

To
The Founding Fathers
Of
The American College, Madurai

EDITORIAL

We sing, but oh the clay is vile
Beneath our feet, and long the mile;
Paul Laurence Dunbar's "We Wear the Mask"

Launching ACJELL, an international research journal, is a dream come true for the thirty two-year old Postgraduate and Research Department of English, American College, Madurai. It is, certainly, a mile stone in our journey. I do hope that the department of English will cross many more miles in the 'realms of gold.' in the years to come.

In recent times, there has been a spate of journals published by colleges, universities and research organizations. In such a context, presenting a set of standardized research contributions by long standing professors and active researchers in the field of English Language and Literature is not an easy task. We have tried our best.

As the epigraph makes it clear, we have had our portion of trials and tribulations while we were involved in the process of printing the journal. The greatest blow came in the form of the untimely demise of the printer, Sam Selwyn David, our illustrious alumnus. He had presented the wrapper lay out the journal for our perusal, the week before. The news of his sudden death, the next week, shocked us beyond measure. Yet, we acquiesced in silence, with a strong will to go forward and 'never to yield' to the forces that beset us.

When emotions override, words fail and expression falters. Containing the emotions, let me record my deep appreciation for my friends and colleagues who have contributed to the success of this journal through their words of encouragement. They have served as 'spur' on the horseman's heels urging me to go forward, Dr.Premila Paul, my worthy colleague, introduced me to Dr. Francis Jarman, Professor from Wilderheims university, at the right moment, when he was on our campus for a series of lectures on drama. From then on, Francis Jarman, never spared any effort to encourage me through his frequent e-mails. I do appreciate my friends and colleagues in the department, Dr.Dominic Savio and Dr.John Sekar for their wise counsel and unstinted support and constant encouragement.

Let me conclude, by recalling the words of Maya Angelou, We rise, , we rise Into a daybreak that's wondrously clear, We rise.

Stanley Mohandoss Stephen

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Some Thoughts on the Muse

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We are all familiar with accounts of the life and works of great poets, painters and other creative artists in which mention is made of the artist's *muse*. She is the object of his obsession, and the inspiration of his work. (“She” and “his”, because until recent times most of the great poets, painters and other creative artists have been men, a few marvellous exceptions to that rule notwithstanding.)

Originally, there was not one muse, but nine, the Greek deities who presided over a range of arts and sciences: Clio was the muse of history, Thalia of comedy, Urania of astronomy, and so on. They provided inspiration to the practitioners in their respective fields, and it was not unusual for the artist to call upon them for assistance. Thus Homer begins the *Odyssey* with an invocation to the muse to help him tell his tale of the hero Odysseus, and Virgil also appeals to the muse at the beginning of the *Aeneid*. The convention of asking the muse for aid continued into later times. The Chorus with which Shakespeare's *Henry V* opens calls for “a Muse of fire, that would ascend / The brightest heaven of invention” (Prologue, 1-2). But exemplars of our modern conception of the muse as an individual who inspires the artist can also be found in antiquity, for instance in the beguiling shape of the poet Catullus's mistress “Lesbia”, probably the notorious and licentious Clodia Metelli, sister of the gangster-politician P. Clodius Pulcher. Catullus, we discover, can neither live *with* nor *without* her. She tears him in two: *Odi et amo*, he writes, “I hate and I love.”

The muse inspires—but what does that mean in practice? Who is she, and what does she actually *do*? To get a quick initial overview, I decided to take a genre that is fairly simple: the pop song. There is the additional advantage that, because of modern media, information about pop music is readily accessible. It is easy to make a list of famous pop songs seemingly connected with a specific love object, and it is not difficult to find out more about the circumstances under which they were composed (though no sources have been given here, because all the information can quickly be found online).

- Bob Dylan's *Sad-Eyed Lady of the Lowlands* (1966) was reportedly a belated wedding song for his wife Sara Lownds.
- Cat Stevens's *Lady D'Arbanville* (1970) is addressed to Patti D'Arbanville, his former girlfriend, who had apparently shown too little commitment to their relationship. He sings: “Why do you sleep so still?” (Her reaction was: “It's about me dead [...] for him it was like I was lying in a coffin”).
- Rod Stewart's *Maggie May* (1971) is supposedly a tribute to the older woman who first introduced the young musician to love.
- Fleetwood Mac's *Go Your Own Way* (1976) documents the turbulent affair between the group's guitarist and singer, a relationship that ended soon after the song was written.
- *Roxanne* (1978) by The Police is about a Parisian prostitute.
- Patti Smith's gentle *Frederick* (1979) was dedicated to another musician, Fred “Sonic” Smith, whom she married soon afterwards.

- Chris Rea's haunting *Stainsby Girls* (1985) (“Some girls stole your heart / Like most girls do / But a Stainsby girl could break it in two”) was written for Rea's wife, who had attended a school with that name.
- *Kayleigh* (1985), by the pop group Marillion, made this name one of the most popular for working-class girls in Britain. The group's singer, “Fish”, who wrote the lyrics, explained that the song was a kind of portmanteau apology to various former girlfriends of his!

I could go on—there are dozens of other famous songs—but it wouldn't affect the unhappy conclusion that I reached: that the results of my survey revealed no consistent pattern at all.

The most interesting of the songs (in this present context, at least) is Eric Clapton's powerful *Layla* (1970), which addresses the former model (and later Mrs. Clapton) Pattie Boyd. She was married to Clapton's friend George Harrison of the Beatles, but Clapton had fallen desperately in love with her. Boyd eventually left her husband, and Clapton wrote her another song, the quiet and more saccharine *Wonderful Tonight* (1977). Harrison, incidentally, may have written one of the classic Beatles songs, *Something* (1969), for Boyd (“Something in the way she moves / Attracts me like no other lover”), and if that is so, she can perhaps lay the best claim of all to the title of a pop music muse, having inspired two of the most famous songs of the last century. For Clapton and Boyd, however, there was no long-lasting happy ending; indeed, a musician friend is said to have commented, rather cynically: “They got married and evidently she wasn't what he wanted after all. The hunt was better than the kill.” The *unobtainability* of the muse seems to be part of her attraction.

Turning to the personal muses of the great writers, we find in the Later Middle Ages a pattern that owed a lot to mediaeval traditions of courtly love and of the *troubadours*, whereby young knights and minstrels were obsessed with noble married ladies but bound by strict rules of behaviour that put these ladies beyond their reach. (Occasionally, a rogue minstrel like Tannhäuser would scandalise the court by suggesting in his lyrics that he had tasted the forbidden fruit.) Thus Dante, for example, was only nine when he met Beatrice Portinari and fell in love with her at first sight. Although they encountered each other only a handful of times, from a distance she remained the great inspiration of his life and work for many years, even after they had both married other people. The poetry of Petrarch was also inspired by a beautiful married woman, Laura, whom he glimpsed in church in 1327 but had next to no direct contact with over the following twenty-odd years. Unless they were being naïve and self-deluding, it is open to argument whether Dante and Petrarch were not to a certain extent *instrumentalising* their muses, albeit to produce wonderful writing.

In a famous Elizabethan sonnet sequence, Philip Sidney's *Astrophel and Stella*, the poet admits (in Sonnet LV) that he has in the past, in the conventional way, called upon the muses for help (“Muses, I oft invoked your holy aid”), but will no longer do so, because calling on the name of his beloved (“let me but name her whom I do love”) will inspire him to all the poetic eloquence that he needs. Sidney's muse was a married woman—and celebrated beauty—Penelope, Lady Rich, whom Sidney himself had previously come close to marrying. Nevertheless, it is hard to say whether the poems were inspired by a personal passion or were stylised projections of poetic fervour.

Shakespeare wrote powerful love poetry, and created memorable and often highly attractive female characters in his plays, but—despite the impression given by the film *Shakespeare in Love*—no personal muse has been reliably identified in his biography. It can hardly have been his wife Anne Hathaway, whom he

abandoned back in Stratford-upon-Avon when he left the provinces to spend most of his adult life in London. The so-called Dark Lady of the Sonnets has been seen as a likely candidate for this honour, but her identity has never been established, and it should be pointed out that she figures in only a minority of the 154 poems in the sequence. Most of the sonnets are addressed to a young man, the so-called Fair Youth, with whom the poet clearly had a powerful emotional friendship. Assuming that the Dark Lady truly existed, and wasn't merely a mechanism enabling Shakespeare to run through a repertoire of emotions in poetic form, the poems can be seen as documenting his intimate involvement with her and his reactions at different stages of their relationship. There could be an echo of her in *Antony and Cleopatra*, but it cannot be claimed with certainty that she directly inspired any of Shakespeare's plays. The dramatist was brilliantly, even uniquely, able to create a huge range of characters without necessarily drawing on close personal experience. As Alexandre Dumas *père* once wrote, “[Shakespeare] was the man who [...], after God, created the most” (quoted in Thornton, 213). The genesis of Shakespeare's plays lay apparently in commercial imperatives, or in aristocratic or royal patronage.

Turning to the Romantic poets, a similar argument could be made for Keats. Although his intense but uneven relationship with Fanny Brawne is well-documented in surviving letters, and he wrote several charming sonnets presumably for her, the great Keats poems had their wellspring elsewhere, in troubling questions of art, life and death. Both Byron and Shelley had numerous relationships with women—Byron as an adulterer and adventurer, Shelley as a confused idealist—but neither of them seems to have had a principal, clearly identifiable muse. Indeed, it could be speculated that both of them (the self-publicist Byron and the self-obsessive Shelley) were incapable of allowing a woman to take centre-stage in their emotions for very long.

The muse has not been sufficient inspiration for some writers. The great Spanish poet Federico García Lorca identified no fewer than *three* sources of poetic inspiration: the *muse*, who “dictates and sometimes prompts” (Lorca, 50), “awakens the intelligence” (51), and “gives forms” (*ibid.*); the *angel*, who “dazzles” (50), “giving lights” (51); and the dark, Dionysiac *duende*, a very Andalusian concept, who is only present where the artist risks everything—the duende will only approach if he “sees that death is possible [...] the duende enjoys fighting the creator on the very rim of the well” (58). The muse and angel “come from outside us”, but “one must awaken the duende in the remotest mansions of the blood” (51). Arguably, all these could be seen as possible aspects of the traditional poetic muse. Very little is known about Lorca's personal sources of inspiration. A homosexual in a homophobic society, Lorca was eventually murdered by Fascists during the Spanish Civil War. He kept his personal life very private, although it is known that he had passionate (though maybe unreciprocated) feelings for the painter Salvador Dalí (Gibson, 164 f.).

An even more unusual case is that of the British poet Robert Graves, who attributed immense historical and cultural significance to the muse. Graves published a study of what he believed to be the prototypical matriarchal religion of Europe, the worship of a “White Goddess” connected with the moon. All true poets, he claimed, serve the Goddess, who is their muse, but they do so through their involvement with an individual woman:

No Muse-poet grows conscious of the Muse except by experience of a woman in whom the Goddess is to some degree resident; just as no Apollonian poet can perform his proper function unless he lives under a monarchy or a quasi-monarchy. A Muse-poet falls in love, absolutely, and his true love is for him the embodiment of the Muse [...] But the real, perpetually obsessed Muse-

poet distinguishes between the Goddess as manifest in the supreme power, glory, wisdom and love of woman, and the individual woman whom the Goddess may make her instrument [...] (Graves 1961, 490).

In essays and lectures, Graves poured scorn on writers who he believed had betrayed the Goddess for commercial success or for social acceptability: the young Wordsworth, for instance, who turned away from his earlier idealism and became increasingly conservative, after “an uncle shook the family purse-strings at him; whereupon he came to his senses, and deserted not only his revolutionary friends but his Muse, 'Julia'—Annette Vallon—whom he had got with child” (Graves 1955, 67). Later, Wordsworth “could even congratulate himself on his providential escape, [and] that was the end of Wordsworth the poet” (*ibid.*). Yet if Wordsworth had “disowned and betrayed” his muse, “Tennyson never had one, except Arthur Hallam, and a Muse does not wear whiskers” (79)!

Another of the poets mocked by Graves, the great Irishman W. B. Yeats, was ironically the modern writer most cruelly treated by his personal muse. Yeats had fallen for the proud and haughty Maud Gonne. He bombarded her with love poems, including the exquisite *He Wishes for the Cloths of Heaven* (1899), which ends:

[...] I would spread the cloths under your feet:
But I, being poor, have only my dreams;
I have spread my dreams under your feet;
Tread softly because you tread on my dreams.

Gonne refused the poet's advances, except for a brief and unrepeatable consummation in Paris in 1908. In *No Second Troy* (1910) Yeats compared Gonne to the beautiful and dangerous Helen of Troy, while in a late poem he included her among his memories of *Beautiful Lofty Things* (1938), comparing her to a goddess:

[...] Maud Gonne at Howth Station waiting a train,
Pallas Athene in that straight back and arrogant head:
All the Olympians; a thing never known again.

If the focus so far has been largely on poets, this is because the muse is most relevant to artists who work intuitively and impulsively. Those who create at the behest of an inner drive for perfection or order, or out of aesthetic or intellectual delight, or in the service of a political or religious programme, may be able to do without her. Did Jane Austen need a muse? Did Henry James have one?

The embarrassing moment has now come for me to switch hats, from the critic to the writer, and give a personal opinion. I expressed my view of the muse in an earlier publication, a contribution to an anthology of writers' views on writing, as follows:

Muses are probably an essential, in the sense that when you write you are normally writing not only for your own critical intelligence but for someone else too, either a real someone or a someone in your mind's eye: to impress them, to restore their good opinion of you, to make up for past rejections or humiliations, and not necessarily just to get your muse into bed. The muse can be your mother or father, your ex-girlfriend, your former schoolmates (all those jocks who used to push you around), or friends and family who have long marked you down as a loser. Well, then,

you say, look at my smash hit, my literary prize, my rave reviews, my fancy publication, *and show some respect!* The writer may have internalised this, and not be aware of the origins of his motivation (Jarman, 148).

What I might have added is that the relationship between the writer and his muse is dynamic and ongoing. Wives and “steady girlfriends” don't really make suitable muses. There needs to be an element of turbulence and uncertainty, of unobtainability, or even danger. Creative artists themselves need to be *pushed*, if they are to live up to their own innovative role of “pushing the envelope”. Their desperate, perhaps doomed, aspiration, is well-put in the words of a Robert Browning poem, *Andrea del Sarto*: “Ah, but a man's reach should exceed his grasp / Or what's a heaven for?” Writers who are comfortable—writers like the older Wordsworth, for instance—are already on a glide-path down into mediocrity and artistic death. They will not be inclined (as another poet, Dylan Thomas, put it in *Do Not Go Gentle into that Good Night*) to “rage against the dying of the light”—which is the writer's supreme duty, and his privilege.

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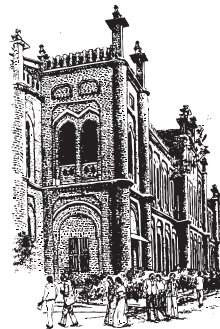
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Who was that American/Canadian, that New Man?: Narratives of the Native and the Nation in Thomas King's *Green Grass, Running Water*

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In his article “The Return to the Melting Pot”, Arthur Schlesinger Jr. cites Hector St. John de Crèvecoeur's critical question: “What then is the American, this new man?” (293). Alexis de Tocqueville provides an answer when he offers this definition of an “American”:

Picture to yourself, my dear friend, if you can, a society which comprises all the nations of the world—English, French, German; people differing from one another in language, in beliefs, in opinions; in a word a society possessing no roots, no memories, no prejudices, no routine, no common ideas, no national character, yet with a happiness a hundred times greater than our own.... This, then, is our starting point. What is the connecting link between these so different elements? How are they welded into one people? (quoted in Takaki, 29).

Takaki and Schlesinger explain that Crèvecoeur and Tocqueville were both trying to inform the reader that the American people are a blending of elements of Europe, i.e., English, Scots, Irish, French, Dutch, German, Swedes, and Russians. This mixed breed has given rise to “a new race of man” labeled American. Such classification implies that the perception or designation “American” at some level involves the erasure of Americans of non-European origin, including Africans, Asians, and so on. The same is true for Native Americans and Native Canadians. This is a vision of “American” identity founded on European descent. Yet whether or not they had European origins, those who decided to leave for America put behind them all their prejudices. They came to live under one ethnic umbrella; submit to the typical form of American government and the new American way of life. Schlesinger emphasises how “people who came to America—whose goals were deliverance or assimilation—expected to become Americans. They wanted to escape [their] horrid past and to embrace a hopeful future” (Schlesinger, 293). Whatever its variations, America does have a cultural mosaic melted into a particular type of man. Diane Ravitch finds that it is “a multitextured tapestry of cultures” at the very least (292).

If Crèvecoeur's intention was to identify the “American man”, there is a need to point out what was missing from his question, namely, the United States' complementary other half: the Canadian nation. Who was that American/Canadian, that New Man? And to add that the American/Canadian context is dynamic in the sense that the border between the two countries has long been considered a soft one. However, for the aboriginal peoples the border is a constant reminder of colonial history, of the violent appropriation of original territories over the past four hundred years, effacing older maps of Native North American nations, as Sophie McCall remarks (205).

In an interview with Constance Rooke—Northern Californian author and distinguished scholar of Native Studies—Thomas King emphasises the fake division claimed to exist between Canada and the United States: “I

guess I'm supposed to say that I believe in the line that exists between the U.S. and Canada, but for me it's an imaginary line. It's a line from somebody else's imagination" (quoted in McCall, 207). In one way or another, King's perspective adds to Crèvecoeur's and Tocqueville's definition of an "American". That is, to consider Native American literature as an entity inseparable from both Canadian and American literatures, and to study all of them as North American: "Native literature [is] North American. I am saying you can't divorce Canadian experience from American" (*ibid*).

Acknowledging the literary merit of Native North American authors has taken a long time, especially in Canada. According to McCall:

In the United States, official recognition of Native American authors has been more substantial than in Canada, starting in 1968 with the awarding of the Pulitzer Prize to N. Scott Momaday for *House Made of Dawn*. To date, no Native author has won a major literary award in Canada, although Thomas King, Tomson Highway, and Eden Robinson were shortlisted for Governor General Awards. Robinson was also nominated for the Giller Prize (footnote, 219).

Reflecting on this, Emma La Rocque has also argued that

Native literature has long been analysed through one of two lenses: either the Native author is merely describing a culture, contributing to the "ethnographication" of Native Literature, or the Native author is writing "protest literature", as if such a genre were devoid of artistic or cultural intent (quoted in McCall, 208).

Positioned in a state of "in-between-ness", in the triple dimensions of race, culture and nation, King as a "Canadian", "Native American" citizen and intellectual persistently works toward "the rifts in borders" with a profound urge to cross and articulate them. According to Andrews and Walton (2006), King's fictions are "Accounts of the diverse experiences of Aboriginal peoples [which highlight] the complex role of Canada as well as the U.S. in upholding the borders that delimit the identity and belonging of indigenous peoples" (600). King addresses the challenges of trying to define a Native author. Andrews and Walton quote him as saying:

And, when we talk about Native writers, we talk as if we have a process for determining who is a Native writer and who is not, when, in fact, we don't. What we do have is a collection of literary works by individual authors who are Native by ancestry, and our hope, as writers and critics, is that if we wait long enough, the sheer bulk of this collection [...] will present us with a matrix within which a variety of patterns can be discerned [...]. Perhaps our simple definition that Native literature is literature produced by Natives will suffice for the while providing we resist the temptation of trying to define a Native (603).

Indeed,

King, as someone who was raised both inside and outside of Cherokee culture, remains acutely aware of the dangers of imposing rigid distinctions. What he calls for is a theoretical approach that is attentive to literary patterns and thus resists dictating who can and cannot be regarded as an "Indian author" (*ibid*).

King's fictions consistently draw attention. Being inside and outside the borders does not mean that one is immune to or from them; rather, it suggests that from in-between, one can view either side, perhaps rejecting both, but also acknowledging how those "sides" influence one's own spatial position (605).

Offspring of a Cherokee father and a Greek-German mother, King has achieved recognition as a writer, his articles, stories, edited book and poems appearing in various journals. There is his unique *Canadian Fiction Magazine* (1988), dedicated mainly to short fiction by Canadian writers of native origin. King's first novel, *Medicine River* (1990), has been filmed for television. In the same year, King edited an anthology of contemporary Canadian Native literature entitled *All My Relations*, in which he narrates his own story under the title "The One about Coyote Going West". King's text for children, "A Coyote Columbus Story" (1992), was recommended for a Governor General's Award. The author's vivid narrative *Green Grass, Running Water* (1993) brought King another nomination. In it he reflects on Aboriginal traditions of storytelling and cultural expression, and the reader becomes aware of the reading strategies by which the author manipulatively constructs his native nation.

Seeking an approach that is poststructuralist and postcolonial, King's adopted strategies have been "subversion" and "resistance", the writer creatively reappropriating dominant written discourses and "spinning them to different political effect" (McCall, 207). In other words, he challenges the power of the dominant authority in an attempt to subvert democratic governmental policy. The reader encounters passages of eloquent brilliance and humorous observations. One is impressed by the blending of opposing genres: comedy and tragedy, fiction and history, Western and Native oral traditions.

For instance, in his attempt to produce a new native identity, King uses the Lone Ranger mask (McCall, 208). But McCall's idea that "King is popular because he creates safe, non-revolutionary Native characters who ultimately seek to preserve social harmony and the status quo" is very disputable. Though it may seem entertaining, accessible, and humorous, King's work should not be thought of as apolitical. His fiction might make us feel good, but the sting that accompanies the laughter also makes us think. Indeed, it is precisely because King "founds his politics on a comic platform" (*ibid.*) that his strategies of subversion are also effective: "Comedy provides a basis for King's politically charged narratives and facilitates his often biting ironic critique. Emphasis is on the trope of 'subversion'" (*ibid.*). King's protagonist Coyote has informed the reader about what the author is trying to do: to involve, amuse—and instruct. Coyote plays a fundamental pedagogic role in King's subversions. King's recurrent vague allusions, jokes, and puns with several references help form a trickster-like understanding of the universe. The trickster and trickster stories can be analysed, according to Gerald Vizenor, as "a liberator and healer in narrative a comic sign, communal signification and a discourse with imagination" (quoted in Cox, footnote 16). In a deep reading of King's fiction, the reader will discover how King "writes back to the Empire"—a reference to the notion of postcolonial intellectuals "writing back to the Empire", an established analytical practice in postcolonial literature described in *The Empire Writes Back* (1989) by Bill Ashcroft, Gareth Griffiths, and Helen Tiffin:

[T]he literatures of African countries, Australia, Bangladesh, Canada, Caribbean countries, India, Malaysia, Malta, New Zealand, Pakistan, Singapore, South Pacific Island Countries, and Sri Lanka are all post-colonial literatures. The literature of the U.S.A. should also be placed in this category. Perhaps because of its current position of power, and the neo-colonising role it has played, its post-colonial nature has not been generally recognised. But its relationship with the metropolitan centre as it evolved over the last two centuries has been paradigmatic for post-colonial literatures everywhere. What each of these literatures has in common beyond their

special and distinctive regional characteristics is that they emerged in their present form out of the experience of colonisation and asserted themselves by foregrounding the tension with the imperial power, and by emphasising their differences from the assumptions of the imperial centre (3).

Native Canadian literature can be included in the category of post-modern/postcolonial literature. I argue that discussing the Native Canadian nation within postcolonial discourse provides opportunities for connections across national boundaries, which at the same time moves it away from the “minority discourse” approach, which may be seen as simply reproducing hierarchies needed in maintaining hegemonic cultural order. Postcolonial discourse recognises the colonialism of the United States, foregrounding a state policy of racial oppression. From this postcolonial/internationalist angle, the shared colonial experience which indigenous peoples have had in common (i.e., racism, identity erasure, and the defeat that their territories were subjected to) constructs crucial negotiating strategies seeking decolonisation of their lands, and of the languages, literatures, and communities of each of these groups: “To add Aboriginal peoples' voices to critical conversations that have, for too long, proceeded without input from Aboriginal writers,” as McCall suggests (211).

From this perspective, *Green Grass, Running Water* is written by a single Native author who shares the objective of en/countering colonialism and suggesting new significant spaces so as to decolonise the colonised Native. This is achieved by renewing the connections that he creates to Aboriginal national and cultural traditions made clear in his fiction. King is writing back to an authoritarian written discourse that degraded, underestimated, and terrorised Natives. In practice, by this action of writing back to the dominant discourse, “King is caught in a conversation that always returns to the master narrative. But King's work may not always subvert dominant discourses; it may also affirm community,” as McCall has stressed (209). McCall is quite correct here, for King himself has accepted the fact that Native literature is resistance literature: “You make it sound as though the Native People spend their entire existence fighting against non-Native whatever. That just isn't true” (quoted in McCall, 209). Conversely, adopting the dominant narrative discourse may have a total counter aim which endeavours to retell the Aboriginal as a new nation: “Aboriginal people have something of value to say about their own cultures and literatures that 'outsiders' may not know, or cannot know” (quoted in McCall, 210). The anguish and destruction that colonial practice involved is a painful mark that cannot be washed away from the memory of the colonised Aboriginal peoples; as Barbra Godard expresses it, “to hide the rage and madness created by the colonial process is to collaborate in maintaining an equally powerful mythology of the Native as untouched by imperialism” (quoted in McCall, 212). Similarly, McCall has written that “colonialism is not a safe topic of the past; rather it continues to shape Aboriginal experience while it perpetuates its history of violence” (212). As Coyote says in *Green Grass, Running Water*: “Our Home on Natives' land (270). The narrative of the Aboriginal nation will continue to develop and resist with the sincere attempts made by its group representatives to “retrieve tribal narratives and paradigms”, so as to allow Aboriginal peoples to “be a nation” (quoted in McCall, 213).

One of the major components of European and European North American storytelling traditions about colonialism is the plot that culminates in a conquest of the Americas. According to Cox (2000, 219-220), the authors of these stories frequently create Native characters simply in order to annihilate them. Ancient chieftains pronounce doom on themselves and on their people, before disappearing into the forest. But Native American

storytellers, on the other hand, speak and write of survival and resistance as an explicit protest against colonialism and against their absence from the discourse of the invader. Only in recent decades do we find the revision and subversion of colonial literatures as a popular narrative strategy for Native American writers. Thomas King's scheme, for instance, suggests the need for familiarity with the storytelling traditions of both the Native American and the European or European North American. His fiction also switches between cultures and belief systems.

Green Grass, Running Water explores these conflicting storytelling traditions. Focusing particularly on waters and floods (such as are found in many of the world's creation myths), he reworks narratives of colonial dominance and Native American absence, bringing back Native characters and replacing destruction with survival, defeat with resistance to colonial violence and domination. In *Culture and Imperialism* (1993), Edward Said has written:

Stories are at the heart of what explorers and novelists say about strange regions of the world; they also become the method colonised people use to assert their own identity and the existence of their history. The main battle in imperialism is over land, of course; but when it came to who owned the land, who had the right to settle and work on it, who kept it going, who won it back, and who now plans its future—these issues were reflected, contested, and even for a time decided in narrative (xii-xiii).

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From Private Life to the Public Sphere in English Women's Writing: the Endeavour of Rachel Speght

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1. Introduction

This essay looks at the gender wars that were fought in seventeenth-century English literature, focusing specifically on the first half of the century. It was at this time that the woman writer took up her literary weapons to fight against those who wished her to remain within the private sphere, and not break out of her state of silence.

In the literature of seventeenth-century England there were a handful of creative women who dictated their autobiographies, writers who failed to transgress or exceed custom in terms of literature. The novelty was that these were women writers, even though their subject matter was in the service of morality or instruction. They include Margaret Cavendish, Lady Ann Fanshawe, Lady Ann Halkett, Mary Countess of Warwick, Lucy Hutchinson and Mary Penington.

There were other writers who had to fight to win their place on the literary scene, going so far as to challenge tradition not only by virtue of being a woman writer but also by the themes encapsulated in their work. This was the case with Aphra Behn.

Alongside the religious poetry of John Donne, Herbert or Crashaw, and before the Puritan literature of Marvell, Milton and Bunyan, the history of English literature also tells of gender wars fought in defence of the work of women writers, rising against those who wanted to usurp the place held by feminine knowledge. This is the case with the work of Rachel Speght, which will be examined below.

Critical work on English literature of the seventeenth century is not exactly abundant, and even less so with regard to women's literature. A greater resource is to be found around the time of the Restoration of the monarchy, with anthologies such as that of Katherine M. Rogers and William McCarthy (1987), individual studies such as the one edited by Derek Hughes and Janet Todd (2004), and combined critical works like *The Female Wits: Women and Gender in Restoration Literature and Culture* (2006), coordinated by Pilar Cuder-Dominguez, Zenon Luis-Martinez and Juan A. Prieto-Pablos.

Perhaps the revitalisation of "Gender Studies" has given a boost to works published previous to the one presented here, and has led to a revision of the traditional literary canon, which has always tended to forget women writers. Today, the point of departure is different, and we do not start out in the context of yesterday's productive scarcity. In any case, it should be considered essential to try to rescue the memory of these writers from oblivion and to incorporate them into investigative and informative studies.

One of the areas from which a considerable yield of research can be garnered is that of the "civil war of ideas", where politics, religion and culture were all confronted, and where controversial treatises were born. It was the concept of ? ? absolutism versus parliamentarianism, of monarchy versus republicanism, Puritanism versus Anglicanism, religious tolerance versus intolerance, the approval of the woman who took to writing, or

the rejection of such an undertaking. The literature that was created in the light of these diatribes is a rich source of varied viewpoints and ideas. Literature reveals social realities, since every text is a historical event. In this sense each text has a dual historicity: that of its origin and that of its reception, which evidently do not always coincide.

To what has been stated above let us add one last reflection. The writings of this era continue to be of interest to us by virtue of their capacity to stimulate us, or rather, by virtue of our capacity to be stimulated by reading them. It is true that their value is not eternal, but it is no less true that they are defined by their dialogue both with the circumstances of their own emergence (history, culture, anthropology, aesthetics, literature) and with the present-day reader.

Before directing our attention to the work of Rachel Speght, let us illustrate the literary repertoire of the age by considering a few of the writers who cultivated the autobiography.

2. Female English Writers, from Self-Defence to Autobiography

Some women who dedicated themselves to circulating their creative efforts put their thematic content in the service of morality or ethics. Thus we are able to refer to a group of writers, born between 1620 and 1625, who developed the form of the autobiography.

The Duchess of Newcastle, Margaret Cavendish, signed her text with the date of 1656. Three years earlier she had published *Poems and Fancies*. *A True Relation of My Birth, Breeding and Life* was the main title of the autobiographical work. The main element that stands out in the text is that the author does not seek to excuse or apologise for her work, and she asserts her individual right to write.

Lady Ann Fanshawe wrote her memoirs for the benefit of her children, for the betterment of their education. *The Memoirs of Ann Lady Fanshawe* reflects the life of her husband. The preliminary words serve in a conventional manner as a justification for the writing.

The work of Lady Ann Halkett presents a similar structure to the former, although going further in accentuating the emotional value of the narration, for which she employs a direct style of dialogue and the subjectivity of the speaker. We have found no reason or justification for her creative urge, and it seems unlikely that she wrote in order to see her work, *The Autobiography of Anne Lady Halkett*, published. She pauses over the ephemeral details of her adult life, reflecting her childhood in a tangential way; the detailed depiction of the Duke of York suggests that the work came about at the request of some acquaintance or friend who was keen for there to be some written evidence of certain episodes of the Civil War, emphasising the passages in first person narration.

To Mary Countess of Warwick the writing of an autobiography came almost as a family tradition. Both her father, Richard Boyle, and her brother, Robert, also delivered their personal works to the printing press. The work of the Countess of Warwick may well be the fruit of her dictating her diary at the end of each day. Particularly notable is the courtship of her future husband, Charles Rich, and conventional reflections on this issue. We also observe a renewed religious tone and conversion to the devout lifestyle, altering the descriptive style—which is employed in more than half of the work—to the typical style of the spiritual autobiography, as we see in *Some Specialities in the Life of M. Warwicke*.

Lucy Hutchinson shows an unprecedented skill in her writings. *The Life of Mrs. Lucy Hutchinson Written by Herself* relates the life of her husband, Colonel John Hutchinson. However, she does not develop her own biography, since she only describes the circumstances of her birth and part of her childhood, in which the influence of divine providence is particularly evident.

The last of this collection of writers is Mary Penington, whose *A Brief Account of my Exercises from my Childhood* presents two very distinct parts. The first narrates her conversion to Quakerism, followed by a letter to her grandson describing life with his grandfather, Sir William Springett. The second part contains the life of her first husband, Colonel Springett, who dominates the narrative, which is adorned with eulogistic phrases. A simple, homely style permeates the work.

Before this style of writing could come into being, sometimes justified by the noble lineage of the writer dedicating herself to poetry as a mere pastime, sometimes devout or religious, on other occasions with autobiographical and instructive subject matter, gender wars were fought in which the woman placed herself on the side of the underdog, against a band of attackers up in arms in defence of the patriarchal values imposed by the literary customs of the times.

But we must bear in mind that the inferiority with which women were treated in this age was self-evident. It was even spread from the pulpit in the form of homilies. An Anglican law was put into effect which dictated what the clerics had to read out as part of their public addresses, and which included such biting words as the following passage:

The woman is a weak creature not endued [endowed] with like strength and constancy of mind; therefore, they be the sooner disquieted, and they be the more prone to all weak affections and dispositions of mind, more than men be (*The Second Tome of Homilies* sig. L11.4v, in Hermann, 21).

This source makes it perfectly clear that in those times, knowledge was an exclusively male attribute; women, in general, could not break into the public sphere, but were forced to remain within the domestic environment. Women could not publish their work; they could not “publish themselves” to the outside world (Coperías, 1-4). There are exceptions such as Aphra Behn, who saw the publication of her work, and even earned money from her literary efforts. But each time Aphra Behn published, she transgressed the frontiers of moral wellbeing, breaking the feminine *status quo*. Nevertheless, since the Civil War a certain feminine presence could be observed in public matters, and, furthermore, the relaxation of censorship allowed women to publish their writings, even if they were only translations of classics or reflections for or against the dominant religion. These events were the ancillary premises which were to set the scene for the first female professional writers, and the diffusion of their works.

3. The Gender Wars in England in the Early 1600s

In 1615 Joseph Swetnam signed his work *Arraignment of Lewd, Idle, Froward and Unconstant Women: Or the Vanity of Them, Choose You Whether* with the pseudonym Tom Tel-Troth. The aggressive style of the heading permeates the rest of the leaflet. Anonymous responses took no time in arriving. The first signed with a full name was published in 1617 under the title of *A Muzzle for Melastomus*, or *Blackmouth* in the Greek etymological sense of the name. The author was Rachel Speght (1597-16??), born in London to a middle-class family with Calvinist roots.

These written disputes form the material of the gender wars, the emergence of which occurred through both points of view that were socially acceptable up to that point. English society of this period was based on a patriarchal lineage (“one-sex” theory, Laqueur, 1990; Mounsey, 2009, 173) instituted by God and confirmed by the natural order. Women, who were subordinate to their husbands, were obliged under all circumstances to maintain their chastity. As well as this, they had to remain within the private sphere, obeying both husband and father. At the same time, they had to ensure the obedience of their children and their servants. Contemporary support for this ideology can be read in *The Book of Common Prayer* (1559), and a legal stance is evident in *The Law's Resolutions of Women's Right* (1632) which stem from a prejudiced interpretation of the Book of Genesis.

There was an abundance of manuals following the same idea. *Exposition of the Ten Commandments* (John Dod, 1604) affirmed that the sole duty of the woman was to care for her children; *The Servant's Duty* (Thomas Fosset, 1613) stressed the undisputable function of the social and familial hierarchy; *The English Wife* (Gervase Markham, 1615) called for women to be responsible for cooking and for distributing medicine to the family; *The Mother's Blessing* (Dorothy Leigh, 1616) placed emphasis on the duty of women to educate the children; while *English Gentlewoman* (Richard Bathwaite, 1631) outlined the virtues of upper-class ladies. This precarious dogmatic situation would feed the debate of those who no longer followed such cultural laws, and at the centre of this controversy surged the prose work of Rachel Speght.

Renowned treatises by Milton (*The Doctrine and Discipline of Divorce*) challenged the indissolubility of marriage or the prohibition of divorce, and in this sense they were comparable to the work of Speght, except that the postulations of the authoress were a direct response to other works. A similar dialectical mechanism occurred, *mutatis mutandis*, between the monarch and Milton, as in the case of Milton's *Eikonoklastes* (October 6th, 1649) with respect to *Eikon Basilike* (February 9th, 1649) which King Charles I signed just days before being decapitated. Regarding this last work, the 36 editions printed annually pushed Parliament to assign the response to Milton. The Monarchical-Parliamentary controversy belonged to the broad stage of the *res publica*, while the writing of Rachel Speght brought a folio to press that belonged to the private sphere and, what is more, was the work of a woman. And it was precisely this that, when it was published, made it so valuable.

4. Rachel Speght's Motivations for Writing

Rachel Speght was the daughter of a Calvinist clergyman who instilled an understanding of the classics and of the Bible in the young girl, as well as an understanding of Latin, logic and rhetoric. In terms of female education in the early part of the seventeenth century, this apprenticeship was exceptional. Rachel Speght's literary legacy amounts to just one work of prose and another in verse. *A Muzzle for Melastomus* was conceived when the writer was nineteen. At twenty-three (in 1621) she published *Mortality's Memorandum*, which begins with an address to the reader followed by the poem “A Dream”.

According to reputable studies of the period—such as those carried out by Goreau or Jagodzinski—the fact that a woman brought her work to a public audience is indicative of a breaking down of intimacy at this time; an opening out from the private to the public sphere. It marked a breakage or transgression. In the case of Speght, what motivations pushed her to publish her work? A two-fold answer is not hard to find: that she was motivated by a provocation directed at the female gender (by Joseph Swetnam) and by a death (that of her mother).

A Muzzle employs a biblical arsenal to call for greater equality and justice in the consideration of women. *Mortality's Memorandum* is a poem about the *memento mori*, with 300 lines (“A Dream”) modelled on the well-

known mediaeval dreamlike poem *The Romance of the Rose*, in order to explain the reservations which the writer encountered during her apprenticeship. The defence of education that the author postulates benefits from a plausible, credible and justifiable bias since it issues from the mouth of the character of Truth.

We read in a satirical addition that the author made to *A Muzzle*, the preface “To the Reader”, in which there is an overwhelming prevalence of the first-person pronoun and a marked clarity of intention, that everything is the fruit of her leisure: “[...] learning I have obtained being only the fruit of such vacant hours [...]”. This is the well-known recourse of *eutrapelia*, the writer's fear of publishing her work, the *excusatio non petita*. An explicit defence of her authorship, “To the Reader”, presents “Certain Quaeres to the baiter or women, with confutation of some parts of his diabolical discipline”.

Was she trying to write for a living, as well as to defend the aforementioned rights? Were Rachel's efforts vocational in purpose? Can we sense a certain degree of professionalisation? It is true that when the author married she stopped writing. She became engaged to William Procter and no further works were produced. From this partnership came two children: Rachel Procter (1627) and William Procter, who received the sacrament from the hands of their own parents, as stipulated in the baptismal ceremony.

5. *A Muzzle for Melastomus* or Argumental Clarity

The full title of the work reveals that it was written *contra* Swetnam: *A Mouzell for Melastomus The Cynicall Bayter of, and foule mouthed Barker against Evahs Sex. Or an Apologeticall Answere to that Irreligious and Illiterate Pamphlet made by Jo. Sw. and by him entitled, The Arraignment of Women (= A Muzzle for Evil-Mouth: The Cynical Baiter of and Foul Mouthed Barker Against Eve's Sex or An Apologetical Answer to that Irreligious and Illiterate Pamphlet made by Joseph Swetnam Entitled The Arraignment of Women)*. The method followed by Rachel Speght is to find biblical arguments in defence of her cause. In this way she brings authorised and unchallengeable texts into the fray through her own interpretation.

First she outlines the target of her criticisms and makes recourse to the *Second Letter of Peter*, which deals with the matter of defending hope in the coming of Jesus Christ against those adversaries that ridiculed the idea. It is a defensive, circumstantial text, combative against a degree of scepticism in the post-apostolic stage. It is an example of the controversy that the first Christian communities faced, applied in this case to the premise of the female creative figure.

Speght makes use of parables to exemplify her assertions and to affirm equality between the sexes. There is an extract from the *Gospel according to St. Matthew* (chapter 22), where Jesus compares the kingdom of God to a king who is celebrating his son's wedding; then a verse from the *Letter to the Romans* (2:11) to confirm that God does not exercise prejudice or favouritism; then she moves on to explain equality through the *First Letter to the Corinthians* (11:3) and the *Letter to the Ephesians* (5:23), specifically with the words that the Messiah is the head of every man, man is the head of woman, and God the head of the Messiah, at the same time as the Messiah is the head of the Church.

Basing her argument on the *Book of Job* (2:4), she adds that just as Christ himself gave his life for his Church, so man must redeem woman. She makes it clear through the *First Letter to the Corinthians* (12:20) that there are many gifts and just one spirit, that is to say, many organs and one body in which God wishes to live. Finally she warns husbands to exercise caution in married life and advises them to show consideration to their

wives (*Letter to the Colossians*, 3:19), who, just like men, have inherited the gift of life.

This tactic of illuminating her demands with biblical passages is an aggressive one, but it benefits from being supported by an authoritative text. Also, the expository clarity makes her condemnations clear as well as the exposition and communication of her thesis. The writer tries to convince through judgements that are proven using sacred precepts. Thus Rachel covers her argument with a totally irrefutable halo.

On the other hand, the literary veneer was developed in an endogenous way from the English literary tradition. We should take note of a tale of Chaucer's, specifically the *Prologue to the Wife of Bath's Tale*, which shines as a preliminary ray of feminine initiative in exceptionally male-dominated times. In this case there is a reflection on marriage whose precursors, in their time, were Saint Geronimo's *Epistola adversus Jovinianum*, Theophrastus's *Liber de Nuptiis*, Walter Map's *Dissuasio Valeri de uxore non ducenda*, Eustache Deschamps's *Miroir de mariage* and Jean de Meun's *Roman de la Rose*. A closer source in the English literary tradition is Aemilia Lanyer's *Salve Deus Rex Judaeorum*, whose "Eve's Apology" became a veritable chant in favour of women.

6. The Apology for Women through the Aristotelian Causes

At the heart of the essay there is a fervent panegyric of woman based on the four causes outlined by Aristotle in his *Physics*. Firstly we read of the beginning of the change or the primary cause which lead to creation and it is explained how woman was generated by the same hand that created man. By this means, Speght ascribes to each sex an equal value, places them on the same ontological level.

The second to be developed is the material cause, that is, that from which something stems or comes into being. Here we read how Eve was not torn from Adam's feet, which would have made her inferior to him, nor from his head, in which case she would have to be considered a superior being, but from his ribs, close to his heart in order to call for and suggest equality between the two.

The third concept to be upheld by the author is the formal cause, that is, the idea or paradigm. In this fragment she proposes that woman is alike to man and not to the beasts or the fish. Both creatures are of equal proportion, equal excellence. Both were created in the likeness of God, both maintain correspondence and harmony with their creator.

The fourth principle that Rachel Speght proposes is the final cause, or equally, the end or the reality towards which woman tends. In this case it is to be noted how woman is in the service of the divine, and in this way she completely transcends all suggestions of subjection to chauvinist shackles. Woman is compared with man, her partner, and both glorify God from the same level, in equanimity.

Rachel Speght searches for the "archetype" or principle: the beginning, foundation and explanation. In this way she offers a convincing argument for woman's equality with respect to man. Taking her basis in the story of creation, she debunks any misogynistic point of view, establishing an ontology of womanhood.

If we apply the same model that Plato did in his *Timaeus*, the intelligent cause would be God, the creator, while the secondary cause would be created beings, conscious and material. The primary cause would thus amount to a model of perfection, belonging to the world of ideas, while the second cause would appear subordinate to the first. Both this model and the one used by the author place man and woman on the same existential level. On the other hand, on the praxeological level, Speght's work frees women from the burden of original sin.

7. Conclusion

It is symptomatic that Speght's work has languished in near obscurity on bookshelves for more than three centuries. *A Muzzle* attracted both positive and negative criticism in its day, including some that made note of its literary merit. With respect to the poems we have not found evidence of any further contemporary editions, nor has it been possible to garner any material about their critical reception. To bear another socio-literary date in mind, we add that no fewer than ten editions of Swetnam's work had been published by 1634.

Rachel's work is scattered with autobiographical references and therefore we maintain that when a deeper examination of her heritage is carried out, one should at least consider and decode these traces. Speght is attributed with having opened up a creative area in gender and form. Her work is part of a novel literary style, which would later include other treatises conceived by female writers. Already in the twilight period of the Renaissance, in the post-Elizabethan age, Rachel Speght was a fresh addition to literary history, both for being a woman as well as for speaking openly and freely.

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Re-thinking English Studies in India

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Abstract

The teaching of English literature with contrived aims and objectives has become a cultural-educational reality in India. The reasons for its introduction as a colonial project and its sustenance and maintenance now in postcolonial India as an academic discipline in its own right should be different, or else the academics will be accused of perpetuating the colonial mindset among free citizens. Aims and methods of teaching English literature need to be interrogated with the changing times and needs though such an interrogation might inevitably entail self-criticism on the part of English literature teachers who very often begin their profession with an assumption that they are purveyors of literary epistemology without any formal and professional pre-service training. This article aims at analyzing the aims and objective of English literary education in India, scrutinizing its pedagogic practices, and integrating literary theories with literary studies as a means of achieving the (mis)stated goals.

Background to the study

Both teachers and students of English literature in India trade many charges against each other as both of them equally experience a sense of frustration for different reasons. Teachers charge against students that they are sufficiently unmotivated, utterly ill-equipped, linguistically handicapped, stubbornly uninterested in reading texts, and so on. On the other hand, students accuse teachers of indifference in attitude toward students, rigidity with direct approach, monotony with unproductive lectures, authoritarianism in interpretation of texts, and too much dependence on texts as the final authority. While the capability of reception on the part of students and of delivery by the teacher is questioned mutually, the unavailability of texts and support texts presents yet another problem to the literary pursuit. One of the biggest challenges to English Studies is lack of any pre-service qualifying training to teachers of English literature. While there have been several methodologies, approaches, and techniques for the teaching of English as a second language and while ESL teachers are exposed to several seminars, in-service and pre-service academic programmes, English literature teachers are handicapped by the lack of methodologies / approaches / techniques, and pre-service/in-service opportunities. Moreover, departments of English have not bothered to revisit the objectives of the Macaulayan literary curriculum. But students' needs keep changing and there is a wide gap between what English Studies offers and what students expect from it. Another epistemological question that is conveniently overlooked is if Indian teachers of English literature can treat the teaching of English literature on par with teaching of literatures in Indian languages. Indian teachers of English literatures are in a position where they need to re-orient themselves in the light of para-literature—literary criticism and literary theories—that has come to redefine the very notion of literary studies and it questions every other assumption about the creation, dissemination, and function of literature.

Research questions

To reflect objectively over the objectives of teaching English literature in India post-independence and means of achieving them from teacher-student point of view, the following research questions are raised so that the focal point would not be missed at any point of investigation.

1. If English is a second language to all educated Indians, isn't English literature a second literature to them? In other words, how authentic and authoritative is the teaching of English literature by Indian teachers? How are they able to 'teach' Anglo-American /European /African-American /Caribbean/ world cultures through their literary texts? Isn't there a language-literature-culture nexus?
2. Is the teaching of English literature in India based on any clearly spelt-out methodologies suitable to the Indian cultural context? If so, what are they?
3. Does the teacher usurp the legitimate intellectual space of student as an interpreter of the text, or does the student willingly surrender to the teacher their intellectual capability to deal with the text?
4. How healthy is the relationship between text and student?
5. What should be the aim of English studies in post-colonial India?

Thesis statement

The following hypothesis is set for the present interrogation: both teachers and students of English literature in India are severely handicapped by lack of explicitly stated aims of empirical study and of methodological orientation toward literary texts, and this lack, in turn, causes frustration in them.

Discussion

The objectives of teaching English literatures in Indian universities are not clearly spelt out in the curriculum. No course even at research level comprises critical assessment of its validity and relevance, its social function, its institutional contexts, and its pedagogic practices. Many students of English literature become teachers of English literature, summarise the texts prescribed in myriad ways in the class for students to memorize, and then they retire from service without a sense of having been professionals. Rapid changes in the educational system including the concept of Distance education, e-learning have questioned the ontology of the department of English that offers 'English literature' course in colleges and universities. The researcher has personal knowledge of many distance education learners who have become teachers of English language and literature both at school and college levels. As a student of CIEFL, Univ. of Hyderabad, and IGNOU, the researcher strongly feels that the quality of language and literary education offered through distance mode is much better than education offered through the regular mode. How do departments of English and the faculty justify their existence in colleges and universities? Are they indispensable?

Many teachers would be baffled if they are to be asked the relevance of English literature as an academic discipline that starts from the story of Beowulf. Most of them have internalised a belief through the Anglo-American canonical literary cultural agendas that the learning of unquestionable repository of human wisdom and values, and aesthetic and critical sensibility is the sole justification of English Studies in India, but **Krishnaswamy & Krishnaswamy (2006: 180)** think otherwise when they argue that such literary functions can be performed by the various Indian literatures: "Indians have understood that English is not the only language for

shaping one's aesthetic sense, cultivating universal humanistic values, cultivating creative and critical thinking, or getting civilised.” Information collected through the student profile from the first year undergraduate students of English literature for the past one decade, the research findings on the attitude of English Major students in Bombay (**Lukmani, 1992**), and outcome of the national seminar on the teaching of English literature in India (**Marathe, 1993**) confirm that the majority of literature students even at the postgraduate level join the course with the much cherished expectations of improving their communication skills in English and most of them lack orientation for literary pursuit. Equally, teachers do not quip themselves with methods and strategies of imparting literary competence for a heterogeneous class of mixed ability in terms of communicative and literary competence, students' attitudes toward English literature, integrative motivation to pursue literature, and their capacity to handle texts that express altogether different cultures.

It is not an overstated truth to assert that literature is *a* cultural carrier and it is up to the reader to derive some enduring universal human values, but interpretation of text and derivation of universal humanistic values depend on the act of personal and culturally-conditioned reading. The importance of reading literature need not be overemphasised because literature becomes text only when it is read or else it remains a book. How to read literature as an expression of different aspects of the culture of society which produces it? How do readers know that text represents or reflects the culture of society? How do Indian teachers of English literature as a Second Literature assume authenticity of culture through it? That English literature is a Second Literature to Indian readers is evidenced from the fact that a lot of preparation with the help of support texts (critical, biographical, & sociological) is prerequisite for even understanding it, leave alone its appreciation. While English is a Second Language for English teachers, it remains a foreign language to most of the literature students. Both feel a sense of inadequacy with English literature reading unlike Indians reading literature in Indian languages. Similarly, the act of reading and interpreting other literatures in English pose myriad hurdles to Indian readers of English literature. The tendency to totalize and essentialize the truth has already been questioned by the various post-structuralist modes of thinking. Even at personal and moral levels, the claim to finding enduring human values in other literatures like African or African-American literature is only a self-deceptive act in futility when Indian readers are collectively insensitive to the life of socially and culturally marginalized sections of Indian society, and how can they presume an easy, meaningful access to the African-American racial and cultural crisis? As Aristotle rightly argues, knowing virtues is of no use, but translating them into action.

What is the impact of the study of English literature on the young Indian minds? Study of a foreign literature would definitely lead to biculturalism as study of a foreign language leads to bilingualism. Instead, if it leads to acculturation (becoming part of another culture), it also results in a subtractive bilingual and bicultural situation where negative attitudes are formed toward one's own language and literature. In the process of acculturation, English literature inadvertently acts as an inevitable agent bringing about cultural changes in students, and this is what Lord Macaulay desired in his Minute of 1834. Thoroughly researching the background to the introduction of English education and English literature during the colonial period, **Gauri Viswanathan (1989)** argues that the colonizers aimed at social and cultural control over the subjects through English Studies. One has to carefully examine if the continued patronage of English literature with humanist agenda of character formation would ever cause re-colonization instead of decolonization of the Indian mind. The role of the English language post-independence has changed from the foreign language of colonization to the second language of modernization, but does the role of English literature remain a vehicle for making educated Indians

culturally sophisticated and politically subservient to the hegemony of the Anglo-American world? The dominant role of the Indian teacher of English literature can be (mis)understood as that of a midwife in bringing about this silent Cultural Revolution in the country at the expense of public tax.

The objectives of English Studies in India need to be redefined in terms of intellectual and scholastic skills. Since the study ultimately involves students with their own first culture, it can not get the objectives of literary studies transplanted from the Anglo-American world. Other than aesthetic and ethical motives which are highly personal in nature, English Studies ought to have objectives that could be measured objectively in terms of student achievement. I think the main objective of English Studies which might expand its space to accommodate any literature written in English is to develop and enhance students' literary competence. But there is one caveat: it is achievable only when students and teachers are properly equipped with linguistic competence and pedagogic competence respectively. All the essays in the volume edited by **Rajeswari Sunderajan (1992)** affirm that English literature as a discipline shapes the minds, attitudes, behaviour, and social aspirations of India's educated urban elite. As Prime Minister Nehru feared that the continued patronization of English as a language would divide India into two countries (English-knowing elite class and those who are deprived of it), here is a piquant situation where a new India is being moulded with citizens with different cultural tastes and aspirations. After reading Robert Phillipson's **Linguistic Imperialism (1992)**, most Indian teachers of English as a language feel guilty of perpetuating linguistic imperialism. Similarly, English literature teachers in India should not feel guilty of perpetuating cultural and educational imperialism by adopting and internalizing the humanist agenda as propagated by Anglo-American scholars like R.J Rees.

One of the problems and crises that characterize English literature students in India is the lack of motivation to read literature. Instead of accusing students of not being sufficiently motivated in English Studies though they have consciously opted for English literature as major for non-literary reasons, teachers along with students strive to find answer to the question 'what are the goals of a literature course?' Teachers can think of four possible goals that might appeal to different sets of students in class: **cultural literacy** (acquaintance with national heritage plus literary history), **aesthetic awareness** (knowledge & skills of analyzing and interpreting text as a precondition to judgment), **social awareness** (literature should be understood within the context in which it is produced and therefore students must get some insight into issues like feminism, racism, multiculturalism and they must learn to approach lit critically), and **personal development** (reading & discussing literature is basically seen as a means to improve one's personal, emotional, and intellectual development; and therefore students must experience pleasure in reading literature). To achieve any one of these goals, students must invest personal time, effort, and energy in literature and it means their responses to text. Their responses to text are conditioned by their act of reading it and analysis of text also depends on reading of literature. Now, students realize the importance of personal involvement in/with literature and might view teacher's role as an omnipotent interpreter as an illegal usurper of their right to read and respond to text. The very act of summarization of texts through lectures, that are often unasked for, de-motivates students to read, understand, and interpret text, and discourages them from seeking personal first-hand responses to text. Hence, lectures primarily cut the relationship between reader and text causing tension and frustration both in teachers and students alike.

Hence, reader-response theory seems to be the starting point for motivating students and this healthy and mandatory relationship between student and text must be consciously fostered by teachers as part of pedagogic

strategy. Teachers should show some restraint in meddling with students' reading life. They can guide students with the necessary learning input to grow as independent readers of literature outside and beyond the curriculum. Students should enjoy autonomy in learning by becoming critical readers. Critical reading is critical thinking applied to reading, and in turn, it develops critical thinking. Both are therefore interrelated. Commenting on critical reading, **Ahuja and Ahuja (1991: 103)** explains that

critical reading starts from the reader's intellectual curiosity, his desire for veracity, his questioning attitude characterized by problem-solving, analytical and judgmental ability. He wants to know the reality, the truthfulness and the accuracy of the things.

Critical reader does not simply receive author's creation as something unquestionable and digestible. On the other hand, they challenge author's assumptions, inferences and conclusions. Students as critical readers begin to interrogate the text. Of course, they may need the help of teachers at several stages. After all, teaching is all about involving students.

Teachers should confront questions, such as how students interact with texts, what learners need to know in order to become independent readers of literature, and what role literary texts play in society. Responses to these questions would form part of pedagogic knowledge and they would motivate students to invest time and effort in literature. Students should become readers with literary competence and it means their ability to communicate with and about literature. In other words, they are able to construct coherence: to enhance comprehension and interpretation, to describe similarities and variations between texts, to relate texts and the world, personal judgement about texts to that of other readers. Their attitude to literature should be characterized by willingness to invest in reading literature. The objective of literature curriculum should be conceived and spelt out in terms of students' literary competence.

Literary competence is too complex to explain in a single simple sentence. Of course, it means skills and sub-skills:

- i. ability to recognize and understand tropes; narrative and poetic devices, such as plot, story, character, point of view, setting, irony, satire, paradox, and tension; specific text features, such as theme and style, literary trends, such as Classicism, Romanticism, Realism, and Modernism; literary forms; and literary genres;
- ii. ability to use literary notions in order to interpret the text; and
- iii. ability to produce a personal response to the literary text both in written and spoken modes.

What can students do with literary texts? In the words of **Stanley Fish (1980)**, literature students can develop a capacity by experiences (competence) when they interact with texts and by doing so they become members of "an interpretive community." How does this literary competence develop? It develops through maintenance and examination of students' portfolios: works that they read periodically outside and part of the curriculum, evaluation procedures adopted in writing about their reading, motives for reading them, their idea of function of literature in society, literary concepts that they have internalized, their understanding of certain notions like power, self, race, culture, subject, character, formation of human nature, gender, politics, and so on.

Furthermore, literature students do not form a homogeneous group in class. Their competence level is basically varying and the teacher should recognise this factor. The teacher can stream his class at least in three groups based on the level of their actual literary competence: a) [**weak**] students with very limited competence of not being able to read, understand, and value very simple literary works; b) [**good**] students with reasonable competence to read, understand, value literary works of median level of difficulty; and c) [**excellent**] students with extended competence to read, understand, and value complex literary works). Weak students have very little experience of reading, understanding, interpreting, and appreciating very simple works and they cannot express in writing and spoken their literary experiences. Their willingness to invest time and interest in literature is very negligible. Their manner of reading is experiential. Good students are those who possess a broad literary competence to read and discuss literature that is not too complex and they are willing to pitch in extra effort for literature. They are equally willing to research complex experiences and emotions that are not part of their world of experience. They show interest in unravelling narrative techniques and structures and author's intentions. Their manner of reading is interpretive and reflective. Excellent students are the ones who have fairly advanced literary competence. They are aware that texts function in a cultural-historical context and that they provide the means to acquaint with the past and different cultural identities. Their manner of reading is literate.

Acquisition of literary competence by students is not an unaided automatic process or product. Teachers have a great role to play. They should recognize the changes that have been taking place in literature teaching over the period of time. Changes are seen as a transition from a teacher-dominated/centred cultural heritage approach to social-critical and/or reader-oriented approaches to texts in class. Lecturing should be backgrounded by foregrounding students' personal growth as readers. Though some teachers take cognizance of changes in favour of students' personal growth, their actual pedagogy is incompatible with changing aims and objectives of pedagogy. They are still addicted to the knowledge transmission approach to teaching (lecturing is the most indispensable compulsive habit), asking factual questions instead of the ones that elicit personal responses to the text, focusing on knowledge reproduction and recycling (from the secondary sources) both teachers and students alike instead of knowledge production and transformation, listening to lectures rather than peer discussion, and lack of distinction between different aims and different forms and contents of literature teaching.

Next, who is an English literature teacher? S(he) is one who possesses literary scholarship. Literary scholarship is usually understood as knowledge of the individual text in terms of criticism. Contrarily, **Paul de Man (1988)** is of the view that literary scholarship which is teachable has two complimentary areas: historical and philological facts as the preparatory condition for understanding the text, and methods of reading and interpreting texts in general. The second constituent part of literary scholarship is what is termed as literary theory. It disputes the common-sense views about writing, meaning, reading, experience, power, gender, self, subject, and author, genres, and difference between literary and non-literary uses of language. It is a pugnacious critique of these common-sense notions that have been taken for granted since Plato and Aristotle. Literary theory forms an integral part of pedagogy that teachers cannot evade because they are dealing with students who are becoming part of the digital world of the twenty first century. The requirements of this new generation are different from those of teachers of the twentieth century. **Roland Barthes** calls all the post-structuralist notions, such as deconstruction, modernism, post-modernism, feminism, psychoanalytic theory and new historicism as

new languages offered by changing times, and readers of every age are provided with different new languages to read and interpret literature written in the past.

The following are some of the basic tenets of theories of reading and they help readers to read both the text and the world in which they live.

1. Language is not representational; it shapes reality.
2. Reality is not what is 'present' at a given moment.
3. The meaning of a text/discourse is not what the writer 'had in mind.'
4. Literature is the expression of the unconscious.
5. A literary work is an autonomous structure made of language.
6. The notions of our own identity (gender, national) are not stable and fixed, but rather fluid, changing, and unstable. They are 'socially constructed.'
7. Literary text is a time- and place-bound verbal construction that is always in one way or another political.
8. "It is not a priori certain that literature is a reliable source of information about anything but its own language."
9. Literature does not represent culture, but it is part of culture.
10. Since truth is always relative, not absolute, definitive meaning is a myth.

Summing up

The educational objectives of English literary studies in India post-independence ought to be the development of literary competence in students. English literature students need to be streamed so that their level of literary competence could be identified. Teachers instead of being interpreters of individual texts should change their role as facilitators familiarizing students with the latest critical idioms so that they can interpret texts themselves and for themselves. As far as literature as a culture carrier is concerned, teachers should take extra care to ensure that a study of literatures in English facilitates students to appreciate multiculturalism in the place of acculturation. English literature is to be viewed as a second literature to Indian readers of English.

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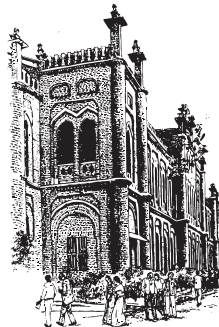
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Cybercriticism: Theory@Virtual_Reality.Com*

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“Reality (that is, people's material/symbolic existence) is entirely captured, fully immersed in a virtual setting, in the world of make believe, in which appearances are not just on the screen through which experience is communicated, but they become the experience.” (Castells 373)

The world we live has been undergoing enormous changes owing to the computer based Internet technology. Even mundane tasks like shopping are mediated through the computer interface. Communication is facilitated by computer-mediated e-mail, voice-mail, voice-chat, video-chat, and video-conference. The Internet has enabled an easy and speedy access to the wider world. Nonetheless, such interpenetrating and all pervasive presence of digital technologies not only affect the human consciousness but also redefine textuality and our interpretative practices. No more a literary text, be it a poem, a play or a novel, can be simply read and interpreted as sheer reflection of reality, or rather, a veritable product of the surrounding society. Digital technologies affect the formation of a text from the psychological, intellectual, and creative processing of it in the mind of the author to its release and reception as a socio-cultural product. Accordingly, the title of this paper foregrounds the precarious situation in which contemporary academicians and literary critics are caught in. In present-day English usage, @ is a commercial symbol, called *at site or at rate* meaning *at* and *at the rate of*. The most familiar day-to-day use of @ is in e-mail addresses transmitted by SMTP, that is, Single Mail Transfer Protocol. The suffix *com* in the title naughtily connotes here the extensive use of *computer* in a world that has been increasingly becoming virtual as in computer-generated reality, computer-controlled machines, computer-generated space, computerized graphics, and games. So, the question raised at the outset, through the title itself is the following: Is theory, any critical or literary theory for that matter, used as a mode of reading, understanding, and appreciating literature, then at the mercy of virtual reality? Alternatively, is theory at the threshold of virtual reality demanding new modes and perceptions of reading a text? Hopefully, the paper attempts to answer some of these questions by highlighting *Cybercriticism* as a suitable approach to dealing with postmodern cyber-narratives that have become multidisciplinary and technosavvy in thought and texture.

Much of literary theory centers on the mimetic principle of looking at reality. If the fulcrum of literary theory is reality, hermeneutical practices converge on the notions of reality, the ways in which reality is being treated, imitated, perceived, represented, and interpreted. However, the postmodern writers, having separated the real from the hyperreal, destabilize the anchoring of theory in the rock bottom of reality itself. Rapid shifts in the channels of human communication due to digital technology have opened up, unmindful of the contracting geographical space, the infinitely available virtual space. Accordingly, a whole set of new literary texts have

mushroomed in the past two decades grappling with the complexity of contouring the geographically defined from the cybernetically simulated, that is, the real from the hyperreal. Labeled as “cyberliterature,” “cyberpunk,” “cyborg-fiction,” these texts demand a new kind of amalgamated reading informed by computer-mediated/controlled technology. Lingering on the threshold of virtual reality, they not only puncture the conventional ways of receiving reality but also attempt annihilation of reality albeit in a metaphysical sense. In addition, they destabilize the subject position, where reality, seen as something at the prerogative of a subjective perception, is remodeled as a computer-controlled, computer mediated, computer-generated, assembled, configured, graphic stratagem.

Excerpts from three major postmodern science fictions exemplify why theory needs to be revived in terms of virtual reality. The first one is from Don DeLillo's most popular and quintessentially postmodern novel, *White Noise*. The novel is primarily concerned with the Gladney family. It shows how Jack Gladney, an academician in Hitler studies, is driven into the vicious subculture of his native place. It rivets on the issue of communication in an information age and poses the problem of sieving the important message from the 'white noise'. In this context, the novel foregrounds the role of media in mediating/constructing facts, sights, and real events. Further, it reveals how the society is submerged in simulacra, that is, virtual/hyperreal object that looks more authentic than the real itself. One funny incident occurs in the aftermath of a toxic spill when the local population is being evacuated. The following conversation of Jack Gladney with one civil defense organizer informs the reader how the evacuation has been worked out:

'That's quite an armband you've got there. What does SIMUVAC mean? Sounds important.'

'Short for simulated evacuation. A new state program they're still battling over funds for.'

'But this evacuation isn't simulated. It's real.'

'We know that. But we thought we could use it as a model.'

'A form of practice? Are you saying you saw a chance to use the real event in order to rehearse the simulation?'

'We took it right into the streets.'

'How is it going?'

'The insertion curve isn't as smooth as we would like. There's a probability excess. Plus which we don't have our victims laid out where we'd want them if this was an actual simulation. In other words we're forced to take our victims as we find them. We didn't get a jump on computer traffic. Suddenly it just spilled out, three-dimensionally, all over the landscape. You have to make allowances for the fact that everything you see tonight is real. There's lot of polishing we still have to do. But that's what this exercise is all about' (139).

As shown by John Baudrillard, the real is preceded by the simulacrum; the real here is ironically measured and found wanting by the artificial model. To put it in other words, the reality seen in the form of quantified objects disappears behind the virtual image of reality.

Similarly, the following excerpt from Thomas Pynchon's *Gravity's Rainbow* distinctly problematizes the conventional approach to reading a dense and complex literary text suffused with non-literary metaphors, extraneous equations, and technical terms. Pynchon writes:

Paranoid Systems of History (PSH), a short lived periodical of the 1920s whose plates have all mysteriously vanished, natch, has even suggested, in more than one editorial, that the whole German Inflation was created deliberately, simply to drive young enthusiasts of the Cybernetic Tradition into Control work: after all, an economy inflating upward bound as a balloon, its own definition of Earth's surface drifting upward in value, uncontrolled, drifting with the days, the feedback system expected to maintain the value of the mark constant having, humiliatingly failed. . . . Unity gain around the loop, unity gain, zero change, and hush, that way, forever, these were the secret rhymes of the childhood of the Discipline of Control—secret and terrible, as the histories say. . . . Edges were hardly ever glimpsed, much less flirted at or with. Destruction, oh, and demons—yes, including Maxwell's—were there, deep in the woods, with other beasts vaulting among the earthworks of your safety. . . .

So was the Rocket's terrible passage reduced, literally, to bourgeois terms, terms of an equation such as that elegant blend of philosophy and hardware, abstract change and hinged pivots of real metals which describes motion under the aspect of yaw control:

$$\frac{d^2}{dt^2} * \underline{d} + \underline{L} (s_1 s_2) \underline{R} s_3,$$

persevering, possessing, steering between Scylla and Charybdis the whole way to Brennschluss (239).

Although in the above passage, Pynchon starts with the disappearance of a periodical, he ends by referring to the German technology of making bombs that defy the speed of sound. In doing so, interestingly enough, Pynchon makes use of cybernetics, control theory, parabola theory, apart from theorems and concepts from Mathematics and Physics. Nonetheless, this interweaving of the text with multi-disciplinary concepts and neo-technical terms challenge the received modes of reading.

In William Gibson's *Neuromancer*, reckoned to be a cult cyberpunk, the following description, though seems to describe an innocuous scenario at a futuristic household, helps in locating the novel in an entirely different orbit, a virtually new, cyberrealm:

“The matrix has its roots in primitive arcade games,” said the voice-over, “in early graphics programs and military experimentation with cranial jacks.” On the Sony, a two-dimensional space war faded behind a forest of mathematically generated ferns, demonstrating the spacial possibilities of logarithmic spirals; cold blue military footage burned through, lab animals wired into test systems, helmets feeding into fire control circuits of tanks and war planes. “Cyberspace. A consensual hallucination experienced daily by billions of legitimate operators, in every nation, by children being taught mathematical concepts. . . . A graphic representation of data abstracted from the banks of every computer in the human system. Unthinkable complexity. Lines of light ranged in the nonspace of the mind, clusters and constellations of data. Like city lights, receding . . .” (51).

In cyberpunks like *Neuromancer*, the hyperreal androids, cyborgs, and replicants appear to be “more real than the real” human beings, and in authenticating their status, they render human body redundant. Humans ensnared, and caught between the simulated and the real, are unsure whether they have transgressed to the hyperreal or have regressed irredeemably to the real or rather detained in a limbo and administer to live in a

mumbo jumbo state of existence. These instances from Don DeLillo's *White Noise*, Thomas Pynchon's *Gravity's Rainbow*, and William Gibson's *Neuromancer* indicate how inadequate are the existing theoretic modes of interpretation and thereby assert the need for a fresh hermeneutics based on cybernetics. In this respect, this paper underscores cybercriticism as the theory for the happening and the upcoming, and testifies its relevance as a significant interpretative strategy for apprehending contemporary technocultural narratives.

Marshall McLuhan declares in his book, *The Medium is the Massage*: “All media are extensions of some human faculty—psychic or physical” (26). He expands this notion in the following words: “The wheel is an extension of the foot, the book is an extension of the eye . . . clothing, an extension of the skin . . . electric circuitry, an extension of the nervous system” (31-40). In cyberculture scenario, the extensions are treated the real. All the extensions have gained so much autonomy that they have become the real. They define and give identity to the source or the subject of extension. This is basically the reason why we need Cybercriticism—to cope up with the amazing changes that have been happening and comprehend the effects in the thought patterns, ways of communication and change in language.

As Donna Haraway rightly conjectures, the cyborgian shift has already taken place. She portents:

We are living through a movement from an organic, industrial society to a polymorphous, information system—from all work to all play, a deadly game. Simultaneously material and ideological, the dichotomies may be expressed in the following chart of transitions from the comfortable old hierarchical dominations to the scary new networks I have called the informatics of domination:

Representation	~	Simulation
Bourgeois novel, realism	~	Science fiction, postmodernism
Organism	~	Biotic Component
Depth, integrity	~	Surface, boundary
Heat	~	Noise
Physiology	~	Communications engineering
Small group	~	Subsystem
Perfection	~	Optimization
Eugenics	~	Population Control
Decadence, Magic Mountain	~	Obsolescence, Future Shock
Hygiene	~	Stress Management
Organic division of labor	~	Ergonomics/cybernetics of labor
Organic sex role specialization	~	Optimal genetic strategies
Scientific management in home/factory	~	Global factory/Electronic cottage
Public/Private	~	Cyborg citizenship
Nature/Culture	~	Fields of difference
Co-operation	~	Communication enhancement
Sex	~	Genetic engineering

Labor	~ Robotics
Mind	~ Artificial Intelligence
Second World War	~ Star Wars
White Capitalist Patriarchy	~ Informatics of Domination (162).

Since the new age literature is imbedded in cyberculture comprising the latest media studies and digital culture, any study on this subject ought to include areas which are henceforth totally unrelated to literary studies. Thus, background knowledge in the following areas will be required for a comprehensive understanding of the postmodern-cyberliterature: **Computer Science, Cybernetics, Robotics, Artificial Intelligence, Nanotechnoscience, Biomedical Research, Biotech science, and Genetic Engineering.** Specialized works have already mushroomed in this area in the past two decades. Significant examples are: **David Bell and Barbara Kennedy's *The Cybercultures Reader* (2000), Jenny Wolmark, *Cybersexualities: A Reader on Feminist Theory, Cyborgs and Cyberspace* (1999), S. Graham, *The Cybercities Reader* (2004), Constance Penley and Andrew Ross's *Technoculture* (1991), George Landlow's *Hypertext: The Convergence of Contemporary Critical Theory and Technology* (1992).** Notable Film Representations of cyberculture are: **Larry and Andy Wachowski's *The Matrix Trilogy*, Ridley Scott's *Blade Runner*, *Robocop* series and the *Terminator* series.**

Cyberculture originally existed only in the pages of Science Fiction. But Cybernetics—the systems of control and communication in animals and machines—make cyberculture 'reality.' Cybercriticism is concerned with the technology/virtuality and the body, analyses of technology, the cultural readings of technological tools and virtual communities. Cyberspace refers to the notion of a space behind the computer; an electronic geography of virtual communities and cybercultures. Cybercriticism is pertinent for analyzing narratives that are termed as *cyberpunk*. **When “cyberpunk” first featured as the title of a short story by Bruce Bethke in 1983, it simply described a group of teenage hackers. Soon, in 1984, with the publication of William Gibson's *Neuromancer*, the word gained a canonical status and it typified a new genre that came to be identified with cyberpunk society and culture. The prefix “cyber” from “cybernetics,” indicates any computer, electronic or online system of control and communication. The suffix “punk,” named after an anarchistic youth movement that surfaced in Great Britain in the 1970s, represents an anti-establishment rock music genre and movement. Cyber and punk together connote a rebellious form of representing a futuristic technoculture. But the reason why we should be concerned about cyberpunk is rather ominously expressed in the words of Bruce Sterling: “Anything that can be done to a rat can be done to a human being. And we can do most anything to rats. This is a hard thing to think about, but it's the truth. It won't go away because we cover our eyes. *That is cyberpunk*” (“Cyberpunk in the Nineties”).**

Cyberpunk deals with fears of computerized rationalization and computerized intelligence. It is neither technophiliac or technophobic although there is a tension between both. While, on the one hand, it represents the fictive textual voice of cyberculture and cyberspace, it problematizes, on the other hand, the interface between machine and human beings. Significantly, it enquires into post-human identity issues and comes to terms with hybridity and plurality.

William Gibson's *Neuromancer*, the **canonical cyberpunk**, makes us believe in the 'consensual hallucination' that there is a 'space' behind the computer screen and connections are made within the matrix of computer networks. It exists in the world which is created when people log their nervous systems directly into the network, increasing the intimacy of the mind and the matrix. It brings to light the aspect of the disappearance of body in cyberspace. In fact, in *Neuromancer*, the organic body has fully disintegrated. The novel illustrates only *different types of techno-integrated bodies*. Thus, there is *the supplanted body* as in the case of Ratz, the bartender, who has a Russian military prosthetic arm. *Organ transplants* have become so affordable and easily available that hearts, lungs, pituitary glands, pancreas, and kidneys are cheaply sold in the underground market. There is also *surgically transformed body* as portrayed in the character of Molly, called 'a razor woman,' who has mirrored glasses for eyes and housings beneath her nails for sliding in and out scalpel blades. While *clones* in the novel represent *technologically resurrected bodies*, Julius Deane, who continues to live for more than one hundred and thirty-five years by re-setting his DNA code, symbolizes *ageless bodies*.

Besides, cyberpunk encompasses the hyperreal or virtual reality. By making the hyperreal look more real than the real, what cyberpunks attempt is not an anti-representation of reality but an obliteration of it. In this context, *Jean Baudrillard explains the hyperreal*:

It [hyperreal] is the Other of the real, not reason as a principle of reality, that legitimizes cultural practices. . . . So there is something more than that which is peculiar to our modern media images: if they fascinate us so much it is not because they are sites of the production of meaning and representation—this would not be new—it is on the contrary because they are the sites of the disappearance of meaning and representation, sites in which we are caught quite apart from any judgement of reality, thus sites of a fatal strategy of denigration of the real and the reality principle (28).

The fluidity of cyberspace serves the subject that is left both without representation and with infinite representation.

Within the ambit of cyberculture, there are different perspectives of looking at the mind and the body, for instance, as separate entities, as integral parts, and as complementary aspects. What is envisaged as the 'human' is a symbiotic mix of the mind and the body. However, the 'human' today is rarely divorced from technology. As S. Aronowitz rightly remarks:

. . . the technological is not so easily distinguished from the "human," since it is *within* (medical technologies, processed foods), *beside* (telephones), and *outside* (satellites). Sometimes we inhabit it (a climate-controlled office space), or it inhabits us (a pacemaker). Sometimes it seems to be an appendage or prosthetic (a pair of eye-glasses); at other times, human beings appear to serve as the appendages (as in an assembly line). (9)

Cyberspace undermines the symbolic distance between the metaphoric and the real, abandoning the latter by presenting an increasingly real simulation of a real reality. Information loses its body in cyberspace (Gillis 209). In the foreboding words of Bruce Sterling, "Knowledge is power! Do you suppose that little fragile form or yours—your primitive legs, your ludicrous arms and hands, your tiny, scarcely wrinkled brain—can contain all the power? Certainly not! Already your race is flying to pieces under the impact of your own expertise. The original human form is becoming obsolete" (*Crystal Express*,

25). For Haraway, our dependence on technology makes us cyborgs. Overall, in cyberculture, the self is multiple, fluid and constituted only via interaction with technology.

Thus, cybercriticism is significant for reading, understanding and interpreting contemporary texts which are products of cyberculture. Cybercriticism is concerned with such pertinent issues as **technological determinism, the gendering and genreing of technoculture, apprehensions of autonomous technological empowerments, cybernetic power conspiracies, the problematic relationship between the organic and the inorganic, and the dehumanizing ill-effects of cybernetics.**

Ultimately, cybercriticism gives contingency to movement from the human to the posthuman, *technophobia* (the fear of technology) to *technopoly* (the deification of technology), androcentric to cybercentric, and logocentric to iconocentric. In fact, to talk about centers is inappropriate in the context of cyberculture where the structure, if any, is rhizomatic as represented by the Internet or the World Wide Web. As Mary Klages succinctly puts it: “Unlike a spider's web, the World Wide Web has no center; there's no place that starts it, controls it, monitors it, or ends it. Rather, the Web is just the interconnection of all the zillions of websites that exist—and which exist only in hyperreality, only in digital form, only as messages on a computer screen, and not in any material form” (176). However, shifting the mode of thinking from a linear model to a rhizomatic one could be the toughest challenge one has to confront and reconcile with while embracing cybercriticism.

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Self-discovery as a means of redemption in Coetzee's Fiction

Dr. M. Lawrence

Victimization has been a constant occurrence during the colonial, apartheid, post-apartheid and post-colonial milieu in South Africa. Despite the oppressive conditions and perhaps because of them, the victims discover themselves and acquire self-knowledge. Coetzee's clinical scrutiny of South African predicament during a pre-independent and independent atmosphere explores possible solutions which can be realized through self-awareness. His expert analysis of the self in various characters leads to a state of conscious understanding which results in the realization of a home for the homeless. The article intends to focus on the journey into the inner recess of human psyche which is externalized in prejudice, domination, violence, role of the other, and cultural conflicts.

Self-discovery brings about an awareness of how our emotions and drives affect our actions. Daniel Goleman in his book titled *Working with Emotional Intelligence* says that "Emotional awareness starts with attunement to the stream of feeling that is a constant presence in all of us and with a recognition of how these emotions shape what we perceive, think, and do." (65) The journey involves a process of understanding what we are, what others are and in what situations. The first phase consists of reception of external stimuli. The second phase highlights the thinking process. The final phase which accommodates perception and processing of thoughts in the mind finds manifestation in the resultant actions. The victim has to undertake an inner journey to be at peace with oneself and surrounding environment.

The journey within oneself facilitates education of the characters in Coetzee's fiction in self-discovery. The protagonists and some minor characters who are very aggressive, are not in a position to know themselves. The dwelling place at times cripples and stunts the growth in emotional, social and mental facets. An excessive concentration on the "other" distracts the self from self-discovery. The interaction between the colonizer and the colonized in Coetzee's fiction provides ample opportunities to have an awareness of the inner life. The journey through the heart of darkness exhibits various shades of alienation of characters symbolizing people trapped in a cage.

Domination brings absolute power to those who exercise it. Characters in Coetzee's fiction exercising domination experience a shallow understanding of themselves. Despite the authority to punish, there are some empathetic characters who transcend themselves and understand the plight of others in their respective geographic space. Coetzee in *Dusklands* is ruthless towards the Namaqua people. This show of brute force is absent in Crusoe's power over Susan and Friday in *Foe*. The power is subtly shown to be motivated by simple needs of existence. Colonel Joll in *Waiting for the Barbarians* reveals colonial authority. Magda's father in *In the Heart of the Country* overpowers his daughter. These characters because of their aggressive nature are unable to discover their true inner selves. On the other hand, the Medical Officer in *Life & Times of Michael K*, Magda in *In the Heart of the Country*, the magistrate in *Waiting for the Barbarians*, Susan in *Foe* and Lucy in *Disgrace* attempt to embark on a journey of self-discovery. Their humility, objectivity and acceptance equip them with a better understanding of themselves.

At times the violence wreaked out on others brings about self-realization. Magda's journey depicted in psychological realism highlights her murder instinct. In South African literature, the father figure plays an

oppressive role. Magda in order to be free and to understand herself better has to be away from her father. Only when this delivery happens, she would be in a position to think freely without any hindrance. In this context Maes-Jelinek makes a pertinent comment: “She still lives with her father, the authority and the law, now blind and deaf, an enduring silent monolith when she carries and supports, yet would really have to kill in order to be born.”(92) Magda's self is thwarted in the pre-death phase of the father. She is cursed with a negative self-image and her capacity for normal relationship with her parents and neighbours is reduced drastically. Magda's emotional inertia progresses towards a vacuum. Rejection of the other makes the pace of self-discovery slower.

In *Disgrace* as David Lurie is not ethically bound, he violates the respect for the “other”. Lurie's student, Melannie Isaacs from the black community, is seen as a child. In spite of the sexual aggression, there is a momentary self-discovery when he questions himself, “No more than a child! What am I doing?” (20) Lurie while enticing Melannie Isaacs and carrying her in his arms suspends the consequences of his seductive act from his mind. Even before the enjoyment of the pleasure, pricks of conscience and moral qualms due to some remnants of social values provide him a moment to stop and think about the repercussions of the act. Since it is interracial, it involves not only sexual aggression at the personal level but also at the political and societal dimensions. The political reactions are so dire that they affect David at the personal level. The mimetic result of this ruthless seduction is the rape of his daughter by three thugs in a postcolonial situation.

The role of the “other” augments the process of understanding of oneself. “The Narrative of Jacobus Coetzee” in *Dusklands* exposes an escape from the self by shunning the other. This avoidance presents a shallow understanding of one's self. On the contrary, the Magistrate in *Waiting for the Barbarians* is candid in his approach to the other. The resultant experience is due to his authentic reception to the barbarian girl's potential openness. His effort in exploring her facilitates a greater degree of awareness. The ritual of washing the barbarian girl's feet and body blesses him with a better understanding of the world, the colonial world, in particular, and his simultaneous potent and powerless role in the South African context. The collective racial guilt that he suffers from is alleviated gradually in the empathetic relationship he enjoys with the barbarian girl. In his climatic consciousness of the erasure of the barbarian girl's self, his authority crumbles and he feels like what Albert Memmi calls “the colonizer who refuses.” The Magistrate sheds his administrative powers in order to heal the wounds of colonialism. He genuinely tries to erase the colonial scars due to the tortures inflicted on her body.

There is a grand initiative to explore the self from one's own culture. The possibility of the colonizer to test his culture and explore his own psyche exists in the interaction between the colonizer and the colonized. This unique interaction is highlighted by Marais in his observation: “. . . it is the standard representation of the colonial native as barbarous other that occurs in frontier writing, a representation which negates the native but allows the colonizer to position himself in opposition to it and thus affirm his experience of his own culture, his sense of European superiority.” (58) In the process of assimilation, the colonizer learns from native culture that is closer to nature and the colonized native learns from foreign culture which is technological. This phenomenon necessitates a rethink of oneself in the backdrop of alien norms and behavioural patterns. It further accelerates the self-discovery for both the colonizer from the European continent and the colonized native from South Africa. In the event of any lacuna, attempts are made to fill up the gaps.

When there is a cultural confrontation during the encounter between the colonizer and the colonized, alienation and de-centred consciousness are bound to happen. For example, Lurie finds more ease with a ghost

than his own daughter Lucy. His distorted inner life with moral vacuum leaves him in a state of emptiness. The self-discovery he makes devastates his illusions. On the other hand, Lucy accepts the onslaught and her rape by three native thugs as acts of retribution and means of cleansing and thus redemptive and says: "I am determined to be a good mother, Lurie. A good mother and a good person. You should try to be a good person too." (216) The element of self-discovery that Lucy gets at the end prepares her to face life as lived in the real post-colonial South Africa. It brings about a change of heart in Lucy.

Self-discovery in characters such as the Magistrate, Susan, the medical officer, and Lucy enables them to lead a better life and convinces these characters to accept the bitter realities of life. Wherever changes are possible, these characters take steps necessary to have a quality life. Self-discovery acts as a means of redemption for them. The Magistrate resists the orders of the Empire and behaves like the colonizer who refuses. His non-cooperation lands him in a state of powerlessness at the end. In spite of his physical, political and bureaucratic reduction, his indefatigable energy stems from his deep inner emotions and introspection. He has been true to himself against all odds. Susan makes an effort tirelessly to understand Friday. She teaches him English language. Later she realizes that Friday is beyond her grasp of the meaning making industry. If Friday is her Caliban, she acts as a benevolent Prospero. The medical officer, a representative from the oppressive group stands apart and is able to understand himself better while observing Michael K's unique life style. K's ability to feed on the bread of freedom liberates the medical officer and grants him with a great understanding of the self. The most significant transformation takes place in Lucy because it offers a new way of attaining peace. After her self-discovery she becomes like Mother Earth in accepting all brutalities meted out to her. After going through the aftermath of the black peril Lucy transforms herself into a sacrificial lamb. Discovering herself, she is able to give a solution to the postcolonial problems. The child born out of the rape incident demands love from Lucy and her preparedness to love her child brings the acme of redemption. The plight of Lucy's child as a result of the rape is attributed to Mother Nature in the words of Lucy herself:

"The Child? No. How could I? But I will, Love will grow – one can trust Mother Nature of that."
(*Disgrace* 216)

The adaptability of Lucy stemming from self-discovery is a miraculous solution to the interracial existence.

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Emotions, language and Interpersonal communication: Teaching of Communicative English with Multimodal Pedagogy

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The paper proposes that it is possible to teach the much desired communication of emotional quotient through the English Language as an academic subject with the help of Language through Literature curriculum and multi-modal pedagogic techniques. The paper addresses all the four communication skills- listening, speaking, reading and writing skills of English, as all these skills are very much required for career purposes. The targetted students are college students in general and engineering college students in particular in the Southern Districts of Tamil Nadu who aspire to join the service industry for employment.

In the age of globalization, India has gained good economic prospects through the service industry. Service industry encompasses Information Technology (IT) and Information Technology Enabled Services (ITES), Hospitality Industry like tourism and hotel, Financial Organizations such as banks and insurance companies, and Educational Institutes. In particular, Indian engineers have a strong presence in IT and ITES of Multinational Corporations (MNCs) due to the Indian engineers' strong base in science and mathematics. However, lack of employable skills in general and communication skills in English and Emotional Quotient (EQ) in particular continue to put a majority of the engineering graduates at a disadvantage (Education Plus, The Hindu, 15.08.2011).

In Multinational Corporations, team work is the life line of business. Young employees need to interact with their superiors, peers, subordinates and customers as a part of their business operations. For effective team work in an MNC with multicultural and gender diverse environment, communication skills in English are the linking thread among the individuals. Human Resource expert Bindu Sridhar says that multi-cultural and multi-gender team is a “collaborative, communicative and creative team” (The Hindu, 04.01.2012). Human Resources (HR) expert Chakravarthy Tenneti says, “ relationship management skills...ability to perform in groups and teams” and “Communication skills are now playing a vital role as a basic pre-requisite to consider an employee for the organization. It was not the case a few years ago, where the employees were not exposed to multi-cultural work atmosphere” (The Hindu, 17.08.2011). Thus good teams with good inter-personal communication skills are assets to any organization.

Good communication skills develop good inter-personal relationship among team members, which promotes successful team performance with a sense of camaraderie and friendship. Development of such relationships requires employment of emotions like affection, team spirit, friendship, loyalty, and so on, which have to be linguistically conveyed while communicating with team members. Thus the employees need to 1. recognize emotions in others' communication 2. generate their own emotions 3. communicate those emotions linguistically. However, these linguistic communication of emotions go beyond team relationship and are effectively employed while dealing with superiors, customers, subordinates and even bullies and sexual harassers too.

The effective handling of emotions through verbal and non-verbal communication is called Emotional Quotient (EQ) or Emotional Intelligence (EI). According to HR expert Payal Chanania EQ “ is a broad term encompassing awareness of one's own emotions and their effect on others as well as how to manage and restrain those emotions in a healthy and productive manner. In addition, it helps to intuitively read people's reactions and treat people accordingly which enables to build good rapport, trust, relationships and networks” (The Hindu, 18.04.12).

Hence, organizations pay attention to these traits during the placement interviews. The placement selection involves group discussions (GDs) and personal interviews that assess the candidates' personality along with their communication skills. These activities expect the display of proper emotions that are appropriate to the situation/ topic/ questions and many candidates face difficulty here. The verbal and non-verbal linguistic communication of appropriate emotions is important in these activities because, through the candidates' performance, the recruiters also assess the candidates' emotional quotient (EQ) and personality.

Emotional quotient, along with intelligence quotient, is nurtured at home and educational institutions. EQ is displayed by verbal and non- verbal communication. As English continues to be our second language in India, education should have a space for emotional development and its demonstration through English language, too. However, our present educational objectives in a majority of our English medium schools and language curricula in technical institutes fail to achieve development and communication of EQ and hence, the present problem.

The author proposes that teaching communication skills through literature with activity based multimodal pedagogy could help address this problem to a large extent. Literature is a creative art that uses language as a medium. Like other art forms, appreciation of literature requires aesthetic sense that involves physical senses, emotions and intelligence. Penny Ur is of the opinion that language through literature “...involves emotions as well as intellect, which adds to motivation and may contribute to personal development” (A Course in English Language Teaching,2005). Teaching communication skills through literature, the author believes, could train the engineering students in the recognition, generation and communication of emotions using English language.

To experiment with the idea whether such a training could be imparted in controlled environments like classrooms or language labs, the author designed a work shop meant for two hours of administration (a copy of the worksheet has been enclosed with the paper). The work shop was composed of the following features:

- ✧ A two hour curriculum to teach communicative English interactively to the tertiary level/ undergraduate students with previous exposure to English language teaching.
- ✧ Employment of multi-modal materials like photos, music and texts to increase interest and attention in participation
- ✧ Employment of multi-genre texts like jokes, lyrics, narrative songs, one act plays to expose the participants to creative literature.
- ✧ Employment of an interactive worksheet for participatory learning
- ✧ Employment of sensory activities like seeing, listening, reading, writing and speaking to increase span of attention and retention of information

- * Employment of emotional stimuli for universal emotions like 'sadness', 'anger', 'happiness' 'fear' 'love' and 'surprise', in the form of visual images, music and texts for use in communication as a part of EQ training

The author conducted workshops between December 2011 and March 2012, as experiments, at the international conference at Bannari Amman Institute of Technology, Erode district, Government Arts College, Melur, and English Refresher course at the UGC Academic Staff College, Madurai Kamaraj Univeristy, to mixed audiences of students and teachers, to find out to what extent communicative English with EQ can be taught in controlled environments such as classrooms/ language labs using a language through literature curriculum like this. The out come of the workshops was positive and encouraging and offered the author the following lessons:

- * The involvement of sensory perception in the workshop and the novelty of experience created interest in the participants. Irrespective of the age groups, the participants openly demonstrated their emotions when they were shown photos of beautiful and expressive children, butchering of elephant and so on. They also sang along reflexively when the songs were played while the participants had the lyrics in their hands.
- * The activities and participatory learning held their attention for long duration, and a random check after the workshop with the participants revealed that they could generalize the important lessons of the workshop for use in other situations.
- * Thus the workshop proved that the teaching of communication skills through literature with multi-modal pedagogy and participatory learning would be result oriented.

The author would like to conclude that although there is no substitute for activities like sports and cultural programmes that develop communication skills and emotional quotient naturally, spontaneous communication skills development in English would be difficult to achieve in a predominantly Tamil speaking environment that prevails in our college campuses. More over, engineering curriculum, as well as the Technical English curriculum, has been less effective in developing emotional quotient in engineering students. As the author has had the experience of teaching in engineering colleges for about a decade, the author believes that the methods experimented with in the workshop could be useful in developing communication skills in English with emotional quotient in controlled environments like classrooms and language labs if similar curricula and pedagogy are introduced in engineering education.

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Appendix

Emotions, language and Interpersonal communication: Teaching of Communicative English with Multimodal Pedagogy

WORK SHEET

(I) A..Look at the images of children in the slides. Each child shows an emotion. Recognize the emotion each child shows. Choose appropriate emotion for each image from the box given below, and fill-up the blanks:

1. Child 1:
2. Child 2:
3. Child 3 :.....
4. Child 4 :.....

Happiness

Sadness

Surprise

Anger

After you have filled up the blanks, write four declarative sentences using the nouns in the box above as adjectives in the sentences. An example is given for your understanding. After writing, tell the sentences loudly.

Example: The fifth child is sleepy.

- 1.
- 2.
- 3.
- 4.

Unbelievable	Shocking	Beautiful	Terrible
Horrible	Cute	Curious	Surprising
	Wonderful	Disgusting	

1. The art is.....
2. The unity between the cat and rat is.....
3. The piglet is
4. Seeing a dead elephant is
5. People skinning the elephant is.....
6. It isto see elephant being cut into pieces.
7. What asight! Only the bones of the elephant are left.
8. This illusion painting is

Write a few exclamatory sentences in response to the images and tell them loudly.

- 1.
- 2.
- 3.
- 4.

C. Listen to the following music pieces carefully. Each piece of music would stimulate an emotion in you. Recognize the same and fill up the blanks with words describing appropriate emotions. To help you in this direction, a set of words have been given in the following box:

Adventurous	Sad	Childish	Brave	Thrilling	Comforting	Consoling	Funny
-------------	-----	----------	-------	-----------	------------	-----------	-------

1. James Bond music is.....
2. Where Eagles Dare' theme music is.....
3. Baby Elephant Walk from the movie 'Hatari' is.....
4. A Fist Full of Dollar's theme music is
5. James Last's 'Abide with me' is

Describe the emotionmusic stirred in you and talk about your feeling for a minute.

(II)A. Read the following jokes and answer the following questions: (Jokes courtesy, Readers' Digest)

1. Cessna plane: "Jones tower, Cessna 12345, student pilot, I am out of fuel."

Tower: "Roger, Cessna 12345, reduce airspeed to best glide! Do you have the airfield in sight?"

Cessna: "Uh...tower, I am on the south ramp; I just want to know where the fuel truck is".

Questions;

A. What makes this a joke?

B. How would you have reacted, if you were the tower? Frame an interrogative sentence.

2. "I think my gold fish has seizures," (fits) a man tells veterinarian. "He seems fine now," says the vet.

"Now, sure. But wait till I take him out of the bowl."

A. What make this a joke?

B. What would you tell the owner of the fish, if you were the vet? Frame an interrogative sentence.

B. Read the following lyrics carefully once before listening to the songs played. And read again while the song is being played (Lyrics are poems composed for singing with the accompaniment of musical instruments). Answer the questions and discuss your answers with other participants and find out why, if the answers are different.

The first song was sung by Jim Reeves, who was an iconic personality in American country music.

The second song was sung by the first all-black European music band Boney M.

Old Christmas Card

(It's the mem`ry of an old Christmas card)

There`s an old Christmas card in an old dusty trunk

And it brings back sweet mem`ries dear to me

Though it`s faded and worn it`s as precious as the morn

When I found it neath our first Christmas tree

I thrill with every word every line guess I`m always sentimental round this time

Pardon me if a tear falls among my Christmas cheer

It`s the mem`ry of an old Christmas card

You know I don`t know why I get to feeling sentimental about this time every year

But every time I see a Christmas card I somehow can`t help reminiscing

*About the very first Christmas that you and I spent together
What a beautiful Christmas card you gave me that year
Why I know you must have looked through thousands of cards
To find that wonderful poem that still brings a tear to my eye
I thrill with every word every line...*

1. Who is the intended audience of the song?

.....

2. Is the lady love present and listening to the song?

.....

3. What is the present state of their relationship?

.....

4. Where is the lady love, now?

.....

5. Identify the words of emotions from the lyric and write them in the box below:

--

EL LUTE

This is the story of El Lute
A man who was born to be hunted like a wild animal
Because he was poor
But he refused to accept his fate
And today his honor has been restored

He was only nineteen
And he was sentenced to die
For something that somebody else did
And blamed on El Lute
Then they changed it to life

And so he could escape
From then on they chased him
And searched for him day and night
all over Spain
But the search was in vain for El Lute

He had only seen the dark side of life
The man they called El Lute
And he wanted a home just like you and like me
In a country where all would be free
So he taught himself to read and to write
It didn't help El Lute
He was one who had dared to escape overnight
They had to find El Lute

Soon the fame of his name
Spread like wild fire all over the land
With a price on his head
People still gave him bread
And they gave him a hand
For they knew he was right
And his fight was their fight

No one gave you a chance
In the Spain of those days
On the walls every place they had put up
The face of El Lute
And he robbed where he could just like once Robin Hood
They finally caught him and
That seemed the end
But they caught him in vain
Cause a change came for Spain
And El Lute

He had only seen the dark side of life
The man they called El Lute
And he wanted a home just like you and like me
In a country where all would be free

And then freedom really came to his land
And also to El Lute
Now he walks in the light of a sunny new day
The man they called El Lute

Questions:

1. Why did El Lute want to live in a country where all will be free?

.....

2. Was El Lute a happy man or sad man? Why?

.....

3. Why did people support El Lute?

.....

4. If you were falsely accused of something you had not done, how would you have felt?

.....

5. Identify the words of emotions from the lyric and write them in the box below:

Play Reading and role play

(III) Divide your selves into groups according to the number of characters in the play. Read loudly the excerpt from .A.A.Milne's one act play "The Boy Comes Home" with appropriate emotions and intonations. Do role play according to the situations given after the play:

(JAMES opens his eyes with a start and looks round him in a bewildered way. He rubs his heart, takes out his match and looks at it, and then stares round the room again. The door from the dining-room opens, and PHILIP comes in with a piece of toast in his hand.)

PHILIP (his mouth full). You wanted to see me, Uncle James?

JAMES (still bewildered). That's all right, my boy, that's all right. What have you been doing?

PHILIP (surprised). Breakfast. (Putting the last piece in his mouth) Rather late, I'm afraid.

JAMES. That's all right. (He laughs awkwardly.)

PHILIP. Anything the matter? You don't look your usual bright self.

JAMES. I--er--seem to have dropped asleep in front of the fire. Most unusual thing for me to have done. Most unusual.

PHILIP. Let that be a lesson to you not to get up so early. Of course, if you're in the Army you can't help yourself. Thank Heaven I'm out of it, and my own master again.

JAMES. Ah, that's what I wanted to talk to you about. Sit down, Philip. (He indicates the chair by the fire.)

PHILIP (taking a chair by the table). You have that, uncle; I shall be all right here.

JAMES (hastily). No, no; you come here. (He gives PHILIP the armchair and sits by the table himself.) I should be dropping off again. (He laughs awkwardly.)

PHILIP. Righto. (He puts his hand to his pocket. UNCLE JAMES shivers and looks at him to horror. PHILIP brings out his pipe, and a sickly grin of relief comes into JAMES'S face.)

JAMES. I suppose you smoked a lot in France?

PHILIP. Rather! Nothing else to do. It's allowed in here?

JAMES (hastily). Yes, yes, of course. (PHILIP lights his pipe.) Well now, Philip, what are you going to do, now you've left the Army?

PHILIP (promptly). Burn my uniform and sell my revolver.

JAMES (starting at the word "revolver"). Sell your revolver, eh?

PHILIP (surprised). Well, I don't want it now, do I?

JAMES. No.... Oh no.... Oh, most certainly not, I should say. Oh, I can't see why you should want it at all. (With an uneasy laugh) You're in England now. No need for revolvers here--eh?

PHILIP (staring at him). Well, no, I hope not.

JAMES (hastily). Quite so. Well now, Philip, what next? We must find a profession for you.

PHILIP (yawning). I suppose so. I haven't really thought about it much.

JAMES. You never wanted to be an architect?

PHILIP (surprised). Architect? (JAMES rubs his head and wonders what made him think of architect.)

JAMES. Or anything like that.

PHILIP. It's a bit late, isn't it?

JAMES. Well, if you're four years behind, so is everybody else. (He feels vaguely that he has heard this argument before.)

PHILIP (smiling): To tell the truth, I don't feel I mind much anyway. Anything you like--except a commissionaire. I absolutely refuse to wear uniform again.

JAMES. How would you like to come into the business?

PHILIP. The jam business? Well, I don't know. You wouldn't want me to salute you in the mornings?

JAMES. My dear boy, no!

PHILIP. All right, I'll try it if you like. I don't know if I shall be any good--what do you do?

JAMES. It's your experience in managing and--er--handling men which I hope will be of value.

PHILIP. Oh, I can do that all right. (Stretching himself luxuriously) Uncle James, do you realize that I'm never going to salute again, or wear a uniform, or get wet--really wet, I mean--or examine men's feet, or stand to attention when I'm spoken to, or--oh, lots more things. And best of all, I'm never going to be frightened again. Have you ever known what it is to be afraid--really afraid?

JAMES (embarrassed). I--er--well--(He coughs.)

PHILIP. No, you couldn't--not really afraid of death, I mean. Well, that's over now. Good lord! I could spend the rest of my life in the British Museum and be happy....

JAMES (getting up). All right, we'll try you in the office. I expect you want a holiday first, though.

PHILIP (getting up). My dear uncle, this is holiday. Being in London is holiday. Buying an evening paper--wearing a waistcoat again--running after a bus--anything--it's all holiday.

JAMES. All right, then, come along with me now, and I'll introduce you to Mr. Bamford.

PHILIP. Right. Who's he?

JAMES. Our manager. A little stiff, but a very good fellow. He'll be delighted to hear that you are coming into the firm.

PHILIP (smiling). Perhaps I'd better bring my revolver, in case he isn't.

JAMES (laughing with forced heartiness as they go together to the door). Ha, ha! A good joke that! Ha, ha, ha! A good joke--but only a joke, of course. Ha, ha! He, he, he!

[PHILIP goes out. JAMES, following him, turns at the door, and looks round the room in a bewildered way. Was it a dream, or wasn't it? He will never be quite certain.]

Role play:

1. You want to study engineering. Your father compels you to study medicine, which you dislike. Do a role play as father and son/daughter arguing your case and trying to persuade the other person to accept your decision.

Some helpful expressions of emotions for use in the exercises:

Nouns: fury, anxiety, anger, gratitude, inspiration, frustration, enthusiasm, excitement

Verbs: feel, doubt, suspect

Adjectives: cheerful, grateful, worried, miserable, fed-up, confused, inspired, anxious

Adverbs: angrily, happily, surprisingly, cheerfully, boldly, anxiously, furiously, shyly

Prepositions: angry with, feel sorry for, care for, happy about, surprised at, long for

RECLAIMING THE CHILD WITHIN: *JAMES REANEY'S THE DONNELLYS* AND THE CHILDREN'S THEATER

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Abstract

Canadian Poet and Playwright James Reaney's famous play *The Donnellys* is a trilogy based on a real life story that happened in Biddulph, Ontario, Canada in 1880. It is about a long fought conflict between the Irish immigrant family of James and Judith Donnelly and their predominantly Irish immigrant neighbours. Here, James Reaney has created a strikingly distinctive dramatic style both for the creation and performance of the three parts of the play- *Sticks and Stones*, *The St. Nicholas Hotel* and *Handcuff* pointing out indirectly the need for reclaiming the Child within every adult in order to establish a society based on justice, peace, love and understanding. The paper tries to explain how Reaney has used the techniques of Child drama very successfully in order to recreate a story that has become part of the Canadian history.

1. Introduction

While defining maturity, C. S. Lewis once said, "When I became a man, I put away childish things, including the fear of childishness and the desire to be very grown up" (210). He could well have been expressing the opinion of James Reaney, whose preoccupation with children, both of the archetypal and actual variety has had profound influence on his drama. It was Reaney's belief that if we too, like children, can learn to transform even the simplest of material objects into a thing of human wonder and significance; we will have found the key to transforming the frightening modern world into a place worth living. When Reaney speaks of "babe and child represent[ing] perfectly sound objective symbolism for a part of man's existence" (Editorial": 2), he is essentially viewing the figure of the child as Jung does: as a symbol of the human soul's universal aspiration towards a self-realization and wholeness that will transform not only the soul but also the world into something truly human and divine. In the words of Jung, as quoted by Alvin Lee,

The child...is a personification of vital forces quite outside the limited range of our conscious mind: of ways and possibilities of which our one-sided conscious mind knows nothing; a wholeness which embraces the very depths of Nature. It represents the strongest, the most ineluctable desire in every being, namely the urge to realize itself. (105)

Reaney considers this child-like ability can take us to a world of peace and tranquility and it can transform the inanimate and material into a thing of human spirit and meaning. According to Rose Woodman,

Reaney [while in London, Ontario] became more and more interested in children's theater. Such a theater, he believed, should not and need not exclude adults. The Children's theater he had in mind, therefore, was a children's theater for adults... (27-28)

In other words, Reaney believes that the best of children's theater is one which expresses the maturity and insight of the adult through the simpler, more "playful" means of the child and Reaney's theater aims at a similar goal.

James Reaney's Donnelly trilogy is made up of three parts- *Sticks & Stones*, *St Nicholas Hotel*, and *The*

Handcuffs. First staged in 1973-75 at Toronto's Tarragon Theatre, the trilogy garnered much critical praise for its groundbreaking literary form derived mostly from Children's theatre and fresh approach to staging. It is widely considered to be a masterpiece of Canadian theatre and was recently included in the Oxford Dictionary of Plays' list of the 1,000 most important plays of all time.

2. The Background

The story is based on a real life incident that happened years ago in Biddulph, Canada. Mr. and Mrs. Donnelly have emigrated with their children from the poverty and sectarian violence of Ireland after refusing to bow to the threats of the Whitefeet, a secret society of militant anti-Protestants. The family settles on 100 acres of un-cleared land in Biddulph Township in South Western Ontario, along the so-called "Roman Line", a road of farms belonging to Roman Catholic families like their own. They rent the land from absentee landlord John Grace on the understanding that they will have the first right to purchase it later at a fair price. Their family consists of seven sons and one daughter.

After they have spent years of improving the land, however, the landlord John Grace ignores their previous agreement and sells half of it to another newly arrived family from Ireland. James Donnelly reacts with anger, refusing to surrender the land he had worked so hard to clear. A relative of the newcomers, Patrick Farrell, challenges the Donnelly's' right to the land and tries to demolish their home, backing off only when James shoots him in the arm. A court case is filed and the judge has given the verdict that James can keep the northern fifty acres of his land but has to give up the southern half.

The two men, now bitter enemies, later come to blows in full view of their neighbors at a logging bee where Patrick Farrell is killed. Donnelly is convicted of his murder and sentenced to hang by a corrupt magistrate who now holds the mortgage on his land. Mrs. Donnelly, pregnant with the couple's eighth child, walks the 40 miles to Goderich and successfully petitions the Governor General to commute her husband's sentence to seven years' imprisonment. As Mr. Donnelly serves his time and his wife struggles to raise her family alone, quarrels with the neighbors continue, underscored by sinister echoes of Whitefoot violence. But even when their barn is burned down, the Donnellys refuse to be driven out- a resolve that leads inexorably to a tragic conclusion. *St. Nicholas Hotel*, the second part of the trilogy traces the lives of Michael and William Donnelly and their brothers as the indomitable spirit of the clan continues to provoke the anger of their enemies in Biddulph, many of whom have risen to positions of authority in the community. The last part *Handcuffs*, is about the Donnelly massacre and the travesty of justice that led to the acquittal of the killers despite the testimony of an eyewitness.

4.1. Child drama and the influence of the Listener's Workshop

In terms of theme and characterization, the play builds strongly upon Reaney's vision of the Child at work in the personal and social life of man. However, the greater documentary focus of *The Donnellys* and consequent emphasis on the social rather than the personal human patterns of behavior deriving from this vision borrow much from Reaney's children's drama of the sixties. So does the style containing the vision. For, many of the dramaturgical techniques first explored on in the children's puppetry, theater workshop activities are carried forward into the trilogy.

The presence of the children in *The Donnellys*, unlike in the plays exclusively for children, is manifested itself in more intangible qualities like "the quickness of movement, the fluidity---the shameless exuberant use of energy"(31). Reaney also mentions the influence of children on the overall patterns and designs in the plays, a

debt, he admits, shared with Listener's workshop where a large number of people can create plays in a short time. Basic images and inspirations can come from any number of sources in this technique- a poem, a picture, a game, a newspaper headline, a history book, etc. Participants then work spontaneously to make up the details of characterization, plot and staging in response to the source material. Plays developed through this technique generally emphasize group collaboration over individual characterization.

Reaney in his introduction to the play mentions the influence of children on the overall patterns and designs in the plays, a debt he admits, shared with the Listener's Workshop:

I wonder if this sense of design [which] I didn't have eleven years ago comes from the intervening workshop experiments. There, I've got used to eliciting flows of power and movement, got used to watching for the currents of those flows as they come out of people playing with other people the game of mimicking reality---this is what I want my plays to be wrapped around the delight of listening towards, the delight in making up patterns (scribbling with your body/bodies) of movement for fun and in play (61).

Peter Slade marks "stomping, clapping, the circle, cross and the journey" as important components of a Children's theater (*Child Drama*, 62). In this context, it is interesting to note that an early draft of *The Donnellys* was captioned *The Stompers and The Clappers*. In fact, the third part of the trilogy, *Handcuffs* retains the stomping/clapping action as an important aural and visual motif. While the first part of the trilogy, *Sticks and Stones* is dominated by the cross pattern, the "stage movement, scene settings and speeches" (Reaney "Ten Years at Play", 61) in many ways use the pattern of circle. In *Hallowe'n No. 1*, Reaney comments:

Since the story involves such a large family and such a busy intricate community the three ring circus style seemed natural; I guess it's something that usually you only think of music or film doing- the making of a statement on several levels at once, the making of several statements all at the same time---Medicine shows have somewhat the same effect. I expect they are offshoots of Minstrel shows (6)

According to Richard Courtney, the circus and the minstrel show in the play are like puppetry, actually a form of "children theater, dramatizing the child's fantasies, conscious or unconscious, his day dreams, his games, his nightmares, his anxieties, his wildest dreams" and it presents "not only with victory over space and gravity, magic and illusion" but "an opportunity to work through specific anxieties and fantasies, mostly of a progenital nature." (119).

4.2 Community of regressed children

While preoccupied with the figure of the Child, the play moves far more strongly into the documentary half of Reaney's vision through its exploration into the psychic life of an actual historical community, which essentially gives a sense of pessimism. Instead of depicting the triumph of the Child over the specters of alienation, cruelty and death in the world and the self, Reaney portrays a community of regressed children- vicious, pretentious and materialistic who have destroyed the natural beauty and strength of the land and the human spirit in the 19th century Biddulph Township of Canada.

In fact, it is the Donnellys themselves who represent the spirit of human and natural growth. Their direct psychic and physical control over the action of the trilogy is strongest in the first part where the community of Biddulph is little more than a primeval forest and fertile farm soil. It is largely the Donnellys who summon the landscape of

Biddulph out of the past and establish its features and boundaries. They even challenge the Medicinal Show's wrong portrayal of themselves and demand for their version of Farl's murder. However, soon the Donnellys and with them, the fresh new country of Canada itself, are already destined for abuse and destruction.

Part of the reason for this tragedy derives from Reaney's metaphysical view of the child. As the early plays of Reaney show, the negative and regressed aspects of the child instinctively hate and strive to destroy the positive and creative manifestations of the same human spirit. In the first part of the play, one can see the social context against which Mr. Donnelly loses half of his farm and kills Patrick Farl in 1857. At this juncture, the reader feels that most of the community, that begins to spring up around the Donnellys, function at the emotional, vindictive people who name call, constantly try to "cheat" to get their own way, enjoy destructive pranks and have a great fun dressing up in funny clothes and having their own private "clubhouses" complete with secret rituals and ceremonies; rival "gang members" are of course driven off, and non-members of either are fair prey for both. There is probably no more revealing scene in the play than the "good natured" fight at Andy Keef's tavern over the election results. To the accompaniment of "sounds from saws on wood ... sounds of broken glass" and the shouts and comments of both groups, the Protestants of the community "drive the Catholic offstage with their clubs" only to have "the Catholics secretly return to the stone pile and throw all the stones offstage at pursuing Protestants" (*Sticks and Stones*, 56). Visually this conveys the impression of two opposing gangs of young toughs hurling at each other upon the slightest provocation.

4.3. Use of Children's games

In the play Reaney turns to children's games, the most structured and socially oriented form of child play, to portray the destructive social dynamics of Biddulph that entangle the Donnellys and drag them away from the "fields of grain" and "tables of food" (*Sticks and stones*, 131) they long for.

Rising out of an unnatural man-made geography hostile to the natural contours of the virgin land, even the physical formation of Biddulph is projected in terms of a child's game. Represented by a series of cats' cradles, "patterns made in a children's game in which string is wound and intertwined around the fingers" (*Sticks and stones*", 177), the concessions, lots, farms and township thus framed become the fingers around which the string of men's lives and fates are entwined by a government already insensitive to the natural spirit of the land. Fortunately for the Donnellys, the unnatural geography combines with a word of honor broken for material gain to suddenly and dangerously trap the Donnellys' line with that of their neighbors.

4.4. Games of tug of war

This, in turn, forces the Donnellys to play endless games of tug of war over the land instead of getting on with the serious business of farming.

Farl and Mr. Fat place six chairs down the center of the stage. A game develops in which Farl puts up the chairs. Donnelly takes them down again, or charges right through the fence with his harrow, etc...The fence game boils down to just the two of them. Farl and Donnelly, furiously putting up and upsetting chairs to stick, stone, reel sounds. There should be a menace scene here where all the stones push all the sticks back (*Sticks and Stones*, 72-73)

An attempt to pull the house down after the land is divided, similarly develops into "a contest"...where Donnelly has just unhooked a chain and Farl hooks up the other that Donnelly has just unhooked (*Sticks and Stones*, 72-

73). Though the play establishes the seriousness and historical context of these games, the visual action on the stage emphasizes the childish pattern of behavior beneath the surface reality.

4.5. Name Calling and its impact

Similarly, name-calling is as destructive as the cats' cradles and tug-of-wars. This is first used in Reaney's *Nicks and Names* where the children indulge in name-calling to both insult and attract others into fights. In *Nicks and Names*, this subject is treated in a light humorous way where the damage is restricted only to a delayed education and marriage for the hired man, and the postponed christening of the community's babies.

In *Sticks and Stones*, however, this has the power to kill man, destroy families' prestige and poison the psychic environment of an entire community. For instance, when Mrs. Donnelly mentions the old adage about sticks and stones breaking bones but names not harming them, Mrs. Donnelly says:

Not true Mrs. Donnelly. Not true at all... If only he'd hit us with a stick, but ever since that day you told me they'd been calling our son that in the churchyard, it's as of a thousand little tinkling pebbles keep batting against the windows of my mind just when it's a house that's a bow to sleep. (*Sticks and Stones*, 77)

However, even this awareness cannot save Mr. Donnelly from making that tragic mistake which will eventually cost him and his family their lives. By the end of *Sticks and Stones*, the personal and the social patterns of childish behavior which will finally culminate in the Donnelly's destruction are already clear. *The St. Nicholas Hotel* and *Handcuffs* supply the devastating particulars which draw these patterns to their grim conclusion.

In psychic terms, *The St. Nicholas Hotel* is a more crowded play than *Sticks and Stones*. Thus, while *Sticks and Stones* covers a period of thirty or more years, *St. Nicholas Hotel* covers only six years. But it is during this time that the scheming, mechanism and perspectives of Biddulph have increased manifold, largely at the expense of the Donnellys. Here, the Donnellys are slowly being driven out by the 'regressed children' of Biddulph. It is a process greatly abetted by the arrival of James Carrol on the scene. A direct spiritual and physical descendent of the Fats, Varrol is, at one point, ruthlessly exposed by Will Donnelly for the malicious child he is. Speaking to him as though he were a small child, Will Donnelly disarms him: "give me that whip of yours there before you hurt yourself with it" (*The St. Nicholas Hotel*, 113). In fact, it is this regressed child Carrol who becomes the main instrument through which the malicious and physical energies of the whole community become catalyzed in Act 3 into the sudden violent murder of Michael Donnelly and the subsequent plot to kill the rest of the Donnelly family.

In fact, it is the poisonous quarrel of Biddulph that has begun to corrode the second generation of Donnellys themselves. The adverse effect of this can be seen specifically in the figure of James Jr. who has become almost a child again in his illness.

4.6 Use of Animal Mime/Puppetry

Yet another aspect of child's play used in the play is the animal mime. Here the characters are sometimes compared to an appropriate animal. Vernelle, for example, is called a vulture while Budge and Gardner describe themselves as carrion hens. Not only do the actors become animals as needed, but in doing so they also sharply register awareness in the audience's mind of the metaphoric animals working within the human forms and actions depicted in the play.

Reaney also draws upon the allegorical and visually evocative talents of the puppets in the play. He also satirizes the conventional view of the Donnellys as being explained by Thomas Kelley, by depicting the latter's version in the large, grotesque terms of the medicine show, a human form of theater closely related to the puppet genre.

In *Handcuffs*, the third part of the play the form of puppetry gets expanded from an occasional isolated technique into a pervasive form of stage poetry. As puppetry is in itself a form of child's theater, it is only appropriate that the shadow puppetry in *Handcuffs* becomes closely associated with the peace society and its activities. It is significant that Reaney dramatically depicts the essential nature of a secret society through two little boys who "are always playing with the shadow they can produce with a candle and cut out cardboard figures" (*Handcuffs*, 25). The child's answer to his friend about what a secret society does is echoed by the chorus in such a way that it establishes a strong link between the child's play and the Biddulph Peace Society. For, in the context of the Chorus' comments, the cardboard figures become not just children's toys but the actual shadows of the men plotting to kill the Donnellys:

Johnny: They say there's a secret society formed against the Donnellys.

Pat: What's a secret society, Johnny? (Dr. Jerome O'Halloran enters. The boys retreat behind the 1/2 rawn stage right curtain).

Johnny: Well, Pat it's swear drink midnight attack

Chorus: Swear drink midnight attack (*Handcuffs*, 25)

4.7. Childish Motivation- People as Mob

The two dimensional shadow portrayals of the society tormenting Will's horses, gambling for Tom's old clothes and even sneaking up and murdering both John and the other Donnellys reinforce the childish motivation behind the Biddulph society, but it also suggests the extremely shady dark nature of these men's activities, and the dangerous blurring of individuality, the simple, shallow mentality that results when people become a 'mob'. Remember, it is again the mob that wanted to crucify Christ.

In fact, the weight of malicious childish mechanisms that are choking the Donnellys in the play have also choked the spiritual insight and growth of the community as a whole leaving the latter in a fragmented tangle of spiritual blindness and malevolence. The sum total of all these widely varying fragments of perspective may be a thorough and disturbing understanding of the massacre and the childish social, personal and political dynamics that cause it.

As in *St. Nicholas Hotel*, the circular pattern of Child's play is once more used to project this truth. The series of plots and events depicted in the play which actually lead to the Donnellys' death is, in fact, seen by Reaney as a possessing negative circular form of handcuffs.

5. Conclusion

Reaney has always considered the child as a representative of the imagination and soul of man, both in the generic and individual sense of the term. He believes that even the regressed child within man can be guided back to that initial myth and metaphor-making frame of mind which has the ability to transform a hostile world itself into something more friendly and meaningful.

By being sensitive to the use of children's games and toys, and letting ourselves imaginatively think of the various viewpoints and perspectives of the Donnellys and their neighbors, the reader understands not only the

mechanics behind inter-social relationships but also have a vicarious experience of both the depths of deception, cowardice and betrayal that the human soul is capable of as well as the qualities of courage, strength and integrity. By using techniques of Child drama, by depicting the regressed children in the adults, their childish behavior, Reaney indirectly points out the significance of developing the child-like qualities of innocence and love which will eventually bring forth a new society free from violence and hatred- a new spirit of growth, like the triumphant field of grain with which the play ends.

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Culture Portrait in Amy Tan's "Rules of The Game"

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Abstract: Culture is a term which is difficult to be defined and comprehended precisely. Eminent scholars, sociologists, anthropologists have tried to define culture from time to time. In America, among all the immigrants, Chinese immigrants consist of the major section. The Chinese immigrants still continue to practice their own culture and tradition even though they are settled in America. Amy Tan is one of the most significant Asian American women writers who have extended the literary world beyond the world of ethnic and gender tag. This paper focuses on how Tan brings out the Chinese culture, symbols and images through the main protagonist of the short story "*Rules of The Game*".

Amy Tan is one of the contemporary Chinese American writers. Tan has been reviewing and promoting the works of fellow Asian American writers like Margaret Atwood (Canadian-American), Alice Walker (African-American), Bharati Mukherjee (Indian-American), Chang Rae Lee (Korean-American) etc. Some of the themes Tan focuses are problems relating to assimilation with the American people, conflict in mother-daughter relationships, the mother being an immigrant Chinese and the daughter born and brought up in America, generational gap, ethnic identity, Chinese mythology and beliefs, misunderstanding and miscommunication between the Chinese immigrants and American born Chinese-American etc. Some of the most outstanding works of Tan are *The Joy Luck Club* (1989), *The Kitchen God's Wife* (1991), *The Hundred Secret Senses* (1995), *The Bonesetter's Daughter* (2001), "*The Moon Lady*" (1992), "*Two Kinds*" (1989), "*The Mother Tongue*" (1990) etc.

Tan in the short story "*Rules of the Game*" describes the Chinese culture through the main protagonist Waverly's mother. This short story is one of the interconnected stories of the novel *The Joy Luck Club*. Waverly is born and brought up in America and Waverly's mother is a Chinese immigrant. As a result, a gap exists between the mother and the daughter because of the difference in culture, fate, hope and responsibility. The British Anthropologist Sir Edward Burnett Taylor defines culture in the opening lines of *Primitive Culture* (1871) as, "the complex whole which includes knowledge, belief, art, morals, law, custom and any other capabilities and habits acquired by man as a member of society." Waverly's mother, a Chinese immigrant, attempts to instill Chinese traits and qualities in Waverly. She symbolizes a person who is struggling to comprehend the disparity between the Chinese culture and the American culture. Guillory states, "the mother tries painstakingly to convey knowledge about how to survive in a racist, sexist, and classist world," (Guillory 2). But the daughter never tries to identify with what her mother is teaching her, as she is born in America and is exposed and influenced by the American ethnic values and traditions, a sense of independence. Tan shows that this conflict prevails in almost all the immigrants and their children.

Waverly's mother is born and brought up in a patriarchal society in China. Waverly's mother has faced innumerable problems in China where male occupied the topmost position in the society and at home. She has escaped from all these strict norms and regulations and is settled in America, a free land. Because of these factors, Waverly's mother is critical, strong and powerful and often makes her presence look like offensive impositions to the daughter. She advises her daughter to adopt strategies that she has experienced and wants her to apply them in her life in America. She explains to her daughter the importance of, "invisible strength," (635).

She compares the invisible strength with the wind which comes from South, blows with wind-poom!-North will follow. Strongest wind cannot be seen,” (636). Invisible strength means “the inner will is a dominant force,” (Chin 34). Invisible strength is one of the Chinese beliefs. Like any ordinary mother, everyday she imparts, “daily truths so she could help [Waverly] older brothers and [Waverly]me rise above our circumstances,”(ibid). The mother is exposing and illuminating Chinese beliefs, values, attitudes etc. Unfortunately, the daughter tries to avoid what her mother is conveying, “as inappropriate to her reality”(Guillory 2). Waverly's mother is very much interested in explaining Chinese lifestyle, “Chinese people do many things,” she said simply. “Chinese people do business, do medicine, do painting. Not lazy like American people,”(637). Waverly's mother is describing that Chinese people are characterized by hard work and perseverance but unfortunately she is unable to use English language efficiently to communicate and elucidate minutely. Waverly is fluent in English but her mother knows how to speak Chinese language and not English. The concept of the real meaning is destroyed in the translation from Chinese to English. As Susan Dooley comments, “Women from China find time trying to talk to their daughter like trying to plug a foreign appliance into an American outlet...impulses collide and nothing flows through the wires except anger and exasperation,”(Susan 7). Tan through the character of Waverly shows that the Chinese immigrants are deep rooted in using their language to communicate with one another.

Tan projects one of the Chinese practices of naming a child after the name of a place. Waverly's mother named her daughter after the name of the street, Waverly, where they lived. Waverly says, “Waverly Place Jong, my official name for important American documents. But my family called me Meimei, “Little Sister.” I was the youngest, the only daughter,” (637) Name is an identity in a society. Waverly is a name, an identity, it has a meaning behind it. What the mother is conveying by keeping her daughter's name as Waverly is an indication that she belongs to a place named China. Name has its own characteristics. It symbolizes some of the valued traditions, unique ethnicity which is not found in the world. It also signifies the mother's intense love for China. Tan also brings to focus the San Francisco's Chinatown. Chinatown is an enclave which provides “immigrant Chinese with advantages and opportunities that are not easily accessible in the larger society and helps them to make headway in society without losing ethnic identity and solidarity,” (Zhou 10). This area is avoided by the tourist because “the menu was printed only in Chinese,” (637). This indicates that the Chinese who live in Chinatown follow their Chinese script even in alien place. As Brain Tom states in *Images of Marysville's Chinatown*, “in every Chinatown, they build temples, introducing Buddhism and Taoism to North America. They brought their skills in farming, started the fishing industry, and opened restaurants,”(Tom 9). In this location only their ethnic business flourished and helped them “complete more successfully in the larger economic system,” (Zhou11). This location is a place where they find their belief, principle or way of acting which people in a particular society or group have continued to follow for a long time. This is the native China for the Chinese immigrants in an alien land like America.

Food is one of the elements which defines the significance of a culture. China has a wealth of traditional foods such as Chinese steamed bread, noodles, rice noodles, tofu etc. which are famous worldwide. These traditional foods are an important component of Chinese people's diet and the basis for their food habits and nutrition. Tan highlights, “steamed pastries,” (ibid) “dim sum,”(ibid) “medicinal herb shop,”(ibid) “roasted watermelon seeds,”(ibid) “sweet curried chicken crescents”(ibid), which are cooked and sold in the Chinatown. Tan here tells us about the rich flavor of Chinese ethnic cuisines. As Xu mentions in *Food and Chinese Culture: Essays on Popular Cuisine* , “there are two differences between Chinese cuisine and that of the

West. First, we eat, we pay attention, in addition to color, smell and taste, to texture, which can give a sensation of crispness and elasticity,” (Xu 14). Waverly's mother by cooking Chinese food wants to convey a message to her daughter where she belongs to. As Margaret Mead says, “food habits are seen as culturally standardized set of behaviors in regard to food manifested by individuals who have been reared within a cultural tradition. These behaviors are seen as systematically interrelated with other standardized behaviors in the same culture,” (Counihan 18)

Waverly's mother wants to tell everyone that her daughter is good in playing chess. This is motherly affection slightly mixed with pride. But Waverly fails to grasp the meaning behind why her mother is often taking her out for shopping, “I couldn't avoid. I had to accompany my mother on Saturday market days when I had no tournament to play. My mother would proudly walk with me, visiting many shops, buying very little. “This my daughter Wave-ly Jong,”(642). In Chinese Confucianism society, parental love is a process of growth in love. Waverly's mother desires to sculpture her daughter in her Confucianism principles she had imbibed in China. The Confucius beliefs say children ought to obey their parents. Waverly's mother expects obedience and respect from Waverly. Waverly's mother is shocked seeing her daughter's behavior. “Aii-ya. So shame be with mother?” (642). On the other side Waverly finds her mother's behavior “embarrassing,”(ibid). Waverly cannot comprehend why her mother is engrossed with the Chinese ways of thinking. According to Confucianism, “the mother does not have to learn how to ascertain the wants of her child. She knows these wants instinctively when she is possessed of profound parental devotion. She does not need to learn how to rear children before she marries,” (Hsu 115). Waverly's mother believes in Confucian concepts and wants her children to adhere to them.

Waverly is perplexed when Santa asked her age. She is not able to answer. Waverly says, “I was seven according to the American formula and eight by the Chinese calendar. I said I was born on March 17, 1951,” (637). Knowing one's age and answering the question 'how old are you?' is something which comes out of a person's mouth instantly. Waverly has to ponder what to answer because of the existence of two different ages. This is a crystal clear sign of being in dilemma, either to choose Chinese culture or American culture. Tan brings out the ethnic Chinese calendar which is, “lunisolar calendar based on astronomical events, not on arithmetical rules,”(Dershowitz 17). Tan depicts how Chinese immigrants keep abreast of the Chinese traditions of counting their age, though they have migrated to America. Waverly is in a catch-22 situation. She does not which age she should say, Chinese or American.

Chinese jade indicates the spiritual life of valuable Chinese culture and values from ancient generation to modern time. Ming comments, “the Chinese, who have a unique passion for jade, typically make them into symbols of virtues, rituals, power and luck,” (Ming 16). When Waverly's name was announced her mother unwrapped something in her lap, “It was her chang, a small tablet of red jade which held the sun's fire. “Is luck,” she whispered, and tucked it into her dress pocket. Waverly's mother believes that the jade would provide both spiritual and emotional guidance when Waverly is playing. As Confucius said, “Jade is the essence of mountains.” Waverly's mother is passing on the heritage of Chinese culture and civilization to her daughter. According to Ming, “the ancient people attributed the beauty of jade to its “five virtues. They compared the five properties of jade like soft sheen, uniformity both inside and outside, sharp sound when struck, hard texture and strength, to the five virtues of people, namely benevolence, justice, wisdom, courage and purity, which are the social attributes of jade,”(Ming 4). Waverly's mother considers jade, “as something magical that integrated the souls of heaven and earth, as well as mountains and earth,” (Ming 18). The mother is protective of her daughter

and is protecting her daughter to make her win in the tournament. Tan is thus projecting herself as Waverly's mother who believes in using jade to help her daughter in the tournament.

Thus, Tan through this short story beautifully portrays the Chinese ethnic food, Confucius beliefs, Chinese custom and traditions which still exist in China. Regardless of the impact of the American lifestyle, Tan shows that some Chinese immigrants carry on their old traditions of China even though they are settled in America and are proud to flaunt their culture and traditions of their native place China to the outside world.

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CONFLUENCE OF NATURE AND DIVINE OMNIPRESENCE IN HOPKINS' "HURRAHING IN HARVEST"

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Abstract: The paper critically assesses Hopkins's creative ability in intertwining the beauty of Nature and God's omnipresence. His "Hurrahing in Harvest" considers the entire scheme of nature as a multi-levelled reflection of God's presence and beauty. He is able to see God equally in an autumn day, harvest field, wheat sheaves, silk-sack clouds, azurous hills, proud stallion and modest violet and proclaim the greatness of the ideal Creator. It is a visible expression of contrasting beauty and the permeating presence of Christ.

Gerard Manley Hopkins is one of the greatest nature poets in English. All his life, he remained a fond observer of plants, trees, clouds, birds, water, hills, and his journals are full of vivid accounts of landscape, seascape and skyscape. Hopkins' love for nature was not only deep but also wide ranging. He was equally fascinated by the static and everyday aspects of nature and by the dynamic aspects of nature such as high winds and storms.

It is evident that Hopkins' poetry contributes something new to the view of nature. For him, nature is the representative of a higher reality. He regards the entire scheme of nature as a multi-levelled reflection of God's benevolence, power and beauty. He is of the opinion that nature prepares man for God's harvest. Despite instances of nature's cruelty that his poems occasionally note, nature is portrayed as beneficent on the whole. Nature is a symbol of the beauty of God's plan and the world of nature is created in order to serve Him. A number of poems such as "Pied Beauty", "The Windhover", "Hurrahing in Harvest" show Hopkins' boundless enthusiasm for nature. In short praising, hurrahing, glorifying and exclaiming depict Hopkins' attitude to nature.

"Nature is a volume of which God is the author". (Harvey)

Hopkins saw everywhere in this world the spectacle of the fineness, proportion of the feature mastering the opposing tendency of matter. He discovered the perfect symmetry in the midst of chaos of matter. He saw it alike in the veins of a violet, the roped sides of a mountain and the bright shoe on the anvil. At such moments of perception, he took a further step of greeting Christ, and thus he looked at nature as Scripture.

The primary purpose that God had in view in creating the world was to communicate, to manifest, to share with men some of His infinite truth, goodness and beauty. Thus, God made man in His own image and likeness, giving him an intellect and will like His own. God wanted someone to recognize the divine manifestation, someone who could continuously enjoy the generous revelation of His infinite riches. It could be reiterated that the only reason for man's being, is to know, to love and to catch glimpses of God's beauty in all His creations. God's beauty flashes forth upon him suddenly, overwhelmingly at times, from the blazing pageantry of a sunset, the solemn grandeur of a snow-capped mountain, to the endless expanse of the surging sea. Hopkins illustrates that man alone of all creations upon earth, transforms and gives life to dull glory.

The poet expresses that the greatness of God is revealed even through the delicate beauty of a snowflake and a dewdrop. Through the infinite generosity of God, man is destined to know Him face to face and experience His infinite perfections. Hopkins feels that a poet's duty is to sing and praise the artistic beauty of God revealed through His handiworks.

Hopkins says that, "Hurrahing in Harvest" is the outcome of half an hour of extreme enthusiasm as he walked home one day from fishing in the Elwy (The Journals and Papers of G.M. Hopkins, p. 260). The poem as such is not just enthusiastic but ecstatic. The theme of the poem is an experience of union with Christ as he is alive and present in nature. The idea of nature as an outward and visible expression of the presence of Christ is interwoven throughout the poem. Christ is described as a Son who is the radiance of his Father's splendour and the full expression of His being. All creations of this universe depend on His enabling word for its sustenance (The Bible, Hebrews 1:3).

The poem is an explicit example of descriptions of contrasting entities of beauty in nature. The poet is able to draw a deep appreciation of nature and its elements and relate it with the permeating presence of Christ. The presence of God of infinite goodness, power and beauty is seen in the wheat sheaves, clouds and hills. The integration of contrasts achieved by the poet through the visible beauty is a unique feature of the poem.

The energy in nature infects the poet and he draws an analogy through a harvest field where the wheat sheaves on the ground, seem to be pivoting to their feet and gathering in their own accord into standing groups, "stooks", represented as full of wild shaggy beauty. A field of stooks to a creative eye may seem like a "barbarous" dance of grass-skirted tribesmen. The poet emphasizes that there is beauty in the barbarous shaggy dance of the wheat sheaves. The barbarous beauty of the wheat sheaves in the harvest field can be drawn in line with Christ shouldering the burden of the entire world for its redemption.

SUMMER ends now; now, barbarous in beauty, the stooks arise (Line 1)

The contrasting description of the beauty of the clouds reveals the poet's keen skill of observation and interpretation. Hopkins' creative eye views the sky as showcasing two levels of clouds. The low lying clouds seem as a succession of "silk- sacks" gliding in an orderly pattern along their aerial pavements. Once again Hopkins is able to draw a contrasting beauty describing the clouds high above them as gliding in disorder continually appearing out of nothing and moulding themselves into fantastic speckled shapes, only to melt again into invisibility.

Of silk-sack clouds! Has wilder, willful wavier
Meal-drift moulded ever and melted across skies? (Lines 3, 4)

The buoyancy of the scene gives springiness to the poet's steps and to his feelings. Everywhere he looks, he picks up evidence of Christ's presence until he seems to be in dialogue with Him.

I walk, I lift up, I lift up heart, eyes,
Down all that glory in the heavens to glean our
Saviour; (Lines 5, 6)

Hopkins expresses in the poem, how in the radiance and energy of an autumn day, he meets his Christ whose fire, beauty and energy suffuse all created forms. The poet views Christ as embodied in the power and the beauty of the hills. Christ's power and beauty are reflected in the proud stallion as well as the modest violet. Christ's beauty is both majestic and modest. The full power and beauty of a scene of nature is released and lends wings to the human heart which almost leaves behind earthly existence and soars upwards to the sky in a mood of

ecstasy. The sonnet as such is a clear display of the poet's vigour in terms of expression.

Majestic - as a stallion stalwart, very - violet - sweet! – (Line 10)

In communion with Christ through the glory of the harvest scene, Hopkins draws from above a sense of rapturous encouragement. Filled with the vision of Christ, the poet declares that the "azurous hung hills" are, as it were, the shoulders of Christ who carries the weight of the whole world. Such a majestic display of strength reminds the poet of the pride of a powerful male horse and at the same time of the sweet humility of a violet.

And the azurous hung hills are his world – wielding
shoulder

Majestic - as a stallion stalwart, very violet sweet!-

(Lines 9, 10)

Hopkins says that all this beauty of nature, though very impressive, is incomplete without the appreciation of man. It is when nature and men meet together that love is born in a flash like "shining from shook foil" (God's Grandeur, Line 2). Under the impulse of this love, the heart seems to acquire wings, and man, not wishing to remain on earth, feels the urge to leap up to heaven, pushing off the earth from under his feet.

Wanting; which two when they once meet,

The heart rears wings bold and bolder

And hurls for him, O half hurls earth for him off

Under his feet.

(Lines 12, 13, 14)

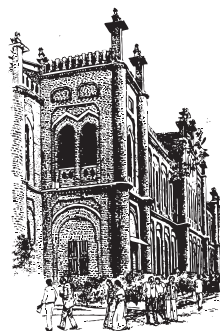
Words of Norman H. MacKenzie can be acknowledged that the upsurge of joy which made him feel that he could hurl earth away like a soaring bird was not due to the stately floating of silk-sack clouds, but due to the inrushing feeling that these were revelations of God himself.

There is a continued focus on nature, grounded in such specifics as the beauty of the wheat sheaves, clouds and the azurous hills. Hopkins celebrates nature as something inherently good, because it has been created by a loving God. This innate beauty of nature is a reflection of the ideal beauty of the Creator. Man's only sensory access to show reverence to the Creator and acknowledge His presence is by appreciating the beauty of the creation. Thus, the frequency with which Hopkins celebrates nature directly reflects his intense religious beliefs in conveying his response to the beauty observed in nature. Hence, Hopkins is revealing his attitude of reverence for the creative power sustaining physical nature.

The poem is characterized by a unity which includes the sensuous beauty of nature and the expressions of ardent beliefs of the poet in God. This poem reveals the presence of a God of infinite goodness, beauty and power in Nature. Thus the poem can be read on two different levels, one for its delight in natural phenomenon so exactly caught in language structures of superb energy, and the other for its religious appeal. This poem is created for a man to praise, revere, adore, and serve God and feel His presence in all the visible scenes of nature.

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From Anger to Anguish : A Reading of BADAL SIRCAR'S EVAM INDRAJIT

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Modern Indian English drama is experimental and innovative in its theme and technical qualities. Since Madhusudan Dutt's "Is This Called Civilization" (1871) it has evolved and grown on the social and historical lines of the day. While the pre independent phase focussed on social, political and psychological themes the post independent phase had a challenging task.

India under the British rule saw the rise of the new urban middle class. In Marxist terms this class thrived within capitalism. The intellectually alive middle class, which regarded itself to be the backbone of the country found itself in a precarious position post-independence. Absence of Landlordism and disappearance of the white forced the supposedly backbone to sit and decide. In their run for survival and sustenance many of them entered into administrative services, armed forces and other white collar jobs. It is widely accepted that the country's independence came with a heavy price that blasted the long, much cherished pre-independence dream of a Golden Future. The mutation of the country, communal riots and exodus brought in socio-economic and political crisis. When the upper and the lower class of the society apparently were not affected directly, it is the neo - elite class, the middle class that found itself inhabiting an increasingly complicated world. Majority of them had no inner strength to discover or re-orient themselves to a profound ideology. Victims to indefinite frustrations, vague desires and hopeless hopes, they saw themselves as misfits and it is people from this hungry, angry and disillusioned class who set the momentum for the modern theatre in India.

Of the four men credited with creating modern dramatic literature in India - Vijay Tendulkar, Badal Sircar, Mohan Rakesh and Girish Karnad - the former two have provided a clear insight into the lives of individual characters of the middle class and evoke sympathy. Tendulkar remains the representative of contemporary modern drama, not only in Marathi but on the Pan Indian level. He symbolises the new awareness and attempts of the Indian dramatists of the free India to depict the agonies, suffocations and cries of the modern man, focussing in particular the middle class. In his attempt to redefine the middle class he has projected them in his plays as those fighting privilege to escape economic insecurity. Badal Sircar (1925-2011), the legend of the people's theatre movement endeavours to project the issues that haunted the neo-elite class in Bengal.

Born in the pre-independent India, - Sircar was witness to the lowering of the Union Flag in 1947. He was frustrated with the communists attitude towards the people of Free India and moved away from the party with which he was associated for a long time. He realised that what the majority Indians had was phony freedom and frustration loomed large on them at the feeling of betrayal at the division of the country, the sense of helplessness at the poor administration of the country and its defense organisation. Rising unemployment of the educated middle classes further aggravated the belied hopes and there was a direct confrontation between idealism and realism. People were disillusioned and a new social awareness and order was the need of the hour. As a people's playwright and modernist Sircar was bent upon sowing the seeds of reform by the raising the awareness at grass-root level.

Mahesh Elkunchwar's definition of a modernist is rightly attributed to Sircar. The writer defines "modernist" as one "[...] who really confronts the problems of his time and accepts the challenges of his subject material expressing a new voice and disturbing new insights in to the human problems" (22). To express his voice for the voiceless, Sircar sought to bring in the elements of Living theatre where there is a direct participation of the audience in the drama itself. His Third theatre synthesises the best of the two forms - the proscenium arch stage, a wester import and the folk theatre.

With **Evam Indrajit**, Sircar entered into the annals of Indian drama. Of his fifty plus plays nine have been translated into English. The translations bring to the fore the social issues the modern middle class man was entangled in. The success of **Evam Indrajit**, translated into English by Girish Karnad as **and, Indirajit**, inspired Sircar to setup Satapdi, his own theatre to reach out the hitherto unreached audience.

Evam Indrajit delves in depth the ways of the middle class society and the "metaphysical anguish" of the characters. Set in absurd theatre back drop the play shows how one's existence is "a pointless particle of dust" (Evam Indrajit 41). It characteristically brings out the aspirations, inability to align and adapt, frustrations and defeat of the urban middle class. Sircar presents the Writer in the play as protagonist and delineates the angst of the class in the four - Amal, Vimal, Kamal and Indrajit. Of the four however Indrajit seems to be different. He, typical of Osborne's "angry young man", does not approve of the evils of the society. The play showcases how Indrajit wanted to bring in change social and political.

Indrajit as his name implies (the mythological god who fought in vain) wages a lone battle against the rules of the society. He believed in the beginning that he is extraordinary and would strike the world like a meteor. But he realises in the long run that he is incapable of miracles.

The Writer in the play observes in Indrajit - a dissatisfied, frustrated and angry young man. Indrajit happens to be a misfit as he is not ready take the way of the world as it is. The disturbed young man wants to run away from the world. To him "There must be a world outside geography. It is not here. But it'll be. Some where far way - outside - beyond" (Evam Indrajit,10). He finds solace in a young girl called Manasi by the Writer. But being his cousin from his mother's side his love for her is a taboo in the society. Though she also loves him she sticks to the rules of the society passively. The middle class in the urban society live or are forced to live by the prescribed rules. When Manasi is reluctant to marry him Indrajit tries to prevail on her, "what's the point of worshipping the rope that binds you". (21). When Manasi tries to explain him the way girls have to go by rules Indrajit tries in vain to liberate her

Indrajit : You always go by rules, don't you?

Manasi (Laughs) : Whenever you allow me to.

Indrajit : You like it?

Manasi : Girls have to.

Indrajit : Girls have to! How often have I heard you say that about girls! Girls must follow the rules. Man can do what they like, but women must be obedient. (21).

Indrajit is pained to see the rule that brings endless sufferings to women and wants to "[...]tear it into shreds. Bring down all these walls which surround us" (21). He is aware of his nature and he is up against "The

world! the people around us! what you call society” (22). He reminds Manasi how Leela, whom they know, was thrown out by her in-laws within months of her husband's death. They also took all the Provident Fund and Insurance money which is Leela's. She lost all ornaments too and is staying with her cousin. Indrajit is equally angry with the society again which pushes children into child labour and wonders what sort of a rule that is. He was astonished to see one day a seven year old boy, with a child on waist, who wanted to polish his shoes. He did not get his shoes polished nor gave him any money. He does not understand who should be beaten for the rule - the rule by which a boy of seven with a child in his arms has to go polishing shoes. Manasi is scared of Indrajit's anger against rules.

Indrajit's anger against the rules of the society gradually ends up in anguish. He laughs in frustration tells how “It's a pointless anger. It's blind. Powerless. It only beats its head against the wall”. He is an isolate who faces the realities of life directly but seeks life's meaning in his own terms. He leaves Calcutta in frustration and the Writer meets him after seven years. Indrajit, who was anxious to seek a new world beyond our Geography has changed his views now. Pessimism takes over him when he says :

But there are times when I think life is vast, when I forget how ephemeral my life is in the total flow of time - a mere second. I forget that my existence is a pointless particle of dust (41).

The Writer convinces Indrajit that the modern man has no escape. Though no one knows the destination the journey must go on. It is here he counsels him to adapt and fit himself to the reality.

Indrajit's meeting Manasi spells out how he has turned out be Nirmal - a normal insignificant man and not Indrajit. With a heavy heart he asks her not to call him Indrajit. When he was himself in the beginning he wanted to do something unusual, important and unprecedented. He used to “dream then of coming up like a shooting star shattering the stay into shivers” - coming up filling the sky with light from one corner to another, but the light never came.” Though he is aware that one's life has immortality even in its brief spark, frustration of being an ordinary man chokes his life itself. Sircar through the Writer again prevails on Indrajit

Writer : [...] I know nothing to write about - still I shall have to write. You have nothing say - still you will have to talk. Manasi has nothing live for - she will have to live. For us there is only the road - so walk on. We are the cursed spirits of Sisyphus. We have to push the rock to the top - even if it just rolls down. (59).

Sircar's message is sound and clear when he says there is no hope, no respite because everyone knows what lies before. But one must walk on the endless road.

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Can Netinglish be(come) a dialect?

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Abstract

Communication plays a vital role in the development of individuals, society, or nations. The sharing of knowledge, information, and facts is called as communication. Though there are a number of means of communication, language is the most widely used instrument. Man communicates chiefly through language but through different modes as well. As science and technology steadily advanced, telegrams, telephones, pagers, mobile phones, SMS, FB, and twitters are now used for the purpose of wide dissemination of knowledge and information. One of the inevitable consequences that are seen glaringly is a process of shortening of words and phrases and sometimes sentences. It is shocking to many conventional users of language and therefore unacceptable. Presently, as a language of global communication, English is undergoing a revolutionary transformation. The shortening of information is called as Short Message Service (SMS). The SMS will eventually result in the emergence of a new dialect—the Netinglish. The shortening of message finds a place not only in SMS but also in e-mails or FB, or Twitters. Dialect formation has always been resisted and derided at in the history of any language and dialects attain acceptability only retrospectively. This paper proposes to examine the processes of and the rationale behind smsing, and to analyze the phonological changes that accompany the new dialect.

Introduction

People have been communicating among themselves through different modes. The earliest form of communication could have been in the form of sounds by using drums. Information was exchanged from one place to the other by playing the drums. Later, hand written messages were sent through human beings and pigeons to pass on information. Then communication was sent by post. Now, people communicate mostly through telephones. In today's virtual world communication is sent through email, twitters, facebook and other modes of social media. The introduction of mobile phones has made communication an effortless process. People communicate either by talking or by sending message—Short Message Service (SMS). SMS is neither spoken nor written medium of communication. It has created a mode of communication: written-spoken medium and it seems to be the language of the next-next. Predictably, it has caused a lot of restiveness and reaction among the language conservatives and purists because they feel that it poses a huge threat to the global medium of communication: English.

Short Message Service (SMS)

According to Wikipedia, SMS is a text messaging service component of phone, web, or mobile communication system, using standardized communication protocols that allow the exchange of short text messages between fixed line or mobile phone devices. The term SMS is used as a synonym for all types of short text messaging. The most common language used by net users is the English language. Thus, the sms language is synonymous with English. It does not consume time and the communication is also quick and timely. It does not bother about the conventional norms of the language. It is the modern version of telegraphic

language wherein shortening took place at the syntactic level. SMS operates at both phonological and morphological levels.

Rationale behind SMS Language

The fundamental motive behind the introduction and patronage of SMS language has been to communicate with people from anywhere around the globe using the fewer number of characters possible. It was due to technological restraints that telecommunication companies limited the number of characters per SMS and they also charge the users per SMS sent. In turn, the user is forced to use less number of characters but not at the cost of message being conveyed. As a result, the user has to cut or combine punctuation, grammar, structural words, and spelling. SMS language is widely used with stunning brevity. In SMS language, conciseness is the most important writing principle consistently followed throughout the world. Conciseness is followed not only in SMS but also in other net modes like facebook, twitters, emails, and other related net communication. David Crystal and Crispin Thurlow have made observations and classification on the linguistic and stylistic properties of SMS language. Linguistic and stylistic properties are classified as follows: initialization (acronyms and abbreviations composed of initials), reductions, shortenings, and omissions of parts of speech, capitalizations, and introduction of emoticons, variations in spellings, phonological changes and many more.

Formation of SMS language

The following are some of the processes by which conventions of language are manipulated. For each method one example would be taken for examination. **Initialization means acronym or abbreviations of the first letters. Lol means 'lots of love' or 'Laugh out loud' and cryn could mean crying. In reductions, shortenings, and omission of parts of speech the change happens for words that have no common abbreviation, users most commonly remove the vowels from a word, and the reader is required to interpret string of consonants by again adding the vowels. This method is like elision. For example, the word 'love' can be shortened as 'lov', 'keyboard' becomes 'kybrd'. Rebus is a puzzle in which words are presented by combinations of pictures and individual letters. For instance, 'apex' might be represented by a picture of an ape followed by a letter X and “i<3 u” which uses the pictogram of a heart for love, and the letter 'u' replaces you. Asterisk emoting and emoticons convey message like how we use body language for effective communication, emoticons can alter the meaning of a text message.**

In variation of spelling, users prefer spelling that reflects their illocutionary force and intention rather than using the standard spelling. For example, the use of “haha” is to signify the standard laughter of human beings. Fascinatingly, digital users use variation of spelling for some action to be performed. In another interesting method users use to convey message is by replacing phonemic for orthographic form, or in other words, single letter for words or single digits to replace words. There are numerous examples for this method, the following are a few: the word “be” becomes 'b' and “see” becomes 'c' and “are” becomes 'r', and “you” becomes 'u' and many more. When it comes to single digit the word “won” or “one” becomes '1' and “to” or “too” becomes '2'. In another weird and wonderful method a single letter or digit can replace a syllable or phoneme. For example, “today” becomes '2day' and “before” becomes 'b4'.

Moreover, the combination of these two methods results in the shortening of a single or multiple

words. For instance, “someone” becomes 'sum1', “love you” becomes 'lv u', and “your” and “you're” become 'ur.' As far as phonological changes are concerned words undergo changes through elision and of course phonetically equivalent sounds. The nature of elision may be stated quite simply: under certain circumstances sounds disappear. For example “tonight” becomes 'tnait' and “correct” becomes 'krekt.'

SMS language: detrimental or beneficial?

Though there is plenty of research which supports the use of SMS language, the prevailing sentiment is that text messaging is detrimental to the linguistic development of young people, and generally majority view is that it is a corruption of standard form of language. But, David Crystal in his book **Txtng: the Gr8 Db8** (*Texting: The Great Debate*) argues that in a typical text message words are not abbreviated as frequently and widely as thought, and the convention of abbreviating words has been in use for a very long time. In fact, abbreviating is one of the methods of the growth of vocabulary. In this virtual age both children and adults use SMS language, but it is argued that if adults do not correct errors (sms structure) committed by children, it becomes a set habit. A requirement for using SMS language is a fair knowledge of vocabulary and correct spelling, so use of SMS language does not necessarily imply low literacy. In fact, the use SMS language will certainly enhance users' vocabulary.

Conversely, there are other researchers who claim that SMS language is disadvantageous to learning of the English language skills. Freudenberg argues that the amount of SMS language used by students in their written work is not very significant. Some of the errors committed by students appeared even before the initiation of the SMS language. Very importantly the influence of SMS language has very little effect on English grammar and vocabulary. With proper guidance and orientation students should be able to differentiate between SMS language and correct English and use them appropriately. Therefore, the use of SMS language cannot be said either detrimental or beneficial.

SMS language or Netenglish?

If the studies on SMS language are keenly scrutinized, Digital Immigrants (older generation) are of the view that SMS language is detrimental to Digital Natives (younger generation). In fact, the younger generation people might not face this problem of the SMS language at all. As Marc Prensky says the younger generation people have already undergone transformation and therefore the digital natives may not see SMS language as interference in their acquisition of English language skills rather SMS English may itself become a dialect. SMS language is becoming global net English and very soon it may take a very special place in the English language - global dialect.

Dialect

According to Wikipedia, the term dialect refers to a variety of a language that is characteristic of a particular group of the language's speakers. The term is most often to regional speech patterns, but a dialect may also be defined by other factors like social class. “A dialect that is associated with a particular social class which can be termed a sociolect; a regiolect or topolect.” A dialect is distinguished by its vocabulary, grammar, and pronunciation. A standard dialect is one which is supported by government as being the correct form of a language. There may be multiple standard dialects associated with a single language. For example, standard American English, standard Canadian English, standard Australian English, and standard Indian English all are said to be standard dialects of the English language. A non standard dialect unlike the standard dialect doesn't

have a complete vocabulary, grammar, and syntax and is also not supported by the government or educational institutions. Though there is the general American dialect, there are different dialects like the Southern dialect, Eastern dialect, Northern dialect, and the common American dialect.

A dialect is a particular form of a language that is peculiar to a specific region or social group. Whereas as a language is the method of human communication, either spoken or written, consisting of the use of words in a structured and conventional way. Language varieties are often called dialects rather than languages. A language will be called as a dialect if it does not have any standard form, the speakers of the given language do not have a state of their own, never used in writing, and not supported by educational institutions.

Netinglish: a dialect

It is a well known fact that there are languages like Creole and Pidgin. Creole language is a natural language developed from the mixing of parent languages. A Pidgin language is a simplified language that develops as a means of communication between two or more groups that do not have a language in common. Netinglish or SMS English cannot be called as Net or SMS language. Therefore, Netinglish or SMS English can never be called as a language rather it may be a dialect.

Though SMS language is yet to be accepted as a conventional and stable form of a dialect of English, people have started using all the different linguistic and stylistic properties for sending their messages with fewer possible words and at the fastest time. It is not a question of whether a person is literate or not, but it is just a question of whether they are net users. If they are users of the net, then use of SMS language becomes a necessity. Irrespective of their education everyone uses SMS language. Invariably, SMS language means abbreviated language. At this juncture it is essential to invoke the authority of David Crystal who in his **Language and the Internet** writes, “ironically, because abbreviation saves time and money, the linguistic innovations brought about by this technology are likely to outlast its demise.” Going by the studies and the experience of the growth of SMS English on mobile phones, facebook, twitters, and emails and even in day-today use the following proposition may be evolved. The proposition is that the SMS English or Net English – Netinglish – may shortly become a dialect – a global dialect.

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'MEMORIZATION' AS SECOND LANGUAGE LEARNING AND SECOND LANGUAGE USE STRATEGY IN THE INDIAN CONTEXT: A PERSPECTIVE

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Abstract:

Second language learner strategies encompass both second language learning and second language use strategies. This paper proposes 'memorization' as a second language learning and second language use strategy in the Indian context. Indian culture, shares with its Asian counterparts, a strong bias towards 'memorization' as a general strategy in formal education. The researcher makes out a case for 'memorization' as a strategy in learning a second language in a 'memorizing culture' like India. Memorization, in this context, need not be equated with any mode of 'mindless mugging up' instead, it refers to memorization as a strategy to use formulaic structures or memorized mini-dialogues, skits as initiators and facilitators in second language acquisition.

Western pedagogy always looks askance at 'memorization' as a strategy in second language acquisition, Recent trends in communicative language teaching eschew any attempt at memorizing structures or words in learning a second language or in learning to use a second language. In fact, what has to be avoided is 'rote memorization' or 'mindless cramming' without understanding a whit of what it all means. India, like china, is memorizing culture. Children are taught to memorize Slokas, Biblical verses, Ayat from the Quran. These memorized verses stay on the minds of average Indians as Long Term Memory. These memories travel with Indians right from the cradle to the grave. If it is so, why not we play to the strength of the learners of second language in India using memorization as a strategy?

Learners of a second language use strategies with the explicit aim of improving their working knowledge and competence of target language. Citing O'Mailey and Chamot(1990), Shakarami et.al. define strategies “as the conscious thoughts and behaviours used by students to facilitate the accomplishment of language learning tasks and to personalize the language learning process.” Scholars define the elements of language learning strategies as “techniques, approaches or deliberate actions” (Chamot 1987) “special thoughts or behaviours” (O Mailey and Chamot 1990) and “specific actions”(Oxford, 1990:8)

In 1950s behaviourism was the most prominent school of psychology and memorization was considered as an essential part of learning. Audiolingualism stressed on mimicry and memorization. Later cognitive theory reconfigured the role of memory. Learners selected, organized informational input, related the input to their prior knowledge, retained what is important and reflected on the outcomes of their learning efforts (Chamot and O'Mailey, 1993). Subsequently, learners tried to make sense of the new material by using their prior knowledge, deliberately trying to rethink, modify their ideas in the presence of new information. Hence, understanding the input goes beyond the simple collection of new material and beyond simple integration, through which new material is incorporated with prior knowledge already stored in Long Term Memory.

Trace Theory of memory in Psychology holds that more often or more intensively a memory connection is traced, the stronger the memory association will be and the more likely it will be recalled. Retracing can be done verbally and/or in association with motor activity. Combined *tracing* activities, such as verbal rehearsal accompanied by motor activity, hence increase the probability of successful recall. Cohen (1998) emphasizes on “retrieval” strategies as those strategies used for retrieving language forms and “rehearsal” strategies for practicing the target language structures. Shakarami et.al. conducted a study among Net generation ESL learners and considered the important role of mind and cognition for internalizing and retrieving information on the one hand, and ease of access to oceans of Net-based information available to Net-Generation language learners on the other hand. They ascertained the memory strategies used by the Net generations and identified whether memory strategies are degraded as there was less need to memorize. Their study has confirmed that Net generations use memory strategies, though the storage space is no longer the human mind but electronic and digital space which in turn requires a different retrieval system. Shakarami et.al have also found out that Net Generation language learners use the following memory strategies: creating mental linkages; associating new language information with familiar concepts already in memory' using newly learned words in context; visualizing; using rhyme for learning and remembering new English words; semantic mapping; use of keywords; representing sounds in memory; reviewing; employing action, and mechanical techniques.

In the past, even in the West, children were trained to memorize large chunks of literature for their personal edification. Quoting from Michael Wood's *Shakespeare*, Michael Beran Knox (2004) observes that Shakespeare was also the product of a memorizing culture in which huge chunks of literature were learnt by heart. Such 'learning by rote' offers a heightened feel for language as well as an abundance of tales, myths, and imaginative resources that are the most 'most exciting gifts' that young people will cherish forever.

More so, in an ancient culture like Indian. Historically, the Aryans are the ones who passed on their knowledge by a meticulously developed oral system with great emphasis placed on tone and inflexions for which Sanskrit was admirably suited. Memorization of "what is heard" (*śruti* in Sanskrit) through recitation played a major role in the transmission of sacred texts in ancient India. Memorization and recitation were also used to transmit philosophical and literary works, as well as treatises on ritual and grammar. This gave rise to a large collection of verses, called **SMRITI**, which were passed on from one generation to the other orally and recorded only in memory. Memorization of the Vedas had about eleven forms of recitation of the same text. Forms of recitation included the ("mesh recitation"), dhvaja patha (flag recitation) and Ghana-patha(dense recitation) in which every two adjacent words in the text were first recited in their original order, then repeated in the reverse order, and finally repeated again in the original order.

The following extract from Eugene Ionesco's one-act play “Lesson” throws light on his comment on memorization. A Professor quizzes his pupil in mathematics. The pupil answers almost immediately without any hesitation. The befuddled professor is wonder struck by the strong memory of the pupil.

Professor

[...] how much, for example, are three billion seven hundred fifty-five million nine hundred ninety-eight thousand two hundred fifty one, multiplied by five billion one hundred sixty-two million three hundred and three thousand five hundred and eight?

Pupil [*very quickly*]

That makes nineteen quintillion three hundred eighty-nine quadrillion six hundred and two trillion nine hundred forty-seven billion one hundred seventy-nine million one hundred sixty-four thousand five hundred and eight ...

Professor [*Stupefied*]

But how did you know that, if you don't know the principles of arithmetical reasoning?

Pupil

It's easy. Not being able to rely on my reasoning, I've memorized all the products of all possible multiplications.

Eugène Ionesco's "The Lesson"

Similarly, as an old Chinese saying states, "when one can memorize 300 Tang poems, he is sure to be able to compose poems of his own even though he is not a poet" Reiterating the point, Azhenhul Rao (1996) says:

From the beginning of their English learning, Chinese students do not feel that they have learned anything unless they have memorized what they have learned. The Chinese word for "memorize" (Beishu) translated literally means "to recite the book from memory," And literal recitation is a very common practice in EFL teaching. For most Chinese students, learning English means memorizing twenty new English vocabulary words a day and reciting as much of the book as possible after attending lectures on intensive reading and grammar

However, the article concludes by reconciling Communicative Approaches with Chinese traditional methods in teaching English in China.

In defense of memorization, Michael Beran argues that this is an important aspect of education that has too often been jettisoned in the name of creativity. He says,

Memorization of words and poetry gives one the instruments of thought and imagination, and quite the opposite of suppressing imagination and creativity, can 'unlock doors in the interior world of the soul... and give kids a language, at once subtle and copious, in which to articulate their own thoughts, perceptions, and inchoate feelings.' Beran says that memorization can 'help awaken what was previously dormant, actualize what was before only potential, and so enable the young person to fulfill the injunction of Pindar: 'Become what you are.'

Tom Blodget (2001) asserts that memorization is an undervalued language acquisition strategy. He observes that students learning of second language can be enhanced by including memorization in classroom communication activities through question-answer prompts, songs and memorized and rehearsed medium length dialogues/skits. He holds that songs can be used to teach the target language effectively as songs have a focused lyrical and grammatical content and repetition of structures or phrases.

Re examining memorization as a useful in acquiring second language, Andrea Osborn observes:

Teachers of English need to consider students' existing preferences as part of a general appreciation for students' culture. Memorization is tangible and required practice that may eventually provide students with feelings of accomplishment. Memorization may also provide esthetic pleasure for some students...when students are expected to learn about cultures associated with their second language,

memorization of certain information to be recalled frequently may be an acceptable tool. Teachers should not limit their methods and materials solely to those reflective of their own culturally bound attitudes, but rather, respond to students' desire to memorize with understanding

Andrea Osborne claims that memorization is something that the students may prize because it is in their control. In other words, an act of memorization is something tangible, an acquired stock of material to hold on to whereas improvement in skills which may result from a session of conversation practice is tangible. Secondly, people usually experience a feeling of accomplishment in performing areas where they are highly skilled. Traditional educational systems hone memory skills, so that eventually memorization provides students with a "sense of progress and confidence, crucial to morale" (Sivell, 52)

The esthetic pleasure involved in memorization is the most obvious particularly poems and songs. It also provides satisfaction of the intellectual possession of material which memorization brings. Though memorization is denigrated in modern language learning, it is interesting to note that in non-language fields, the value of memorization is still recognized as a means of providing students with a body of material which is instantly available for application or to serve as a foundation for understanding (Jackson and Anderson 1998, 49)

The failure of GT method with its reliance on memorization of grammatical rules and the inadequacy of audiolingualism with its memorization of model utterances need not be a deterrent to synchronizing traditional memorization strategies with modern communicative methodologies particularly in a 'memorizing culture' like India. Instead of adopting western modes of teaching English in toto, Teachers of English in India can evolve an eclectic mode of teaching English by capitalizing on the strengths of Indian culture.

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Appendix A

Sample classroom Tasks for second language learning and language use:

Class may be divided into Group A and Group B. They should be provided with formulaic structures like how to greet someone or apologise to someone. Group A should internalize the structures through the simple process of memorization and Group B should internalize the responses provided to them.

Group A

How do you do? –
'How are you?'

Nice to meet you

Delighted to meet you–

Pleased to meet you –

Good Morning / Good Afternoon / Good Evening

Apologizing:

Please accept my (humblest) apology...

I shouldn't have said that.....

I made a stupid mistake...

I'm genuinely sorry.

There is no excuse for my behaviour...

It was not my intention to... I'm terribly sorry..... we'll say no more about it.

Contextually Developed Mini- Dialogues:

Denying permission:

A. Anil: That's not an issue at all. Can I send one of our representatives to you this afternoon?

Rekha: Not this afternoon, pleas. I'll be out of office the whole of the afternoon.

Anil: How about tomorrow morning?

Group B

How do you do?

"I am fine thank you

Nice to meet you too. (Often said whilst shaking hands)

Delighted to meet you too.

Pleased to meet you too.

Rekha: Tomorrow... morning ...mmm...yeah that's fine. Send him by 10

Anil: Thank you.

.....
B. Kumar: Mala, thank you so much for the book. Can I keep it until Monday?

Mala: I'm sorry. I can't let you keep the book till Monday because I need to prepare for a test on Monday.

Kumar: I'm sorry. I didn't know about it. Is it all right, if I return the book by Saturday?

Mala: That's fine.

Appendix- B

Language Functions: Practice Patterns

The following patterns may be committed to memory for easy recall later when the context calls forth the utterance:

Taking leave of each other:

- a) Good bye! Friends
- b) Bye, Solomon
- c) Bye-bye sir
- d) See you, Fred
- e) See you, later.

Ending a conversation:

- a) I'm afraid I must go now
- a) I hope you don't mind my leaving
- b) Excuse me, I must really be going
- c) Excuse me, I have a meeting at 6pm
- d) It's been very nice talking to you... but I must leave now

Seeking permission:

- a) Could I go out, please?
- b) Can I start writing, sir
- c) May I come in, sir?
- d) Is it all right if I pay the fees before Friday
- e) Would you mind if I smoke?
- f) Would you mind opening the window>
- g) Would it be possible for you to offer felicitations?
- h) If you don't mind, I would like to switch off fans.

Appendix – C

One-act plays serve as good material for speech practice. A humorous play like *Fritz Karinsky's* “Refund” may be taken up for memorization, rehearsal and speech practice.

An unsuccessful middle-aged man, instead of blaming himself for his failures, blames his school where he got his primary and secondary education. He demands that the school give him a 'refund' of his entire school fees, along with interest!

Consider the following song as a resource for second language learning and second language use. Memorizing and reciting this song will help the learners internalize the second conditional clause – Unreal/Improbable/Impossible Condition

If I Had A Million Dollars by Barenaked Ladies

Lyrics:

If I had a million dollars
(If I had a million dollars)
I'd buy you a house
(I would buy you a house)
If I had a million dollars
(If I had a million dollars)
I'd buy you furniture for your house
(Maybe a nice chesterfield or an ottoman)
And if I had a million dollars
(If I had a million dollars)
Well, I'd buy you a K-Car
(A nice Reliant automobile)
If I had a million dollars I'd buy your love

If I had a million dollars
I'd build a tree fort in our yard
If I had million dollars
You could help, it wouldn't be that hard
If I had million dollars
Maybe we could put like a little tiny fridge in there somewhere
You know, we could just go up there and hang out
Like open the fridge and stuff
There would already be laid out foods for us
Like little pre-wrapped sausages and things

They have pre-wrapped sausages but they don't have pre-wrapped bacon
Well, can you blame 'em
Uh, yeah

If I had a million dollars
(If I had a million dollars)
Well, I'd buy you a fur coat
(But not a real fur coat that's cruel)

And if I had a million dollars
(If I had a million dollars)
Well, I'd buy you an exotic pet
(Yep, like a llama or an emu)
And if I had a million dollars
(If I had a a million dollars)
Well, I'd buy you John Merrick's remains
(Ooh, all them crazy elephant bones)
And If I had a million dollars I'd buy your love

If I had a million dollars
We wouldn't have to walk to the store
If I had a million dollars
Now, we'd take a limousine 'cause it costs more
If I had a million dollars
We wouldn't have to eat Kraft Dinner
But we would eat Kraft Dinner
Of course we would, we'd just eat more
And buy really expensive ketchups with it
That's right, all the fanciest ke... dijon ketchups!
Mmmmmm, Mmmm-Hmmm

If I had a million dollars
(If I had a million dollars)
Well, I'd buy you a green dress
(But not a real green dress, that's cruel)
And if I had a million dollars
(If I had a million dollars)
Well, I'd buy you some art
(A Picasso or a Garfunkel)
If I had a million dollars
(If I had a million dollars)
Well, I'd buy you a monkey
(Haven't you always wanted a monkey)

If I had a million dollars
I'd buy your love

If I had a million dollars, If I had a million dollars
If I had a million dollars, If I had a million dollars
If I had a million dollars
I'd be rich

Untouchability as a social stigma in Rohinton Mistry's A Fine Balance

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Abstract:

This paper aims to bring out the suffering of the dalits along with the art of survival amidst such circumstances as portrayed in Mistry's *A Fine Balance*. Diasporic writing has taken a heavy sweep on all the countries in the last century. The theories of post colonialism, subaltern, deconstruction and marginalization were discussed and portrayed by different diasporic writers in their respective works. These prevailing socio-political theories marked a distinct trend in Indo-Canadian diasporic writings, giving birth to a number of writers such as Bharati Mukherjee, Suniti Manohar Namjoshi, M.G. Vassanji and so on. Emerging in the same trend was Rohinton Mistry who won a number of accolades for his works. Rohinton Mistry is a South Asian- Canadian writer. Unlike most Indo-Canadian writers he has chosen not to concentrate on life outside South Asia. Mistry is seen to draw abundantly from Indian history, but more purposely to rewrite the history of the marginalized and the oppressed.

Introduction:

A Fine Balance is a subtle and compelling narrative about four unlikely characters that come together in circumstances no one could have foreseen soon after the government declares a 'State of Internal Emergency'. Mistry in this novel moves his focus to multicultural India, where a great deal of importance is given to the Dalits. ill-treatment meted out to two characters namely Ishvar and Om due to caste is showcased. This novel teaches the importance of leading a fine balance in adverse circumstances.

A Fine Balance published in 1995 depicts the traumas suffered by the marginalized and subaltern section of Indian society. This book deals with the realities of Indian society and “the predatory politics of corruption, tyranny, exploitation, violence and bloodshed” (Randhawa 80) and discusses the social evils and shortcomings existing in rural and urban areas of India. The novel throws light on the injustice, cruelty, the traumas and the disparity suffered by the untouchables in rural India. Through a complex, splendid and merciful story, Mistry has brought out a very dark but prevailing side of India in which the subaltern section and marginalized people of Indian society, like Dalits, women and minority, inhabit and inherit their lives in margin.

Caste consciousness and caste conflict:

Edward Said identifies a European cultural tradition of 'Orientalism', which is a particular and long-standing way of identifying the East as 'other' and inferior to the West (Barry 186). In the same way the Dalits present to the upper class people “as a sort of surrogate and even underground self”(Barry 186). In the life of Dukhi, Ishvar and Om, we see how caste decides everything. Though Ishvar and Om were transformed from cobblers to tailors they were not different in the eyes of the upper caste.

As Glasco states, the problem is that $\frac{3}{4}$ of Indians live in rural villages, where things are only beginning to change. In the villages, however, as in cities, Dalits are on the move, demanding access to land, to temples, to

wells and water, to better pay and to respect. Caste and caste politics have become highly politicized in India, and ironically the movement by lower castes to mobilize and to improve their lot has increased caste consciousness and caste conflict. Of course, not all conflict is a bad thing, and conflict can be preferable to peace with intolerable injustice.

The outcastes are answering back, and in some cases biting back. The extent of this shift still remain undereducated and under-represented, and their collective importance as an Indian community is not recognized If every sixth person on the planet is an Indian, every sixth Indian is a Dalit (French 261).

Marginalized voices of the Dalits:

The existence of untouchability in our society has been since later Vedic era and it also exists even after the independence of India where “the constitution of India incorporated several laws to abolish untouchability by imposing severe punishments” (Randhawa 59). Yet the laws were not able to abolish untouchability. Its prevalence in the 21st century can be clearly seen by going through the local dailies, as establishing laws is a different matter from enforcing them.

The marginalized voices of the Dalits are echoed by the main characters in *A Fine Balance*. They are ill-treated and go through severe injustice based on the caste prejudice prevalent in their villages and their roles in the city does not leave them in any better position during a time of Emergency. They are marginalized socially, economically and politically and are exploited by the upper caste people. Margin is a place where a person ceases to thrive; which implies that if a person is in the margin he is unable to evolve whether being economically backward, destitute of basic needs or suppressed by psyche. In India we find the Dalits are the most marginalized in the society and their everyday life is a struggle towards survival. In *The Chamcha Age* the Dalit leader Kanshi Ram used strong words:

The sufferings and humiliations of the slaves, the Negroes and the Jews are nothing as compared to the untouchable of India... Everywhere in the world democracy means rule of the majority. But in India 85% of people are ruled by 10 to 15% Higher Castes... Brahminism had such poisonous germs in it, that it effectively killed the desire to revolt against the worst form of injustice (French 264)

Untouchability as a stigma:

The Hindus, Omprakash and Ishvar Darji occupy prominent positions in *A Fine Balance* insofar as both are crucial in illustrating the novel's central concern of how to make life livable under unfavourable conditions and adverse circumstances. One aspect is of particular importance in this context: India's cruelest social constraint- caste. Any discussion of the effects of caste on Ishvar and Om must necessarily include their family background. It starts from Dukhi Mochi, Ishvar's father and Omprakash's grandfather. Dukhi Mochi belongs to the Chamaar caste of tanners and leather workers. This is significant because as VS Naipaul points out, “. . . the worker in leather is among the lowest of the low, the most tainted of the tainted.” (Genetsch, 162) Together with the other chamaars in the village, Dukhi lives on the carcasses of dead animals. Untouchability is a stigma; other castes avoid contact with Dukhi because he is deemed impure.

Hinduism's unfortunate circle:

Hinduism explains caste by recourse to the concept of karma, which can be understood as a natural law that determines the quality of a person's rebirth on the basis of his deeds in his/her present incarnation. In general one can say that confirming to caste rules increases the chances of a better reincarnation. Moreover, caste is such a powerful instrument for structuring a society not only because it is resistant to change, but also because it provides psychological relief for those who are better off.

The Hindi poet Omprakash Valmiki, a Dalit, stated that 'If the people who call the caste system an ideal social arrangement, had to live in this environment for a day or two, they would change their mind'(French 265).

It is crucial to realize that Mistry's portrayal of Hindu culture is not an impartial ethnographic account of Indian society but a deeply pessimistic analysis of what it means to live in India and not be in the fortunate circles. He suggests that stark injustices are inherent in the practice of caste, and it is the inhumanity of the untouchability that is severely criticized as a contributing factor to an erosion of meaning in the lives of Dukhi, Narayan, Ishvar and Om. An example of the cruelty and the arbitrariness that characterizes their treatment by their betters is illustrated by the following quote:

For walking on the upper-caste side of the street, Sita was stoned, though not to death- the stones had ceased at first blood. Gambir was less fortunate; he had molten lead poured into his ears because he ventured within hearing range of the temple while prayers were in progress. Dayaram, reneging on an agreement to plough a landlord's field, had been forced to eat the landlord's excrement in the village square. Dhiraj tried to negotiate in advance with Pandit Ghansvam the wages for chopping the day; the Pandit got upset, accused Dhiraj of poisoning his cows, and had him hanged (Mistry 108-9).

Education as a tool to abolish untouchability:

The marginalized condition of the Dalits appear once again when Ishvar and Om enter the village school and according to the teacher, pollutes the class and the tools of learning by their very presence and touch. The center of learning which is supposed to eradicate such evil practice and teach students about unity is actually fostering the difference and implicating such ideas in young hearts. How will education abolish untouchability if it strongly believes in these social evils and even recommends it? Mere theories cannot change the mentality of the people. For implementing those theories in practical life, one has to have a change of heart and a change of mentality.

When tormented by the school master, the children appeal to their father who in turn appeals to Pandit Laluram who is respected by his peers

. . . for his age, his sense of fairness, and for the Sacred Knowledge locked inside his large, shiny cranium.

Thanks to his impeccable credentials, everyone always went away satisfied: the victim obtained the illusion of justice; the wrongdoers were free to continue in their old ways . . . (Mistry 111).

He had a legendary reputation for justice where it was said even an untouchable could get justice at his hands. Relying on this legend Dukhi made his appeal for justice, but instead he received a hypocritical answer to his question from Pandit Laluram who remarks:

You understand there are four Varnas in society: Brahmin, Kshatriya, Vaishya and Shudra. Each of us belongs to one of these four varnas, and they can not mix (Mistry 113).

Dissatisfied Dukhi finds himself subdued before the upper caste and his voice remains marginalized and unheard. This is when he decides to send his sons to be apprenticed as tailors.

Chamaar to Darji:

The revolution of Dukhi to bring his family out of the caste restriction shows his courage to challenge a conservative religious society in which the fortune of a person is decided by his caste instead of his capability and caliber. The raising of his voice shows:

Suprising courage in a man who has been socialized into accepting his position in the caste hierarchy unquestioningly (Randhawa 143).

Dukhi's individual revolution is an infringement of the social norms which are inculcated into a person when he enters his teen and acquires the knowledge of invisible line of casteism he could never cross, and within which he has to survive in the village, like his ancestors, with humiliation and suffering as his best companions. That is why when Dukhi sends his sons Ishvar and Narayan to have apprentice as tailors with Ashraf, his own occupation is affected as he is stepping out of his society's decided social norms:

In the old days, punishment for stepping out side one's caste would have been death. Dukhi was spared his life, but it became a very hard life. He was allowed no more carcasses, and had to travel long distances to find work. Sometimes he obtained a hide secretly from fellow Chamaars; it would have been difficult for them if they were found out. The items he fashioned from this illicit leather had to be sold in far-off places where they had not heard about him and his sons (Mistry 118-119).

Inorder to give a better future for his sons Dukhi sends them to the city to become tailors and thereby change them from Chammar to Darji's. Narayan, Ishvar and Om are displaced. Ishvar and Narayan migrate to the city were they are apprenticed as tailors. In contrast to his brother, Narayan returns to the village and becomes a radical political activist.

Struggle for Dalits dignity:

Once when Narayan voices his right of voting and tries to throw out the traditional pattern and exercise his vote, he and his two supporters were ill-treated in an inhumane way before they were all hanged. The vengeance of the upper caste did not stop at that; it took another leap where the entire family of Dukhi was burnt alive with the exception of Ishvar and Om as they were in the city. This was considered to be a punishment that they rightly deserved as Thakur Dharamsi says,

His [Dukhi's] arrogance went against everything we hold sacred. . . . he had turned cobblers into tailors, distorting society's timeless balance (Mistry 147).

According to him crossing the line of caste, wherein forgetting where they belong in the hierarchical order is an unforgivable crime and it must be put down with utmost severity as a lesson to others.

Narayan fights against the constitutionally guaranteed political participation of untouchables in the

election process. By taking on the fight against the corruption and nepotism of the parliamentary elections, he takes on the fight against an existence deprived of dignity. When Narayan and Ishvar try to emulate the upper caste people, it is not accepted by them as they do not want the Dalits to voice out against any disparities. Change is a social phenomenon which is not welcomed by the 'haves' as it brings down their power.

A Fine Balance demonstrates three things with respect to caste: First of all, the novel explores the effects of untouchability on individuals. It explores the injustice of caste, and probes the implications of defying it. While Narayan opts for political resistance, Om and Ishvar suffer from escape and exile. Secondly, *A Fine Balance* makes clear that while loyalty and trust in the socio-cultural system of religion are undermined, Hinduism is not necessarily affected by this. Thirdly, the gruesome practice of caste as a cultural system is more prevalent in a rural context than in an urban one (Genetsch 165).

The representation of Dalits in *A Fine Balance* brings a sensible and sensitive understanding of social exploitation inherent in the class structure of India and points out how a marginalized person loses his individual identity. As a humanist and social novelist, it becomes easier for Mistry to describe the dignity, value and freedom of the individual human being with their identity. The reasons being the search for the individual and social identities, is palpable in Mistry's works. As Narayan states "Life without dignity is worthless" (Mistry 144).

The search for dignity comes with a cost. The cost that Narayan had to pay was his life, along with his families, as it was the cost which Dukhi had to pay. Ishvar was maimed for life, while Om was castrated. The characters face the consequences of their beliefs in the end which is brutal and tragic. The voice of a few like Dukhi's family was easily suppressed as they were fighting against a much larger force with power and money. Their efforts did not bring the change they expected but it was definitely a start for the change. When voices could get together and hands could join firmly against such social evils, change could be seen. An illustration of this is found during the religious riots which saved Ashraf and his family. As Patrick French points out:

. . . like African Americans in the United States, it was only when Dalits organized themselves rather than being helped by external well-wishers that things really began to change (278).

Caste- pollution:

Casteism remains one of the aspects of Indian life that is hardest to understand. "It is unlike other forms of prejudice, where antipathy is linked to envy or desire; an anti-Semite will ask why 'they' do so well in business, and a white racist will fear and envy apparent black physical prowess" (French 266). Prejudice against outcastes is built on the idea that you will be polluted if you go near them. They exist only to serve, and then at some distance. It is a uniquely powerful form of social control, since it is total and self-replicating. The higher castes can only remain high if they have others to look down upon. "So in the not too distant past, a boy would brush against an elderly sweeper in a corridor and his mother might whisper to him: 'Don't touch, you will get a scale or turn into an insect!' A prayer of purification might follow" (French 266). This would lodge in the child's memory, and even as he grew older and less traditional- or even international, living in Europe or America- the instinctive responses, the flinch, remained.

The spirit of oneness:

In *A Fine Balance* Mistry is conveying one more latent message - that is the division of India caused by the disparity. He seeks the spirit of oneness which has been generally promoted by religious and cultural practices. He looks for:

If European nations can see themselves as culturally united because of Christianity and the entire Arab world because of Islam, then India can also see it as united by religion. But the very same religion has also divided people on caste lines as backward, most backward, forward and so on. As a result, ancient and primitive feelings come to the fore resulting in ugly caste rights. No part of the country is safe from casteist politics and violence (Randhawa 145).

Describing the discrimination based on casteism as inhuman treatment, Mistry shows his consciousness towards the social change. He reveals the problems faced by the marginalized and the downtrodden by the upper caste and the people in the main stream. Thereby he makes the clear distinction between the condition of the 'haves' and the 'have nots' in India.

Mistry as a reformer deals with the cruelties of caste discrimination, untouchability and rural backwardness in *A Fine Balance*, deftly narrating the casteist bigotry and an intricate and confusing political situation in Indian society. The insecurity of social milieu, identity crisis and caste categorization are the chief features coming out in *A Fine Balance*. With the illustrations of ruthless exploitation, tormentations, atrocities done on the poor and Dalits, Mistry mentions the facts that do not favour or rather question the achievement of independence of India. He mentions that though India has got independence from colonialism, for the poor and the downtrodden nothing has changed. The failure of governments to bring change in the condition of untouchables and incidents of casteist cruelties are pointed by Mistry through the words of Narayan:

Government passes new laws, says no more untouchability, yet everything is the same. The upper-caste bastards still treat us worse than animal More than twenty years have passed since independence. How much longer? I want to be able to drink from the village well, worship in the temple, walk where I like (Mistry 142).

Presenting the Dalit existence in *A Fine Balance* Mistry raises the marginalized voice of the Dalits which has been restrained far too long within the caste boundaries of the traditional system of varnas in India. He has widened his scope of writing from the initial Parsi narration, to including the Dalit's narrative with his lower class elements. In his narrative, he has added the basic structure of Indian society. In this novel his writing has reached a wider audience.

Class hierarchy among dalits:

Aiming at the adverse and deleterious effects of class or caste hierarchy Mistry indicates that the feeling of superiority so much dwells within the human being that everyone wants to show himself as superior to others. The example is reflected in *A Fine Balance* when there comes out some instances of class hierarchy even among the untouchables. For instance, the sweeper community is inferior to the tanner community. There is a caste within a caste. It can be seen in the conversation between Narayan and his mother for trying to sew the rags of a lower untouchable who is below them.

What-all nonsense is this, calling him back tomorrow? We are not going to deal with such low-caste people! How can you even think of measuring someone who carts the shit from people's house? (Mistry 133)

The suppressed marginalized voice of Narayan's mother implies the fact of casteist dominance and marginalized psyche of the untouchables. Narayan's mother is marginalized and belongs to an oppressed class. Yet she is preventing her son to work for someone lower than their caste. This reveals her psyche which has

always seen others dominating her and her family and when a chance comes to show her superiority she is not willing to let it pass by silently. On the other hand there is Narayan who thinks rationally and points out that there is no difference between them and the upper caste people who have treated them so badly if this caste within a caste is going to prevail .

Conclusion:

The considerable heartrending conditions of the Dalits highlighted in *A Fine Balance* are actually raising the voice of the marginalized people in India. Through his vivid and picturesque descriptions of the conditions of the untouchables, he illustrates how mainstream literature has gone to merge untouchability in its content. The incidents occurring to Dalits in *A Fine Balance* appears very grim and bleak to the untouchables, yet the emergence of the Dalit aesthetics and the awakening of Dalit consciousness visible in the family of the Dalit, epitomizes the evolution of Dalit existence in English and Indian literature.

Mistry uses literature as a mirror to reflect society. He advocates humanism and takes a firm stand against the illtreatment of the untouchables. He describes that the degradation of the untouchables is due to their economic dependence on the upper caste people. He shows in the novel that human beings who want to make a difference and change the age old traditional norms of the society succumb to the socio-economic cultural pressures. Generally writing on the Parsi margin, Mistry narrates the social realities, particularly related to the Dalits. He brings a social consciousness against the caste system by making bold and dauntless statements in the novel.

A Fine Balance whose broader scope shifts the focus away from a single community to a variety of communities within multicultural India, the sociological interest in how people construct meaning in world otherwise impossible to bear remains constant throughout Mistry's narratives. Emergency opens the door for mutual love and understanding. The mentality of the people has to change in respect to caste discrimination for untouchability to be abolished completely.

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e- Content Development: A Pedagogic Innovation

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Abstract

This article proposes a key of fundamental elements of e-Content to enable academic programs to design and deploy academic technology to optimize e-Learning and purports to facilitate faculty to use technology effectively in e-Learning. The basic goal of e-Learning is to help students improve learning to their fullest potential. The focus must always be to give the learner the best learning experience possible. The inclusion of e-Content in learning is now inevitable, and this initiative is designed to meet the new challenges, and to help prepare student community towards facing and managing the affairs of the world. The e-Content development and the associated web based learning described here do not seek to replace traditional teaching and learning, but are expected to supplement them.

Key words: digital natives, e-Learning, e-Content, Web 2.0

Introduction

Over the past two decades, there has been a growing interest in exploring the construction of digital generation learners among teachers to achieve teaching excellence. This learning community is growing up in an era when the ways of thinking, ways of approaching learning, strategies, and priorities take place through digital means. With the growth of computer technology and Internet, e-Learning has come to offer a platform for the language learners to develop language competence. It provides a convenient and efficient learning environment and practical utilities anytime and anywhere. e-Learning not only realizes the concept of 'classroom independence and platform independence,' but also provides an interactive learning environment. There is also a proposition that the personalized learning is quite promising and results in effective learning for individual learners. This article explains the concepts and advantages of e-Learning and proposes guidelines for developing modules for e-content under e-Learning pedagogy.

Background

Educational system in the world in general provides a ready-made syllabus already prepared without most of the time assessing their need. As Scrivener remarks "Many students may have spent their whole educational career being told what to do all the time, constantly presented with work that has included minimal elements of choice" (Scrivener, 71). The conventional course consists of one common version for all learners. Since learners' characteristics differ, the conventional common course does not always meet all learners' expectations. Institutions of higher education are creating courses and programs online to serve a student population that is more dispersed geographically. It is clear that this new generation of college students has arrived with new expectations in language learning. Language is immensely complex and numerous factors affect how it is learned (Schmitt, 10). To meet the needs of these students, higher education must rethink how it operates; teachers need to retool the way they hold their classes. The Net-users need new skills and new strategies to perform successfully as learners and professionals. Language teachers therefore, are to prepare

learners for the twenty-first century workplace. Moreover, the internet has been revolutionizing the way we teach. And there is a need for change in pedagogy.

Digital natives/immigrants:

The twenty-first century is characterised by enormous, exponential technological change. Technology is becoming increasingly important in both our personal and professional lives, and our learners are using technology more and more (**Dudeney, 5**). The Net-Generation learners are already embracing these changes, creating in the process an 'emerging online digital life' (Prensky, 40). Marc Prensky has coined the terms 'the digital natives' and 'digital immigrants'. He defines that the 'digital natives' are those who were born after 1990 and the 'digital immigrants' are those who were born before 1990 (Hockly, 323). The Net-Generation language learners, faced with the requirements for and opportunities of a more self-directed environment, need to develop an awareness of the process of language learning and an understanding of their role in the shared learning spaces. It is noted that online language learning makes learners aware of themselves, their attitudes, aptitudes and beliefs and of the affordances of the learning environment and the degree to which they demonstrate flexibility and control. They also determine the types and arrangement of tasks they work on and ignore tasks or sections of the materials they do not consider useful for the development of their target language abilities. As a result, the learning and teaching style has seen a change.

Technology-proned society creates a special class of citizens namely 'digital citizens'. Digital citizens practise conscientious use of technology, demonstrates responsible use of information, and maintains a good attitude for learning with technology (Richards, 518). The current student community is typically more digitally fluent than students of yester years. They use Web 2.0 habitually and fluently to create user-generated digital content that they produce and share via tools, such as blogs, digital image repositories, digital audio or video files and SMS messages (English, 597). Studying in the information society and utilising a wide variety of learning often calls for a new attitude towards learning. The learners create their learning environment themselves. The student sets learning objectives and works to attain them. Education provides materials that the learner can use to build knowledge, skills and facilities in accordance with his or her own targets.

e-Learning

e-Learning is a general term used to refer to learning experiences that are delivered via a computer network to learners in different physical locations. **e-Learning** is used to refer to web-based training, online-learning, distributed learning, Internet-based learning, web-based instruction, cyber learning, virtual learning, or net-based learning (**Keengwe, 533**). e-Learning is a subset of distance education and embraces a wide set of technology applications and learning processes including, computer-based learning, web-based learning, virtual classrooms, and digital collaborations. Additionally, it takes the form of complete courses with access to content for 'just-in-time' learning, access. This definition encompasses delivery of course content via all electronic media, including the internet, intranet, extranet, satellite broadcasts, audio/video tapes, interactive TVs, and CD-ROMs. e-Learning is focused not only on the online contexts, but also includes a full range of computerbased learning platforms and delivery methods, genres, formats and media such as multimedia, educational programming, simulations, games and the use of new media on fixed and mobile platforms across all disciplines. Further, e-Learning goes beyond planned subject learning to recognize the value of the unplanned and the self-directedness of the learner to maximize incidental learning and improve performance. Technology should

become an integral part of the learning process. As Stephn Bax noted, “technology needs to become 'invisible' to both the teacher and the learner in order to be fully integrated into the learning process” (Dudeney, 148). It needs to become as natural a part of the classroom as more traditional tools like textbook or writing pen.

e-Learning pedagogy

There is a common question arises why e-Learning when there has been a conventional mode of learning and it seems successful also. Following are the reasons: 1) a new generation of learners whose day-to-day activities are conditioned by technology, 2) the new learning environment, 3) the new learning media, and 4) the new generation of teachers. Moreover, the digital generation learners are endowed with latent skills such as multi-tasking, multi-media users, collaborative learners, electronic communicators and millennials.

A new perception in pedagogy is an intruder into teachers' mental frames, because there is a conflict or mismatch between old and new perceptions and, more seriously, a threat to prevailing routines and to the sense of security dependent on them (Prabhu, 105). Pedagogical elements are an attempt to define structures or units of educational material. For example, this could be a lesson, an assignment, a multiple choice question, a quiz, a discussion group or a case study. It is posited that pedagogy is central to the success of online course development. An ideal pedagogy allows a particular educator to effectively create educational materials while simultaneously providing the most engaging educational experiences for students.

e-Learning strategies (ELS)

Learners use language learning strategies with the explicit goal of improving their knowledge and understanding of a target language and their competence in it. These strategies have been defined as the conscious thoughts and behaviours used by students to facilitate the accomplishment of language learning tasks and to personalize the language learning process. e-Learning results from a design activity where the outcome of the design activity is an e-Learning artefact. There are three types of e-Learning artefacts: i) interactive learning systems – content, interaction and navigation are delivered within the same product such as on CD-ROM, ii) generic learning tools- artefacts are made up of a set of component tools to enable the management of content and navigation between the pages of content, and iii) learning objects - they are generally small, self-contained artefacts, designed to address a specific learning objective, usually a single lesson about a particular concept. (Philips, 9-11).

The TPACK framework

Mishra and Koehler developed the TPACK framework in 2006. In their heralded paper “Technological Pedagogical Content Knowledge: a framework for teacher knowledge,” Mishra and Koehler (1996) provide an in-depth explanation of the **components** of the TPACK model. It is used extensively in theory and practice to explain the complex relationship between content, pedagogy, and technology knowledge and how this knowledge is used in teaching and learning. Viewed as discrete domains, instructional designers are likely to understand the basic tenets of content, pedagogical, and technological knowledge. For example, instructors are well versed in the subject matter they teach (content knowledge). They consider how their students learn, ways to engage their students in the learning process, and appropriate ways to assess learning (pedagogical knowledge). Instructors use various technological tools and resources in their classrooms (technological knowledge). The TPACK framework, however, suggests that content, pedagogy, and technology play unique and interactive roles in the teaching and learning process.

Pedagogical content knowledge (PCK) reflects the ways teachers consider the connections between subject matter and instructional strategies. Learning is promoted when teachers consider how pedagogy can be adapted to meet the unique content and skills of varying subject areas such as science or language arts. Technological content knowledge (TCK) considers the ways in which subject matter and technology are related. Although technology applications may constrain the representation of subject matter, newer technologies may provide opportunities for more varied and effective ways to represent content knowledge. Technological pedagogical knowledge (TPK) addresses the ways in which specific technology tools can promote teaching and learning and how the teaching process itself may change an outcome of using specific tools. Finally, technological pedagogical content knowledge (TPCK) “is an emergent form of knowledge” that is developed beyond content, technology, and pedagogy alone.

Effective technology integration for pedagogy around specific subject matter requires developing sensitivity to the dynamic, transactional relationship between all three components. A teacher capable of negotiating these relationships represents a form of expertise different from, and greater than, the knowledge of a disciplinary expert (say a Biologist or a Historian), a technology expert (a Computer scientist) and a pedagogical expert (an experienced educator). (Mishra, 2008, para. 2).

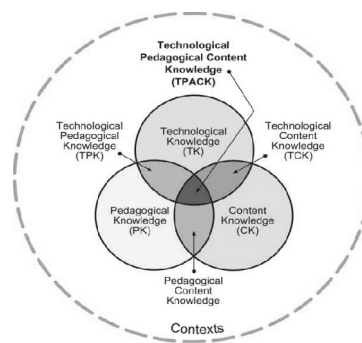


Figure 1. TPACK Conceptual Framework Model (Mishra & Koehler, 2006) (Ward, 483).

Digital learning object

The term 'digital learning object' describes pieces of instructional material typically found on the internet (Sadykova, 239). In designing a successful e-Learning experience, faculty should understand the components involved in both setting the stage and managing the change process. Specifically, a sequence of activities, required resources, and timing should be carefully determined and planned. Once the major components such as, course description, specific course objectives, course competencies, evaluation criteria, and teaching strategies are addressed, faculty may now review the challenges and opportunities that they might face both during the process of developing and teaching online courses as well as making the shift from the traditional teaching modality to an online teaching and learning environment. The main idea of learning object is to break educational content down into small chunks that can be reused in various learning environments, or any entity, digital or non-digital, which can be used, reused or referenced during technology supported learning.

Learning objects are digital – can be stored and delivered electronically. They are resources – a single learning object may be used in multiple contexts for multiple purposes, and they are self-contained – each learning object can be taken independently or grouped into larger collections of content. A learning object is a self-standing, reusable, and discrete chunk of electronic content.

Therefore, e-Content learning object (is):

- a component of a lesson.
- designed to deliver specific learning outcome.
- designed to ensure reuse across several levels and subjects.
- focuses on teaching concepts, formulas, topics or subjects.
- an alternative methodology to memorization, drilling, and practice.
- provides instructional activities to be incorporated in lessons developed and delivered by teachers.
- encourages higher order thinking skills amongst teachers through activities for teachers to create a lesson.
- designed to promote teacher-generated content enabled by chunking of activities that can be built upon.
- designed to promote collaboration and sharing powered by embedding of social media sites.
- designed to promote repurposing for multiple topics, subjects, and levels achieved through common elements drawn from curriculum mapping.
- designed to accomplish cross border appeal with universal and generic characters.

e-Content module

e-Content module developed by the subject expert(s) comprises the following aspects: **a) Home b) Objectives c) Subject Mapping d) Summary e) Text, Case studies, FAQ's f) Video and Audio g) Assignments, Quiz, Tutorial h) References, Glossary Links i) Download j) Blog k) Contact.** The subject experts shall also identify tools and the graphics, animations and other information that are required to be included in the module.

e-Content duration can be estimated on the basis of the number of hours that are required to transact the content in the classroom. For example, a course in the classroom requires one credit and a credit is equivalent to 15 hours. The content of a course will be taken as 15 hours classroom teaching. On an average, undergraduate students have to take 6 to 8 papers in an academic year. Therefore, during the study period of 3 years a student may take 18 - 24 papers. Each paper requires 20 - 25 lessons. Presuming that a lesson will take three hours of teaching, 60 to 75 hours will be required to complete one paper. Two and a half hours of classroom lecture is normally covered by an e-content Module of 30 minutes duration. So, on an average, 300 modules are required for completion of the full course. Similarly, duration of Video programmes produced by the programme developer concerning each module shall be about 30 minutes. Production of 'Learning object Repository' (LoR) related to the modules shall be of 1-2 minutes of duration.

The use of technology in the second language classroom has greatly influenced how teachers teach and students learn, and continuing advances in Internet technology would continue to affect the teaching profession. However, as with many teaching methods, certain principles must be followed to make them successful. e-Learning offers the following eight conditions for optimal language learning environments:

1. Learners have opportunities to interact and negotiate meaning.
2. Learners interact in the target language with an authentic audience.
3. Learners are involved in authentic tasks.
4. Learners are exposed to and encouraged to produce varied and creative language.
5. Learners have enough time and feedback.
6. Learners are guided to attend mindfully to the learning process.
7. Learners work in an atmosphere with an ideal stress or anxiety level.
8. Learner autonomy is supported.

e-Learning: communication technologies

Communication technologies are generally categorized as asynchronous or synchronous. Asynchronous activities use technologies such as blogs, wikis, and discussion boards. The idea is that participants may engage in the exchange of ideas or information without the dependency of other participants' involvement at the same time. Electronic mail (Email) is also asynchronous in that mail can be sent or received without having both the participants' involvement at the same time. Synchronous activities involve the exchange of ideas and information with one or more participants during the same period of time. A face-to-face discussion is an example of synchronous communications. Synchronous activities occur with all participants joining in at once, as with an online chat session or a virtual classroom or meeting.

Many technologies can be, and are, used in e-Learning such as, screencasts, ePortfolios, EPSS (Electronic Performance Support System), web-based teaching materials, hypermedia, multimedia CD-ROMs, web sites and web 2.0 communities, discussion boards, collaborative software, e-mail, social networking sites, blogs, wikis, text chat, computer aided assessment, animation, simulations and games, and electronic voting systems.

Many technologies for knowledge creation (i.e) podcasts, blogs, wikis, mind maps, ePortfolios, video-enhanced learning, and virtual worlds are used.

Learning materials

Learning materials used in e-Learning can be categorized into 19 different material types and 20 technical formats.

Material types

1. Learning object Repository: A searchable database of at least 100 online resources that is available on the Internet and whose search result displays an ordered hit list of items with a minimum of title metadata.
2. Online course: A material that is designed to be used in an online course.

3. Collection: Any collection of learning materials such as web sites or subject specific applets.
4. Development tool: Any tool used for development of web sites, learning objects, or anything used to develop materials.
5. Animation: Allows users to view the dynamic and visual representation of concepts, models, processes, and/or phenomena in space or time. Users can control their pace and movement through the material, but they cannot determine and/or influence the initial conditions or their outcomes/results.
6. Open journal - article: A journal or article in a journal that can be submitted / sent to the course teacher.
7. Open textbook: An openly-licensed textbook offered online by its author(s). The open license sets open textbooks apart from traditional textbooks by allowing users to read online, download, or print the book at no additional cost.
8. Presentation: Any material intended for use in support of in-class lectures/ presentations. Lecture notes, audio visual materials, and presentation graphics such as PowerPoint slide shows that do not stand alone, are examples.
9. Social networking tool: A site that allows users to communicate with others, creates bookmark collections, share notices and get connected with others.
10. Tutorial: Users navigate through electronic workbooks designed to meet stated learning objectives, structured to impart specific concepts or skills, and organized sequentially to integrate conceptual presentation, demonstration, practice and testing.
11. Drill and practice: Requires users to respond repeatedly to questions or stimuli presented in a variety of sequences. Users practice on their own, at their own pace, to develop their ability to reliably perform and demonstrate the target knowledge and skills.
12. ePortfolio: A collection of electronic materials assembled and managed by a user. These may include text, electronic files, images, multimedia, blog entries, and links. E-portfolios are both demonstrations of the user's abilities and platforms for self-expression, and, if they are online, they can be maintained dynamically over time. An e-portfolio can be seen as a type of learning record that provides actual evidence of achievement.
13. Assignment: Activities designed to be used as a task for a student to complete could be based on a learning object of the respective course.
14. Case study: Illustrates a concept or problem by using an example that can be explored in depth.
15. Reference material: Material with no specific instructional objectives and similar to that found in the reference area of a library. Subject specific directories to other sites, texts, or general information are examples.
16. Simulation: Approximates a real or imaginary experience where users' actions affect their outcomes. Users determine and input initial conditions that generate output that is different from and changed by the initial conditions.
17. Quiz/test: Any assessment device intended to serve as a quiz or test.
18. Assessment tool: Assessment tools and activities for measuring outcomes.
19. Workshop and training material: Materials best used in a workshop or tutorial for the purpose of teaching others about learning and teaching online. entation, demonstration, practice, and testing.

As Engvig lists out, materials can be delivered through the following technical formats: ActiveX, Audio, Authorware File, Common Cartridge, CD-ROM, Director File, Executable Program, Flash, HTML/Text, Image, Java Applet, Javascript, PDF, Podcast, QuickTime, SCORM, Shockwave, Video, VRML, and Wiki. (Engvig, 45) Most e-Learning situations use combination of the above technologies.

e-Content: faculty role

The use of information and communication technology has transformed student expectations. e-Learning instructor's role is viewed as new and more complex. As online teaching and learning differs from teaching in traditional settings or environments, faculty will have to rethink their roles in the learning and teaching paradigm.

Faculty members have significantly more responsibility for establishing specific structures and processes within an online environment than in a traditional learning modality. Faculty members new to e-Learning environments will need to take time to understand their different roles and responsibilities in the new modality of learning and teaching. Additionally, faculty who develop and teach online courses must remember that it is pedagogy not technology that is critical to the success of online courses. The e-Learning instructor's role can be viewed under four categories; pedagogical, social, managerial, and technical. Pedagogical role revolves around educational facilitation while the social role is creating a friendly social environment necessary for online learning. The managerial role includes agenda setting, pacing, objective setting, rule making, and decision making while the technical role depends on the instructors first becoming comfortable with the technology being used and then being able to transfer that level of comfort to their learners. Developing and teaching online course requires specific sets of skills that faculty must acquire in order to be successful in this new paradigm of learning and teaching

Further, the challenge for faculty is that they should shift their pedagogical practices and gain the appropriate skills necessary to become effective online instructors. The faculty member takes on the role of instructional designer in addition to being a facilitator, teacher, organizer, assessor, mentor, role model, counselor, coach, supervisor, problem solver, and liaison. There are several faculty tasks associated with designing and teaching online courses. These tasks start during the development phase of the course and continue until the course is delivered. Tasks employed during the development phase focus on the instructional design and organization of the course. These tasks include setting the curriculum (i.e., building curriculum materials), designing methods (i.e., repurposing lecture notes, mini-lectures, personal insights, and other customized views of course content), designing and administering an appropriate mix of group and individual activities that take place during the course, establishing time parameters (i.e., timelines for group activities and project work), and establishing “netiquette” (i.e., providing guidelines and tips, modeling appropriate etiquette and effective use of the medium). Delivery of online courses also involves interactions between students, content, and technology.

Cognitive tasks include responding to questions; editing questions and responses to questions; thinking, reasoning, and analyzing information; and helping students to engage in rehearsing and retrieving information. Affective tasks comprise behaviour related to influencing students' relationships with the instructor and with

other students in the virtual classroom environment. Managerial tasks during the delivery of the course include getting students into the conference as well as interactions with other support staff, motivating and coordinating students to participate in the course, and monitoring and evaluating student learning outcomes. Other tasks employed during the delivery of the course include facilitating discourse, - regularly reading and commenting on student postings; establishing and maintaining the discourse that creates and sustains social presence; encouraging, acknowledging, or reinforcing student contributions; setting the climate for learning; sharing responsibility with each student; attaining agreed-on learning objectives; supporting and encouraging student responses; drawing in less active participants; and assessing the efficacy of the process. The primary instructional task consists of presenting content/questions, focusing the discussion on specific issues, summarizing the discussion, confirming understanding through assessment and explanatory feedback, diagnosing misconceptions, responding to technical concerns, and injecting knowledge from diverse sources such as textbooks, articles, the Internet, and personal experience.

Advantages The system of integrating e-learning with face-to-face learning and teaching provides new opportunities for increased participation. As Stepp- Greany 2002 remark, “A number of benefits for students related to the general use of technology in the classrooms have been reported. These include increased motivation, improvement in self-concept and mastery of basic skills, more student-centred learning and engagement in the learning process, and more active processing, resulting in high-order thinking skills and better recall” (Adams, 57).

The advantages of e-Learning are flexibility, convenience and the ability to work at any place where an internet connection is available and at one's own pace. e-Classes are asynchronous which allows learners to participate and complete coursework in accordance with their daily commitments. This makes an e-Learning education a viable option for those that have other commitments such as family or work or cannot participate easily. When using e-Learning simulations to assess learning progress, the instructor is assessing the actual competence of the user to perform a transaction and not merely knowledge of the system.

Key advantages

The key advantages of e-Learning are listed below.

Granular and adaptive: e-Content is small in size and focus on a specific learning outcome. It is detachable and reusable in multiple contexts. It is chunked into three main components where each component is chunked into smaller resources that can be used in any part of a lesson such as introduction, learning guidance, conclusion and assessment.

Dynamic and changeable: e-Content is designed to ensure reuse across several levels and subjects. It allows teachers to manipulate the chunked resources in order to create their own content. It also allows teachers to share their content creation and collaboration with other teachers and students.

Adaptable to multiple contexts: e-Content is designed to be activity based. It is designed to reinforce concept and theories of a topic. It can be combined and restructured to address multiple contexts and multiple learning modalities. The learning objects can be used in a sequence or individually. The student's interaction can be part of a structured learning sequence or take the form of independent applications.

Developed by community and able to evolve: Community of users such as students, teachers and parents will be able to collaborate and share the content creation using the digital resources provided by e-Content.

Tagged and searchable: The learning objects are indexed and tagged to enable users to search for a specific objectives or competencies.

Constructed in multiple, separable layers: It is separated into distinct layers that include content, structure, presentation, context and pedagogy.

Open standards/interoperability: NextGen e-Content is able to run on any compliant virtual learning environment (VLE). It is developed using One Source Multiple Use (OSMU) to enable accessibility via web, selected mobile phone (Symbian and Android) and Internet Protocol TV (IPTV).

Other advantages of e-Learning are the ability to communicate with fellow classmates independent of metrical distance, a greater adaptability to learner's needs, more variety in learning experience with the use of multimedia and the non-verbal presentation of teaching material.

Disadvantages

The major disadvantage of e-Learning is that there is the lack of face-to-face interaction with a teacher. Critics of e-Learning argue that the process is no longer 'educational' in the highest philosophical sense. Supporters of e-Learning claim that this criticism is largely unfounded, as human interactions can readily be encouraged through audio or video-based web-conferencing programs, threaded discussion boards. The feeling of isolation experienced by e-Learning students is also often cited, although discussion forums and other computer-based communication can in fact help ameliorate this and in particular can often encourage students to meet face-to-face, although meeting face-to-face is often not possible due to the disarray of student's physical locality. Discussion groups can also be formed on-line. Human interaction, faculty-to-student as well as student-to-student, should be encouraged in any form.

e-Learning tends to work better for the students when the topic matter consists of self-learned items. For example, some students may only check their online agenda once a week, or even less, making it impossible to achieve goals. Web and software development can be expensive as e-Learning completely relies on these programmes. The development of adaptive materials is also much more time-consuming than that of non-adaptive ones.

Sum up

e-Learning is a relatively new field that takes into consideration information from various bodies of knowledge, such as andragogy, pedagogy, organizational studies, technology and instructional design. Most people involved with e-Learning have a background in technology or pedagogy, but for many, it is difficult to gain an understanding of e-Learning aspects outside of their domain. Little formal research exists to learn from, and the rapid development of e-Learning makes the situation even more difficult. As a broad approach to technology in learning, this only makes sense - what is one institution's "perfect platform" for online courses can be another institution's worst techno-nightmare. There are so many different ways of delivering course content today, and – like most technologies – they change so quickly, that to focus on surveying them is at best difficult, and at worst, an information overload.

When second language teachers are cognizant of various conditions and apply them to e-Learning activities, the new technologies will become optimal tools for enhancing students' second language learning and acquisition. It also encourages teachers to adapt the various e-Learning activities to their own teaching style as learning styles of their students.

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CHARACTERISTICS OF SUBALTERN IN BAMA'S SANGATI

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Abstract:

This paper critically views Bama's *Sangati* from Spivak's post-colonial feminist theory, especially the 'subaltern' perspective. Indian women, have always been socially and psychologically oppressed, sexually colonized and biologically dominated against a male-dominant social system. Bama's "Sangati", exposed the plight and sufferings of Dalit, especially women in the hands of the people of their own community and the people belonging to the upper class.

1. Introduction

Bama is a Dalit writer, born in Puthupatti village in Virudunagar district in southern Tamil Nadu in 1958. She has written a collection of short stories and three novels viz., *Karrukku*, *Sangati* and *Vanmam* on Dalit community. Besides writing she teaches at a school in Ongur village in Kanchipuram district. Following the success of *Karukku*, she wrote an episodic novel *Sangati* in the year 1994. It was translated into English by Lakshmi Holmstrom and was published in 2005. This novel is basically about Dalit women whom she encountered in the village, their struggle against the caste structure and their struggles within the male dominated family and society.

The term "Sangati", literally means news, events and happenings. It is a novel which narrates the events of paraiya or Dalit community. It also reflects the way patriarchy works in the case of Dalit women. The author employs an emotional narrative. The novel "sangati" is an episodic novel. It is considered an autobiography of Dalit women of different generations. The narrator is an old woman named, Vellaiyama kizhavi. It has no plot. Apart from the plight and sufferings of the Dalit women, it also touches on the Dalit culture. They have totally different social and cultural environment.

2. Women and Men:

Though India is a democratic country giving equal rights to both men and women irrespective of their identity and social status, caste and gender are the two important factors in India, which actually mould the group identity and show their status identity and dignity. In India, culture and identity form ethnicity or traditions, which are responsible for the categories of caste and tribe. Gender mingling with caste identity of women in India is more complex. In villages the people are illiterate and they are not aware of the so called "rights". Major population of untouchable lives in the villages in India and they suffer a worse form of human rights violation. Untouchable women are the main targets for the dominant caste to control and also to maintain their status.

Kiran Kapadia observes that "upper" caste males always controlled and subordinated the women and Dalits "as creature of lesser worth". Women in capitalist society are dominated by men. Mary Mellor explains in "Ecofeminist Economics: Women, Work and the Environment" that, in the modern economy, although women have always worked, they are particularly exploited as low-wage laborers. They have lower pay and less job

security than men. In “Sangati”, Bama exquisitely presents women as site labourers in farming work and building construction. Though women are made to work equally to men, they have been paid less than men.

The women, in any case, whatever work they did, were paid less than the men. Even when they did the very same work, they were paid less than the men. Even in the matter of tying up firewood bundles, the boys always got five or six rupees more. And if the girls tied up the bundles, but the boys actually sold them, they got the better price. (Sangati, 18)

Thus, the pay rates and work conditions for women are poor in the male-valued economic system. Apart from this, women's work often deals with nursing, catering and cleaning. Due to women's duties at home, they cannot move far from their responsibilities and tasks. Their work is routine and endless. Their work is unlimited by time and limited by space. As a result, they are considered as commodities or resources in the economic system.

We have to labor in the fields as hard as men do, and then on the top of that, struggle to bear and raise our children. As for the men, their work ends when they have finished in the fields. If you are born into this world, it is best you were born a man. Born as women, what good do we get? We only toil in the fields and in the home until our vaginas shrivel. (Sangati, 6-7)

As for as women are considered, after a day of hard work in the fields, they have to feed their children, and do whatever necessary in their house, and prepare meals for the family. On bed they are not allowed to sleep, they have to satisfy their husband's sexual desire. They have to continue their routine work the following day. They find no time to realize themselves, and often suppress their desires for the welfare of their family. Men's work on the contrary is unlimited by space and limited by time and is rewarded by high wages. These characteristics of men's work create a superior position for males that allow them to dominate women.

Untouchable women are the most economically poor section of the Indian society. These women perform hard domestic works as well as agricultural works. They continue to toil under the burning sun. They are also ready to take up any jobs and they are actively getting involved in different industries like construction works, well digging and so on. Though they work hard, they are not given any equal wages, security, maternity benefits and so on. Apart from this, they also rear cattle or producers for their additional income. These women feel proud that they are economically or financially independent compared to the upper caste women.

Paati kept a buffalo and cow, both of which gave milk (Sangati, 8)

Paati brought up and cared for her children by working as a kothachi, they say. This means that she had to go to the big landowners, ask them what sort of labour they needed in their fields, allocate the work among the women in our streets, and then go to work herself. Then in the evening she had to collect all the wages and distribute them. (Sangati, 8)

Mariamamma heard that the builders who were digging wells in those parts gave good wages....only youths and young girls were suited to do that work. Even though it meant hard labour, the youngsters went to work there hoping to pick up a few coins which would help to fill their bellies. (Sangati, 17)

This novel also discusses the blatant gender discrimination shown by parents towards their daughters in the familial institution. When a girl is born in a household, it is considered that she is a debt, a liability. On the contrary a boy child is believed to be an asset, who would earn and take care of his parents later on. Thus any expenditure for a boy does not seem much, but when it comes to girls, there is always the thought at the back of

their mind that they have to pay a huge sum of money as dowry for the girl. They are considered as a burden, to be married off at great expense as many parents start saving money for their daughter's marriage from the time she is born.

If a boy baby cries, he is instantly picked up and given milk. It is not with the girls....My Paati too not was no exception in all this. She cared for her grandsons much more than she cared for us if she brought anything home when she returned from work, it was always the grandsons she called first.(Sangati, 7)

3. Characteristics of the subalterns

Traditionally Indian women have been treated as marginalized lot. They are represented as spineless, wooden creature, subjected to male domination. The laws of Manu dictated the position of women in the family and society. Women are never allowed to be independent and have to spend life under the authority of man. The sublimation and suppression of natural desires and aspirations have created a deep struggle in women. The position of woman has always been reflected in the novels written by Indian women writers in English. They capture the intricacies of the problems of women caught between the two worlds of tradition and modernity. Mostly, they deal with women's suffering and the pathetic plight of women under male domination.

In many parts of India, Dalits, especially dalit women have to fight their losing battle for their rights. From Independence to present time, untouchables and women face many types of problems created by the dominant people. For example, landless untouchables borrow land from landlords with terms and conditions. The landlords who have extra land give it to untouchables for cultivation for very meagre wages. These wealthy people live a prosperous life by exploiting these so-called lower class people. They are completely ignored and pushed to the outskirts of the mainstream society. So they are unaware of the schemes that the Government of India has launched to protect these people. Dalits are often unaware of their rights, and even if they know the law, they do not know how and where to look for help.

The term subaltern is taken from the work of Antonio Gramsci and used initially to define proletarian and other working class groups. Subaltern is employed in post-colonial studies after Spivak addressed the dominated and marginalized groups. It is defined as a marginalized group rendered voiceless by oppression.

- Submissiveness to authority and
- Defiance

These are the two characteristic of the behavior of subaltern classes that together constitute the subaltern mentality. As Bama rightly pointed out in the preface, Dalit women are doubly oppressed as they are exploited by the upper caste and also by the men of their own community. In this novel some of the women live a submissive life while some other women raise their voice against the oppressions.

3.1. Submissive role

Indian villages have a traditional community justice forum known as “panchayat”. It is also known as the political power taken over by the people of upper caste. It consists of senior naatamai (elder leader who judges the mistakes of the people), junior naatamai (younger leader) and other important men from the village's major castes. Head man or the senior naatamai was appointed through panchayat elections. The weaker groups or the people of lower caste must rely on them for their entire problems. They usually control the village people and also considered as the decision makers in the entire process of solving issues. They had the power of imposing

finer and punishing the people. Dalit people depend on these upper caste men for their living. So they cannot raise their voice against them. Even if they raise, their voices are unheard because of their caste. They are voiceless. They believe that they could only provide a solution or justice for their problems.

What do we know about justice? From our ancestors, time it has been agreed that what the men say is right. (Sangati, 28-29)

From the time of marriage Mariamma suffers blows and kicks everyday from her husband. Then there is another woman in the west street, who also suffers like Mariamma and she is Thayyi. She is a fair complexioned woman from the Dalit community. Her husband used to drag her along the street and beats her with a stick. These two incidents show the submissive character of the woman. Women become slaves to their husbands from the very moment they are married.

It's as if you become slave from the very day you are married. That's why all the men scold their wives and keep them under control. (Sangati, 43)

They are also given a submissive role in the country court. They are not given equal right in decision making both inside and outside of their home. In the novel Mariamma alone is punished but her father and Kumarasami are not punished. This shows men do not have any moral obligation as women. Women have no power to voice their sense of equality with men. These women do not want to be blamed by the society and so, unwillingly they accept their fate as divine law.

Everybody in the village knows about her father's kept woman, even a baby who was born just the other day. Did anyone call a village meeting and question him about it? That say he's a man: if he sees mud he'll step into it; if he sees water, he'll wash himself. It's one justice for men and quite another for women. (Sangati, 24)

Sometimes their suffering is attached to the social taboos, and sometimes the women are silenced in the name of family honour, and are compelled to endure torture. There are middle class woman in the innumerable towns and cities of India who are often unable to enjoy the legal status conferred on them. Women are now treated on equal terms by law as far as inheritance of property and opportunities of jobs are concerned. But on the social level, these women who have been struggling to assert themselves are still being heckled by their male counterparts and forced to remain silent.

This is how woman has been brought up in the tradition bound society. They do everything for the welfare of their husband and children. Society also expects them to do so. Earlier, the problems of women were more of an emotional nature due to their attachment to home and family. But, with increasing consciousness as an individual, she has begun to assert herself within the family and outside as well.

3.2. Defiance

Family plays a big role in the Indian society. In most of the Indian villages, the head of the family is the father, who is also the principle source of income of the family. The women in a family, usually stay back in the house and take care of household works. However, the family structure is different in the Dalit community. Children are mostly deprived of parental care and affection. Father never cares for his family. Father, who is supposed to take care of the household expenses, wife and children, wanders around simply spending his wages by drinking alcohol and other unnecessary things; he is least bothered about the needs of his family members.

Her father won't do anything for her. It's enough for him to have a full stomach; he goes his own way.
(Sangati, 11)

He goes about everywhere as if he is a young fellow who isn't married. Why can't he take his wife and children around and show them a few places. (Sangati, 13)

In Dalit family Mother stands in the position of the head of the family. Apart from taking care of the household works, they also engage themselves in different kinds of works in the fields and other places. This helps them in getting some wages for running their family without the help of their husbands. Because of heavy work in the fields and also in the house, they find no time to take care of the children and their needs.

A Dalit woman named Rakkamma, when her husband drags her by the hair and pushes her down and stamps her lower belly, shouts in a disgusting way and shames him by lifting her sari in front of the whole crowd. Though it is a disgusting scene it is clearly a means of survival and escape.

If I hadn't shamed him like this, he would surely have split my skull into two, the horrible man. (Sangati, 62)

In another incident Kaaliamma quarrels with her husband and hits him back boldly. She also makes her husband to do her household works and gives him a blow whenever he refuses to do so.

Because Kaaliamma was ready to fight, one to one, head on. Sometimes she was the one came out victorious. If he hit her, she was ready to strike him back. (Sangati, 63)

In the Dalit society women were not allowed to marry again. But Pecchiamma married for a second time while her husband was alive and had a child through her second husband. It appeared quite common in their community especially Hindus. Pecchiamma's husband was always drunk and he never cared for his family. So she revolted against him, took him to the country court and arranged for the separation..

What she did was to ask her father to tell the naattaamai all that had happened, to say she couldn't live with her husband anymore, and so arrange for a separation. The naattaamai called a meeting of the panchayat, and asked the husband and wife to come to it. And so they ended the marriage life. (Sangati, 92)

Conclusion: Untouchables and women face many types of problems created by the dominant people. They are completely ignored and pushed to the outskirts of the mainstream society. In spite of their sufferings they are full of song, dance and mocking at the upper caste people and cheerful in their own way. The author has contributed enormously, in representing the Dalit women in their own world, analyzing its changes and projecting their perspectives in various forms. Thus, this novel reflects the two important characteristics of the subalterns through various women characters and incidents.

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