - their parents, teachers, spouse, bosses, the stars, fate, luck, the economy and the Government for their failures. You have to get away from the past. Dust yourself off, get back into the mainstream. Put your dreams together and move forward. Thinking of the positive things that are true, honest and good will put us in positive state of mind. (Khera, 16, 17).

Being isolated and aloof, no one to share her grief with, she overcomes her depression only through her strong will.

Tribals believed that the migrants or the white men are considered as the ill omen and would cause devastation to

their lands. The East India Company was trying to make inroads into the north east region, that is why the tribals had the fear of losing their lands. The priority for the tribals was their land. The major goal in their lives was to save their lands. For centuries tribals have been considering nature as their God. They had been living amidst mountains, hills, rivers, valleys etc. The land was their book.

We read the land. The land is our book. Everything here on this hill, the grass and rocks and stones is saying something. And what falls from the sky –rain ,thunder and lightning – are also voices of spirit telling us something. (Dai, 140). Tribals did not want the strangers to pollute their land that they considered to be very sacred. Tribals consider it as the place of worship, since their ancestors have lived in the same land once upon a time. The land had a heart of its own, a voice and language that beckoned men. (Dai, 113)

Post-independent the Government of India has been taking initiatives to improve the life style of the tribals. National Policy on Tribals spelt out Five Principles in 1952 known as Nehruvian Panchsheel states:

- Tribals should be allowed to develop according to their own genius.
- Tribals' rights in land and forest should be respected.
- Tribal teams should be trained to undertake administration and development without too many outsiders being inducted.
- Tribal development should be undertaken without disturbing tribal social and cultural institutions.
- The index of tribal development should be the quality of their life and not the money spent. (Nehru, 231)

On 2nd December 2015, Union Minister of State for Tribal Affairs Shri Mansukhbhai Dhanjibhai Vasava in a written reply at Rajya Sabha stated:

It is a fact that several superstitions are prevailing among the general population of the country, including the tribals. The Ministry of Tribal Affairs has no programme that collects information about the various kinds of superstitions prevailed among the tribal people. It, however, implements various schemes wherein financial assistance is provided to States for promoting education among the scheduled tribes namely, Post Matric Scholarship for Scheduled Tribe Students, Hostels for Scheduled Tribe Boys and Girls, Establishment of Ashram School in Tribal Sub Plan Areas, Rajiv Gandhi National Fellowship, Top Class Education and National Overseas

Scholarship for Scheduled Tribes, etc. These schemes also aim at creating awareness amongst the tribals, about the ill-effects of Superstitions. (Samir, 2015 December)

Though Government has taken so many initiatives for the betterment of the life of tribals very little has been put into action. Words have just remained on papers. Tribal groups have decided to go ahead with their 'Bharat Bandh' on March 5th 2019 to protest against a recent Supreme Court order on eviction of tribals and traditional forest dwellers from their habitat.' (*Times of India*, 13) (Chatterjee, 2019) This article discloses the truth, that even after 175 odd years, the quandary of the tribals is just the same. Responsible citizens of India, rather than voicing out in support of politicians or taking stand for the comment made by affluent actors or actresses can come forward bravely through social media or in person to support these tribals and see to it they lead a decent life.

Conclusion

The Black Hill gives us an insight on all spheres of tribal life. Mamang Dai through her writings changes the perspective of people looking at the tribals as demoralized. Their unity, respect towards nature, indomitable love for their ancestral land, effort to save the land from the predators, their way of trading, as penned by Mamang Dai is highly commendable. She has made us to witness the unseen tribal world. To conclude, as the novel ends, 'Perhaps nothing is as it seems and everything can be explained the other way round: but a story never.' (Dai, 294). The last line adds more weightage to the crux of the novel.

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Enhancing Vocabulary through Electronic Advertisement

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Abstract

Listening to advertisement helps to develop micro skills of listening and it also helps to learn vocabulary. A limited vocabulary is often equal to limited education. We can learn vocabulary everywhere through different methods. An electronic advertisement is also one of the best methods to learn vocabulary. Every student likes to watch television, through their interesting medium we can make students to learn vocabulary. Learning is a simple process so we can make students to learn vocabulary easily through advertisement. Where we study is not important. On the other hand, what we study is important. Electronic advertisement has different ideas. In electronic advertisements, different methods are used. Advertisement is one of the best ways to develop vocabulary skill. Listening to electronic advertisement comes under appreciation of listening because students really enjoy the music, ideas and caption used in ads. This paper examines the possibilities of enhancing quality of vocabulary through ads, and suggests strategies to overcome the constraints that may be encountered in the process.

Keywords: listening, advertisement, vocabulary, constraints, television

Background of the study

Majority of the learners of English as second or foreign language lose interest in their learning process due to lack of vocabulary. Vocabulary being the essential component of communication, it is quite evident that lack of vocabulary will not compliment the language learning process. Students tend to abruptly abort the learning process when they find it difficult to convert their thoughts into words. Thus students' loose interest during the course of their study. It is essential that students' vocabulary needs to be honed to achieve a wholistic enhancement of language skills. Vocabulary enhancement is possible only through continuous reception and use of new words in context. Since students of the digital era are exposed to media more than that of their counterparts of the previous generations electronic Advertisements can be used as an effective tool in exposing students to new vocabulary. Further, study materials to enhance vocabulary is not only confined to classroom activities but also extended even outside the classroom. Therefore, The researcher had chosen electronic advertisements as a tool in promoting vocabulary learning among ESL/EFL learners.

Hypotheses

Listening to Ad's helps in improving their vocabulary

The context in which the ads are made helps the learners to guess the meanings of the words used in the advertisements.

Listening to ads enhances the fluency level of learners.

Listening to ads help the students improve their pronunciation.

Research questions

1. What is the benefit of electronic advertisement?
2. What is the merit and demerit of electronic advertisement?
3. What are the restrictions for electronic advertisement?
4. How can student's constraints through electronic ads?

Research Design

Vocabulary is the necessary one for second language learners. This study investigates the vocabulary level of the higher secondary school students of eighth standard who belongs to Tamil medium. Some ads are chosen at random and played before them and it was evaluated by questionnaire. The questionnaire that consist of ten questions. Other factors that tested in them were concentration and duration of time. 30 students acted as the subject of the study. The response from the students were collected through questionnaire and used for further study and students were more active to participate and they easily mingle with researcher.

Review of Literature

This section recorded the existing research on this area of study. Several articles and research works were

studied and the researcher identified the unexplored areas in using electronic advertisements. The methodology of the research was framed to suit the Indian classroom context.

Wikins (1972) states that *"Without grammar very little can be conveyed but without vocabulary nothing can be conveyed"* "Without grammar people can convey something to others if the people are not familiar with vocabulary they can't communicate or express their ideas to others. **Lewis (1993)** says Lexis is the core or heart of language. Vocabulary is important one because it is the central to knowing a language and using a language. **Graves (2000)** stated *"Vocabulary as the entire stock of words belonging to a branch of knowledge or known by an individual"*. **Steven stahl (2005)** stated "Vocabulary knowledge is knowledge the knowledge of a word not only implies a definition, but also implies how that the word fits into the world". Vocabulary knowledge is important vocabulary is central to English language teaching because without sufficient vocabulary student's cannot understand others or express their own idea so vocabulary knowledge is important. **Nation (1994)** (In new ways of teaching vocabulary) says *"A rich vocabulary makes the skills of listening, speaking, reading, writing easier to perform"*. "Good vocabulary knowledge makes a man as good speaker and good learner. **Kieffer and Lesaux (2007)** suggest the students' needs a strong depth of vocabulary knowledge and a breath of words. **Hirsch (2003)** states *"The vocabulary increases comprehension and depth of vocabulary knowledge increases fluency, broadens vocabulary, and allows for deeper comprehension"*. Vocabulary is essential component so vocabulary rise the level and made good speaker. **Bachman and Palmer (1996:67)** States "Many language tests focus on just on one of the areas of language knowledge Such as vocabulary. Vocabulary development is important we can develop that through different medium. We continue to develop vocabulary throughout our lives. Words are powerful, words open up possibilities.

Discussion

There are different method help to learn vocabulary. In every areas we use language for communication for that communication we need vocabulary. Vocabulary is important for every human's life because without vocabulary communication is not possible. Good vocabulary knowledge makes a man perfect. Vocabulary knowledge is essential.

A limited vocabulary often equal to limited education we can learn this vocabulary in everyplace there are

different method help to learn vocabulary. An electronic advertisement is also one of the best method to learn vocabulary. Every student's like to watch television through their interesting medium we can make students to learn vocabulary. Learning is a simple process so we can make students to learn vocabulary easily through advertisement. Where we study is not important, what we study is important. Electronic advertisement has different ideas. In electronic advertisement there are different methods are used. The main aim of advertisement is to sell their brand for e.g. If it is a bike ad they use attractive words and ideas because they want to sell their product in market apart from that there is some useful things in advertisement. In advertisement we can see the different ideas, caption and animation effect. These types of advertisement students get some interest at the same time they also can learn some new words. If the students are not familiar with words when they see the picture related to that they can easily grasp the meaning of the word. Apart from text book learners can learn vocabulary through advertisement. The main motive of the electronic advertisement is to sell their product through their entrancing words they attract the audience. This entrancing word is also useful for the learners to learn several different kinds of words. Every electronic advertisement teaches some new words to learners for e.g. Dark fantasy one of the prominent biscuit in market in this biscuit advertisement the advertiser use the different caption "can't wait won't wait" "it is a different caption when we see that ad in television three or more times we also start to use that word in our common speech. In one famous chocolate ad they use different word Munchification. This type of advertisement helps to learn more new words. In some other advertisement we can see the literature taste also Shakespeare a famous dramatist in English literature he uses one word in his play "Dubble bubble" the some word we can see in one of the famous shampoo advertisement. We can learn vocabulary wherever. Advertisement is the one of the best way to learn vocabulary. Listening to advertisement in one the best method to learn vocabulary.

Summing up

This study practically analyzed the vocabulary level of students by playing the ads to the learners. It was the new method in learning strategy. The learners were actively participated in the session and they are eagerly respond. The hypothesis which was given by the researcher is really works in students level ads are the medium to enhance the vocabulary. The researcher in this research believes that

ads will make the students to improve the vocabulary level. It is a different technique in teaching methodology. The study on student prospective is comfortable for the researcher. Ads give the confidence for the language learners to learn many words. This method helps the learners to learn freely. It will not create any bore. As scope for further research, the ads can be exploited in college level students. There is a chance to do greater research on this topic.

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Women as Bonded Slaves in Amitav Ghosh's *The Glass Palace*

SURESH, E

Abstract

"The power of literature is to bring truth to the people" in the words of Julian MacMahon. Writers from the colonised countries can be the voices and the conscience of society to bring the truth to show the hidden past. They are also the keys to give voice to the voiceless through the complexity of the stories. Moreover, writers are expected to write on the condition of oppressed, especially women, and their rights to teach younger generation. Amitav Ghosh is the well-known, established contemporary writer whose works draw wide readership and critical acclaim. His fourth novel *The Glass Palace* is the fictional narrative of history of a brewing war, dispossession and capitalist exploitation that has its roots in land. It also shows the condition of women from the upper class to downtrodden society. Women are forced to comply with sexual advances by their master on very regular basis. Ghosh clearly explains the feeble condition of women with characters like Queen Supayalat and her five daughters, Dolly, and Uma along with real history.

Keywords: colonised, contemporary, dispossession, capitalist, downtrodden

Introduction

Postcolonial literature plays a vital role to explore the hidden history of oppressed society. It reveals the weak condition of the third world and working class, especially women and children. They are forced to live like slave due to their poverty, greed, and marginalisation. The marginalised people are modern slaves. Here, women and girls have to take risk than men and boys. Women are forced to comply with sexual advances by their master on very regular basis. This paper aims to bring out the real condition of women and how they are treated in patriarchal society.

Discussion

Amitav Ghosh, an intellect postcolonial writer, once again proves his anthropological power in writing to produce a historical novel, *The Glass Palace*. Being an anthropological historian, Ghosh provides the historical information regarding King Thebaw, the last king of Burma and his exile to India with his family. He connects this historical background and his invented characters to produce a powerful reminiscence of Burma and its rich natural resources. Though he has used the Burmese King's family members as minor characters, they stand to show the state of the victims of imperial/colonized land during the British invasion in Burma. He has used an another major character to show women as subalterns in hybrid society by introducing Dolly, the former favourite maid-servant to Queen Supayalat and Rajikuramar Raha's wife. She has been used to give birth to children and has

taken care of them till her last moment. This state takes her away from her world. She is used here to stand for subaltern women in male-dominated society. This paper explores the psychological challenges of the Burmese King's family which consists of six members and Dolly, the major female character.

Amitav Ghosh's *The Glass Palace* shows the rich natural resources especially teak and oil which attract nations like British and Japan to conquer Burma in the late 19th century. This novel begins with the young Indian boy, Rajkumar, who witnesses the expulsion of Burmese royal King with his family by the British. The story follows both the forced exile of the royal family to Ratnagiri, India, as seen through the eyes of Dolly, their royal maid, and Rajkumar's adolescence and success in capital ventures. As a prosperous young businessman, Rajkumar travels to India and asks Dolly to marry him. She accepts and they move to Burma together. The novel recounts the lives of these families as they struggle to define their place in the world. After the death of King Thebaw, the royal family returns to Burmar as ordinary Burmese. One of Rajkumar's relative's son, Arjun, enlists in the British Army and transforms his lifestyle with an almost zealous energy by having taboo foods, dressing in Western style and speaking British slang. He believes that by becoming like the English, he is changing himself a more ideal specimen of man. His blind faith in the British Empire quickly dissolves during the Japanese invasion of Malaya. Arjun discovers that as an Indian, he has become a pawn to be

used by the Empire and he eventually rediscovers the beauty in the Indian ideology and culture.

Women have become the bonded slaves or unbounded slaves in patriarchal society. This condition gives several advantages for the master/men to have exploitation of women. *The Glass Palace* is the fine example to bring out the real condition of women in men-dominated world. Even queen, Supalayay, is not an exception. She has been treated as an ordinary woman to comply with sexual advances by her husband on a very regular basis. She has become a breeding machine to give birth five daughters at her early age. She continuously faces several consequences in her life. Her life is full of quest till the last moment without having a peaceful life.

Children have become forced slaves/labourers in the modern world. They are forced to work, usually with no payment, through violence of intimidation. Many find themselves trapped, often in foreign countries with no papers and unable to leave. Ghosh has created several characters as examples. Dolly, the child servant of the Burmese queen and wife of Rajkumar, has been a fine example as forced labour. She continuously experiences untold stories when she leaves Burma to accompany the king and the queen to their place of exile. At her childhood, she is displaced from her parental home by the queen to serve as the attendant of the royal place. Time changes her situation but she fails to find her identity to fulfil her life. Moral says that:

Her final mission in Burma, brings her life full circle from her beginning as a slave girl behind the palace walls of Mandalay to her voluntary submission to the cloistered life in the nunnery at Sagaing, where she quietly passes way (Moral 2005: 151).

The slave husband also has little control over the female slave sexual relation. The girls are forced to marry at their early age to aged men. Amitav Ghosh explains this condition in his novel *The Glass Place* with a few characters Dey Prasad and Uma. Uma is forced to marry at her young age and lost her husband when the British

government forces Dey to make report on the pregnancy of the princess and the prospect of her marriage to the Indian, Sawant. Uma's life is full of quest because of her husband who does not have the courage to face the colonial enquiry.

The colonial power continuously makes the Burmese King's family like a depended one. They become the slave to the British government. They are forced to exile from their homeland in order to save their lives. This consequence forces the princesses of Burmese to quit royal life and have led as ordinary common Indian people in India. The colonial power has changed the lives of two princesses of Burmese to marry a daily wage and to elope with a commoner. Ghosh writes "in fact, we learn that the kind died soon after the second princess had eloped with a commoner." (TGP)

Conclusion

Postcolonial literature has become the powerful voice for the voiceless. It uncovers the hidden facts of history that have remained unnoticed. Ghosh's *The Glass Palace* thus becomes a fine example to unfold the colonial power over the third world nations. He presents the exact feeble condition women and their continuous suffering in and around the family as well as the society.

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Incredible Cathartic Traits of Nature in Stephen Alter's *Becoming a Mountain*

THILAGAVATHI, D & RAMASUBBIAH, A

Abstract

Nature is made up of so many patterns of unfathomable mystery and these patterns are insurmountable too. One of such mystic patterns attributed to nature is the reconciliation and recovery—the healing power of nature. Any mode of optimistic interaction with nature soothes and purifies a man physically, mentally, and spiritually. So as to evidence such a purgatory trait of nature, this paper attempts to elucidate how did the Himalayas, by being one of the major natural settings, convalesce Stephen Alter after a brutal assault on his wife and himself that had scared with an emotional trauma with reference to Alter's non-fiction *Becoming a Mountain: Himalyan Journeys in search of the Sacred and the Sublime*.

Keywords: nature, catharsis, healing, purgation, travel, mysterious, enigmatic

Introduction

Till this moment, any discipline of science and technology could not satisfactorily fathom out the mystic factor in the healing power of 'Nature.' It is purely an abstract entity that with its replenishing effect, nature rejuvenates the dejected body, mind and soul. Among the whole components of nature, mountains are the primary constituent which can easily be reached by man rather than the cosmic elements. Besides, revelation of mysteries by mountains is beyond our comprehension. Hence, mountains do have an incredible and pivotal role in the cathartic trait of nature. Stephen Alter, in his non-fiction *Becoming a Mountain*, meditatively elaborates his experience of purgation purveyed by the Himalayas.

Alter delineates the cathartic traits of three prominent summits of the Himalayas as 'Bandarpunch offers healing and solace,' 'Nanda Devi promises 'ananda' or happiness that releases us from anger, fear and doubt,' and 'Mount Kailash marks an elusive threshold of transcendence.' Hence, as stated by Alter, the trinity of these sacred peaks signifies a search for reconciliation and recovery. Alter's such realization of enigmatic charisma of nature has also been perceived by Thoreau in his *Walking*:

I believe that there is a subtle magnetism in Nature, which, if we unconsciously yield to it, will direct us aright. 'It is not indifferent to us which way we walk. There is a right way; but we are very liable from heedlessness and stupidity to take the wrong one.' (Finch and John 189)

Having grown up in India, Alter never felt he belonged anywhere else yet with the American passport. He was born in Mussoorie and says that the mountains are his birthright. However, in recent years he has the experience of doubts and discontentment to live in Mussoorie after a

deadly attack. In the early hours of a monsoon morning 'curtained with mist' in July, 2008, Stephen Alter and his wife Ameeta were beaten and stabbed by four intruders at their Oakville home which had raised an uneasy sense of negligence and loss of identity 'as if he became a stranger within sheltering mountains of his birth.' To overcome and recover from the physical and emotional trauma of this ruthless violence, Alter attempted to climb Bandarpunch summit of Himalayas.

After a month since the attack though he had a good physical regeneration, he strongly felt in need of an inner healing too. While in hospital, merely on viewing the steep ridgeline of Mussoorie he grasped a sort of an enigmatic ascertainment which convinced him to be able to walk again; the damaged muscles would carry him up a hill again; and the lifeless fingers would be able to write again.

Regarding nature, an awful mistake of man is an incalculable attitude of maintaining illusory distinction between himself and other elements such as animals, trees, water, fire, rock, etc, of nature. Alter perceives with all his experience of trekking that when man gets rid of such a notion of anthropocentricity, he realizes that fact that we are nothing more or less than nature. If he approaches mountain with all such realization, his ego thoroughly merges with the nature of mountain where the authentic inner healing occurs. As Alter justifies the healing power of mountain, the major component of nature, Wordsworth's emphasis on the cathartic trait of nature is also clearly evident in the poem *The Tables Turned*:

One impulse from a vernal wood
May teach you more of man,
Of moral evil and of good,
Than all the sages can. (VI. 21-24)

Alter gives an acceptable elucidation about the interrelation between physical and inner healing by paralleling the map of mountain and anatomy of human body. Man could accomplish a corporeal healing and he becomes physically stronger on travel over the trails of mountain on foot. Man's journey on foot over mountain lets him travel along the inner trails of veins and arteries and with the mountains of muscle and valleys of bones, enables him for inner healing. He insists that such 'walking these trails you grow stronger. Your pain diminishes, returns, then eases once again' (Alter 20).

A month after the attack when he was able to step out, he set a goal of climbing Flag Hill, a forested ridge. The Flag Hill was a place of 'solitude and reflection' for him, thereby, since from his boyhood he had been associated with the Hill with all kinds of discoveries such as finding snakes and scorpions laid under the rocks. In Flag Hills, by having sit and looked out the white summits and 'focusing on the sharp profile of Himalayas' in silent contemplation, his mind would be emptied from erring and straying thoughts.

But while climbing Flag Hill after the assault, even though he had years of relationship with the mountain, suddenly he was gripped with a feeling of fear that was unexpected. The dread was not because of the 'ropey mass of leopard scat lower down the path', but the sense of human predators that frightened him. But the desire of climbing, pushed him forward and an optimistic impulse convinced that the presence of 'high Himalayas' would heal him. Having reached the top of Flag Hills, all his fears, the image of violent figures and their threatening voices were lifted out by the breeze of the Hill. The ambience settled him down with calm and peace, and he felt like released from the world around him yet in contact still – at this moment, he rejuvenated his lost thing. "I feel calm and unafraid, at peace with myself and the world around me, released but still connected. Whatever I have lost has been restored,..." (35).

Alter clarifies that man's any sort of physical encounters with mountains such as whether 'viewing from distance, circling their slopes, climbing their summits, or crossing over glaciers and passes', it will be limited within the vantage point of man. He illustrates that a mountaineer when he reaches the top of a mountain, he may appear himself so heroic and is quite full of perseverance like winning a contest against nature. However, Edmund Hillary brushes away the ephemeral untrue pride of man, saying that, 'It's not the mountain we conquer but ourselves.'

A mountain will become the state of mind of man only when he removes all sorts of expectations, fears and sorrows that occupy his thoughts. Hence,

Meditating upon mountain is a traditional technique of freeing the mind endorsed by mystics from almost every tradition.... Whether it be the ziggurats of Mesopotamia or the tiered pyramids of the Aztecs, Hindu temples, Christian and Muslim domes or Buddhist chortens, the architecture of faith attempts to replicate a mountain so that devotees enter its depths and worship at its core. (46)

Alter endorses his perception with a *Bhagavad Gita* quote,

'When the sage climbs the heights of Yoga', the *Bhagavad Gita* explains, 'he follows the path of work; but when he reaches the heights of Yoga, he is in the land of peace'. (6:3). (49)

While travelling into the Nanda Hills searching for what he had lost, Stephen Alter had said that he found the objects, ideas, images and experiences that were not possessed by him earlier which were, in fact, unknown to him. He realized that what were lost had been transformed into some other discoveries and observations; followed by a cathartic release that enables to become aware of what was remaining after losing something or everything.

Alter inscribes that nature provides reconciliation and recovery not only to the grown up minds and souls, but it heals even an immature boy's mind and soul. He illustrates this abstraction by narrating an interesting boyhood experience.

Once when Alter was in high school, he was angry for some reason and miserably depressed, bordering on suicidal thought that comes out of adolescence. He set off into forest himself with a 20-gauge shotgun, and bivouacked under the grove of wild cinnamon trees in the valley near the stream. Sitting alone on a sandy patch of ground, he was staying awake all night. By that time, his walk had settled down the mind and felt much better for being alone in the forest. The next day morning, we went back home. He shares about this cathartic experience as,

I felt cleansed by my aimless walk through the forest, those hours spent in darkness and the sweet perfume of cinnamon still lingering on my fingertips. (130)

With a combination of impulse and desperation, Alter decided to travel to Kailash Mountain after two years following the violent attack. He sensed that those violent memories and veins of fear were deeply buried inside his psyche. Though his wounds had healed, 'the scars continued to erode his physical and mental confidence, like ravines in the mountains scoured by corrosive storms.'

Hence, he believed that only on this yatra, he could find solace and redemption in the 'sacred aura of Kailash.' As I scrub myself in the clean waters of Manasarovar, I try to imagine the scars washing away, releasing me from the violent memories of our attack. (170)

Conclusion

With the perception of Alter that in spite of all fatalistic interpretations, man has to understand that the state of mountains is beyond our control. We must look at and reach the Himalayas with 'compassion and logic,' rather than taming those massive components of nature. He suggests that man should become a part of the mountains even 'much greater and more eternal than ourselves.' The perception of approaching mountains has to be as said by Alter

In this constant quest for high places, we must erase our desires for meaningless victories or revelations. Rather than conquering a summit, or becoming the first to leave our footprints in the snow, we must absorb the lofty knowledge of a mountain's presence while at the same

time allowing ourselves to be absorbed into a greater awareness of what it may or may not represent. (40)

The real happiness occurs when man's mind and soul is freed from the darkness of vices. Such a 'catharsis' is provided to him by the bounty of nature yet the phenomenon is mysterious.

Happiness is a transient emotion that can arise out of discipline and meditation.... Suddenly, the dark clouds of anger or distress, and the opaque mists of depression, lift to reveal a sublime panorama of mountains that reduce our human travails to insignificant proportions. (113)

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Critical Analysis of Chekhov's Select Short Stories

VIMALRAJ, D

Abstract

"Now nothing is more needed. Before they bring it, I'll be a corpse." "It is some time since I have drunk champagne." These are the last words of Chekhov to the doctor and his wife Olga Knipper. He died at the age of forty four. The way he approached the death is learnable still. The purpose of dreams is viewed critically. 'Chekhovical' as an adjective has introduced based on his short stories. The chekhov's name has branded to the kaleidoscopic view of life. He has his own way of presenting stories. Considering his short stories, he could not be judged as either an optimist or a pessimist.

Keywords: chekhovical, imagination, dreams, sorrow, loneliness, mirror

Introduction

Chekhov began his writing to humorous magazines, such as Alarm clock or Dragonfly under the pseudonym, AntoshaChekhote. Earlier, his purpose of writing was to earn money. There is no doubt, he was influenced by Lev Tolstoy and Fyodor Dostoevsky. Tolstoy says, 'Chekhov is an incomparable artist.' His short stories are famous as like as his plays. He brings an encounter and conversation between two people to build his story meaningfully. Chekhov is known for the brevity of his expression, says the professor-writer, Irina Kirk. Throughout his writings he has created more than eight thousand characters. He has written two hundred and four short stories. The major themes of his stories focus on ordinary people's sorrows, agonies which are unrecognized in our daily life. For instance, regarding our Tamil society, people like clothing presser, hair dresser, helping maids and so on. Also, he targets pet animals as characters as well as an important key element in his stories. This paper deals with chosen four short stories such as "Vanka," "Chameleon," "Misery." and "The Fiancée."

Discussion

Dream is needed to all in certain hard situations. The brief story line is about the painful sufferings of nine year old boy, Vanka. After his mother passes away, he is sent to Moscow as a shoemaker's apprentice and here he begs his grandfather to bring him home to the village through letter. The letter helps us view the story from both the narrator and the protagonist's point of views. Vankacould see his grandfather in imagination which gives him hope. The climax is ended up with dream. Dream is showed up here as a stress buster and it gives the hope to face tomorrow. Freud says in his book, *The Interpretation of*

Dreams, chapter 3, *The Dream As Wish- fulfilment*, 'the dream represents a wish as fulfilled.' So it is acceptable that dreams are needed. Bad dreams are warning signals to our consciousness.

One of his short stories is named as "A lady with lap dog." His life is like a journey with pet animals as friends. We could come across with many kinds of dogs in his stories. For instance, in the story "Vanka," theauthor has introduced a dog named *Eel*. Once he goes to Sri Lanka, at the end of the journey, they give him a Mongoose and civet. Also he has grown a crane with him throughout his life. Regarding the title of story is an Irony. There is no character called chameleon. But the real nature of chameleon is ironically and euphemistically stated through characters. 'Dog' is the foundation in which the story has to be built. 'Dog' also resembles the multiple hidden faces of an individual to the society. On the other hand, power versus the common man helps the readers to understand their current state. Whose dog is this? This one question is enough to have multi-dimensional views on powerful people and powerless people.

Everybody would have faced the loneliness at least once in our life. Loneliness or solitude has been used as one of the major themes in his few of short stories. He has presented it in various forms. Chekhov brings out emotions through characters' inabilities. For example, in this story, the old man Iona Potapov's emotions are compared with actions of a mare. The seeking for sharing one's feelings to others is the hardest thing. This is the brief story line of the story. The story starts with a question, 'Whom can I tell my misery?..' The difference between men and animals is nothing that has shown in it symbolically. The protagonist Old man Potapov, wants to share his son's demise to others, but no one has counted his feelings as something

but nothing. He would be burden free when he shares his sorrows to others. Later, he tells his mare. At that time mare is munching the food. The action denotes the pseudo possible response to him that he expects. This story builds a pyramid in readers' point of view. The pyramid denotes three states of a reader as a reader to the text, a reader to his or her self and the text or story to a reader. Through this analysis, it is proven that Chekhov has the ability to categorize the hard feelings, naming them and converting it into textual form effectively. There are possibilities to create new words or terms based on the context. It is acknowledged as words derived from proper or personal names also have contributed to the enlargement of the vocabulary. We can consider this definition, 'Chekhovical' as an adjective has created based on the text. 'Chekhovical' means one's melancholic state.

The story 'Betrothed' translated also as 'The Fiancee.' There are two important characters which bring about the completion of the story. The character named Sasha is bounded with two natures with in him. It is possible to say that Sasha would be the reflection of Chekhov in one angle. Sasha has diseased by tuberculosis like the Chekhov. Sasha is like a mentor, a teacher, a hero and a counsellor to the bride Nadya Shumina. Nadya is frustrated on marriage with Andrey Andreyevich, the son of a local priest. There is no concrete reason beneath her dislike on marriage with him. Perhaps, the life of her mother's life would be the pivotal reason for hatred on marriage. Here, she needs this double natured man Sasha. Sasha has not given any importance with him.

Sasha leads her into another world and shows her the importance of education. Nadya realizes the freedom of her bright future. The death of Sasha brings the readers' attention towards the writer Chekhov. The death of Sasha brings Nadya into independent forlorn state. Here, there are few possibilities to compare Chekov with Hardy's themes. But, it is difficult to judge them as either an optimist or a pessimist. Russian critics would argue he that has *mirovozzrenie* (world-view) and also *miroshchushchenie* (world- feeling). They have both qualities in their writings. The name of this life showing mirror is Chekhov. It gives multi perspectives of the life as like as Kaleidoscope. The life is one but his stories show the various approaches to the life.

Conclusion

The way he approaches the death is analysable still. With the short span of forty four years he could experience the life in various ways. His writings are the products of his own experiences. The uniqueness of his short stories is its form. This paper encourages the readers to bring out more views on his short stories.

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Yearning for Expression and Individuality: A Study of Manju Kapur's *A Married Woman*

VISVA SANGEETHA, A & SELVAM, A

Abstract

Manju Kapur's heroines are the women of the 21st century fighting for their liberty and the power to take decisions on their own. They are struggling to save both their uniqueness and self-respect hand in hand. Astha, the heroine of the novel, understands a married woman's place in the family to be that of an unpaid servant or a slave and the thought of divorce brings social and economic death in Indian status. The condition of woman is equally miserable in Indian society. Indian society is basically patriarchal where women are given the less important role. Astha wants to live her life in her own ways. She thinks that she is a woman, and a woman is made to do a lot of sacrifices. But she, being a modern woman, doesn't want to give up her dreams, pleasures and freedom in the name of family. She is fed up with the ideal of Indian womanhood. She blames and complains the whole society and nature for being so.

Keywords: marriage, family, relationship, self identity, struggle, freedom, tradition, women emancipation

Introduction

Manju Kapur's heroines make an attempt to create a world of their own at the same time they enter the men's world. In the novels of Manju Kapur, women emerge in their new shape. It appears that Manju Kapur defies the definition of Simon DeBeavoir about the woman. Simon has told that a woman "is a womb, an ovary, she is a female- this word is enough to describe her. Manju Kapur's heroines are the women of the 21st century fighting for their liberty and the power to take decisions on their own. They are struggling to save both their uniqueness and self-respect hand in hand. Ignoring the so-called major responsibility of domesticity and children, they move one step forward. Neither, do they want to be mere rubber dolls nor do they want to wear the tag of a traditional woman.

The married woman begins with Astha who has been brought up and nourished in the usual atmosphere of a middle class family. She is the only child to her parents and also a hub of a lot of expectations. Her father always insists on her to do well in her studies not with an aim of making her independent. He believes that if his daughter Astha "sits for the IAS," she will "find a good husband there." It was not only Astha's father who was worried about her marriage but her mother too. The mother feels that the parents cannot die in peace if their daughters are not married till then.

With this thought in mind, she always insists Astha to pray to God for a good husband. The parents nurture Astha in a way that she can get a perfect match for herself. She is advised to do morning walk and Pranayam with her

parents. Perhaps this sort of motivation has affected the psychology of Astha very deeply. She begins to think that getting love is the only aim of this life. She begins to imagine a "shadowy young man holding her in his strong manly embrace." (1). She is a prey to uncertain longings to such an extent in her mind: "would true love ever find her?" (8). It is under her dreamy nature. She falls in love, first of all with Bunty and then with Rohan.

Astha has no choice but to be in men's shoes. It is a common belief that it is men's business to follow, plan, woo and make advancement in love. This is reversed in the case of Astha. It is she who makes all the progression first. She invites Bunty for a movie. She writes him letter when he is in the Academy and starts flirting. They write to each other. But the correspondence doesn't last long. "As the correspondence established itself, so did the mother's suspicions" (12). Astha's mother visits Bunty's family the very night Bunty arrives at his home during the next holiday. Her mother tells Bunty's father that Bunty is distracting Astha. Bunty is asked to do nothing with Astha. Thus, all Astha's fantasies end in tears and with a question. "Where was the man whose arms were waiting to hold her?" (15)

Despite the parents' effort to confine Astha to the boundary of tradition and culture, Astha has shown the sign, much earlier that she can't be imprisoned. For instance, she refuses to meet a man whom her mother has invited to visit their home. Moreover, she has physical relationship with Rohan whom she meets in the final year of her college. Astha lies about her visits and doings to her

mother, like most of the girls of her age do. She goes with Rohan in his old Vauxhall, frequently in evening, on the pretext of evening walk. Rohan picks her up from her secret corner, drives and parks in a narrow empty lane. Astha enjoys her meeting with Rohan until crowd catches them in the act. Somehow they manage to escape from the place.

Crossing the boundaries and limits of society, she enjoys a physical relationship with Rohan. But all goes in vain and Rohan moves to Oxford for his further studies. Besides, her mother comes to know about her feelings alive. Consequently, the parents have tightened their observation. The parents start taking an irritating interest in her reading matter. The mother asks her to read the shastras, the Gita, the Vedas, and the Upanishads. She believes "Our shastras teach us how to live. You will learn from the Gita, the Vedas, the Upanishads" (27-28).

She is not fascinated in the person to whom she does not know and to whom she does not love. But finally her marriage is established with Hemant, a Delhi businessman and the only son of a bureaucrat. Astha's new family lives in Vasant Vihar, a posh colony in New Delhi. She begins her marriage life with Hemant. They go to Srinagar for their honeymoon. There they come closer to each other. Hemant takes good care of Astha. He does everything that he finds useful in making their honeymoon impressive. He takes endless photographs, wanders "around the tourist spots of Srinagar, hand in hand" (38), admires her poem and painting, addresses her with romantic words like "darling" "my baby," "my wife" and "poor bab." "Back in Delhi, Astha sunken herself in the role of daughter in law" (43). Her father in law and mother in law are happy and satisfied with her. Astha has proved herself a responsible, loving, caring and committed daughter in law and wife.

Nothing stays forever, joy, happiness, pain, grief, emotion, excitement and zeal. All come and go alternately. After a short period of exhilaration, enthusiasm and joy; dryness enters into Astha's life. She is left "with enough free time to be restless in" (46). She is suggested to join a school as a teacher. Gradually, the job brings changes into her life. She tries to regulate herself in her surroundings. It is after her appointment in this school, her personality began to explore. She comes in contact with new phases and areas of life. And when she begins to take interest in external affairs, she comes to know about the boundaries and limitations existing around her.

The school, in which she was working, organizes a workshop with the help of an artist Aijaz Akhtar Khan. He

was the organizer of "The Street Theatre Group." Aijaz teaches history and it is during holidays he performs plays in school, slums, streets, and villages. Purpose behind these all things is just to generate social awareness. This time, he is in the school of Astha. It is very understandable that Astha also participates in it.

Astha's contribution in the workshop begins her journey of breaking all the restrictions one by one. It is in this workshop, she meets Aijaz. And her old instinct, i.e., search of love, arises here. Now she is a mother of a son, Himanshu and a daughter, Anuradha. In spite of that she is fascinated by the miscellaneous personality of Aijaz. It is other thing that Astha does not get any chance to prosper this relationship. As soon as the workshop ends, everything seems to be over. But there is something hidden in the heart of Astha. This is exposed when Hemant shows Astha the news associated to the murder of Aijaz in paper: "Astha could not read further for the tears in her eyes... She turned away her head to cry some more" (139).

After marriage, Astha's life was running very smoothly. But it is the entry of Aijaz which has given birth to suppression and distress in her life once again. Astha has a strong desire for sex and physical relationship from the very beginning. And her husband, Hemant doesn't seem to be aware of this fact. So, when Aijaz dies, it is the power of the hidden love dwelling in the heart of Astha, which takes her to the condolence meeting held at Constitution Club. Astha "put on a white sari" (140) and goes straight from school to meeting" (140) she also wishes to meet Aijaz's wife but in vain. She takes an active part in procession, rallies related to Aijaz, forgetting the rules and regulations of a middle class family. In other words being a woman of 21st century, she does not care for such restrictions. She crosses all the boundaries in order to fulfil her duties related to Sampradayakta Mukti Manch, a forum set up in memory of the Street Theatre Group. She ignores her responsibilities not only towards her husband, children and family but she doesn't care for her health also. She ignores the warnings of her husband, when he says: "You seem to forget that your place as a decent family woman is in the home, and not on the streets." (172).

Astha wants to live her life in her own ways. She thinks that she is a woman, and a woman is made to do a lot of sacrifices. But she, being a modern woman, does not want to give up her dreams, pleasures and freedom in the name of family. She is fed up with the ideal of Indian womanhood. She blames and complains the whole society and nature for being so? Most of the time, she ponders that she is a woman and tries to compare her situations and

conditions to that of Hemant. On the New year's Eve, when Hemant asks her; "Where are you going? I am free, you know that" (172). Astha wonders on his demand and thinks that "if there would ever be a day when she could feel that same right to complain that Hemant did."

Astha began to contemplate over such differences frequently. And it was this which has made her totally rebel. She does not want to follow the rules and regulations framed by traditional society. She does not want to live a conservative life. Astha belonging to a middle class family has never cared for its boundaries. She was always occupied in those things, Which have never been considered respectable for a middle class woman either before marriage or after that. In order to fulfil the object of delivering a speech from the side of Manch, she gets ready to go to Ayodhya. And it is the first time, when her mother-in-law objects her. It is not a woman's placeto think of these things." But she does not care even about her mother-in-law's suggestions. According to conventions, being a wife of a husband, it is not proper for her to run around, abandoning home, leaving the children to the servants. But she does all these things and that too without any mark of regret.

The novel has two major women characters. One is Astha and the other is Pipeelika Khan. It is Ayodhya where Astha meets Pipeelika Khan, the widow of Aijaz. She feels some what fascinated towards her. She likes the fact that she is the wife to Aijaz. She comes to know about it later. Well, when both of them come back to Delhi, they begin to meet often. And suddenly, one day Pipee asks her "Have you ever been in a relationship with a woman? At this question, Astha feels nervous and doesn't answer. It is something strange for her; because from her very childhood, she has imagined about the manly embrace. She was also involved in love affairs but it was all with boys. She has never seen woman from this point of view. But how long, she can go away from it, if she lives in the company of Pipee and feels attracted towards her. In case of Pipee, she is not consistent but familiar with lesbian relationship. When Astha throws Pipee's question back to her, she informs her that she had enjoyed it before her marriage, during her school days. From such discussion, a lesbian relationship began to develop between these two women. The "two women crossing social boundaries to find solace and understanding in each other arms" Both Pipee and Astha were suffering from a big gap in their lives. And by making relation to each other, and coming closer to each other physically both of them try to find out an ideal partner in the form of each other.

It may also be assumed that Astha's life is a search for totality of experience in which one's body and spirit are concurrently contented. In all her affairs with men she finds that her body is the fulcrum of those relationship with Pipeelika, it can be regarded as an experiment in which she fails again. Therefore, she is disappointed with all human relationships and ultimately gets consolation in the world of art epitomized by the painting exhibition organized by her husband.

Astha is really a very courageous, smart and intelligent woman. She possesses almost all the characteristics of a 21st century revolutionary woman. Manju Kapur, through the character of Astha, has proved that increasing education, better job opportunities and awareness of rights bring the woman out of their threshold, so that they can take care of their individuality and self respect.

Though Astha found Hemant fulfilling all her desires, but after becoming a parent the imagined mansion of their married life develops cracks. Her unpredictable incompatibility with her corporate thinking husband compels her to play the role of mother and father for her children. This denies her self-fulfilment and leads to the crumbling of institution of marriage to defiance and agitation. As she understands a married woman's place in the family to be that of an unpaid servant or a slave and the thought of divorce brings social and economic death in Indian status. One of the reasons of Astha's developing this kind of challenging relationship with Pipee is that she found a caring love when she had lost all her hope of love from anybody. In her opinion, her husband loved her at night. As Dominic Savio and Visva Sangeetha observe, "the portrayal of woman in Indian English fiction as a silent victim and upholder of the tradition and traditional values of family and society has undergone a tremendous change and she is no longer presented as a passive character" (59). The modern woman does not find any sense in being just a silent victim and upholder of the tradition- but she yearns for self-expression, individuality and self-identify. She is trying to free herself of the dependence syndrome.

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Music Refashioning Life in Hardy's *Under the Greenwood Tree*

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Abstract

Art is a form of man's expression of his thoughts and emotions. Every form of art records change and growth in civilization. The Victorian age in England underwent several changes in its beliefs and customs. The writers of the age recorded such transition in their works. *Under the Greenwood Tree*, a novel by Thomas Hardy is no exception to this. The quire, replaced by the organ in the church, represents the shedding of the old and embracing of the new tradition in Victorian England. The paper aims to discuss the social change brought about through the activities of the church and music.

Keywords: art, organ, quire, church, community, individualism

Introduction

Art has been the voice of man right from the origin of the human race. C.E.M Joad in his book *The Story of Civilization* says:

What people call art is that making of beautiful things. as being one of the most important parts of civilization. Beautiful things are chiefly made in stone, in paint laid on canvas and in sound; and sculpture, painting and music are thus the chief arts. They are also written in words; the writing of beautiful things in words is called the art of literature. (41)

Music and literature have been the greatest boons to mankind. They become the expression of the joys and sorrows of the human heart. The world has witnessed a plethora of artifacts and many artists have scaled great heights through these while others have crumbled due to rejection. In all, art has been the vehicle for man to traverse through the uncertainty of life with hope. The nature of art is transitional. It is being developed and modified almost every day by its creators taking into consideration the opinions offered by the viewers and critics. As Dennis J. Sporre comments in his book, *The Creative Impulse*, "Art also functions as an artifact: a product that represents the ideas and technology of time and space" (17).

The Victorian age in England underwent many great changes; the changes in economy and science affected the Victorians' idea of values and religion. They started questioning religious faith and beliefs with the advent of new theories of existence. These theories shook the very foundation on which civilization was constructed. These changes were reflected the arts and literature of the age.

Discussion

Thomas Hardy is one of writers who ventured to explore these new theories. Hardy's works were filled with the uncertainties of the age. Dr. Ganpat Rai, in his book, *Thomas Hardy's Realism and Pessimism* says, "It may not be right to call Hardy a born pessimist as he was the product of an age which could fill with apprehensions even those who have all along been admired for their optimism" (96). Though Hardy considered himself an agnostic, his works are filled with Biblical imagery, symbolism and with detailed descriptions of the Victorian church and its beliefs. Hardy's novels hold on to the essence of rural life and he was much concerned about the erosion of it. What Noorul Hasan in his book, *Thomas Hardy: The Sociological Imagination* says is worth notice here: "The archetypal structure of rural life was progressively eroded by the passage of time" (3). What was fading in the rural life found its best expression in his novels.

Under the Greenwood Tree, published in 1872, is the first in the category of Hardy's Novels of Character and Environment. It must be noted that the novel is one of the only light-hearted novels by Hardy. The novel narrates the story of rural courtship. Through the novel, Hardy depicts the social change in England. Apart from the social changes, Hardy's personal experiences also are recorded in this novel. Hardy's affinity to music is very clearly brought out in the novel. His recollections of his childhood as a church musician and the knowledge of music on the paternal side and their contribution to the church is evident in the novel. What Norman Page opines on the novel is worth consideration in this regard. He says in his book, *Thomas Hardy*, "*Under the Greenwood Tree*, less ambitious and contrived, and proportionately more fully realized, essayed humour and nostalgia, drew on personal

experience rather than intellectual convictions, and represented yet another change of direction" (35).

The title "Under the Greenwood Tree" is from Shakespeare's play *As You Like It*. It is from the famous pastoral song in Act II Scene V, sung in the Forest of Arden by an exiled courtier, Amiens:

Under the greenwood tree
Who loves to lie with me,
And turn his merry note
Unto the sweet bird's throat,
Come hither, come hither, come hither:
Here shall he see No enemy
But winter and rough weather. (35)

Hardy too has understood that man cannot be separated from nature which would rather enrich his life if he lives in unison with that.

Under the Greenwood Tree was received kindly by the public and critics. Hardy took the criticism he received for his previous work, *Desperate Remedies* seriously and went above and beyond to make amends with this novel. William R. Rutland in his book, *Thomas Hardy* says that the novel "is the simplest, and one of the most enjoyable, of Hardy's books. . . a little masterpiece. It is the true beginning of what will always be called the Wessex Novels" (57-58). The novel is divided into five parts, the four seasons Winter, Spring, Summer and Autumn followed by the conclusion. It revolves around music and the "quire" of Mellstock church.

The novel records the journey of the organ replacing the quire and accompaniments. Hardy, through the organ and the quire gently throws light on the change that Victorian England underwent in the nineteenth century. The quire consists of Dick Dewy, his father, grandfather and some of the members of the parish. The novel describes the activities of the quire – their time of practice and their going about during the Christmas season singing carols. The quire buy their manuscripts to write their music from the peddler who also supplies them with new pieces of music some of which was composed by himself. Fancy Day, the new school teacher who arrives at Mellstock will also be the one who plays the organ in the church. She has many admirers like Dick, May bold and Shiner. Fancy encourages all of them even though she loves only Dick. Dick competes with the rest and goes through an ordeal before he gets Fancy's father's blessing to marry Fancy. Hardy's musical knowledge comes handy when he attempts to describe her, "she appeared to enjoy the most easeful rest when she was in gliding motion. Her dark eyes – arched by brows of so keen, slender, and soft a curve

that they resembled nothing much as two slurs in music" (50).

When the quire come to know that they will be replaced, is depressed. The members decide to confront the vicar about it. The vicar gives them time till Michaelmas after which Fancy will replace them. The vicar explains that "it is not that fiddles were bad, but that an organ was better" (86). Regarding the role played by music in the lives of these people, Douglas Brown in his book, *Thomas Hardy* says, "Music counted for so much in the life of these communities that the choir's defeat represents a significant defeat" (45). The quire feels that their previous parson was a wonderful man who adhered to the traditions of the community. The sad plight of the quire can be understood in Mail's words, "Times have changed from the time they used to be. . . People don't care much about us now! I've been thinking we must be almost the last left in the county of the old string players? Barrel-organs, and the things next door to 'em that you blow wi' your foot, have come in terribly of late years" (30). The quire also discusses the plight of the church and feel that Fancy has used her good looks to impress Shiner. "Then the music is second to the woman, the other church warden is second to Shiner, the pa'son is second to the church wardens, and God Almighty is nowhere at all" (90).

At the wedding of Dick and Fancy, the local musicians perform accompanied by "a man who had a thorough knowledge of the tambourine was invited from the village of Tantrum Clangey, -- a place long celebrated for the skills of its inhabitants as performers on instruments of percussion" (193). Dick vows to keep no secrets from Fancy. Fancy also makes the promise but decides to keep one secret to herself. The secret of her accepting Maybold's hand in marriage while already being engaged to Dick. This also represents the innocence of the rustics like Dick. The ideas of the new culture is represented through Fancy keeping her secret away from Dick.

The quire concludes that the stringed instruments give peace to a restless heart by lifting up the soul. The quire represents the idea of community living where many people come together to practice and perform. It isn't just about the act but its preparation where people learn the skill of working together and aiding each other in their shortcomings. The organ represents individuality. An idea that has been propagated in the recent times. As it involves only the organist, it becomes a one man show. To give the organ its due, one must agree that it reduces the expenditure of time and energy of a group of

people. Geoffrey Harvey in *The Complete Critical Guide to Thomas Hardy* says:

Hardy's concern to portray this world with scrupulous fidelity involves recording the forces of change, symbolized by the replacement of the church choir by a fashionable cabinet organ. This minor change, common in churches elsewhere, creates a sense of loss, suggested by the way the musicians, now scattered throughout the body of the church, feel not only redundant, but also out of place. (58)

Many other writers have used music and musical instruments as symbolism. Gabriel Okara, the Nigerian poet and novelist contrasts the life of his tribe and the colonisers in his poem *Piano and Drums*. He considers the jungle drums to be his own community and the concert piano as the colonisers. He also conveys his confusion at the end of the poem when he mentions that he is lost and wandering between the jungle drums and the concerto piano.

... I hear a wailing piano
solo speaking of complex ways in
tear-furrowed concerto;
of far away lands
and new horizons with
coaxing diminuendo, counterpoint,
crescendo ...
And I lost in the morning mist
of an age at a riverside keep
wandering in the mystic rhythm
of jungle drums and the concerto.

The novel traces Hardy's direct affinity to the church. In *The Short Oxford History of English Literature*, Andrew Sanders comments:

Although Hardy (1840-1928) publicly fostered the impression, outlined in the second volume of his autobiography that he was 'churchy', if not in an intellectual sense, 'but so far as instincts and emotions ruled', there is little real evidence of this 'churchliness' in any of his novels beyond the early *Under the Greenwood Tree*. (462)

Music is an integral part of the community and the church. Great effort is put into perfectly rendering music. The architecture of the church building is also designed to suit the music rendered. The church and music have been interconnected for many centuries. Many great western

classical musicians had their humble beginnings in their very own parish. Church music has become a genre in the recent times. The change in the genre of music also represents the transition of the church in the modern times. Church music has transitioned from chants and anthems to jazz and blues over the years.

Conclusion

In the novel, Hardy displays the struggle that the community faces emotionally and mentally while a tradition fades away. The musicians in the Mellstock quire being replaced by an organ, a single instrument proves that the Victorian society is moving towards an individualistic age. Hardy, in the novel is also showcasing the change of tradition through music. The novel is encircled with ideas and descriptions of musicality. Hardy uses music as a vehicle of transition representing the changing times of Victorian England.

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