American College Journal of English Language and Literature (ACJELL)

(A Peer-reviewed International Journal)

ACJELL

Since 1881

Research Department of English

The American College

Madurai, Tamil Nadu, India

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Research Department of English

The American College

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EDITORIAL

The American College Journal of English Language and Literature (*ACJELL*), a peer-reviewed international journal, is the brainchild of the then Heads of the Department of English Dr. S. Stanley Mohandoss Stephenand Dr. G. Dominic Savio,and the first issue was released in 2012 by the then Vice Chancellor of Madurai Kamaraj University Dr. Kalyani Mathivanan. She observed that "a journal is sustained by the citation it receives." *ACJELL* 2020 is the 9th volume and it continues to strive in this direction.Meanwhile, the Editorial Board welcomes two new editors Dr.Dra. Widyastuti Purbanifrom Yogyakarta State University & Dr. Mahendran Maniamfrom Sultan Idris Education University.

Keeping in mind the twin aims of the founding fathers of the *ACJELL*, the reviewers have selected *31* articles from literatures, cultural studies, and language for the current volume. The twin aims are to inculcate quality research and publication culture in students who aspire to become scholars, and to provide platform for college and university teachers of English language and literature in the southern region of the state of Tamil Nadu to publish their articles for the purpose of continuous professional development and career advancement. However, it is open to the scholarly community world-wide to share their research findings through *ACJELL*. As in the previous volumes, there are articles by PhD research scholars and postgraduate students.

Quality publication culture continues to be elusive to Indian literary academia. Not many opportunities are available for Indian college teachers of English to bring their research findings to the international attention. The editorial board has to balance between quantity and quality since both are complementary. The pandemic through prolonged lockdown has limited the access to resources since libraries remained closed. Efforts are being invested to get the *ACJELL* indexed thereby its impact factor and h-index value of individual contributors could be quantified. The dream of making *ACJELL* a biannual will come true once it is indexed and included in the CARE List so that more space for PhD scholars in India can be provided. We hope that CARE will take care of *ACJELL* sooner or later!

The Editorial Board gratefully acknowledges the timely action and magnanimity of Principal & Secretary Dr. M. Davamani Christober for sanctioning the necessary funds for the installation of the UGC-recommended **URKUND Plagiarism Software**. It has enabled many scholars across the State to get their articles and theses plagiarism-checked. The Board thanks Dr. N. Vasanthakumar, Librarian, Daniel Poor Centenary Library of the American College, Madurai for getting all the articles plagiarism-checked on the software at the American College Plagiarism-Consultation Centre.

Editor-in-Chief

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Wish Fulfilment: Psychoanalytical Approach to Haruki Murakami's *Kafka on the Shore*

ALISHA, O

Abstract

Haruki Murakami is a Japanese writer. *Kafka on the Shore* is the novel published in 2002. This was originally written in the Japanese language and translated later into English by Philip Gabriel. It has received the world fantasy award from the New York Times. Haruki Murakami's novels and short stories have a connection between personal experiences, supernatural possibilities, and Japanese history. Psychoanalysis is the method of reading and interpreting literary texts by the theories of Sigmund Freud and his followers. It analyses the literary text as the expression of secret unconscious desires and anxieties of the author. The researcher brings out the complex nature of the human psyche with reference to protagonist Kafka Tamura, a 15 year old boy who suffers from internal conflict. This article analyses the protagonist's inner conflict and reveals wish-fulfilment as a defence mechanism to overcome the conflict by dreams, imagination, and hallucinations.

Keywords: unconscious desires, psyche, inner conflict, anxiety, wish-fulfilment

Introduction

Haruki Murakami (1949—Present) is an internationally renowned Japanese novelist, short story writer, and translator. He deviates from usual mainstream Japanese writing by employing ambiguity, magic realism, and other postmodern techniques. He is inspired by Western ideas and philosophies which are reflected in his works especially Kafkaesque rendering of melancholic alienation and fatalistic loneliness themes. Many Japanese writers and critics carped Murakami for his "un-Japanese" writings. His renowned novels are *Norwegian Wood* (1987), *The Wind-Up Bird Chronicle* (1994), *Sputnik Sweetheart* (2001), *Kafka on the Shore* (2002), and *1Q84* (2009). His short stories include *The Elephant Vanishes* (1993), *After the Quake* (2002), and *Men Without Women* (2017). Apart from that, he wrote many non-fiction including essays and translation. He received many awards including World Fantasy Award, Franz Kafka Prize, and Frank O'Connor International Award for Short Story. *Kakfa on the Shore* is a Japanese novel written in 2002 and the English translation is published in 2005. It is considered as one of the masterpieces of Murakami which is listed in The Best Ten Books of 2005 by The New York Times newspaper. It is a thriller fiction like a subconscious journey of the Kafka Tamura and Satoru Nataka with metaphysical reality. It has the postmodernist touch of magic realism, sexuality, music as a metaphor, metaphysical reality, and dreams.

Approach

Dream interpretation is considered the subdivision of psychoanalysis theory which is pioneered by Sigmund Freud. He divides the human psyche into three types: Id, Ego, and Superego. The Id is the primitive instinct that contains aggressive, sexual, and hidden thoughts which are suppressed in unconsciousness. Id plays an important role in the dream. Superego is the moral consciousness that is operated by social values and morals. Ego mediates between external realistic superego and unrealistic id that works on the reality principle. Freud assures that the suppression of ego and superego forces the id to reach subconsciousness. The psychologist considers that dream analysis and interpretation help to understand the unconsciousness of the mind that is the outcome of Id's libido and instinct. It is used in the study of human behaviours.

Sigmund Freud in his book *The Interpretation of Dreams* (1900) explains that dreams are the representation of distinguished repressed thoughts, especially sexual desire and anxiety. Wish-fulfilment is derived from the German word *wunscherfullung* coined by Freud. It is an involuntary thought process of id to satisfy the unconscious desires that are repressed by ego and superego. The repression happens because of the social impositions, taboos, and guilts. It occurs in hallucinations, dreams, or daydreams and sometimes in reality as an

involuntary sudden act to resolve the repressions and inner conflicts. The paper analyses wish fulfilment

Discussion

Kafka on the Shore is a complex novel due to the over use of surrealism. Readers find it very difficult to separate what is real and what is surreal. The setting is often shifting from the real to the surreal and sometimes blurs the line between two settings. The novel is the psychological odyssey into the protagonist's self to overcome inner agony that turmoils him for years. It connects two different plots in one place that is Takamastu Library. One plot is about a fifteen-year-old boy Kafka who escapes from a cruel father to avoid oedipal prophesy. His quest to find his mother and sister makes him see every woman he meets as his lost mother and sister. Another story is about Nakata who loses his mental abilities during his childhood. After that incident, he gains special power to communicate with cats and loses his memory once the incident is over. His quest for mystic white stone makes him reach the library. Miss. Saeki, the library manager is another major character to connect Kafka and Nakata in the plot. She composes the song "Kafka on the Shore" after the death of her boyfriend who dies in her teenage. These three characters suffer from alienation, existential crisis, loneliness, and psychological disorder.

The novel is narrated from the first person's point of view of a fifteen year old Kafka Tamura (real name not revealed in the novel). He suffers both physically and mentally by his cruel father Koichi Tamura though he is a renowned sculptor of the country. When Kafka is four years old, his mother and sister leave Koichi because of his cruelty. Koichi scares Kafka about the oedipal prophecy that he would kill his father and sleep with his mother and sister. This is the reason for his psychological anxiety. Whenever he sees any woman of his mother's age and sister's age, he starts to think that they could be his mother and sister. This state is referred to "chora" by Julia Kristeva in the pre-oedipal stage. The lack of maternal space (chora) is the first interrogation of a young mind and later it becomes more chaotic of patricide and oedipal prophecy. So, he leaves his father and moves to Shikoku in West Japan. Due to a lack of proper family structure, Kafka is used to hallucination of an imaginary crow as a friend to share his inner agony. The paradoxical urge to find the mother, as well as fear of incest insight, forces him to the psychological disorder. Nataka is another protagonist who is considered as an omniscient entity to give emancipation to Kafka and Miss Saeki. His ability to talk with cats and the inability to read and write due to memory loss and his search for entrance stone make him a surreal being.

On the bus, Kafka encounters a girl named Sakura. He is eventually attracted to her but he is distressed that she could be his lost sister. Further in the novel, Kafka tries to connect with Sakura but this anxiety forces inner agony inside his mind. When Kafka meets Miss. Saeki in the library, he gets the same affinity that she could be his long-lost mother. Kafka feels physical sexual instinct with Sakura and Miss Saeki at the conscious level that starts the id's libido. The predominance of oedipal taboo in the superego forces the id to suppress the desire.

Wish fulfilment is analysed in the semiotic and symbolic levels of unconsciousness. In the semiotic level of unconsciousness, it is exhibited in dreams that help to study the signs, symbols, and images. In the symbolic level of unconsciousness, it is shown in dreams, hallucinations, or surrealist milieu that helps to analyse the meaning-making by signifier and signified. In the novel, wish fulfilment occurs in three spaces: imagination, dream, and surreal.

Imagination is the voluntary act of mind to attain the wish. In the subplot, while saving a cat, Nataka kills Koichi who is in the apparition of Johnie Walker, a cat souls collector. The next day, Kafka finds the bloodstain on his t-shirt so to handle the situation, Kafka goes to Sakura. Kafka and Sakura are attracted to each other but she already has a boyfriend. He explains the prophecy and his trauma. She comforts him by considering her as a sister and ends in oral intimacy. He asks her to imagine her naked while intimacy. "I can't help it. Imagining something's very important, so I thought I'd better tell you." (Murakami 86). Though there is no physical intercourse, imagination helps to attain the desire.

In the next scene, Kafka is worried about the boy named Crow that he dreams of raping Sakura. A Dream is the first important aspect of this analysis. "The real motive force of the dream always finds its outlet in a wish-fulfilment" (Freud 122). The controlled desires for Sakura ultimately end in the dream. He is guilty for having that dream. The boy named Crow advises him that he has to get inside his mind to get out of inner agony. This is the keynote that the presence of a surrealistic supernatural world, in the end, is merely the inner self of Kafka.

"Sakura - my sister, " I say. I shouldn't have raped her. *Even if it was in a dream*. "What should I do? " I ask, staring at the ground in front of me. "You have to

overcome the fear and anger inside you, " the boy named Crow says. (Murakami 360)

Miss. Saeki creates a space for the memory of her lost love in the poem "Kafka on the Shore." The desire to get back or at least to sustain the love is the reason for her inner pain. She is attracted to Kafka because of that name. In the intoxicated state, she seduces Kafka considering him as her lost lover. In the beginning, Kafka has the confusion of Miss Saeki as his lost mother after this, he denies it. Even Kafka gets the apparitions of "young" Miss Saeki as if in her fifteen years old picture and "real" Miss Saeki as if in the present forty years appearance.

Miss. Saeki insists on Nataka to burn the poem letters for her, eventually he does it. The next day, both Miss Saeki and Nataka die. With the help of Nataka's entrance stone, Kafka enters a supernatural world. This surreal space is considered as the psyche of Kafka. He sess Miss Saeki there as a spirit cooking for him. Kafka forces Miss Saeki's spirit to tell the truth about the relationship between them. It is an indirect way of asking her as his mother. She says that he knows the answer already. Finally, he concludes that she is his lost-mother.

Miss Saeki, if I really do have the right to, then yes - I do forgive you," I tell her. Mother, you say. I forgive you. And with those words, audibly, the frozen part of your heart crumbles. Silently, she lets go of me. (Murakami 411)

She cuts her arm hardly with her hairpin; presses tightly to seep out the blood and brings the hand near his face then he closes his eyes to lick the blood. The savour of the blood gets into his throat and absorbed by the dry layers of his heart. There is a huge description of how he feels a bliss after drinking her blood. It is like revenge for the abandoned mother. Then the spirit tells Kafka to go back where he belongs and lives. Suddenly, the surreal setting is changed and shifted to the real world. In the end, Kafka leaves the town with a free mind and made a call to Sakura. He ends the call by calling her as a sister.

Readers find it difficult to understand the setting whether it is a surreal event or mere hallucination because of the complex description of the climax. Kafka wants the confession of the abandoned mother. As he is in the relationship with forty years old Miss Saeki, he considers her in the place of the mother. Eventually, the fear of oedipal prophecy is overcome by yielding to it.

Summation

The novel crosses the time and space to signify the metaphysical aspect of the mind. The voluntary and involuntary acts of the past are reconciled by Kafka with the present situation to get out of the depression. The lack of chora during childhood is the first repression on his mind and later it is suppressed by the prophecy. Kafka does not investigate certainty of the prophecy that is uttered by Koichi. He considers that the death of his father (the first stage of prophecy) would bring his mother to him. He is not worried about the prophecy. Later, he rather desires to meet his mother for her confession. Rather than spending his life in agony about the prophecy, he wants to overcome it by imagining Sakura and Miss Saeki as his sister and mother. In imagination and dream, Kafka has the physical relationship with Sakura (the second stage of prophecy). In the beginning, Kafka denies that Miss Saeki is not his mother and he loves her deeply for no reason so that he does not resist intercourse. But for Miss Saeki, supressed desire for her lost love is attained. She gets out of anxiety by using Kafka so she asks Nataka to bury the love poems that serve as the essence of her life. Kafka knows that Miss Saeki can not to come back from death so he hallucinates a surreal milieu to get the confession of his abandoned mother through her. Thus, the wish fulfilment is attained by imagination, dreams, and hallucinations.

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Rohinton Mistry's *A Fine Balance*: A Study in Existentialism

ANITA CAROLINE, T

Abstract

This paper explores the existential crisis in Rohinton Mistry's *A Fine Balance*. Mistry won the 1996 Commonwealth Writer's Prize for this book. Among the various other themes found in this lengthy novel, existential meaninglessness suffered by Maneck Kohlah is one of the major themes. This article is an attempt at analysing various incidents in the novel which cause existential crisis and disillusionment in life for Maneck Kohlah.

Keywords: disillusionment, meaninglessness, emergency, angst, suicide

Introduction

Existentialism is about human existence, and the perspective that there is no purpose or explanation at the core of existence. Existential crisis is felt by people when they are negatively impacted by this observation. Is Maneck Kohlah a victim of existential crisis? This question glooms largely in the readers of this novel and this paper is an attempt to find an answer to it. Maneck Kohlah, one of the major characters in this novel, is disillusioned with life and has several unanswered questions in his mind about life realities. Most of his questions are directed to God himself and when he fails to receive any kind of reply, his disillusionment with life becomes stronger. Maneck, the most loved character in the novel *A Fine Balance*, is a cheerful, humane, empathetic young man who becomes disappointed with life after witnessing numerous gruesome episodes in life for which there are no justifications at all. This troubled youth undergoes experiences which are commonly linked with existentialism like: dread, boredom, alienation, absurdity of life and nothingness. Various incidents in the novel which cause existential crisis and disappointment in Maneck Kohlah's life are highlighted in this article.

Discussion

Hailing from a middle class family, Maneck is a only child to his parents. Right from a very young age when he grows up in a hillside small town, Maneck notices how life is not fair and how it deceives people known to him. The first major incident that shocks him up happens while he is in college. For a brief time, he gets the acquaintance of Avinash, his senior in college. Avinash, the dedicated student leader of the college, goes missing after his involvement in student protests during emergency. After a very long period, Maneck comes to know that Avinash's body is recovered from the railway tracks and it is reported as a suicide by the doctors who perform his post-mortem. But his helpless parents reveal to Maneck that there are so many wounds and bruises on Avinash's body. This confession makes it very obvious that Avinash indeed has not committed suicide but rather has been killed. The murder of a selfless person creates a huge void in Maneck and he is not able to accept or come to terms with the death of a dear friend.

Also the loss of his father takes a huge turn on Maneck. Maneck's father is so in love with his small town, he is much bothered about the recent destruction done to the place in the name of development. People start laughing and making fun of him, when he starts talking to trees and hugging them. With much conviction they declare that he is out of his mind. This leaves Maneck confused and annoyed because his father is only meaning well. He is caring for nature while others are ignoring it, causing havoc to the environment. People and their careless remarks make him lose hope in humanity.

Maneck is a gem of a man who has great difficulty coping up in this dog-eat-dog world. He finds no problem in being friends with a beggar or an uneducated tailor from a remote village, no hesitation whatsoever in accepting their dinner invitations. He is perfectly alright with taking Om Prakash, a tailor of his age to cinemas, visiting museums and going around various places in the city by the sea. Knowing Om Prakash's financial constraints, Maneck always pays from his pocket when they are together.

Maneck's heart is so pure that it melts at every trouble every person encounters. He is not directly affected by emergency and the changes that come with it, but he is internally disturbed and distressed at what happens to Ishvar and Omprakash. Both the tailors are forcibly taken to a labour camp set in the outskirts of the city. Maneck

partakes in their suffering: in the absence of the tailors he helps Dina in sewing dresses for Au Revoir fashions and helps her deliver her order in time, he fights with Dina until she consents to let the tailors stay in her residence.

Despite being so good, he is troubled at existing in a world so cruel and inconsiderate. He has a great revelation that no matter how many times the tailors try hard, they are pushed to square one and their drudgery seems to be a never ending one. Their case becomes similar to Sisyphus from the Greek mythology, they share a similar fate: futile, long and tedious. In a world filled with people like the greedy landlord, apathetic loan-collector, heartless beggarmaster, ego-ridden Nusswan, vile Thakur Dharamsi, Maneck understands that there is nothing good that will come out of being nice.

After returning to India from Dubai, Maneck realises that so many changes have happened in the country. The moment he steps out of the airport, he finds deserted city streets, demolished buildings and tyres burning in many places. After much luring, a taxi driver agrees to take him to the railway station for double the fare. Through him he learns about the murder of the prime minister and the subsequent violence tethered against the Sikhs. His questioning mind is set to motion and he worries about people who are killed even when they are in no way connected to the death of the prime minister.

In an old dated newspaper, Maneck finds the picture of three women hanging from a ceiling fan. The news report reveals them to be the sisters of Avinash who was killed for participating in the emergency protests. They have decided to end their lives because they are past marriageable age and are considered to be a huge disgrace to the family. They resolve to die hoping that their parents will be relieved of the burden and shame. Maneck who still has not recovered from the death of his friend, finds this piece of news too much to bear and his heart crumbles. In exasperation his mind bulges with questions: "What sense did the world make? Where was God, the Bloody Fool? Did he have no notion of fair and unfair? ...the things He allowed to happen...to the maid-servant, and the thousands of Sikhs killed in the capital..." (*A Fine Balance*, 728)

The different bad turns in Ishvar and Omprakash's life caused by emergency act as the ultimate and final blow on Maneck's losing hope in life. Both Ishvar and Omprakash are sterilised under the population control scheme. For Ishavar a self-declared bachelor in his late 40s it is not a big issue, but for Om Prakash, a 20 year old young man for whom they are making marriage plans, castration is an unacceptable imposition. Further, Omprakash's testicles are also removed following the instructions of Thakur Dharamsi to ensure that there is no progeny in the family. With much ease, Thakur Dharamsi erases one whole family from the face of earth while he flourishes in life, always moving up the ladder in politics. There is no sense of guilt in the wrong doers and no justice is meted to the victims. Being a witness of all these brutal atrocities, Maneck loses faith in God and man. He feels there is no meaning to his existence and is unable to continue as a helpless observer of all these victimisations. Hence, Maneck takes away his life by falling on to a moving train. His end is very gruesome, undesirable event and it is very evident that he is not able to strike a fine balance in life.

Maneck's suicide baffles readers and they are left with the question if his suicide in any way improves anyone's life or changes any wrong for good. It dawns on a clear realisation that just as life is a futile activity for Maneck, his death too has ended in futility. Maneck should have been a treasured gem because of the goodness in his human nature, he stands for all that is good, yet life deceives him and drives him to the point of ending his own life. Maneck is a noble soul who has an absolute sense of right and wrong, one who undauntedly sticks to his principles through thick and thin.

Despite his suicide, Maneck emerges a successful human being. His innate goodness transforms the ever-cautious, lonely Dina into a sprightly woman capable of sharing her home and livelihood. She is thereby able to help and offer hope to two tailors who are chased down and badly treated by the world. Moreover, it is Maneck who treats the tailors as his equals, (which is quite strange to the tailors because this was the first human who did not discriminate them on the basis of their caste) instilling in them a hope in humanity. It is suggestive that being good and doing good does have a reverberating, rippling effect. Maneck is able to create a positive change in the lives of these three people.

Summation

To Maneck a successful life means a happy life. Since his life is shrouded with people who are miserable and unhappy and since he is not in any position to help them, he remains an unhappy man to the end. The tendency of the world to ignore suicides and murders as just another everyday reality is intimidating for Maneck. He decides that ending this drudgery called life is the only possibility at relieving himself of all the accumulated stress and anxiety. His suicide denotes that he suffers from

existential crisis. Hence, it can be established that Maneck Kohlah does have existential problems and angst, for which he thinks death is the most suitable solution.

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Breaking the Prejudice: A New Aesthetic View of a Literary Text

ARCHANA, D

Abstract

A work of art influences its readers in many ways while it attracts several judgments, accusations, assertions, interpretations, investigations, interrogations, analyses and theoretical dissections before it reaches the hands of readers. By the time readers start reading it, they pre-conceive a notion about the work. That notions spoil the autonomy of the text, as well as it prevents the reader from obtaining the pleasure of reading it. This article discusses how New Aestheticism defends the literary work from all other criticisms, theoretical dissections, judgments and pre-conceived notions.

Keywords: new aestheticism, reader, (autonomy of) text, aesthetic pleasure, prejudice

Introduction

"New aestheticism represents the revival of the interests and attitudes towards the aesthetic which were expressed in the late nineteenth century by the 'aesthetic movement'" (Barry, p. 316). New Aestheticism has come into existence to revive literary theories. It defends the literary text from all other literary theories and it intervenes and tries to alter the system of theory itself. "New Aestheticism runs contrary to the major literary theory as they came to prominence from 1970s onwards, for nearly all of these increasingly challenged and increasingly denied the autonomy of the literature" (Barry, p.314). This emerging movement in literary criticism and theory arose from philosophical debates about the status of aesthetics in 1990s and started to become a distinct literary practice around the time of the millennium (Barry, p.314).

"New Aestheticism, then emerging since 2000, can be seen as one element in the inevitable fight-back of literature after its thirty-year interrogation by the hermeneutics of suspicion" (Barry, p.316). it comes under theory after theory and it also stands against theories, it defends a work of art from literary criticisms and judgments laid on a literary work. "It emphasizes the 'specificity' and 'particularity' of the literary text, seeking dialogue with it rather than mastery over it" (Barry, p.314). It also emphasizes on the close reading of a text and interpreting a text with its aesthetic aspects. Thus, in the book *"The New Aestheticism* (2003)"*, the emergence of New Aestheticism is termed as 'Post-theoretical' and as theory it enters a more reflective phase (Joughin and Malpas, p.3). Isobel Armstrong's "*The Radical Aestheticism"* marks the beginning of the new aestheticism. Armstrong says that "the reader should not be attempting to 'master' it, evading its anxious-making 'affect', but should enter the turmoil of the emotions it presents, getting closure, in other words, not just to the words, but to the feelings of the text". New aestheticism focuses on the aspects of close reading of a text, to be more specific, what Armstrong says is 'closer than close,' 'ultra close-up' "*The Radical Aesthetic* (2000)." "The New Aestheticist, in other words, seeks to keep the conversation with the work going on, rather than looking for capping, or closure, or end-stopping as other critical approaches seem to do when they take it as their main aim to show how orientalist, or phallocentric, or auto-deconstructive the work is" (Barry, 2018, p.321). The book *Aestheticism and Deconstruction: Pater, Derrida and de Man*, suggested for a 'New Aestheticism', as "New Aestheticism has been reasserting the importance of modern critical practice of concepts associated with the creed of 'Art for Art Sake'."

Aim of the Study

The present study aims to throw light on such literary criticisms that has been crowned on the literary texts, that which takes the readers far away from the text and preclude the readers from relishing the aesthetic of the text.

Breaking the Prejudice of a Literary Text

Each work of art has its uniqueness, individuality, identity and autonomy. Like individuals seeking their own identity and self-respect, every literary text seeks its own identity and has its originality. A critic reads a text and criticizes it with the help of the theory, as a consequence of which the identity of the original text gets altered and when that particular text passes to the hands of others, readers do not get the original text as such. Instead, they acquire the text which has a given identity that is not its own. So,

naturally, the readers read the text with a predefined identity and explore more about the same, by which the text undergoes further criticisms losing its aesthetics, uniqueness and autonomy.

What is theory? What literary theories do? How do literary theories function? How do literary theories criticize texts? Most of us know the answer for these questions. However, the real question is if any of us raised a question against the need for theory? Theory has become a predominant ruling factor in the field of literature since when literary theories came into existence. We can now discuss some literary texts that have faced criticism and obtained their given identity by losing their uniqueness and autonomy.

Right from the beginning of literary era, literature has created its own space and has been open to different types of work. Writers/ authors create the work of art for a heterogenous readers and always engage them with various insights. On the other hand, literary theories and critics evaluate every literary work that enters the world of literature. So, what does literary theories do to literary texts? Do they help the readers in knowing the texts better? Of course yes, literary theories do help the readers in knowing the text but not the text itself, instead literary theories help the readers to know the critics perspective of the text.

For instance, looking at the very famous novels of different periods, Jane Austen's *Pride and Prejudice (1813)*, Charlotte Bronte's *Jane Eyre (1847)*, Charles Dicken's *Great Expectations (1860)*, Thomas Hardy's *Far From The Madding Crowd (1874)*, Henrik Ibsen's *Hedda Gabler* (1891), Franz Kafka's *The Metamorphosis* (1915), Mulk Raj Anand's *Untouchable (1935),* Graham Greene's *A Burnt Out Case* (1960), Anita Desai's *In Custody (1984),* Sidney Sheldon's *The Doomsday Conspiracy (1991)*, Arundhathi Roy's *The God Of Small Things* (1997), Zadie Smith's *White Teeth* (2000), Aravind Adiga's *White Tiger* (2008), Chetan Bhagat's *Revolution 2020* (2011) and the list goes on and on. All these literary works are popular to date despite their celebrated authors, origin and different periods. Each of these works greatly attracts readers especially the literary readers because of the criticisms that are laid on these texts, its themes, narrative techniques and so on. However, most of all these works of art receive their own notions once they reach the hands of critics.

When we look at Jane Auston's *Pride and Prejudice,* it is one of the famed novels in English literature and it deserves its own position in its period. Its criticism begins with the very title and it is criticized on the themes of marriage, wealth, social class difference, searching for self and the criticizing goes on to date with various aspects in accordance with various literary theories. Considering Franz Kafka's *The Metamorphosis* which is one of the most criticized novellas. Initially, it was difficult for certain readers to even accept the transfiguration of the protagonist, gradually their dissension has led to a number of criticisms towards the text on alienation, symbolization, parallelism and literary critics have given it different interpretations on transformation and regression. Discussing Aravind Adiga's *White Tiger,* the fourth Indian Man-Booker Prize winner, no doubt it has its limitations. This novel has also received many interpretations, comparisons and criticisms on culture, class, religion, humanity, humor and background.

All these literary texts belong to three different genres and different periods. Irrespective of their popularity, they received various interpretations and criticisms. They are not read as they were written, but along with the interpretations, judgements and criticisms that they received. In other words, criticisms and preconceived notions act as barriers for readers to understand the original text for its uniqueness and aesthetics.

Literary critics bind the literary text with their ideologies, concepts, opinions, interpretations, judgements and criticisms. The same literary work is given different identities, judgements and opinions by different critics. For instance, Shakespeare's play *Hamlet* is a prominent work of art of all times. In this play the Prince Hamlet's father dies and his mother marries Hamlet's uncle, Hamlet was induced by his father's ghost about the murderer and it persuades him to take revenge, but Hamlet delays and makes excuses to take revenge on the murdered, who is his own uncle. This play if given in the hands of different critics, would be criticized in different ways. Structuralist critics might analyse the narratives relating to the text's structure; postmodern critics might look for the postmodern themes and elements in the text; psychoanalytic critics might give its context a psychic view; feminist critics might examine the representation of women in the text; queer theorists might look for homosexual aspects in the text; and Marxist critics might relate the context to the status or social class of the author. Thus, each text receives different perspectives from different theories and critics, as a result, it completely loses its autonomy. The critics of literary theories using theory as a tool dissect the text, analyse it with their interpretations, conceive a notion and cover the literary work with an identity of their choice.

What happens when such prejudices are laid on a literary text? The text loses its soul, autonomy, aesthetic, originality and uniqueness. Readers gain a preconceived notion which hinders them from understand the original text. Young readers of the text look up to the criticism and ideologies of the criticized text rather than reading the original text. Their assumptions on the text dominates their own opinions regarding the literary text. Learners and students of literature cling on to those prejudices and interpret the literary text in the way it was already interpreted. They fail to obtain the aesthetic pleasure that the text has in it. As an upshot, the text loses its autonomy, identity, originality, uniqueness, aesthetics and the readers lose their personal understanding and knowledge about the work of art as well as create a distance between the literary text and their emotional bonding.

Now again the question that can be raised is, how does the theory 'New aestheticism' differ from other theories? And how does this theory help readers to go closer to the text? As "Joughin argues that exemplary works maintain an originary power and thus serve to extend the ways in which we make sense of them" *The New Aestheticism* (p.15). New aestheticism differs from aesthetics of the past, it does not believe in 'Art for Art Sake' but it focuses on 'Art for Reader's Sake' or "Art for People's Sake'. So, new aestheticism tries to protect the text from other theories and critical approaches and urges the readers to know the individuality of the text than reading a text with a preconceived notion.

Conclusion

New aestheticism revives aesthetic sense that was once prevalent in literary studies. It helps the readers to attain aesthetic pleasure from reading a literary work which creates an emotional bond between the reader and the text. As an outcome of experiencing the aesthetic pleasure in a text, readers obtain emotional satisfaction and understand the context of the text and characters in their own perception in a better way. Hence, new aestheticism justifies 'Art for Reader's Sake.' As the famous phrase goes "beauty is in the eye of the beholder," Aesthetics can be experienced only when the reader is free of preconceived notions and it is always up to the reader to obtain the aesthetic pleasure of his own understanding and a work of art never fails its readers to go empty handed. It's high time that people should avoid judging a text with their preconceived notions and start cherishing the aesthetic pleasure that the text gives us.

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Thwarting the Investigative Maze: A Travail through the Escapade in *Drishyam* (2013)

ARUN PRASAD, R

Abstract

Jeethu Joseph's Malayalam movie, *Drishyam* (2013) is set in the post liberalization era of India with its shifting patterns that echo in the socio-economic spheres—the intense commercialization, ushering in of the globalization, commodification and cyber networking. The film explores how Anju, the protagonist, Goerge Kutty's elder daughter reaches the verge of cyber exploitation from which she could barely escape through the murder of her victimizer, Varun. The article is an attempt to trace the carefully scripted moves employed by the protagonist and his family so as to escape the investigations and legal persecutions which ensue. Furthermore, it attempts to enlist the retinue of criticisms raised against the moves of the family, for in a way they seemed to mock at, and even question the law and order discourses of the state. Finally, it enlists the counter criticisms raised against the former so as to justify the title.

Keywords: post-liberalization, psychopath, commodify, corruption, justify

Introduction

The paper entitled, "Thwarting the Investigative Maze: A Travail through the Escapade in *Drishyam* (2013)"is an attempt to trace the nerve racking and carefully scripted moves employed by the protagonist, George Kutty and his family to escape the legal persecution from the instinctive murder of the sexual psychopath, Varun. Jeethu Joseph's Malayalam movie, *Drishyam* (2013) is centered on the paradigm shift in atrocities against women in India, especially in the wake of the ushering in of the cyber era. Though the movie appears to be a plain portraiture of the life and turmoils of a middle-class family, it seems to encapsulate a strong outrage at the sluggish and procedure slackened Indian legal system. Anju, the protagonist's elder daughter escapes from the verge of violation by committing an instinctive murder of the abuser in order to shield herself. In a country with a record-breaking retinue of events on atrocities against women, wherein the abuser still roams free. The family soon realizes the fact that the instinctive murder would be penalized. One of the chief objectives of the project is to justify the moves of the family to thwart the investigative maze and thus stand for the honor of the abused. Secondly, the article takes it an objective to peruse through the criticism rummaged against the moves of the family, for it appears to mock at the Indian legal system and thus the film is accused of promoting planned escapades from crimes committed. Furthermore, the project takes it a serious objective to justify the family whose honor was questioned, and thus enlists an assortment of analysis, replete with counter criticisms, so as to justify the title.

Discussion

The post-liberalized India and the multifaceted shifts in Indian society, such as the open-door policy and free trade, the ushering in of transnational exchange and globalization, the coming in of the age of communication, cable television and especially the advent of mobile phones and the internet, is the context to which the movie is situated. *Drishyam* is set in the rural interior scapes of Idukki district in Kerala. The farming village as presented in the movie is slowly pacing up the new found joy of having met with the cable television network, of which George Kutty acts as a local proprietor. He is away from his home with his call of duty and mostly spends sleepless hours at nights, so as not to offend the viewers from making complaints during times of disruption. He proves himself to be successful, for he marries Rani and the fact that he demands no dowry wins him much viewership admiration. He plans to build a theatre from the savings out of his tiny enterprise of cable television. The protagonist and his visionary dreams embody the waking call of entrepreneurship in the globalized India. As is popular amongst the middle class, he is garbed in the Swadeshi dressing and much of his vision is humanitarian oriented. Interestingly enough, the protagonist and his family is at the same time within the community and yet appears to be a detached island, as is typical of the contemporary nuclear family cult.

Turning a hinge pin in the movie is Anju, the protagonist's elder daughter's decision to attend a nature camp. During the joyous days of her camp she meets with Varun, the rich and spoilt son of a high-ranking police official, I.G Geetha Prabhakar. Varun is a psychopath and is especially overcome with sexual urges. With domineering spirits, he follows female bodies recording the visuals in his mobile phone. At a time when online and mobile phone etiquette scarcely develop itself, Varun takes it a pleasure intruding into personal spaces. He follows Anju into the lady's quarters and manages in recording her visuals engaged in a bath. Varun plans to publicize and eventually commodify the visuals. Anju is scared to her nerves, after having listened to his plans; furthermore, he does not hesitate to threaten and promises her that he would not publicize her visuals once she throws herself to him. In a world of globalization and instant communication, it is of no wonder that female bodies are being commodified especially in online media. At this juncture, she realizes the horrors of being thrown into the canvas of sexual commodification and is at depths of pain for her intimate space had been intruded. Varun, being a product of alienated youth in a fast pacing world, is left to stray especially in the discourses of porn industry and nudity, which proliferate the online platforms. Such a constant interaction has tainted his psyche to an extend where every female body is perceived as a mere commodity for sexual objectification. 'Sexual objectification occurs when women's body or body parts are singled out and separated from her as a person and is viewed primarily as a physical object of male sexual desire.' (Syzmanski) As Anju finds it hard to come to terms with the approaches of Varun, she narrates her disturbed thoughts to Rani, her mother. Eventually, she finds that the intrusion has been too much to bear, she resorts to an instinctual murder.

The accidental murder of Varun spurs a shock of unprecedented fear and sense of loss amongst the two women, Rani and Anju. Their middle class sentiments and law abiding sense sets in and both of them face an intense night, portrayed in the film metaphorically with an unprecedented downpour. George Kutty, who returns in the morning, accepts the sense of situation and comforts the family. To the protagonist the family matters him the most and he is at once sure that his dear ones are at stake. Combining the practical vision of him and the cognition of state of affairs of the world culled out of his own reading of contemporary movies he springs into action, creating a fabricated maze of evidence which he employs to thwart the law and order forces of society. He is at once aware of the fact that the car used by Varun is a decisive trace of evidence which must be wiped off at any cost. He seeks the aid of his memory of having learned of an unused ditch nearly filled with water in a quarried scape as ideal to cover up the vehicle from investigative forces. His idea of discarding Varun's activated mobile SIM card in a wandering truck to mislead the investigating officers too has been pieced out of his knowledge from movies. Besides his preaching of possible questions and answers; the whole family tracing a route of sightseeing, to add to the proof that they are away from home during the event of murder too spring from his practical and utilitarian sense of saving his family from potential danger. Meanwhile, Varun's mother, I. G. Geetha Prabhakar too spares no time in finding the missing son. Though the police officials are misled at first tracking Varun's mobile signals, they soon find the sunken remains of his car and this adds to the worry of the protagonist and his family. In the meantime, he removes the last traces of evidence, the corpse dug out of its shallow graves and placed in its final resting spot in the foundations of the newly erected police station. The protagonist seems to be sharp enough in his moves, for he strongly believes in natural justice being served. The protagonist and his family seem to justify their actions and this wins huge viewership accolades. In India, instances of abuse against women are on the rise and it has been heart-rending to witness the victim being pushed to psychological stress and ultimately to death owing to the extent of physical abuse. The protagonist and his family seem to question the ineffectual sense in curbing those mishaps and the delays in the legal discourses aiding the escape of the victimizer. For long, society has carried this sense of grudge and lack of pain at their own incapable state of affairs. The family seems to share this societal consciousness and no wonder the empowered lay image of the protagonist won much fanfare. Though ill-equipped with feeble formal education, he combines his practical wisdom gained both out of life and movies, and his utmost drive to protect to protect his daughter from afflicters keep him awake and challenged. The viewers fall in full admiration at him, for he emerges as a hero who, devoid of any physical, might employ 'glocalised' cognition to bypass persecution. Much of the action is centred on cause and effect, based on natural laws and morale. In a country where womanhood, concept of mother and femininity are considered divine and venerated from ancient times, the atrocities and carnage against them has won wider disclaim. These coupled with the juvenile crimes,

especially as in the portraiture of Varun lead the audience to justify Anju's mishap murder of the abuser.

On a larger thematic frame, the previously mentioned justification of the murder, the success of the protagonist's script to thwart the investigative maze and the deliverance of natural justice also point fingers at the age old clash existing between the question of legal aptness and moral correctness. Seen in the wake of gruesome rape victims, their subsequent death and the unfettered existence of the culprits owing to the sluggish and procedure-slackened law and order system, at least some might have pondered over the question of legal aptness. In a country where the rigid legal discourses have a history of victimising the weak and marginalised, in certain circumstances, only few might feel the urge of mending certain law dictates. Philosophers and thinkers alike have pondered over this fact. A classic example to cite in this regard is Plato, who in his *Republic* gives a waking call to consider individual perceptions and consciousness (i.e., individual moral aptness) in cases where justice and righteousness are to be delivered. One cannot do away with this discussion, without a mention on the philosopher and political radical, Jeremy Bentham, who advocates a reform of the stead and fast legal discourses; furthermore, he reinstates the consideration of individual consciousness and the principle of Utilitarianism before producing a final verdict. Seen in the light of the preaching of Plato and Jeremy Bentham, the fight for natural justice and the protection of the family honour as depicted in the movie stands justified!

However, the movie have not escaped being prey to criticism. In spite of its huge box-office impact, the law and order officials and critics from certain quarters condemn the movie for having promoted visuals and gimmicks that could possibly help culprits of crime bypass and even betray the scientific and methodical investigative system employed by the trained cops. Moreover, the protagonist's hectic attempt to salvage his preciously loving daughter and family from falling into depth of persecution could finally have a degrading impact upon the psyche of Anju who in fact commits the murder. Concealing such a crime in the unconscious, according to certain critics who argue in psychoanalytic lines, could ultimately lead to destabilisation of young minds. Seen in this light, one can never argue that the protagonist has succeeded completely in rescuing the daughter off the stains of the murder. Much of the criticism has not spared the protagonist's wife, Rani who could have attempted and persisted upon the abusive tendencies of Varun and made him cleanse away the recording portraying nudity of her own daughter. If at all she has failed, she could have sought the help of police and the cyber wing under it to safeguard the family. Much of the criticism has thus been against the non-dependence of the family upon the law and order discourses offered by the Indian government.

Justifications to counter the above mentioned criticism too has been raised. The scriptwriter and the protagonist-actor, themselves point out the fact that critics must not forget that it is a work of art and it has its own inherent liberty to portray life and events in its own varying perspectives. It is left to the audience to agree or to disagree! Furthermore, they defend the work for having instigated 'Drishyam modelled' covered up crimes, for the audiences need to realize the fact that art portrayed in the film is meant to entertain and not to be applied in real life. Justifications arouse against the protagonist convoluted crafting of an escapade script and the non-approach of Anju and her mother at the law and order quarters prior to the intensity of murder. Such arguments are replete with thoughts justifying the fact that the movie is an indictment of social injustice and corruption that pervade the already corrupt socio-political scenery in India. The fact that the corpse of the abusive, Varun being kept hidden at the very foundations of the police station in fact symbolically represents the rage and contempt against corrupt law and forces. Much of the cops and the legal hierarchy do accept bribes and if at all the protagonist and his family had approached their doorsteps seeking help, they would have been mocked at by the same system with its ineffectuality, sluggishness in action and its corruptive tendencies wherein, Varun might have escaped persecution with bribes or owing to the fact that he is the son of a high ranking official. In a world which is getting commodified and social disparities are even clearer in vision, it is a fact that the ordinary and the marginalised sections can be denied justice. According to the critics, shooting counter arguments against the criticism raised as in the previous paragraph; the protagonist and his family stands for the marginalised in society and in a state of affairs where law and order discourses are sluggish and corrupt enough siding with the powerful and those with monetary heaviness, there is nothing wrong in taking hold of the punishment offered to the abuser and contriving a script to hide the murder. Some of them find a significant metaphoric depth in the hidden corpse in the police station for it conveys the message: "One could find justice and fairness after stepping on the corruption and darkness under their feet. When bad cops are in charge and the law don't work, one could still find ways to beat evil forces."(Li)

Conclusion

The article analyses how the protagonist and his family weave an intricate fabric of evidence harpooned against the murder committed by the protagonist's daughter, upon the evasive moves of the sexual psychopath, Varun. The movie presents how the protagonist, a local cable television operator, employs choicest and poised moves to tip toe across the planned investigation operated by the cops. To the viewers, who equally come to terms with the reality of the muted abused women on one side, and the elated freedom won by the abusers taking advantage of an already porous legal system on the other side, the instinctual murder committed by the family to shield one's own honour and the subsequent sleek escape seem to be morally apt. To add, this indeed wins the family much viewership acclaim. In a peripheral reading, one strikes the chord of sustenance and survival, in the moves of the protagonist. However, a deeper analysis reveals how the crafted script of escapade he weaves, proves to be crucial enough in granting freedom and natural justice to an ordinary family and in posing a subtle, yet sharp question at the face of the already corrupt legal discourses.

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Haiku Poetic Form in the Poetic Realm of Gary Snyder: An Appraisal

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Abstract

Gary Snyder has emerged into a man of new culture and his poems are the antidote to the ills of modern society which reflects disorder, meaningless materialism, absence of humanness, corrupt attitude to life and his writings won for him considerable reputation and acclaim from all literary quarters. This article focuses on Snyder's poetic sensibilities and his men approach to life and poetic method of creation. This article also throws light on his haiku poems and how the haiku poetic from has inspired in Snyder a new awareness of meaning and a significant Zen Buddhist attitude in his response to life and nature.

Keywords: haiku, poetic sensibilities, poetic energies, form, content

Introduction

Gary Snyder, one of the most admired American poets of today, does occupy a unique place in the post-modern American poetry with his rare contributions that have extended the area of poetry. No doubt, he has emerged into a man of new culture and new concept of poetry commanding due respect and admiration from all literary circles. At present, the very relevance of Snyder's poems as antidote to the ills of modern society, such as chaos, disorder, meaningless materialism, corrupt attitude to life, absence of humanness and lack of high seriousness deserve deep study and analysis coupled with critical overtones. Rexroth holds that Snyder is the most influential poet on the younger poets of his generation. As a true American poet, he is a rare synthesis of the best in the Eastern and Western traditions of poetry. His writings won for him considerable reputation and acclaim from all literary quarters.

Gary Snyder was born on May 8, 1930 in San Francisco, California, grew up in the Pacific Northwest. Coming as an industrious working-class family. Between 1932 and 1942, he was raised on small farms, first in Washington and later in Oregon and as such his childhood was spent living very close to Nature which emerged as major themes of his poetry in later years. Of his early living he said:

"As early as I was allowed, at age nine or ten
I went off and slept in the woods at night alone.
I had a secret Camp back in the woods that
Nobody knew about; I had hidden the trial to it.
As soon as my father figured, I knew how to put
Out a campfire he let me go off and cook for myself
and stay a day or two" (Real Work)

During this period, he had some formal school. In 1943, he entered Lincoln High School at Portland, Oregon, where he showed much promise of his future greatness. He took to reading books vigorously and what was redeeming in such a state of living was the presence of numerous books in the Snyder household. He was, thus, able to greedily consume the works of Edgar Allen Poe, D. H. Lawrence, Blake, Pound, Thoreau and also the natural history books of Ernest Thompson Seton. After his high school studies, Snyder continued his academic pursuits by enrolling in the fall of 1947 at Reed College, Portland on a Scholarship and majored in literature and anthropology. During the period of his college years, he published his first poems in the students publication, *Janus and Gurgle*. These early poems published between 1950 and 1951, were written about nature, love and mountaineering" 'A Poem' 'Song' 'Autumn Equinox' 'Senecure for the P. Whalen', 'For George Leigh Mallory/ missing on Everest', and 'By the North Gate', Wind Blows full of sand were his first excursions into poetic activity. Even though they were found to be immature efforts, they indicat his growing awareness of a poetic vocation. His poetic flair started flourishing by leaps and bounds and reached the height of his poetic powers in 1969 with the publication of *The Bluest Eye*. He has to his credit publication of *The Regarding Wave* (1970), *Manzanite* (1971), *The Fudo Tridogy* (1970), *Spell Against Demons* (1973), *Turtle Island* (1974), *Riprap and Cold Mountain Poems* (1959) and *Myths and Texts* (1960).

Gary Snyder, working as a Professor in the Department of English at the University of California at Davis for some years from 1985, established his association with the "Beats" of the San Francisco

Renaissance and ever since his association with the "Beats", Snyder's prominence as a poet and as a public figure started increasing. Snyder is, as Vasant A Shalane put it, "a poetic phenomenon as well as an intellectual idealist" (P26). He is a poetical phenomenon because next to Allen Ginsberg's Charismatic impact on modern poets and poetry, his influence seems the deepest and most enduring. He has evolved almost a new aesthetic, a new poetics and a sensitively formulated philosophical outlook weaving all disparate elements into a coherent pattern of poetic expression. He is an intellectual idealist because in his poetry. He tries to build up a bridge between such apparently remote regions as the aesthetics of wilderness and the ideals of Zen Buddhism. He can, no doubt, be called an "integrated Personality" in the field of poetry. The famous critic Dickey acknowledges him as "the best of poets" in American Literature while Louis Simpson calls him "one of the true poets" (P18)

Snyder, With his clear and incisive grasp of basic issues, Snyder belongs with "such native American writers as Emerson and Thoreau, or with poets like Whitman and Frost, in whom poetry begins in delight and ends in wisdom", living a simple contemplative life far from cities and close to his beloved mountains" (Sharma 49). Snyder himself said once:"Poetry is our life's work" (Real Work 6) and further adds, "Poetry is not a social life. Nor is it a career. It is a vocation. To be careerist and to make a social life out of poetry is to waste the best of your opportunities, probably doing your work". In his opinion "Poetry is our life. It is not that poetry has effect on life or a function in it or a value for it. It is our life as much as eating and speaking" (Real Work 73). As Bob Steuding rightly puts it, "Some of Snyder's best poetry, especially in his earlier books, is written about his work experience" (P49).

Discussion

The value of Zen Buddhism for Snyder lies in his spirited attempt to penetrate all particles of creation and become one with the life of all things. This quality of empathy, which is known as 'intuitive identification with all things', has left a deep impact on his aesthetic sensibilities. Modern science and philosophy widen the gap between subject and object in different ways according to their basic premises Zen Buddhism dissolves the dualism between subject and object by projecting belief in the interrelatedness of all things and thereby positing the principle of the unity of all forms of life. This aspect of Zen Buddhism makes Snyder's poetic sensibilities work in a more unified way. All his responses to life are free from affectation, hypocrisy, inhibitions and social taboos. This freedom from restriction endows his mind with a new poetic sensibility which paves the way for new ways of conceiving the possibilities of life in all respects. His poetic mind is open to certain forms of reality. This gives him the ease and the natural facility to travel and touch the root sense of life.

Snyder longs for a new approach to life and his poetry is a passionate expression of this urge to survey life in a spirit of simplicity and spontaneity. In the words of Bob Steuding, "The application of Zen teaching to writing impresses the reader and the critic with the realization that Zen has had a deeper and more significant effect on the poetry of Gary Snyder. Snyder's response to Zen is not simply cultural; the influence of Zen Buddhism clearly operates in Snyder on the psychic and aesthetic level by actually shaping the creative act" (Steuding 57) He again says, "Undoubtedly, Snyder's study of Buddhism introduces him to the Zen-influenced poetic form, 'the haiku'. After College, obviously fascinated with the form- its freedom, vividness, spaontaneity and close attention to nature-Snyder wrote many haiku poems such as those cited below (taken from his journals) as:

This morning
> Floating face down in the water bucket
> a drowned mouse (Earth House Hold 4)

> _____
> Two butterflies
> a chilly clump of mountain
> flowers (EHH 7)

A tendency to be very near the well-springs of life, a readiness to respond to things with an open mind, a desire to know the ultimate mystery of life, a zeal to perceive the non-logical or paradoxical nature of life, an attempt to realize the ultimate emptiness of life and corresponding will to live a life of plenitude of fullness in an essential world of emptiness create the necessary condition and the important cultural background of entering into the poetic universe of the Haiku form of poetry. Like Matsuo Basho, the classic Zen poet who popularized this haiku form and perfected it in the seventeenth Century, Snyder has used the hair extensively. "The haiku, says Bob Steuding, is found in his short poetic essays, in larger poems as interludes and in the travel journals , such as those found in *Earth House Hold*.

Snyder found in this haiku form a precious medium to organise his poetic energies in a unitive way. The haiku form is capable of capturing the very essence of life. This flexibility of poetic form is something that fascinated

Snyder. This form itself generates a great deal of freedom, freshness, simplicity and spontaneity. One important reason for this kind of malleability in the haiku form is that it reduces the invidious distinction between form and content 'Form is content and 'Content' is form. They are co-terminous and complementary to each other in haiku poetry. The form is capable of capturing the very stuff of life, for the function of haiku form is to represent the rich contents of life in a pithy way but in a multi-dimensional form.

In the Western aesthetics, as a point of contrast, verse patterns follow certain rigid poetic conventions which have assumed greater significance in the determination of structure and content. As a result, for the western mind, life and imagination have become static. The manner of looking at life is regulated and the process of rendering these regulated responses to life must be expressed in a controlled poetic form. At every step there is a rule which says either 'yes' or 'no'. Snyder found this poetic form highly and spiritually suffocating. He was looking for fresh woods and pastures new and he saw it decisively in the Japanese haiku poetic form which synthesizes form and content and preserves the original freshness and simplicity of life. The haiku is found in his short poetic essays, in larger poems as interludes and in the travel journeys. The poet Allen Ginsberg has rightly stated that "Snyder is one of the few American poets capable of writing genuine haiku" (Clarke 61) And Thomas Lyon has even gone so far as to state that the haiku is "the guiding principle of Snyder's poetics, whatever the length of application" (P210)

The Haiku is a seventeen syllabled Japanese poetic form containing a division of three lines Matsu Basho is a pioneering figure in this kind of poetic form. The Zen Buddhism as a philosophy is very much concerned with an analysis of the world of becoming. Metaphysically, this world of becoming has limited relative value. According to this philosophy, nothing stays permanently and everything is caught in a state of swift transition. This philosophy of impermanence is one important teaching of Buddhism which provides the source material for 'haiku poetry.' Haiku poetry explores the mystery of the world of becoming. To reflect on life in terms of its mystery and echo it in a fluid form seems to be the purpose of haiku poetry. Whitman once stated that poetry is indirection or suggestion. The mysterious world of becoming cannot be hinted at and it cannot be spoken of in logical terms.

The haiku poem is a poem of relicense and suggestion with the virtue of clarity and exactness what it says, it says with the precision of a mathematician, what it perceives, it perceives with the practical wisdom of a nature philosopher. The haiku poem Captures the spirit of melancholy. A romantic poet like Wordsworth suggests the "sounding cataract" and the subsequent nature of its haunting associations. This haunting sense in life means a dimension of life which is not fully revealed but which keeps on going back or receding and so it appears haunting. The moment one goes in search of this mysterious haunting, it keeps on eluding. This is the secret of Zen drama of life with which a haiku poet wants to realise this intensity of mystery in rich simple poetic terms. In the words of Bob Steuding, 'haiku' is "a spontaneous expression of insight in an awareness of mortality --- to be haunting in its implications ..." (P58).

The haiku poem mainly bases upon a certain melancholy strain in life. Snyder's *Earth House Hold* is full of these haiku elements. Traditionally, "the haiku must be concerned with nature and evoke a sense of one of the four seasons" (Blyth 69). The natural seasons (autum, winter, summer and Spring), their variability or mutability and the fast-vanishing nature of things, decay and impermanence nourish haiku poems. According to Bob Steuding, "haiku" should develop one of the four basic Zen moods or furgu: 'Sabi' (Solitary and quiet), 'Wabi' (depressed or empty), 'aware' (intense, nostalgic sadness connected with autumn) and 'Yugen' (perception of something mysterious and strange). The haiku poems create a mystical awareness of one being alone in this world. Man is a solitary onlooker in this haiku universe. Industrialization which led to over systematization and total regimentation kept out the virtues of the mystery and solitariness of life. Emerson truly reflected this predicament when he said that man is truly himself when he is alone and his true self gets corrupted when he gets himself mixed in crowds.

The haiku poems employ a language but its treatment of the language is dramatic and fluid. The haiku language is handled in such a way that it is ultimately used for external dramatization of human emotions. The mystery of life is felt and experienced in and through emotions. The experience of this mystery and fleeting nature of life occurring in a flash is what comes as a vision to the haiku poet Snyder. The haiku language is less abstract and the haiku poetic mind is in direct touch with reality. Alan Watts has rightly remarked in his book, *The Way of Zen* that as does Zen, haiku tries to capture a "live moment in its pure suchness"(P183). It says little but produces great effect. In a sense, 'haiku' is almost "Wordless poetry" says Bob

Steuding (P59). In the words of Basho, the 'haiku' exhibits and affects a child's sense of wonder and astonishment. This quality of wonderment and sparseness gets reflected in Snyder's *Earth House Hold*:

Leaning in the doorway Whistling
a chipmunk popped out
listening (EHH 7)

The poet creates the picture of someone leaning in the doorways whistling, which is followed by a small squirrel popping out and listening to it. There is the sudden and unexpected juxtaposition of the whistler and the squirrel who (instead of which-this is used specifically with a purpose in keeping with the haiku ethos) is the listener. The poetic incident is a simple one but its implication is very deep. In the ordinary physical world, every action provokes an opposite reaction. In the haiku world of Snyder, every action creates the possibility for a related reaction. In the haiku world, there is no hostility between birds, animals and human beings. All are one and it is compassion at the bottom which inspires the stuff of all created things. Therefore there is bound to be a sequence between an action and a reaction.

The haiku poetry uses "the very simple language and it avoids academic, literary or technical terms" (Bob 59). In this respect, Snyder writes:

"one does not need universities and libraries
one need be alive to what is about" (EHH 2)

Thus, 'haiku' is more human, more directed towards common experience. Some of the poems of Han-Shan known as *Cold Mountain Poems* translated by Snyder Capture the sense of casualness and naturalness. A typical Zen hermit, living alone in the mountains, unconcerned about dress, food and lodging, Han-Shan (627-50 A.D) wrote poems Spontaneously on trees, bark chips and care walls. Snyder has translated some of them such as number 11:

Spring-water in the green creek is clear
Moonlight on cold Mountain is white
Silent knowledge-the spirit is enlightened by itself
Contemplate the void: this world exceeds stillness
(Riprap 47)

The influence of Snyder's writing of haiku is evident here. Spring water is clear moonlight is white. Silent knowledge is inner enlightenment and contemplation of void is wisdom. This world exceeds stillness because everything is in a state of flux. These are the truths of life usually ignored by people. Man can keep himself in a state of relaxation only in an atmosphere of naturalness and casualness. A wise non-interfering mind learns about the

purity of moonlight and the origin of wisdom that springs up from the realization of the emptiness of life. The following translated poem of Snyder shows the true haiku spirit:

"once at cold Mountain, troubles cease –
No more tangled, hung-up mind.
I idly scribble poems on the rock cliff,
Taking whatever comes, like a drifting boat"
(Riprap 55)

Both in spirit and imagery, this translation approximates 'haiku.' The last line is particularly interesting in this respect, for the poet accepts life as it is and drifts like a boat. All troubles come to an end on a cold Mountain, where the mind is no more drawn in a complicated detour. Idly scribbling poems and taking whatever comes like a drifting boat seem to summarize the spirit of haiku. Life is inconsequential. It means that there is no rational sequence in anything. A drifting boat not know where it moves. It is at the mercy of waves. Human life is similarly like this drifting boat. Human life essentially conceived as the world of becoming is at the mercy of many things. The journey of life has its own risks and ups and downs. Life carries so many contingencies and all of them cannot be explained clearly. The only way to deal with them is to accept life as it is. The spirit of unnecessary questioning does introduce the element of discord in life. Snyder's spirit reaches the heights of stoic idealism of enduring the adverse circumstances of life.

'Wilderness' is one important manifestation of nature. Snyder's experience in wilderness imparts a new dimension of haiku poet. In the following haiku, Snyder is found viewing the mountain and making observations of a concrete and specific nature:

On the west slopes creek beds are brushy
north-faces of ridges, steep and
covered late with snow (EHH 8)

Sitting in the sun in the doorway
Picking my teeth with a broomstraw
Listening to the buzz of flies (EHH 8)

In these poems, the wilderness experience sounds completed. The beds are brushy on the West slopes. The ridges are covered with snow. The poet is sitting in the sun picking his teeth with broomstraw and is listening to the buzz of flies. The incidents like sitting in the sun and listening to the buzz of flies create a mood of self-forgetfulness and deep absorption in the world of nature and help the poet establish a deep sense of kinship with wilderness. Additional evidence of Snyder's use of the haiku is found in *The Back Country*. Many are excellent

adaptations of the forms such as those found in "The Public Bath":

the baby boy
on his back, dashed with scalding water,
silent, moving eyes
inscrutably
pees" (P41)

This poem recreates the picture of a baby with heated water. The silent moving eyes are mysterious. The poet starts on a casual theme but ends on a mysterious note. In another poem, "Eight Sandbars on the Takano River," the poet indicates casual details like strawberry time which walks light-rope over the streets with a hoe and two buckets of manure:

Strawberry time
Walking the tight-rope
high over the streets
with a hoe and two buckets of manure (PP 44-45)

Time is slipping underneath one's feet in a world of manual labour. Snyder has the gift of imparting a haiku form on casual details of labour. However, Snyder's use of the haiku form is conscious and seems somewhat contrived. This effect very often occurs when Snyder uses the from to describe subjects rather than nature. For example, in his highly structured poem, "Hitch Haiku," Snyder relates the events of a journey by linking descriptive haiku:

They didn't hire him

So he ate his lunch alone;
the noon whistle

Cats shut down
Deer thread through
men all eating lunch (P28)

The haiku poem represents the picture of cats shutting down, deer threading through and men eating lunch. When the literary quality assumes importance, the poetic sensibility does not enjoy the support of experience. The poems like "Sunday dinner in Ithaca" and "Hitch Haiku" illustrate Snyder's responses to life in the spirit of Zen teaching. Surprising juxtapositions of peculiar unrelated details of life are brought into poetic focus. The following poem is full of concrete and commonplace details:

Drinking hot sake
toasting fish on coals
the motorcycle
out parked in the rain (P31)

Drinking hot beverage, toasting fish on coals, the motorcycle parked in the rain, though loosely joined, create a new awareness. Even small and casual details put the poet in a state of wonder. According to Snyder's poetic conception, small, humble and casual details can inspire noble idealism in man and create a sense of wonder at its best. This is what Snyder attempts to do in the manner of a Zen poet combining at the same time the qualities of Emerson's poetic creation that pays adequate attention to very casual details of life. The sublime also shines through the simple. This is the poetic ethics of Emerson which has influenced Snyder so deeply that he writes in accordance with Emerson's poetic method of creation. It is in this respect that Snyder can be termed as a poet who has used haiku poetic form very intensively in his poetry. Bob Steuding was right in saying:

Clearly, haiku was a convenient poetic form for the young and developing poet Snyder; it blended his interests in Zen and the orient. It suggested and recreated a response to a life of freedom beyond discipline which he was working toward in his personal life. It exhibited a strong resemblance to imagistic theory and practice which fascinated him at this time. And it was a form which was easily adapted to his head to capture wild nature and the life of the common man. (Bob 62)

Thus, the haiku poetic form has inspired in Snyder a new awareness of meaning and a significant Zen Buddhist attitude in his response to life and nature. No doubt, he is a significant haiku poet.

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Going beyond Borders: Boundary Breaking Women in Shashi Deshpande's *That Long Silence*

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Abstract

There is a paradigm shift taking place in Indian society as Indian women have started acknowledging, proving and asserting themselves the co-equals of men in every field. There is no denying the fact that the one-time idealized and idolized images of women have undergone unprecedented transmutation all over the world. Shashi Deshpande's stance as novelist is characterised by an undaunted courage and fidelity to portray vividly the realities of life of women in Indian society. This article unfolds the feminine persona in the novel *That Long Silence* and projects how 'New Woman' goes beyond borders of patriarchy and rigid social system and custom and breaks the stereotyped structure and becomes a forerunner in the making of new woman.

Keywords: *boundary, idolized image, undaunted courage, stereotyped, new woman*

Introduction

The greatest Indian writer and the Sahitya Academy and Padma Sri Awardee Sashi Deshpande's major concern is to bring to limelight the place and plight of women, the increasing problems and hierarchical penetration, the physical, financial and emotional exploitations, and the mental anguish in the male dominated society in every sphere of life. She reflects feminine persona as a wise mother and a good wife, and it remains as a women's desirable identity. In *That Long Silence*, the protagonist, Jaya undergoes profound changes against the backdrop. She goes beyond borders of patriarchy and rigid social system and custom and breaks the stereotyped structure and becomes a forerunner in the making of a new woman.

Discussion

Deshpande longs and expects that a more meaningful, trustworthy, integrated and unshakable, reciprocal relationship must be established in man-woman relationship. She successfully using the confined space allotted to a woman writer, expresses the conflicts, sufferings, dilemmas and predicaments experienced by Indian women. By presenting such problems, she envisages to achieve a harmonious relationship in the society. She insists on the need of women's problems to be heard and understood in the male-dominated society. Kiran Kumar observes that "the woman of today who stands poised on the threshold of social change in an enviable position" (Kumar 93). Women are very much aware of the discrimination laid upon them. Today, women do not feel themselves as inferior beings, passive, subservient and submissive.

The main concern of *That Long Silence* is an investigation of the nature of the cultural construction of female identity and behaviour pattern, particularly as 'wife' and 'mother' in the character Jaya. This article thrives to explore the dramatization of the marital relationships of Jaya and her husband Mohan. It focuses on psychological, emotional and social implication of being a wife in the patriarchal culture and being a new woman of the new millennium. The novel gives expression to feminine discourse not through the fabrication of a male protagonist but through the pure protean voice of a woman herself.

Jaya, the central character, is pro-modern woman. She is influenced by the West and is herself a writer. Mohan, Jaya's husband, is a traditionalist who has his roots firmly laid in rituals and customs. Jaya and Mohan differ in their attitudes and outlooks. To Mohan, a woman sitting before the hearth, awaiting her husband's return home and serving hot food is the real work of a woman. But Jaya feels desperate and desolate to these patriarchal customs. These dogmatic and opinionated differences generate a large gap between the couple and they fail to understand each other.

For the outside world, Jaya is projected as a good housewife, caring woman of her husband, having full material comforts of home. But in the actual world, the reader finds that Jaya is silenced by household norms, forced to be a wife and bounded to be a mother besides a failed writer. In the review of *That Long Silence* Suman Ahuja observes that "Jaya tries to rediscover her true self

which is but an ephemera… an unfulfilled wife, a disappointed mother and failed writer" (2). As N. Prabhakaran observes, "Ruminating on the past, Jaya sees how her marriage has reduced her to a mere automation" (88). Jaya recalls the valuable time she has wasted in fixing up and shuffling things at home in cleaning the fridge, moping the floor, washing utensils, ironing cloths, changing bed-sheets. She wants to become a writer but she feels that she is forced to do the trivial job of payment, remembering the dates of school, servant's absence and so on.

Deshpande pens the patriarchal structure of Indian society: "A husband is like a sheltering tree... without the tree, you're dangerously unprotected and vulnerable" (*That Long Silence*, 32). The novelist uses a beautiful image to describe Jaya's married life: "A pair of bullocks yoked together… A man and a woman married for seventeen years. A couple with two children. ...I so loved. But the reality was only this. We were two persons. A man. A woman" (*That Long Silence,* 8). Deshpande lucidly articulates her feminist ideologies through Jaya's point of view under the patriarchal constrained family setup. Woman is generally considered as the shadow figure in her own parental home. Jaya's parental uncle Ramukaka draws the family tree to show the patriarchal lineage: "Look, Jaya, this is our branch. This is our grandfather— your great-grandfather—and here is father, and then us— Laxman, Vasu and me. And here are the boys—Shirdhar, Jaanu, Dinkar, Ravi…." (*That Long Silence,* 142).

Jaya bears a grudge about the role assigned to her as a wife who is called upon to stay at home, look after the babies and keep out the rest of the world. She could not carry on her writing skills as he downcasts her. "I gave up my writing because of you" (*That Long Silence,* 119), she says to Mohan. She feels deeply distressed to know that the writer in her could not come to light because of her husband. She thinks that her ambition does not matter to Mohan. He is interested in her body rather than her skills. For Mohan, she is not a writer, but only an exhibitionist. (*That Long Silence,* 144)

According to Sarbjit K. Sandhu, "Jaya does not like to submit to the male-chauvinistic ideas, for her prudence does not allow her to submit before ignorance" (42). She undergoes a fight flanked by ignorance and prudence. Jaya recollects to her dismay that there is absolutely no conversation left between her and husband Mohan. One finds the melancholic long silence in her which leads to discontentment in her marital, familial and societal life. Jaya bitterly states that: "Nothing between us…Nothing

between me and Mohan. We live together but there had been only emptiness between us (*That Long Silence,* 185).

As Ray opines, "Their normal routine life is disturbed by the investigation into her husband's corrupt practices at office" (Ray 153). The changed circumstances threaten their life. Away from her comfortable life, with her husband in depressed state of mind and her children on a holiday trip, Jaya maintains a complete silence. Jaya becomes a silent victim. Jaya's self-confidence is rudely shaken because she does not want her family to disintegrate. Yet, as a practical-minded woman she decides to change the adverse situation. She never dreamt that her marital cord would be disjointed. She throws off the label given to woman as silent sufferer; determines no longer to remain a mere shadow of her husband. She foresees future with an affirmative vision of hope. Jaya considers life to be made possible: "Life has always to be made possible" (*That Long Silence,* 193). And that is the vision of a 'new woman' that every women writer in India pens off. As Prasanna Sree quotes Deshpande's words: "I don't consider that the revolution comes out of escaping the situation, but facing the situation with a different idea of 'what I am' this to me the biggest revolution" (Sree 146). Palker also notes, "It is only through vigilance and courage they [Jaya and Mohan] begin to change their lives" (134).

Thus the narrator-protagonist, Jaya after the traumatic experience of shouldering the responsibility of family all alone accepts that she is different from what she was, and therefore expects to have a new relationship with her husband. Jaya experiences conflicts, despair, frustration and bitterness in marriage. These trails and ordeals in life made her realise that she is the cause for her broken self. Jaya realises that the first requisite of a liberated woman is to establish the necessity of woman's freedom by woman herself. They should not fall victim to the social taboos like women alone must be virtuous, chaste, submissive, dependent, homely, gentle and docile.

Shashi Deshpande gives a clarion call to the subjugated women and advocates the identity for women must be reoriented and redefined. Deshpande depicts Jaya as an emerging new woman. This longing for a new identity is embedded in Jaya. Jaya has built up a theory of her own that woman must fight if she wants to thrive as a successful, independent woman. She goes beyond borders to establish her identity as a woman and thus paves the way for other women to follow. Jaya is portrayed as the new woman, emerging woman, awakened woman, liberated woman and an autonomous woman who not only bears the struggle in silence and experience patriarchal

oppression which is convincingly rationalized with closed-mind syndrome but also she "protests against the limitations of women's lives" (Rajan 78).

Conclusion

Thus, Deshpande provides in Jaya, a role model for the oppressed woman who challenges the operating codes of morality and patriarchy that relegate women to the margins. The significant thought that Deshpande conveys through the character of Jaya is that women should take on their own accountability and responsibility. As Gayatri Spivak's remarks, "The agency of change is located in the insurgent or the subaltern" (qtd. in Reddy 8). Deshpande portrays women of long silence to be women of accomplishment and women with courage, courtesy and configuration.

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The Learner in the Postmethod Era

ESSAYA BRITTO RAPHAEL

Abstract

Towards the end of the twentieth century, there was a growing dissatisfaction with the use of wide array of methods in language teaching and learning. Under the influence of postmodernism, postmethod pedagogy was proposed by Kumaravadivelu and others as an alternative to method. It called for teacher autonomy, adhering to the sociocultural needs of the learner and democratization of the learning environment. Although a lot of studies have been done on the role of a postmethod teacher and its impact on teacher education, the role of the postmethod learner is little analyzed. This article tries to situate the postmethod learner within the postmethod pedagogic frameworks and seeks to define his/her role.

Keywords: *postmethod frameworks, pedagogy, learner role, method, learner autonomy*

Introduction

The last decades of the twentieth century witnessed a series of exciting developments in second language teaching and learning. As Brown (2007, p. 40) indicates, since the 1970s, researchers and teachers began to realize that a good section of learners acquired a new language regardless of methods or techniques of teaching and hence, dependence on method/s alone does not bring success in second language teaching. They considered 'method' to be rigid and prescriptive and it usually contained conventional instructional procedures that would apparently fit all teaching contexts. The paradigm of methods faced articulated dissatisfaction on the basis that these methods disenfranchised teachers, ignored the dynamicity of teaching, oversimplified teaching and learning processes, neglected essential curricular and contextual factors, and lacked empirical basis (Finocchiaro, 1971; Pennycook, 1989; Prabhu, 1990; Bax, 2003). These limitations of the concept of 'method' meant that second language teaching was faced with an imperative need for construction of a new concept (Kumaravadivelu, 2001). Ever since Kumaravadivelu (1994) defined 'postmethod condition' and proposed postmethod pedagogy as an alternative to method, there have been numerous studies and analyses that focused on the impact of postmethod pedagogy on teacher education, teacher's role and autonomy. This study focuses on what postmethod pedagogy means for the learner and his/her role in postmethod survival.

The Postmethod Pedagogy: Strategic Frameworks and Indicators

Kumaravadivelu opines that 'postmethod condition' calls for refiguring of the relationship between theorizers and practitioners. He stresses that "the conventional concept of method entitles theorizers to construct knowledge oriented pedagogic theories, while the postmethod condition enables the practitioners to construct classroom-oriented theories of practice. The conventional method authorizes theorizers to centralize pedagogic decision making, while the postmethod condition enables practitioners to produce local, specific, and novel practices" (Kumaravadivelu, 1994, p. 29). The postmethod condition has three distinct features that connect the periphery to the center: (1) it is not an alternative method rather an alternative to method; (2) teacher autonomy means that teachers know how to teach and are able to handle problems within constraints and they are enabled and empowered to theorize from their practice and practice what has been theorized; and (3) principled pragmatism. (Kumaravadivelu, 1994, p.30).

Kumaravadivelu (2001, pp. 537-538) conceptualizes 'postmethod pedagogy' as a three-dimensional system involving three pedagogic parameters: particularity, practicality, and possibility. These three parameters exist and interact in a synergic relationship. *Particularity* requires that any language teaching program "must be sensitive to a particular group of teachers teaching a particular group of learners pursuing a particular set of goals within a particular institutional context embedded in a particular sociocultural milieu" (Kumaravadivelu, 2001, p. 538). Consistent with the hermeneutic perspective of

situational understanding, this parameter focuses on the context-sensitive nature of language teaching. *Practicality* refers to the connection between theory and practice. A union of action and thought create a *theory of practice*, and in that practice, there is action in thought and thought in action. (Kumaravadivelu 2001, 2003). *Possibility* focuses on empowering learners to critically reflect on the social and historical conditions that create cultural forms and interested knowledge they encounter in their lives (Kumaravadivelu, 2003). In addition to what they experience in the classroom, learners shape their experiences based on the broader social, economic, and political environment in which they live. It is also concerned with language ideology and learner identity (Kumaravadivelu, 2006).

The boundaries between the three parameters are not clear and their salient features overlap. They shape one another and they interact with each other. They form the conceptual foundation for the postmethod. Although Kumaravadivelu's post-method proposal has been largely used in postmethod pedagogy research (for example, Tekin, 2013; Khatib and Fathi, 2015), there are also other proponents of pedagogic principles (See Table 1). Like Kumaravadivelu, each of them suggests that a teacher's teaching principles should be adjusted to the learner's socio-cultural and socio-relational factors. According to these proposals, language teachers, following the guidance of the principles in the frameworks, are expected to autonomously select and adapt instructional procedures to suit learners and the teaching context. These principles, therefore, reside within the post-method paradigm.

Table 1 Post-method Frameworks and Principles

Brown (1994; 2002)	Kumaravadivelu (2003; 2006)	Ellis (2005)	Long (2011)
Prioritize meaning to aid automaticity	Maximize learning opportunities	Develop a rich repertoire of formulaic expressions and a rule-based competence	Use task, not text, as the unit of analysis
Make learning meaningful	Facilitate negotiated interaction	Ensure learners focus predominantly on meaning	Promote learning by doing
Motivate students extrinsically	Minimize perceptual mismatches	Ensure learners focus on form	Elaborate input
Stimulate students' intrinsic motivation	Activate intuitive heuristics	Develop implicit knowledge but also include explicit knowledge	Provide rich input
Invest in learner strategies	Foster language awareness	Take into account the learner's 'built-in syllabus'	Encourage inductive learning
Be sensitive to language ego	Contextualize linguistic input	Ensure extensive L2 input	Focus on form
Cultivate self-confidence	Integrate language skills	Create opportunities for output	Provide negative feedback
Encourage risk-taking	Promote learner autonomy	Create opportunities to interact in the L2	Respect "learner syllabuses"
Maintain language-culture connection	Ensure social relevance	Take into account individual learner differences	Promote cooperative learning
Work with learners' L1	Raise cultural consciousness	Assess free and controlled production for proficiency	Individualize instruction (based on communicative needs)
Attend to interlanguage	–	–	–
Aim for communicative competence	–	–	–

In postmethod pedagogy, the learner is active and autonomous. Kumaravadivelu proposes two types of learner autonomy: academic and liberatory. The academic type creates in the learner the capacity to learn and the liberatory type pushes the learner to go beyond the capacity to learn to liberate oneself at the same time. The postmethod learner learns to arrive at desired objectives by learning to use appropriate strategies. This way, the learners are trained to monitor their learning process and maximize their learning potential. The postmethod learner, therefore, is an autonomous learner. Liberatory autonomy actively helps learners to reflect on themselves, their social environment, form learning communities, and creates opportunities and possibilities for further language exploration. Learners, thus, are prepared for finding their own solutions to problems in learning. However, achievement of such a goal is only possible with the help of others, especially, through their teachers (Kumaravadivelu, 2006).

The Learner's Role in Postmethod Pedagogy

A close analysis of postmethod pedagogic frameworks reveals that although they call for teacher autonomy, they oppose top-down approach which entails a

one-way flow of information and an absence of interaction with the learner. Rogers (2010) terms top-down approach as dishonest ELT. Postmethod pedagogy envisions the learner to be autonomous person who can be active interpreters and users of language concepts ably guided by an autonomous teacher. The postmethod learner can be defined by the following criteria:

i) S/he is involved in the pedagogic decision making by developing the capacity to learn to learn as well as learn to liberate by bringing in and transcending their sociocultural milieu.

ii) The parameter of *possibility* entails that the learner is involved in the democratic process of designing a syllabus that caters to their specific linguistic and cultural needs.

iii) S/he is a key participant in the learning process. It is essentially a social interaction that involves teacher-learner *negotiation* and renegotiation of the syallbus throughout the course. It is a "pedagogy *with* the learner, not *for* the learner" (Hall, 1997).

iv) S/he can identify strategies and styles by being analytical of their learning and evaluate their ongoing learning outcomes.

v) S/he exhibits social autonomy wherein the learner is able and ready to be a cooperative member of a classroom community.

vi) S/he develops an understanding of how language rules and use are socially structured and thus, explore unlimited possibilities.

Conclusions

It can be said that, as the term 'postmethod' suggests, postmethod pedagogy is an approach that thinks beyond the existing constraints of *methods*. Its vision for the postmethod learner is nothing short of being ideal and shows lots of promising revelations like learner autonomy and democratization of a language classroom and syllabus design. However, several postmethod principles appear to be highly theoretical. Are they really practical? It has probably put an end to the search for one good method for language teaching. Although it proposes a learner-centered curriculum, it is highly teacher-dependent since only the teacher can fulfill the postmethod promises. Nonetheless, like all other approaches, the principles of postmethod pedagogy can be incorporated in language teaching and learning, especially its call for learner autonomy and involvement.

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Translation and Mistranslation in Machine Translation: An Empirical Study

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Abstract

Translation process which was once considered to be strenuous task has been made easier by the advent of Machine Translation. The process of translation plays a significant role in contemporary literary scenario. It not just connects languages in the linguistic community but is also viewed as a cultural task. Cultural translation appears to be crucial as it is highly challenging in rendering the connotative and denotative meaning. This has been considered to be possible only through human translation. However, in the present scenario, owing to the technological development, translation has been practised using computer assisted language services. In the twenty first century, several software is available for translation. Specifically, Google Translation offers multiple services for translation. This article studies the challenges in Machine Translation through an empirical study by the users of Machine Translation.

Keywords: machine translation, google translation, cultural untranslatability, human translation, ICT

Introduction

Translation is an inter-disciplinary field of study. The process of translation is identified as two fold process- transnational and translational. There are negotiations of differences in these two processes. The dominance of one culture over the other creates a bias in cultural translation. It is simply impossible to overlook the importance of translation in everyday life. Code-switching is an important aspect of translation. It shifts SL into TL language in linguistics and semantic terms. This article focuses on the challenges in machine translation. The process of translation is made easier in this technological world through machine translation, because it is easily accessible to everyone. Machine replaces human beings and translates the give text to the target language. Therefore, this paper highlights the merits and demerits of machine translation.

Review of Literature

Several researches have been undertaken in the concept of machine translation. Since it is an emerging technological field, more researches have been undertaken to identify and detect the applicability of machine translation. In accordance with machine translation, Philipp Koehn has analyzed six challenges in MT: domain mismatch, amount of training data, rare words, long sentences, word alignment, and beam search. Different domains have different translation styles and therefore sense of meaning will also be expressed in various forms. Sennrich puts that machine translations perform poorly on rare words. He has also analyzed the problem of translating long sentences in MT.

In machine translation the encoder and decoder has the inability to properly translate long sentences. The use of ICT translation tools by the translators are roughly divided into general purpose translation software application and specific purpose translation software. (Fulford: 2005). The machine translation tries to compete with human translation, but the target is poorly achieved. However, there are lots of challenges in adopting the machine translation. Vargas et al. (2011) points out: "machine translation is becoming a true alternative and an integral part of the (computer-assisted) translation process for many translation companies, as well as true performance enhancer for bigger projects." (p.50)

Discussion

Modern learners often tend to use MT for the purpose of translation. An empirical study conducted among the modern learners help to identify the challenges involved in using MT. Machine translation offers wide opportunities to have access over other languages by translating the source language to the target language. As well as, it aids us to understand and translate sentences and phrases into another language even if one doesn't know the other language completely. In addition to that, the computer assisted language learning apps like duo lingo helps us to learn the target language instantly. One can also learn the language semantically. At the same time one can also

translate a large number of documents into the target language in a short time.

Although there are several advantages of using machine translation, there are also many challenges that affect the accuracy and the quality of the translation. For example, cultural untranslatability is one of the main problems in machine translation. The MT just decodes the word given as it is encoded, but the connotative or the underlying sense of meaning is being mistranslated. The creativity of the translator is being lost in machine translation and it just becomes a mechanical act. Achieving of formal equivalence and textual equivalence is less in machine translation when compared to human translation. Machine translation mostly aims for word to word transition. Though it offers more space for translation, it often lacks authenticity.

Some of the translation search engines adopted for translation are DeepL translator, Bing Translator, and Google Translate, and Reverso.

Machine translation is being largely used in social media. This article tries to narrow down the role of Google translation in Facebook, which is a popular social media that is being used now-a-days to share our thoughts. In an empirical study that has been conducted, it shows that most of the translations in Facebook often end up in mistranslation. Moreover, this fact has long been widely accepted by the users who often face several challenges in machine translation in media. In this paper the researcher tries to analyze the potential challenges in Google translation. This is studied through evaluating the level of equivalence between the source text and the target text. The researcher also tries to analyze the way the machine translates the text. The research paper is particularly narrowed down to study the process of translation from Tamil to English using machine translation holds another challenge in translation

Source Text	Target Text (Machine Translation)
பிராத்தனை பலித்தது	first date
புறணி பேச்சு	lining speech
அசுர பாய்ச்சல்	Asura leap
மதுரை மக்களின் குற்றாலமான குட்லாடம்பட்டி அருவி	Kutladampatti Falls is the culprit of the people of Madurai

The above mentioned translated texts are collected through social media which offers Google translation for the users. These are some of the commonly mistranslated phrases that one can identify in social media. The source text 'பிராத்தனை பலித்தது' which means 'the prayers were answered' is translated through MT as first date. This comes under the problem of domain mismatch as the meaning is already fixed in the domain word by word. Similarly, the phrase 'புறணி பேச்சு' which originally means speaking gossips is translated through MT as 'lining speech'. And the phrase 'அசுர பாய்ச்சல்' which is commonly associated with fast bowling is translated as 'asura leap'and here it transliterates the source text. Sometimes translating long sentences is also a major challenge in MT. For example, 'மதுரை மக்களின் குற்றாலமான குட்லாடம்பட்டி அருவி' is translated as 'Kutladampatti Falls is the culprit of the people of Madurai' in which the word 'குற்றாலம்' is which means the falls is mistranslated as 'culprit'.

Challenges in translating idioms through machine translation

Source Text	Target Text (MT)
முளைச்சு மூணு இல்லை விடலை	Germination is not letting three
மாமியார் உடைச்சா மண் குடம், மருமகள் உடைச்சா பொன்குடம்	Mother-in-law broken earthen jar, daughter-in-law broken earthen jar
அப்பனுக்கு வாழ்வு வந்த அடுத்த ராத்திரியில் கொடை பிடிப்பா	The next night when Dad came to life he would catch the gift

Translating idioms is yet another challenging task even in case of human translation. In machine translation, the translation of idioms almost ends up in mistranslation. For example, the idiom 'முளைச்சு மூணு இல்லை விடலை' is a commonly used idiom in Tamil, which means the personal growth of someone at the earlier stage. This is translated in MT as 'Germination is not letting three' in which the textual equivalence is not achieved. Similarly, மாமியார் உடைச்சா மண் குடம், மருமகள் உடைச்சா பொன்குடம் is translated in MT as 'Mother-in-law broken earthen jar, daughter-in-law broken earthen jar'. There are two different clauses with different meaning but the MT translation renders same meaning for both the clauses. And the idiom, அப்பனுக்கு வாழ்வு வந்த அடுத்த ராத்திரியில் கொடை பிடிப்பா is translated in MT as 'The next night when Dad came to life he would catch the gift' which lacks the original sense of meaning.

Machine Translation: Results, Outcomes and objectives

There are lots of potential risks in MT, as it affects the meaning in translation. This results in lack of authentic meaning of the source text. The original sense of the meaning can be lost sometimes and the translation end up in mistranslation. The main aim of translation is to achieve equivalence. If there is no equivalence, then translation does not exist. It is where human translation gains more importance over machine translation.

Conclusion

This article tries to focus on the challenges involved in machine translation while translating phrases and idioms. In the contemporary scenario MT holds much importance as it is easy and quick**,** but the equivalence, sense of meaning, authenticity and creativity are being at stake in MT. These problems are addressed in this paper with the examples taken from Google translation. From these problems addressed it is understood that, MT can never replace human translation. In case of issues in MT, it is important to analyze the problems through human translation.

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Culture and Tradition in *Mahashweta*

INDURI PARVATHI (BINDHU)

Abstract

Sudha Murty's second novel *Mahashweta* deals with the quest for identity, individuality, culture-tradition, and with lives of the people foregrounding Indianism. She presents Indian tradition-culture in a soft and beautiful manner. She focuses in *Mahashweta* on the reality of Indian lives with bitterness and sweetness. The reader can feel Indian culture-tradition in every aspect in her novels. The male domination and its effects make women as the victim in Indian society. The female alternative is a matriarchy that has manifested itself as patriarchy itself in society in different cultures.

Keywords: Indianism, superstitious belief, matriarchy, innumerable obstacles

Introduction

Sudha Murthy is an Indian philanthropist and feminist writer in English and Kannada. Women and women's issues form central part of her novels. She writes about the sufferings of women both in family and in society. *Mahashweta* is one of the best novels of Sudha Murthy. It has the essence of Indianness. It is her second novel that deals with the theme of foregrounding the Indian culture-tradition. We can find the quest for identity, individuality, culture-tradition, and the reality of Indians' life in all her novels. In them, she is very keen to accord priority and show Indian women's condition. This article is based on the Indian culture-traditional belief that changes the protagonist's track. Indians believe superstitions and their powers. Long ago these superstitions were introduced and they stated to overrule humankind eventually. In this novel also, superstitions play a vital role. For instance, if the disease leukoderma was not taken seriously, everything would have ended happily. She also explores in her writings the need for development and humanist values in people. Her works discuss social problems and their impact. They picture human beliefs and values. She has appreciated most of the naturalness with which she depicts Indian themes. The Indian culture-tradition in her novels is quite interesting for readers to learn. The article is an attempt for the Indianism and its tradition and culture. It addresses the question if she writes different aspects and different value systems in Indian pluralistic society.

Discussion

This article is an attempt to analyse *Mahashweta,* a powerful text that tells us the story of the female protagonist Anupama, who suffers from leukoderma after her marriage. Her attempt is made to focus on the culture-tradition, mental agony, inequality, and superstitious beliefs that middle-class Indian people have to face in society where only wealth matters and not her chastity and purity of mind.

Anand is a handsome, intelligent, highest medical ranker. His widowed mother Radhakka is a shrewd person. His sister Girija is not good at studies. She misbehaves herself with everybody. Whereas Anupama's family is quite the opposite. Anupama's father is shamanna a poor teacher, the stepmother is Sabakka, and two stepsisters. Sabakka wants to get marry Anu with her brother. But one day "Anand dared the opposition of his mother's (1)." She has accepted a poor girl when she could have got a daughter-in-law from a better background. Both sides were unwilling to make a grand wedding. Anu wins the hearts of her mother-in-law and her husband. But suddenly a skin disease of leukoderma appears on Anu's skin as a white pale colour. The sudden white spots change the life of Anupama. Her mother-in-law takes the chance to send-out from her son's life. No one supports her and as a result, she leaves Anand's house and wants to try individual identity in society. Through Anupama's story, the novelist says that women in Indian society have always been surpassed by men even though women are educated and intelligent.

The story starts with an emergency at the hospital that night when a woman who delivers a dead child. Dr. Anand and his boss, Dr. Desai shy away from considering the possibility that the infant is dead. But Dr. Anand tries to resuscitate the girl through artificial respiration. The baby girl is survived. "Though the female child is stronger than the male child at birth, as adults it is the man who becomes the oppressor, and the woman who suffers (2)." At the starting of the novel only, Murty prepares her

readers about Indian culture-tradition and feminism. The male domination and its effects make women the victims in Indian society. The female alternative is a matriarchy that has manifested itself as patriarchy itself in society in different cultures.

The novel has its link with the character of Mahashweta in Banabatta's classic work, *Kadambari*. While Banabatta makes it a happy ending, life does not always give one a lived happily ever after type of ending. While the Mahashweta of Kadambari wears a white sari to get her beloved Pundarika back to life, the Mahashweta of this novel turns white colour as a symbol. The protagonist Anupama is a beautiful, intelligent college girl. She acts on stage shows and raises funds for physically challenged children. By seeing Anupama's talkative, tactile nature, acting skills, pleasant voice, humble behaviour attracts Dr. Anand to marry her. "Anand dared the opposition of his mother (3)." She accepts a poor girl when she could have a daughter-in-law from a better background. Both sides are unwillingness to make the wedding a grand affair.

Through Anupama's story, we learn that women in Indian society have always been dominated by men. The change in social and economic status depends on the tradition and culture of the wedding lock. Kapadia says that "Marriage was a social duty toward the family and community. There was little idea of individual interest. The social background provided by authoritarian joint family and caste in all its dominion in all spheres of life offered no scope for the recognition of any personal factor, individual interest, and aspirations in the relations between husband and wife (4)."

The quest for self-identity is not an easy task. To acquire it, women have to toil and moil to overcome more obstacles. Radhakka and Girija never have much suffering in their life. "Radhakka had sharp, piercing eyes that never hold any sign of gentleness or friendliness. On the contrary, her striking looks made people nervous. They sometimes said that if she had been born in the last century, she would have been a queen (5)." Radhakka unwillingly accepts her son's marriage proposal with Anupama. She thinks if her son marries a foreigner, a woman from another community will uphold the customs and tradition that have been handed down to them and it becomes inextricably woven into the fabric of their lives. Here, Murty skill-fully shows that how people protect the values of their tradition and culture even though Radhakka is unwilling to accept Anupama as her daughter-in-law. The hierarchical domestic roles are social reflections

on the weaker member of society in India. Women can achieve and lead the dominant positions in their life.

The Indian motherhood affection is shown fabulously. How mother feels if someone breaks her relation with her son. The sense of insecurity turns into jealousy with her son's wife. At wedding celebrations "Radhakka had carefully masked her disappointment. She is a practical woman and has realized that it would be impossible for Anupama's father to conduct the marriage in a manner befitting their status (6)." When Radhakka finds white patches, she sends Anupama to her parent's home. She feels the quest for self-identity. It comes to return to her in the form of white patches. Instead of showing sympathy towards Anupama, Radhakka feels happy. Radhakka says with shamanna "Take your daughter back with you: she need not come back until she is completely cured and my son returns and sends for her. We have been deceived and I will inform Anand about this (7)."

The culture and tradition some time changes to believe superstitions. In Bana's Kadambari the character of Mahashweta wears a white sari to get her beloved "Pundarika, back to life and the lovers are reunited (8)." Mahashweta of this novel turns White. The link is just white. The skin disease is treated as a curse on the earth. If the villagers know about the disease, they will not treat them equally. Even family members, relatives, friends avoid the diseased person; their belief is the disease would be spread by her. When she gives flowers to the priest, he throws away the flowers and asks her not to not come inside the temple. "Narayana the priest said, "don't come inside the pollute everything. He took the flowers which had she collected, throw them outside, and poured some water on the basket to purify it (9)." In society the person is isolated and decision to commit suicide appears the best treatment for this disease. However, Murty shows with her protagonist the traditional belief changes with the affected person to think logically. Murty motivates and inspires Anupama to be courageous to bear innumerable obstacles. These obstacles will make new styles and traditions in life. 'Pathie Prathyaksha Diavam'.

Anupama believes this and tolerates Radhakka's humiliating words and hopes for her husband's reply letters. But her hope disappoints her like a daydream. Murty portrays it naturally. She seems to suggest a clear picture of how education empowers women for a better life. It gives them self-confidence, prosperity, and economic development. The middleclass belief is that woman education is only for domestic purposes. It helps for 'Dhobi clothes counting' in Telugu 'Chakali battala

Padhu.' "Repeated success makes a person arrogant, while occasional failure makes an individual more mature (10)." The development of social changes make educated women responsible for her house and society. She has the capacity for changing the standards of culture and tradition. Even our protagonist Anupama talent artist perform many stages shows for helping orphans. Her beauty, self-confidence adaptable nature, hardworking, helping nature girl wants to study continues. She says with her dearest friend Sumatra "Sumi, if I don't work hard, I will be the end of my career (11)." She wants to develop her career and supports her family.

The responsible traditional married woman thinks as a beyond the tradition. "Manglasutra is a sacred symbol of marriage. 'Mangal' means auspicious. 'Sutra' means a thread. Marriage legally or formally union two individual commitments, bonding, affections, understandings, and spiritual growth (12)." But Anupama's married life is so many steeplechases. She takes-off her mangal sutra and starts her new life as lecturer and director. "My experiences have taught me this. I have come to realize that courage and confidence are the real wealth in life. Education can improve your chances of success, but ultimately you have to face life all alone. I don't depend on my guru nor do I read any philosophy. My conscience is my guru and it guides me well (13)."

Indian women strive toward self-fulfillment. Anand's sister Girija who wants to control over her own life, her own body. "Girija had clandestine affairs that only I know about. But today she is married to a person of wealth and status, who says life is fair? (14)." Now Girija is a respectable woman in society.

At the beginning of the novel, Dr. Anand tries to save the female infant by giving artificial respiration. This example shows Anand's helping nature towards girls. Anand is a handsome and intelligent highly efficient doctor. "Anupama was never far from Anand's thought. He did not know anything about her that she was a gifted actress and a lovely girl (15)." Anand's love is true love. With good intension, he dares to marry Anupama. Being a doctor, he has to support his leukoderma diseased wife. But he listens to his mother and sister's oily words. Anand believes his mother's words and dares to leave his wife forever. Being an educated person, working in a multinational company with a global idea makes him a materialistic person. He is thinking about the materialist virtual world, not with the domestic world. Steve Derne says "Distinctive middle-class identities are also increasingly rooted in gender arrangements. Transnational middle- class Indians highlight their cosmopolitanism by embracing that ease women's restrictions outside the home, allowing women freedom of consumption. But locally-oriented middle-class Indians bolsters their Indian identity by rejecting cosmopolitan challenges to local gender arrangements (16)"

"A marriage is a lifelong commitment; for better or for worse, till death do us part (17)." Anand does not obey marriage promise. He fails to support his wife. When he realizes unity, his wife has already taken a strong decision to leave independently herself. "It would be better for us to part now and never communicate with each other again. We must accidentally, but we were not made for each let us part with good grace (18)."

Murty how skilfully portrays the tradition-culture along with self-respect. One day Radhakka says with Anupama to wear costly jewellery. But Anupama replies that her husband only her precious jewellery. Murty maintains the importance of tradition-culture and self-respect at a time. When Anupama decides to leave independently because of some situations. Here, Murty shows with the same character to motivation and inspiration which helps the character to leave independently. Indian woman gives importance to her husband at the same time securing her self-respect also.

Murty brings out the Indian culture-tradition fragrance in the novel. 'Sthri Shakthi Swarupini.' Radhakka character shows Indian mothers generally special affection with their sons. When the son marries, they feel insecure about their position. They have always dominant nature. When Radhakka knows Girija's sexual affairs. She maintains a very conspiracy against her family. "Like Rohini to Chandra, like Lakshmi to Narayana am I to him; just as the creeper depends on a tree emotionally, I depend on him (19)." A woman is not only thinking about her children but also obeying her husband and in-laws. The real success of marriage gives the tradition-culture fragrance waves which are spreading to society.

Conclusion

In this novel Murty shows duty and responsibility of Indians. The dominance of patriarchal society is canonised in Indian culture and society. If a woman in Indian society comes out of the clutches of patriarchy, she will be stigmatized. The writer gives the message one should not follow tradition and culture blindly and timidly. On the other hand, the protest is for the emancipation of women from the meaningless irrational clutches of patriarchy. Murty is added the Indian culture-tradition with the Karnataka Music

flavour, the village, and the metropolitan cities. We can imagine in every character the modern beliefs at Anupama's village, the modern era development makes the person materialistic with their culture. Murty explains the weakness of Indian society. She highlights real characters and their feelings, emotions, humiliations, disgrace, superstitions blind beliefs, unawareness. So, she creates her reader the clear Indian picture of the culture-tradition for Indian people and their way of living in society and its problems, blind beliefs, materialistic culture.

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Decentering the Ethos of Aristocracy in Kazuo Ishiguro's
The Remains of the Day

JASMINE ISAAC

Abstract

This article claims to disclose the hegemony exerted in English society where the butlers are destined to be performing monkeys. Butlers have also decoded such social orders as natural. The aristocracy exerted at the big houses program them where they become dispassionate humans and mere performers to their masters. The power exerted is not just physical but rather mental to serve their employers generation after generation. The discussion brings out the life of butlers behind the scenes about their emotional deprivation, disinclination towards their own self and striving for dignity which becomes a never-ending pursuit. Such things are echoed in the character Stevens who always struggles to deal with his self and profession. The arguments will be validated with relevant incidents from the novel to weigh the discussion.

Keywords: indoctrination, butlership, professionalism, representation, formalism, identity, otherness

Introduction

Indoctrination is the first thing to be ruminated. Mr. Stevens' distinguished service at the Darlington Hall abounds to thirty five years. The service he rendered is highly professional and refined that he gains immediate recognition from any gentlemen who pay a visit. His employer Lord Darlington procures a significant position in the administration of England and is often visited by great personalities. In 1923, the conference on Versailles Treaty at Darlington Hall had several administrators from different countries like Italy, France, Germany, America and so on to sign the treaty. During this royal gathering, Stevens as a chief butler exerted utmost service with profound hospitality for a couple of days together until the gentlemen left one after the other. Meanwhile, his father falls sick and was breathing his last. His service keeps him too busy, provided he prioritizes his work more than his dying father. He is involved in treating the gentlemen with ports and cigar while swallowing his grief and refraining his tears. Such kind of ethos is inculcated for several generations together where during their service they have to comply with the standards of professionalism rather displaying emotions. He accepts Miss. Kenton, the house-keeper's offer to proceed with the last rites of closing his eyes. Mr. Stevens requests, "Miss. Kenton, Please don't think me unduly improper in not ascending to see my father in his deceased condition just at this moment. You see, I know my father would have wished me to carry on just now" (111). His mind is steeled in with any emotions and confined to his profession. The father a retired butler has transmitted such practices to the son to exert finest service to the employer at any juncture and maintain dignity in services. His father is an embodiment of dignity at Loughborough House and had succumbed to the set patterns of aristocracy.

Sentiments find no place in the hearts of the butlers. Mr. Stevens' extreme formalism and professionalism keep the others at bay. He fails to understand the love of Miss. Kenton during their several years of service together. She is on the verge of getting married and duly receives a proposal from outside. When she shares this with Stevens, he exhibits extreme diplomacy by congratulating her and does not show his least objection. Besides he is also too naive to comprehend his own emotions towards her. But Miss. Kenton is expecting his disapproval in this espousal. As this does not happen, she leaves Darlington Hall disheartened to marry a butler from Granchester Lodge. Disheartened that he would never come to understand her love or offer to marry, she decides the other. His extreme formality and pretence never made him close with anyone.

The novel *The Remains of the Day* opens with Mr. Stevens preoccupied with his expedition. It is a set of recollections conveyed in the form of interior monologue. After the death of his employer Lord Darlington, the house is purchased by an American, Mr. Farrady who is a great admirer of English ways. He retains Stevens as he has heard of his famous butlership and extended service, for he sees Stevens as a great English masterpiece. Readers

would sideline with Mr. Farraday of how the English aristocracy has turned the butlers into mere performers. After the purchase of the big house, Mr. Farraday makes a kind suggestion to take a break. Mr. Farraday observes: "You fellows, you're always locked up in these big houses helping out, how do you ever get to see around this beautiful country of yours?"(2). The above lines inevitably define the confinement of the butler. Stevens is doubly confined both physically and mentally. Such things never happen with the old employer. Lord Darlington would never look into Stevens eyes when they have a face to face conversation. He would pretend to read the encyclopedia as he converses with Stevens. On the other hand, Mr. Farraday is a hearty man and always comes up with banterings. Mr. Stevens finds it too informal and has a tough time to comprehend his witticisms. Extreme formality practices with the past owner had spoiled his humanity and simplicity in exchanges. Mr. Farraday has indeed observed and learnt that English butlers are in a state of confinement and their services are like 'performing monkeys' to their masters. They have no exemption from services for their personal requirements until it occurs to their masters' mind.

A throwback of the picture of Stevens' service at Darlington Hall will show his efforts in gaining his mastery in butlership. Being the chief butler he spends many hours working on the staff plan with utmost care in order to avoid quarrels, false accusations and unnecessary dismissals. He has seventeen staff under him. Much earlier to that is twenty eight to lead. He uses to administer the household with utmost efficiency and high standards. Besides he gains professionalism by talking less, showing refined manners in approach and never develops any kind of intimacy except his work. During his rest times he would read books especially 'sentimental romance' to gain efficiency and command over his English language. He finds that such books insist on the professional desirability of good accent and command of language. It indeed helps him to add more to his professional qualities and definitely not romance.

The new employer and employee's encounter shows much contrast at Darlington Hall. The new employer offers his own Ford and paid the bill for the gas. He is very particular that Stevens gets out of the house to take a break. Stevens recalls: "I did not take Mr. Farraday's suggestion at all seriously that afternoon, regarding it as just another instance of an American gentleman's unfamiliarity with what was and what was not commonly done in England" (4). The above recollections show the

aristocratic social setup where hegemony was natural for several generations together. After the master's suggestion Steven's attitude underwent a great change in the following days. A trip to the West Country seems more welcoming to him and indeed a first trip in lifetime.

An embarrassing situation awaits Mr. Farraday when the Wakefields visited Darlington Hall. He never expects Mr. Stevens to be inordinately formal. The guests are taken on a tour around the house. They admire the cornicings, window frames and stone arch of the dining room. At one point Mrs. Wakefield had stayed behind when the gentlemen were exploring the grounds. She comments on the stone arch and enquires Stevens about what Lord Darlington is like. To this he blatantly denies that he works under him. Mrs. Wakefield after the detour asserts to Farraday that everything about the house is a 'mock' and even Stevens too. She is not impressed about Darligton Hall as he believes she ought to be. She thinks of Farraday to be a braggart and liar which causes him much embarrassment. Upon the master's enquiry about why he gives a misleading picture, he replies, it is to do with the ways of the country. Stevens defends: "I mean to say, sir, that it is not customary in England for an employee to discuss his past employers" (131). He makes it justifiable that the custom is akin to marriage customs. If a divorced woman remarries, it is not desirable to speak about her past husband in the new company. So is the butler's profession. They do not talk about the past when hired by the new master. Here Stevens simply denies his thirty five years of service and never display the least kind of his pride. Mr. Farraday is totally taken back by his eschewal.

Butlership is well portrayed in the novel with historicity. He portrays the life of butlers of England right from 1920s. The book is interesting to have a say on English butlers with fascinating details of them striving for dignity and representation. The Hayes Society is born to restrict the butlers to do away with the sub-standards. It exerts more power to admit butlers of 'only the very first rank.' To gain a membership, the applicant has to possess a dignity in a distinguished household. To receive an appointment letter from them is like 'as though hewn on tablets of stone' (32). Those days the butlers strive to acquire recognitions to get into popular households. Some popular households are Darlington Hall, Loughborough House, Charleville House, Bridewood and Branbury castle. So during this era 'great butlers' are formed with extreme competence. But soon to their relief society is forced to close which is exerting too much of power. Mr. Stevens

gains so much of fame even in the neighbouring estates. He does not realize until his trip to Cornwall where people from far estates are able to recognize him along with his household.

Before commencing his expedition to Cornwall, he often glances through Volume III of Mrs. Symon's work, *The Wonders of England* . This volume gives him enough delights of Devon and Cornwall with complete photographs and variety of artists' sketches of that region. So he is well aware of the place and its whereabouts before he takes the trip. He does this as part of his planning schedule. He also plans the sorts of costume appropriate on such a journey to dine among coffe houses and thinks twice to invest in new dress. He is in possession of a number of splendid suits passed over to him by Lord Darlington himself and by guests who were well pleased by the standard of service rendered to them. He could plan for Cornwall as he received a letter at the appropriate time from Miss. Kenton after twenty years. He loses track of his people and relatives to pay a visit. Nor does the thought of marriage ever occurr to him. He has a purpose to meet Miss. Kenton: one to know about her assurance in resuming her work at Darlington and next to know about her unhappy marriage. She is the only soul looking forward to meet him and to whom he had a distant alliance.

Rethinking identity takes place at the end of the novel. The end shows the void that has filled Stevens. He has neither a family nor a suitor to have a claim. Now that he is not able to give outstanding service he feels too low. He confesses: "I gave my best to Lord Darlington. I gave him the very best I had to give, and now-well I find I do not have a great deal more left to give" (255). The above are his exchanges to the man who sat beside him to watch the pier lights near the seaside of Waymouth. Stevens' ruminations reveal a sense of pain. He realizes that he could not render the kind of service to his new employer as he did earlier. Errors appear in his work. They signify that he is becoming old. The one thing to which his pride clings is dwindling. The stranger listens to his heaviness and requests him to look forward. He asks him to enjoy the remaining part of the day that is evening is the best part of the day. The metaphoric meaning also implies that he

could still enjoy the remaining days of his life and to have a positive outlook. So Stevens decides to accomplish the remaining days of his life with his new employer with what he can do his best. He decides to break his professionalism to learn the art of bantering to entertain his new employer. This means that he has to sound friendly and approachable. So his identity shifts from formality to informality.

Conclusion

Kazuo Ishiguro, the Japanese born Londoner gives a detailed account of the life of Butlers right from 1920 to 1956. A trivial subject is treated with magnanimity which unfolds the pride of Butlers in the aristocratic society of England. A main reading of the text will give a glorious picture of The Great England, its picturesque landscape, the pride of butlers and their professionalism. "For Derrida, there should no longer be a center of a text. In an attempt to get the reader in between the gap, to read critically rather than blindly, to break out the reading patterns that the reader has become so accustomed to following without question. By playing with speech and allusion, he reconceives the notion of inside vs outside" (qtd from cyberartsweb). This article tends to decenter the text to read things between the gaps and critically view it. The inside of the text is analysed from the place of otherness or decenteredness of the butlers to show their trauma of survival. They are tamed by aristocrats to serve them. The mysteries of indoctrination by aristocrats underlying the text are disclosed. What is hidden in between the gaps of text are critically studied such as the set power structures, emotional turmoil and their striving hard for an identity among the aristocrats are broadly discussed to show the reduced state of butlers. The outside of the text gives a dramatic picture of England and the experiences of a butler.

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English Language Learning Materials Development under College Autonomy: An Analysis

JOHN SEKAR, J

Abstract

General English is taught at the tertiary level in India for one to two years as part of all three year undergraduate programmes in arts and science colleges and ESP for one year as part of four year engineering courses in engineering institutions. The UGC granted academic autonomy in the year 1978 to select 10 colleges in Tamil Nadu on an experimental basis. The total number of autonomous colleges in India is 708 out of 35,237 colleges affiliated to 700 degree granting universities. Universities and autonomous colleges enjoy the same status in the sense that they are responsible for all academic and curriculum related decisions. It is believed that academic autonomy can be used to the maximum level as far as English language teaching is concerned. In fact, English departments in autonomous colleges are expected to make use of academic autonomy to design their curriculum, develop textbooks, choose teaching-learning styles and strategies, and evolve assessment modes and evaluation patterns. It is presumed that English teachers in autonomous colleges are basically materials developers or producers or writers who should resist temptation to rely on their repertoire and inspiration, and commercial publications. The present paper examines the General English syllabi of autonomous colleges affiliated to Madurai Kamaraj University and compares them with that of the parent university. The hypothesis is that English departments have failed to exploit college autonomy to develop their own course materials that are suitable to their students and this failure leads to dependence on commercial publications that are designed on the principle of one-size-that-fits-all.

Keywords: college autonomy, materials production, course books, textbooks, material designs, evaluation, language acquisition and development

Background of the Study

Institutional learning inevitably involves men, materials, and methods simply because of the fact that these are inevitable prerequisites for certification. In the context of language learning at tertiary level institutions, student-teacher ratio is usually 70+:1. It therefore implies that language teacher cannot be expected to play the role of a facilitator, and that learning/acquisition is near impossible. Learning English as second language and teaching in Indian context is, therefore, formal, artificial, and unrealistic. In this artificial ambience, all three Ms are manufactured for institutional and individual profit. It is not uncommon that global, corporate English language textbooks are followed even for pre-primary level courses at play schools and kindergarten schools. Government of India has appointed many educational commissions since 1948 to address the problems and issues of secondary and tertiary education. These commissions have made recommendations on all three Ms with particular reference to English language teaching. At the tertiary level, the Kothari Commission of 1964-66 recommended college autonomy which would facilitate more academic freedom for designing an academically more sound and locally more appropriate curriculum on the basis of 'think globally and act locally' principle than what parent universities could offer on the basis of 'one-size-that-fits-all principle. College autonomy encourages language departments to produce their teaching-learning materials to cater to the communication needs of their students in stead of depending upon the commercial publications that are primarily profit-motivated. Tamil Nadu is the first state to accept the concept of the tertiary level academic autonomy by permitting ten arts and science colleges to become 'autonomous' in 1978. As on today, there are 708 autonomous colleges out of 36,000 colleges and Tamil Nadu continues with the maximum number of autonomous colleges. However, English department in majority of autonomous colleges has not made use of college autonomy to prepare their own General English textbooks. This empirical study critically analyses the general English materials followed in autonomous colleges affiliated to Madurai Kamaraj University which is one of the nine in the

country that have been awarded the Potential for Excellence status by the UGC, and the attitudes of English teachers toward materials development.

Objectives of the Study

The study attempts an attitudinal analysis of English language teachers of Madurai Kamaraj University, Madurai toward preparing General English textbooks for use by their students and to critically analyze the textbooks produced under autonomy.

Research Questions

The following research questions were framed for interrogation:

i.   What are the factors that enable or discourage autonomous colleges affiliated to Madurai Kamaraj University to produce their General English textbooks for use by their students?
ii.   How positive are English teachers' attitudes toward preparation of General English textbooks?
iii. What kinds of textbooks are produced in autonomous colleges: Lit-based or Lang-focused or Micro-skills-based or Communication competency-fronted?
iv.   What are the principles and procedures of English language teaching-learning materials?

Hypotheses

The following hypotheses were formed for validation in the study:

i.   English language teachers are skeptical about developing English language teaching-learning materials at the tertiary level.
ii.   Materials created by autonomous colleges follow principles and procedures of materials production.

Review of the Literature

With a view to identifying the research gap and strengthening the theoretical base of the study, the recent contributions made by Tomilson who can be called father of language teaching-learning materials development were reviewed. In his rather "unusual introduction" to a book, Tomilson (2011) stresses the need for focusing on language *learning* materials instead of language *teaching* materials. He argues and assumes that ELL materials should be "principled, relevant, and coherent." He also lists out 11 shortcomings of the current ELT materials that, in fact, inhibit language acquisition. In yet another 'introduction' to a book, Tomilson cautions materials developers to clarify the terms and concepts based on

which materials are developed. He defines language teaching as 'facilitating the learning of language." He lays down six basic principles and procedures of language acquisition. He prescribes impact factor for materials which they should achieve. Impact means noticeable and measurable effect on learners in terms of their "curiosity, interest, and attention" through "novelty, variety, attractive presentation and appealing content." Of course, he agrees that impact is a variable and therefore it differs from class to class or learner to learner. *Developing materials for language teaching* (2014) deals with different kinds of materials such as materials for beginners, for specific purposes, for language awareness, for cultural awareness." Tomilson and Masurara (2018) have designed five important units on developing materials for developing skills, acquiring language, young learners, teenagers and adults, and for different levels, users and purposes.

Research Methodology and Results

i.   An attitudinal questionnaire was framed and administered among 50 English teachers of autonomous colleges in Madurai city selected at random. The questionnaire was framed on a three point Likert scale of 'Agree, Disagree, and No idea.' A simple percentage analysis was taken for the analysis of responses.
ii.   Textbooks designed by autonomous colleges and commercial publications followed in autonomous colleges were analyzed within the framework of principles and procedures of materials production.

In the context of ESL teaching-learning, course materials are necessary at all levels. While form-based, skills-based materials are commercially, profitably developed and nationally marketed by reputed publishers, and while textbooks are prepared jointly by school teachers and university teachers at the state-level by different State Textbooks Corporations, textbook preparation becomes laissez-faire in the case of tertiary level course books. University Boards of Studies usually rely upon literary texts with certain exercises on grammar and comprehension questions. This is due to the rich colonial legacy of the classical humanist model and it continues till date even with changing times and needs of different stakeholders. Even when academic autonomy is granted, most English departments do not use their freedom to develop their own course materials depending upon their learners' needs. On the other hand, they stick to the university type of compiled and annotated literary texts

with some language exercises and interpretive activities for General English classes. There cannot be a second opinion that materials and methods of teaching-learning go together. Prospective employers, policymakers, and educationists start suspecting sincerity and sensitivity of English teachers to learners' real linguistic and communicative needs. English teachers in Indian universities and colleges are 'programmed' academically and professionally to uncritically follow the classical humanist content curriculum that calls for passivity of docile students in the class.

The results of the attitudinal survey reveal that college English teachers mostly do not have any comprehensive idea about developing their own course materials. They acknowledge the fact that they did not have any course on materials development in their postgraduate curriculum or ever had any in-service chance to attend refresher courses on it though some had a course on English language teaching. Since skills-based and form-based course books are followed by and large at the secondary level, they think that adult learners at the tertiary level can deal with literary texts where they can 'appreciate' the creative use of English and 'values' assigned to them. They also strongly believe that such value-laden literary texts are very much needed for them in their early adult life. They equally believe that no language teaching-learning materials can be as authentic and authoritative as literary texts. Inherently, Indians have deep faith in literature in their languages. Literature, particularly narrative poetry, plays an essential role in their cultural life.

Moreover, they honestly feel that experience and expertise are essential requirements to embark upon materials development. Ironically, experienced teachers feel that they have knowledge of literature and not technical expertise of developing course materials for English language teaching. Their argument is that as students they learnt communication skills only through literature. Some of them think that even if they learn the 'art' of developing materials, they do not have time to do it. Moreover, 65% of the teachers are convinced that there is no need for them to develop their materials since commercial publications are readily available. Such publishers specially hire qualified experts to write course books. They also argue that English language needs are common throughout the country irrespective of the regions, be it urban or rural or rurban. Incidentally, all of them think that some kind of training both before their induction and during their service can help them or those who are interested to engage in materials development. An almost equal number of teachers feel that online courses on materials development may help them.

Very interestingly, 80% of teachers do not have any idea of principles and procedures involved in the development of materials. It should be taken very seriously since it forms the very backbone of materials development. It is definitely not what some select college teachers are right now doing: selecting some prose/short stories/poems and then glossing them, and providing comprehension questions with grammar exercises. Such materials are plenty in the market and most of the autonomous colleges follow. Appendix 2 proves that majority of the autonomous colleges resort to one of the following:

1. They select literary pieces and outsource them to printing. Teachers 'explicate' them in the class.
2. They publish their in-house textbooks with literary content.
3. They write their textbooks with authentic, non-literary materials.

In one of the colleges, the department of Commerce objected to the literary materials for teaching to their students and the department of English therefore uses different modules for them like English for Employment. However, no teacher volunteers to teach such courses. Consequently, the junior most in the department are made scapegoats and they are patiently waiting for their chance to disown these courses when they go up the ladder of seniority. Most departments are upgraded as research departments, but most of them do not guide scholars in ELT since they themselves have no foundational research orientation. Five years of literature during undergraduate and postgraduate days have moulded them as college and school English teachers. Deficiency in language content at degree programmes and methodological orientation in teaching approach do not provide any choice to them except their readiness and affection for the teaching of literature in language classes. They are divided in their opinion on professional satisfaction that they are likely to enjoy by developing materials. A significant percent (36) of teachers have no idea of teamwork in developing materials. 70% of them believe that teachers with gift alone can produce materials. With academic orientation in literature, most teachers take the literary texts for granted since creative writers develop for ready consumption in classes. Many assume that creative writers write texts for classroom purposes. Hence, teachers need not engage themselves in developing materials. Literary texts can serve multi-purpose pedagogically: appreciation of aesthetic and ethical values, communication skills, creative

writing, critical thinking skills, soft skills, life skills, and employment skills. They do not interrogate the process by which they assign such values to literature.

Theoretical Discussion

Materials development is both theory and praxis. Anyone who intends to become a materials developer should first of all thoroughly understand certain concepts and roles of stakeholders. Teachers are basically material developers and they are expected to be sensitive to learners' needs and their learning styles. When they develop materials, teachers become learners in the sense that they learn to teach in terms of selection and grading of appropriate language, learning theories, and socio-cultural appropriacy. In other words, teachers who are not aware of these criteria cannot become materials developers. In fact, they cannot be effective teachers. Hence, teachers and their role, learners and their role, and materials that address learners are dovetailed. Teachers are the ones who are expected to be knowledgeable about the other two. Materials development is a process and training pre-service, in-service, is required.

What are materials? Are they mere textbooks or course books? Tomilson (2011) clarifies three facts. One, materials need not be textbooks or course books prescribed by authorities. It can be anything from the print to the electronic, from the conventional to the non-conventional, from the authentic to the contrived. He says that it can be anything which is deliberately used "to increase the learners' knowledge and/or experience of the language." The ultimate aim of materials is to enable learners to enhance their communicative potentials and abilities. It implies experiential learning. Learners should engage with the experience that they get from materials. Two, materials can be developed by teachers and in fact, they are responsible for the materials that their learners use. Hence, teachers should have a say over the materials exploited by learners in classes. Three, there can be three types of materials at all levels. They can be *instructional* in the sense that materials instruct learners about the language. Most of the materials that are in use today in India belong to this type. As a result, learners 'know' incredibly more information about English (metalanguage!) than native speakers though they are unable to 'use' English. They can be *experiential* in the sense that learners experience the language in real life, or they are exposed to it, or materials act as a stimulus for language use by learners. Students, who are fortunate enough to pursue education in English medium, right from their

kindergarten level, experience the use of English. Reading a novel/short story, listening to a song, preparing a cv, and taking part in a project are all experiential ways of learning English. Finally, materials can be *explorative* in the sense that they help learners discover about language use. 'Language through literature' materials enable learners to discover how creatively writers have exploited the language.

What is 'materials development'? In his highly thought-provoking article titled "Materials development," Tamilson (2001: 66) defines it as "a field of study and a practical undertaking. As a field of studies, [it means] the principles and procedures of the design, implementation and evaluation of language teaching materials." However, "as a practical undertaking it refers to *anything* which is done by writers, teachers or learners to provide sources of language *input*, to exploit those sources in ways which *maximize* the likelihood of *intake* and to stimulate *purposeful output*." (Tomilson, 2011: 2). The italicized expressions are very important because they show the direction for materials development. Learners are inevitably involved in the process of noticing input, maximizing intake and making purposeful output. In other words, the main purpose of materials development is to promote language learning.

Evaluation is an integral component of materials development. Usually, material developers/teachers subject the materials to evaluation by users (learners) subjectively and impressionistically. It is in the form of students' feedback and their feedback might be considered only at the time of the subsequent editions. Rod Ellis (2011) insists on pre-use, whilst-use, and post-use evaluation, but evaluation should be objective and analytic. Objectives of materials development should align with the objectives of learners who use them. Pre-use can predict potential value; whilst-use guarantee what learners are actually doing while using it; and post-use focuses on what happened because the materials were used.

Materials development is closed connected to our assumptions about language teaching and language learning as well. Majority of teachers in Indian context assume that teaching English means explicitly presenting language information to learners. From the materials developers' point of view, teaching is anything that facilitates the learning of English. There are two types of teaching: direct and indirect; explicit and implicit. Indirect teaching encourages learners to discover things for themselves. It expects learners to reflect on their reading and writing experiences, and analyse samples of language

use. Many learners believe in direct learning. It means committing to memory what they consciously learnt, starting from spelling rules to grammar rules and usage to discoursal features. However, learners practise unconsciously indirect learning in the sense that they subconsciously generalize the process of developing skills. Again, Tomilson characterizes language learning as 'declarative knowledge' learning and 'procedural knowledge' learning. If learners learn about the language as a communicating system, it is 'declarative,' and if they acquire the knowledge of how language is used, it is 'procedural.' Tomilson (2011: 7) therefore suggests that learning principles ought to be applied to materials development. He lists five important principles based on which materials must be developed:

1. Learners should be exposed to "a rich, meaningful and comprehensive *input* of *language in use*."
2. Learners' engagement with the language experience both affectively and cognitively is the best way to maximize their exposure.
3. The same mental resources with which learners used for acquisition of L1 can be used for acquisition of L2.
4. If they notice salient features of the input and discover how they are used, it is beneficial to learners.
5. For learners to achieve communicative competence, they need opportunities to language use.

Thus, comprehensible input and opportunities for output are equally essential prerequisites for language learning. There are some scholars who hold two diametrically divergent viewpoints about language learning. One school believes that language can be best learnt without conscious study of language with formal materials and lessons. The other school is convinced that conscious attention to formal features matter much in acquisition of language learning.

However, scholars claim that the success of materials depends on the impact that it achieves in terms of creating inquisitiveness, sustaining genuine interest, and securing attentiveness in learners. Materials must be novel, challenging, appealing, and varied. Of course, effect is bound to be variable. It may differ from culture to culture and person to person. At the same time, they should not be threatening to learners. Rather, learners should feel ease and comfortable. They should be able to develop confidence while using the materials because self-confident learners can learn faster. (Dulay, Burt, & Krashen, 1982). Materials should also be useful and relevant to learners, or else, there will be nil impact. Relevance can be achieved by relating what is taught to challenging classroom tasks.

Very interestingly, Tomilson (2008) makes a pertinent distinction between language teaching materials and language learning materials. He complains that materials are normally designed for teaching and not for learning. In this context, he also makes a distinction between language acquisition and language development. He attributes "gaining basic communicative competence" to language acquisition and it is the initial stage. On the other hand, subsequently "gaining the ability to use language successfully" characterizes language development. Materials developers ought to keep these two sets of distinctions. He attributes materials developers' tendency to focus on teaching linguistic items to the failure of materials developed globally. Instead, they should focus on providing opportunities for acquisition at the initial stage and development at the later stage. In an interesting retrospective survey of his 42 years of English language teaching experience, Tomilson lists out the following assumptions that play a spoilsport in materials development and teaching (2008: 5):

1. Learners do not gain from information about language or how it is used.
2. They do not gain anything substantially from analytical activities.
3. They gain very little from practice activities through the process of control and simplification of contexts.
4. Majority of language teachers are analytic learners and they become materials developers and therefore they project such learners as successful. Such an attitude causes many experiential learners to fail.
5. Language acquisition is both facilitated and enhanced if learners are positive about learning environment, they achieve self-esteem, and if they are emotionally engaged in learning activities.
6. Materials and tasks must be challenging enough to achieve goals and it ensures self-esteem.
7. Learners who participate mentally in group activities gain more than those who participate verbally.
8. Learners who are encouraged to use L2 inner speech can enhance their communicative competence and can accelerate acquisition and development.
9. Using high order thinking skills right from the beginning facilitates language acquisition and is absolutely essential for language development.
10. Materials should focus on meaning and not form for successful language development.

11. Reading should be delayed in L2 until learners have acquired a sufficient vocabulary to read experientially and extensive reading should be introduced before intensive reading.
12. Learners should be helped to represent language multi-dimensionally.

Tomilson also elicits the following features from the existing ELT materials that are promoting language acquisition and development (2008: 6):

1. Some provide a rich experience of different genres and text types.
2. Some provide aesthetically positive experience through attractive illustration.
3. Some exploit multimedia resources.
4. Some help learners discover language for themselves.
5. Some facilitate learners to become independent learners.
6. Some provide experience in extensive listening and reading.
7. Some help learners localize and personalize their language learning experience.

He also believes that materials development should be based on the principles of language acquisition—principled, relevant, and coherent. However, he has identified the following defects in the currently used and available materials that inhibit language acquisition and development. Though it is unpleasant, the list also serves as a caution for the future materials developers.

1. They underestimate learners' cognitive ability.
2. They treat linguistically low level learners as intellectually low level learners.
3. They provide impoverishing learning experience under a false assumption that they are making learning easier.
4. They resort to PPP (presentation, practice/production) approach under the assumption that they simplify language.
5. They create a language learning illusion that activities are easily accomplished through memorization, repetition or substitution.
6. They are mistaking the teaching of language features during listening and reading activities for skills development.
7. They do not stimulate learners to think and feel.
8. They provide decontextualized experience of language exemplification.
9. They provide activities that require efferent listening and reading and not aesthetic listening and reading.
10. They fail to help learners make use of the language experience available outside the classroom.

In the words of Jolly and Bolitho (2011: 128), "the most effective materials are those which are based on a thorough understanding of learners' needs, their language difficulties, their learning objectives, their styles of learning, the stage of their conceptual development and so on.

Suggestions

From the attitudinal survey, from the analysis of materials 'developed' in autonomous colleges in India, and from the theoretical discussion on materials development, the study makes the following suggestions for further action in research and policy making:

1. There shall be two streams of English studies: Literature Studies and Language Studies; or there shall be equivalent number of language courses in English studies.
2. MA English programme should include some of the following courses as electives: Materials development, curriculum planning and enriching, English language education, learners needs, learning strategies and learning styles, psycholinguistics, sociolinguistics, error analysis, contrastive analysis, stylistics, principles of language learning, teaching of English as a second language, teaching of English as a foreign language, language learning theories, discourse analysis, pragmatics, semantics, inflectional and derivational morphology, and English phonetics and phonology.
3. There should be in-service and pre-service training and development programmes for all teachers of English.
4. Research in English language teaching and learning at MPhil and PhD levels in all research departments of English should be encouraged.
5. MA in English language studies is mandatory for those who intend to become English teachers in schools.
6. Incentives should be given to teachers who volunteer to develop English language learning and teaching materials.
7. Each English teacher at secondary and college levels should write at least two (action) research articles for publication per year and a couple of national and international conferences on ELT/L should be made compulsory.

8. Action research on materials development, implementation, and evaluation should be encouraged among English teachers.
9. Autonomous college English departments must compulsorily develop their own materials without textual approach to language teaching.
10. Controlling and accrediting higher educational agencies like UGC, NAAC, and NIRF should recognize the departments of English which embark on innovation in teaching, testing, and materials development.

Conclusions

It is presumed that English language teachers are basically materials developers at least under college autonomy. Instead of encouraging developing materials by individual teachers, institutions should encourage collaborative work. Teaching and learning English language should be implicit and indirect. Teachers must validate the materials pre-use, whilst-use, and post-use. Needs analysis is imperative and it should therefore precede any materials development project. Materials should facilitate language acquisition at the lower level and language development at the higher level. Materials developers should consciously follow the principles and procedures of materials development. In this study, while the first hypothesis has been validated, the second hypothesis is invalidated.

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Appendix 1

No	Variables	Agree %	Disagree %	No Idea
1	Our academic programmes never had any course on materials development.	100	-	-
2	Literary texts are sufficient at the tertiary level.	85	15	
3	Materials development requires experience and expertise.	100		
4	Commercial course books are plenty.	65	25	10
5	Teachers need in-service training to develop materials.	100		
6	Online courses on materials development can be helpful.	55	25	20
7	Principles and procedures are involved in materials development.	20		80
8	Materials development provides teachers professional satisfaction.	50		50
9	Materials development is a team work.	64	-	36
10	Gifted teachers alone can develop materials.	70	20	10

Appendix 2

No	Colleges	Type of materials developed or followed
1	City College (Co-ed)	Conversational Skills, Reading & Writing Skills, Study Skills & Career Skills
2	City College (Women)	Prose, poetry, short story, grammar
3	City College (Women)	Non-literary, authentic materials
4	City College (Co-ed)	Prose, poetry, short story, grammar
5	City College (Co-ed)	Language through literature & Grammar
6	Suburban College (Co-ed)	Language through literature & Grammar
7	Suburban College (Co-ed)	Language through literature & Grammar
8	City College (Women)	Language through literature & grammar
9	City College (Co-ed)	Language through literature & grammar
10	City College (Co-ed)	Language through literature & Grammar
11	City Govt College (Women)	Language through literature & grammar
12	Suburban College (Co-ed)	Language through literature & Grammar and English for Employment
13	City College (Co-ed)	Language through literature & Grammar
14	Urban College (Co-ed)	Language through literature & grammar
15	Urban College (Co-ed)	Language through literature & grammar
16	Urban College (Co-ed)	Language through literature & grammar
17	Urban College (Women)	Language through literature & grammar
18	Urban College (Co-ed)	Language through literature
19	Urban College (Co-ed)	Language through literature & grammar
20	Urban College (Women)	Language through literature & grammar

Religion and Political Power in Benyamin's *Jasmine Days*

JOHN PAUL, J

Abstract

Politics, religion and moral systems have been constructed to lead the life of every individual in dignified and peaceful way and are considered as governing institutions of human life. Since the aforementioned factors are constructed by society which is made up of individuals, anyone can interpret, manipulate and misuse them in the way they want. The aim of this article is to bring out the consequences of such misused human governing institutions. When religion and political power that are created for welfare of society, are manipulated by individuals, such manipulations affect society as a whole in the novel *Jasmine Days* by Benyamin.

Keywords: manipulation , disharmony, misusing the authority, violence, society

Introduction

Jasmine Days was originally written in Malayalam by Benyamin in 2014 and was translated into English by Shahnaz Habib. In Malayalam the novel was titled as 'Mullapoo Niramulla Pakalukal.' The novel has won the inaugural JCB prize and was published by Juggernaut Books . Narrated in first person point of view, the novel tells the story of an immigrant radio RJ Sameera Parvin and the hardships of her family and a friend names Ali by the ruthless leader of the nation and divided communities of Islam Shia and Sunni. The novel depicts communal riots between the two divisions of a religion and also the violence caused by the ruler of the country between the power and the powerless. Eventually, this misusing of power and the division of Shia and Sunni in Islam result in the loss of life and peace in the life of many, especially in the life of the central character Sameera Parvin.

Discussion

The religion depicted in this novel is Islam which has two broad divisions called Shia and Sunni. The word 'Islam' is an Arabic word which means 'submission.' In religious sense it means 'submission to the will of God.' In addition to that, the word 'Islam' derived from the Arabic word 'Sal' which means 'Peace.' The Qur'an states, "who so ever kills a human being … it shall be as if he has killed all mankind and who so ever saves the life of one it shall be as if he has saved the life all mankind." (*The Qur'an* 5:32) Ironically, the different beliefs in Islam eradicates the very concept 'Peace' and the lives of many in the novel.

This article does not aim to criticize the division but worries of the violence caused by such divisions demonstrated in the text. *Jasmine Days* actually depicts numeral instances of such violence. First, one of the friends of Sameera's uncle who is beaten to death just for being a Sunni enters a Shia village. Second, Nazar beats up Yunus though they are good friends just for his own Shia Islamic belief. Thirdly, Ali kills the father of his friend Sameera. In addition to that the communal riot between the Shias and Sunnis is also apparently expressed in the novel. This very riot between these two sections of Islam ends up in the loss of life of thousands. Such ruthless acts are carried out for the sack of their own stand or division(Shia or Sunni) of Islam which teaches peace.

Moreover, these divided religious beliefs do not merely cause the physical violence but also create psychological disharmony. Sometimes, it makes the characters to feel alienated as Sameera says, "there is no bigger tragedy than becoming a stranger to your own family." She undergoes such feeling, since the family members of taya ghar, the house of Sameera, start treating her in a weird manner just for favoring her friend Ali who is a Shia Muslim. And the immigrant family of Sameera which is Sunni Muslim is always in a chaos that the head of the family who works as policeman might be attacked any time by the Shias in the Shia dominated country. This sort of mental disturbance appeals to everybody in the text.

As Abraham Lincoln says, " Democracy is for the people, by the people, of the people." As we all know, democracy is one of the forms of governance. A government should maintain the integrity of the nation and it should maintain peace in the country. The power that government has to be used in for the betterment of society. At any level the power must be used to protect the citizen of the country, to maintain tranquility among various

community people and to establish unity to exalt society. When this objective changes, society faces difficulties. When the power is misused to just for the sake of authorities, tranquility is questioned and results in massacre .

Jasmine Days pictures the brutality of misused authority and causes of despotic governance. His Majesty is the ruler of country depicted in the novel who makes part of the people to impose violence on the other. The powerless revolutionaries against the ruler are oppressed and attacked by the people who have power. As an instance, in the last part of the novel which is titled as 'The Vulture and the Hare' Sameera watches a CCTV footage of the riots in which the ruler His Majesty and his men brutally beat an innocent women and undress her and leave her half dead. The ruler and the government depicted in the novel employ violence upon the protesters who protested against the Ruler. Policemen and other higher officials are supposed to safeguard the life and properties of the common man are used to attack the innocents. Women, children, and the old ones were also beaten up. This act of unleashing the riots upon the citizen just for having dissent notes against the ruler is a despotic in nature.

Furthermore, misusing of political power causes not only violence in the country but also distortion of reality. In a democratic country, freedom of press is crucial. There is a saying in English "Pen is mightier than the sword." Media has the ability to manipulate, to record and to create and spread the reality. But in the novel's case, the reality is manipulated and is concealed by the power. The chairman of the Orange radio in which Sameera works as a Radio Jockey (RJ) says, "we have been prohibited from up above from mentioning real news. we are obliged to follow the prohibition" during the time of violence in the country. Such is the misused power of the government in order to make the people stay away from the reality. Having monopoly over the media is done to make the people less revolutionaries in nature by feeding the audience (people) with movies, entertainments and amusement. This is the exact thing done in the text that the Orange radio audiences are given break free songs when the protest is going on. One of the rights of citizen in a democratic country is that freedom of press and that is forbidden for strengthening the positions of authorities. In the text, we can find that no harm is done to the government and the ruler who exploited power. This shows that they have utilized the media to distort the reality such an extent.

Conclusion

Religion and political power play a major role to shape lives of the human beings. Whenever these two governing bodies are manipulated and exploited, the impacts it creates are inappropriate not only for the betterment of individual but also for the society as well because society is made up of individuals.

Symbols of the Orient: A Cultural Study

JOSIAH IMMANUEL, M

Abstract

Studying a culture cannot be complete without studying its symbols that are practiced in its rituals, language and lifestyle. This paper attempts to study the cultural roots of Egyptian symbology which are evident in Egyptian hieroglyphs. The pentagram, eye of Horus, and the crucifix are the three symbols that are taken for study. The origin of these symbols and the exploitation of these symbols across various cultural domains are briefly explained in this paper. This paper explains how these symbols share their roots in Egyptian hieroglyphs, for various reasons through history, these symbols have worn and torn masks in accordance to the cultures they inherited.

Keywords: symbology, Egyptian hieroglyphs, pentagram, eye of Horus, crucifix, semiotic

Introduction

Vladimir Nabokov published a short story titled, *Signs and Symbols* in 1948 which talks about a mentally deranged youngster, who perceives everything that happens around him to be ciphers. However, fictitious Nabokov sounds this process of ciphering and deciphering the ciphers is an unending affair with human cognition. We are surrounded with meanings and interpretations. There can never be a finite answer to the question 'what does this mean?' Let alone the poetic language, every syllable in a language is loaded with symbols. This article studies and traces the origin of symbols, how they are shared, borrowed, and exploited among other parts of the world, and their significance with culture and cultural studies.

Discussion

When talking about signs, we cannot dodge talking about semiotics, which by definition is the science of signs. There is a production source, transmission of meaning and reception of that meaning. This cycle of message, medium and manipulation has been at humanity's interest since its creation (evolution). That is how languages were born. Every phoneme can be reduced to a meaningful sign. A sign or a symbol is loaded with meaning or in most cases, meanings. The probability for the plurality for meaning and the scope for manipulation of meaning at the reception is the focus of this paper.

Symbols have always been associated with culture, along with language. Language was transacted as signs and symbols before they weaved themselves an alphabet. Speech was primary and the primitive form of communication in all civilisations. Between speech and text, language existed in the form of signs and symbols.

We have to trace back to the archaeological beds of Egyptian civilization, the oldest civilisation known to man. Egypt has always been a favorite destination for explorers, discoverers, archaeologists, and most importantly symbologists. It would indeed be an interesting study to delve on how language would have flourished in a culturally significant land.

We have taken three symbols that are popular across different cultures to study, which were prominently used in almost all the cultures that flourished across the globe. However, different their usages are, they all had their inceptions at Egypt. The pentagram, the cross, and the eye. Egyptian symbology dates back to as early as the Egyptian hieroglyphs around 3400 B.C. Also being the land that discovered and cultivated papyrus, Egypt pioneers as the land of literacy. The origin of symbols and the attribution of meanings to them were limited to the visual perception or the access to knowledge of the people of that period. There wouldn't be a meaning or message for the symbol snake if there existed no snake or any such synonymous creature.

Egyptian Hieroglyphs have both semantic and phonic values. The word Hieroglyph is a combination of *Hieros* and *Glypho* which together means sacred inscription. The following is a table of non-phonetic glyphs which are used to communicate through meaning than sounds.
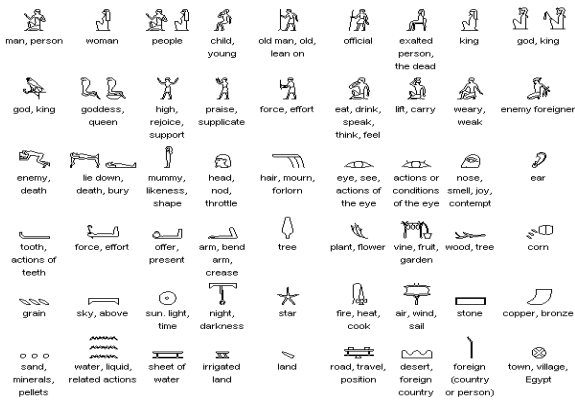
Fig 1: Egyptian Hieroglyph

The Pentagram or the five-pointed star can be found widely across all cultures but it originated as a glyph/symbol to represent a cave, corner, a sharp edge and the likes. It later was used to mean widely among other cultures and beliefs. In Christianity, it was used to represent the five wounds of Christ, in occultism it denoted the union of four elements of matter with the spirit, in black magic the inverted pentagram is used to represent the goat of lust. Any belief in any culture that has a five scale myth freely made use of the pentagram. Pentacle is a pentagram inscribed in a circle, which is popularly adorn by the occultists.

The pentagram is also associated with the creation myth of the Chinese pagan lore of constituting fire, earth, metal, water and wood which are the five cyclic phases of nature. The sacredness of the pentagram or the five pointed star kept changing across centuries. Medieval churches had inscription of the pentagram in their murals and architecture. The pentagram is now treated as a sovereign symbol in the state flags of many European countries.
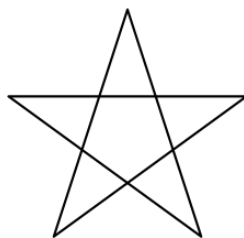
Fig 2: A Pentagram

The cross is usually associated with Christian symbology as a *crucifix* which is revered for its association with Christ's crucifixion scene. Even before its Christian connotations, the Egyptian glyph *Ankh* which is a cross

with a loop on its top was used to symbolize life. It also represents power, ankh was used by Pharos as sceptre. Christianisation in Egypt led to adaptation of the ankh as a crucifix as it resembles the staurogram. The staurogram is a textual representation of the crucifix superimposing the Greek letters tau (T) and rho (P) '⳨'

Early Christians used only a T shaped cross, and the modern form of cross came into usage after the flourishing of the Middle Ages. The Celtic cross which has a circle superimposed to the cross, existed as a pagan symbol even before Christianity. It was adapted as a Christian symbol after the popularisation of Christianity in Ireland between 4th and 6th Century A.D.

Fig 3.1: A Cross　　　　**Fig 3.2 An Ankh**
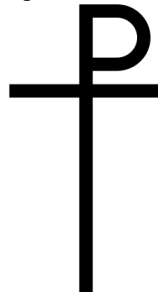
Fig 3.3: A Staurogram　　　**Fig 3.4: A Celtic Cross**

Early man feared surveillance. According to The Bible, Adam feared God's supervision after his disobedience. Befriending the symbol for the same reason, eye was also treated as a symbol of security and defence.

The Eye is usually treated as a symbol of myths and concepts associated with light and surveillance. The eyes of Horus (left of Thoth and right of Ra) of Egyptian symbology represent the duality: sun and moon, masculine and feminine, reason and emotion, etc. In occultism, the Eye of Providence is used as a symbol of divine surveillance. It is a symbol of an eye enclosed by a triangle. It is debated whether it is accidental for the American dollar bills to have the Eye of Providence inscribed on it. In Christianity, it is blatantly believed as a sign of trinity and God's all-knowing, all-seeing

characteristic. Hinduism also flaunts the eye symbol in its allusions to Shiva's *Third Eye* and in other yoga traditions.

Fig 4.1: Eye of Horus
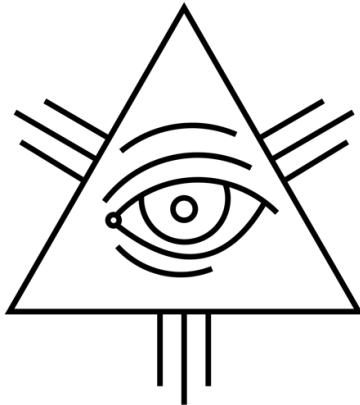
(Ra)
Fig 4.2: Eye of Providence

Conclusion

These three symbols are the few drops from the ocean of the oriental symbology, specifically Egyptian symbology. These symbols inform us how we learnt the art of deciphering the ciphers from nature and then how we used them as cultural markers. Each symbol has suffered the entropy of time and space and that explains how their definitions and usages across cultures differ. We get to know about the histories of evolution of different cultures and the paths they converge and diverge.

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Barbara Kingsolver's *Flight Behaviour*: A Journey from Ignorance to Certainty

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Abstract

This article seeks to analyze Barbara Kingsolver's cli-fic *Flight Behaviour*. The novel does not focus on the aftermath of any global disaster. Rather it stresses the need for a bond with nature. Kingsolver's notion is not to elaborate the catastrophe but to focus on the challenges posed by environmental crisis. The article also focuses on the impending effects of climate change, the ignorance of reality and the challenges in acknowledging the truth about climate change on the basis of individual, environmental, economical, and political grounds.

Keywords: climate change, global warming, environmental crisis

Introduction

Literature is an exquisite portrayal of reality which combines human world, nature, society and their interdependence. Thus, it is no surprise that literature should document the relationship that exists between man, environment and nature. With the evolution of man from a bipedal mammal to modern technologically developed man, his relationship with the environment and that of nature sustains forever. Since literature is an expression of the culture which produces it and which in turn influences and even modifies the very culture by which it is produced, literature might prove to be an useful and potent tool not only to have a historical understanding of the man/nature relationship but might also influence the way man treat nature in future.

Discussion

The contemporary world has witnessed multifarious problems that are destructing our environment at a considerable high speed. Barbara Kingsolver critically comments upon these issues in her novels and how these are affecting the life of humans. She has also commented upon the variations that are taking place in the environment through her characters in the novel. Among the environmental disasters, climate change is considered to be one of the wicked problems. Climate change is the defining issue of this era. A literary phenomenon has grown over the past decade which helps us imagine the impacts of climate change in a clear language. It makes an important new category for contemporary literature.

Around twenty first century, a new genre of Anglophone fiction has emerged—the climate change novel often abbreviated as "cli-fic." Climate fiction is resolutely contemporary and dedicated to create new narratives to the current conditions. Climate fiction (cli-fi) mainly deals with narratives concerning climate change. The term was coined by the journalist Dan Bloom in the early 2000s. Climate fiction is dedicated to the cause of exposing the effects of catastrophic climate changes on human life. According to him, the central function is to examine the climate change debate at an emotional level. Climate change fiction serves great many purposes including raising human awareness against climate change issues, pointing out human responsibility.

Barbara Kingsolver, a contemporary American novelist, short story writer, poet and essayist, who is renowned for her socially committed literary creations, proclaims that fiction is her mouth piece where she verbalizes about climate change and the environmental crisis. She is a contributing author of the genre cli-fic. Her work often focuses on topics such as social justice, biodiversity and the interaction between humans and their environment. Barabara Kingsolver's *Flight Behaviour* is an apt example of climate fiction which confronts the climate change. It explores environmental themes and highlights the effects of global warming. It focuses on the effect of climate change on a single butterfly species; yet this refined scope does not resist the narrative. It quickly becomes apparent how this event is related to the wider human and nonhuman community.

Flight Behaviour is a clear portrayal of the forestalled environmental crisis and climate change. Apart from that, the novel also deals with multifarious themes like identity, class, poverty, community and religion. The novel does not

focus on the aftermath of any global disaster. Rather, it concentrates on the growing urgency for the need of a healthy bond with nature. It evokes an emotional resonance in the reader and pictures the effects of global warming through the monarch butterflies amidst having a familiar family tension.

With the background of climate change, the need for realization or consciousness towards the natural world is discussed in the novel, through the impending effects of climate, ignorance of reality and the challenges in acknowledging the truth behind the climate change. The author discusses the appearance of Monarch Butterflies to discuss the effects of climate change set in the fictional background of rural Tennesse. She gives much life into the natural world and makes nature as one of the chief characters in the novel. Kingsolver observes in the novel,

> Unearthly beauty had appeared to her [Dellarobia], a vision of glory to stop her in the road. For her alone these orange boughs lifted, these long shadows became brightness rising. It looked like the inside of joy, if a person could see that. A valley of lights, an ethereal wind. It had to mean something…. It was a lake of fire, something far more fierce and wondrous than either of those elements alone. The impossible. (Kingsolver 21-22)

Flight Behavior is the story of Dellarobia Turnbow, a young woman living in the deprived Agricultural belt of east Tennesse. Intelligent but uneducated mother of two, Dellarobia is trapped in a loveless marriage to the well-meaning but unambitious Cub. The couple lives in financial dependence on Cub's overbearing parents, sheep farmers who are themselves struggling with debt as a result of precarious side venture. She encounters the impressive sight of millions of monarch butterflies in this ecologically plausible field. The butterflies have been thrown of their migratory path by increasingly wild weather events wrought by climate change. The sight of the roosting monarchs not only inspires Dellarobia to return to her family but it is hailed as a miracle by her God-fearing Southern Baptist Community and divides the family, who has planned to sell their lands to evade bankruptcy.

The ignorance of climate change and lack of eco-enteric vision are seen in the novel. Within a small-close knit community, there are several disruptive effects of an ecological event. Climate change brings a suspicion among the majority of this community. The major conflict of the novel is the lack of eco-centric vision among humans. The novel projects the differences in the view from Dellarobia, the female lead of the novel. She finds the

butterflies as an alarm which at first stops her from her dreams. To the residents of Feather town, the coming of butterflies is like a symbol of the rebirth of Lord and to some they are the objects of annoyance. To Dellarobia's father-in-law, butterflies are like an enjoyable sight to the tourists through which he can get money to pay his debts. To Ovid Byron, the entomologist the butterflies appear to be a symptom of the changing weather pattern.

Thus, the novel presents the most important issue that is the lack of knowledge of climate change through the behaviour of the characters. There is a lack of seriousness among the people of the town in preserving nature. As a biologist, Kingsolver through the character of Ovid Byron, a scientist who arrive at town to investigate the butterflies, addresses the issue of global warming to the people. Here, the author states the people's attitude towards nature as, "looking without seeing" as a blindness to environmental change.

Butterflies are the central symbol in this novel. The novel beautifully portrays the beauty of the Monarch species(Dannus Plexippus) and are best known for their mass migration every year they cross about 3.6km from the south of Canada to California and Mexico for hibernation. An individual butterfly dies on an average after six weeks but they pass on their genes to their descendants who complete the journey northwards. Others again fly back south to their winter gathering place in Mexico. But Kingsolver portray a fictional situation in which the monarchs do not move to their usual winter places, but dwell in Tennesse as an alternative, a locality where the winters are much too freezing for them and certainly would endanger their species.

Thus, the novel rather then moving towards apocalypse, moves towards the challenges induced by the environmental crisis and the ignorance towards it among the people. Late in the novel, Dellarobia recounts the number of Monarchs:

> Orange clouds of the undecided hovered in the air space above them…. She was wary of taking her eyes very far from her footing, but now she did that, lifted her sights straight up to watch them passing overhead…. The numbers astonished her. May be a million. (Kingsolver 596-597)

It is in this way that she provides an outline of the environmental problems indirectly, and helps the characters to redraw the perceptions by themselves.

Further the novel provides an insight view of the monarch butterflies. It explains the difficulties or challenges in addressing the circumstances through Dellarobia's dual

vision. One part of the Dellarrobia admires the Monarch whereas the other shows the unwillingness to accept the seriousness that the butterfly has brought. Thus the conflicts and variation are effectively brought out which are even seen in the present.

The analysis of the novel resembles a narration of an individual's awakening to environmental risks and simultaneously the potential to be active member of society. As the female lead in the novel, Dellarobia finds new grounds and geographical as well as socio cultural borders are crossed and new habitats created. Thus it is not too late to envision a better and more sustainable new earth.

Conclusion

Literature can play a part in the process of creating awareness, it is perhaps helping the people to think about climate change and the related risks. The present study concludes that Kingsolver's *Flight Behaviour* is a journey towards consciousness that sheds light on the mysterious interplay of the natural world and humans. The novel evokes an emotional response on the journey from ignorance to certainty about the complex issue of climate change and stresses the need for a symbiotic living between the human and non-human world. It responds and cognizes the demands of the human world and scales the complexities of climate change.

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Blended Learning Approach to the First Act of Harold Pinter's
The Birthday Party

MADHAVARAJAN, K & SELVAMALAR, J

Abstract

Teaching has been existing with us since human evolution, but the methods, learners and the teachers have been changing along with the changing times. There is a paradigm change in the concept of classrooms and learning and teaching in the postmodern era, with the increase in the usage and application of Information and Communication Technology (ICT) in all fields. Flipped classrooms and Blended learning are the current norms in teaching and the outbreak of CoVid 19 pandemic, has compelled teachers and institutions to adopt and adapt to teaching using technical aids. This research article, which falls under classroom research, would share the researcher's experience or hand in teaching Harold Pinter's The Birthday Party, using the theories and means of blended learning.

Keywords: blended learning, teaching literature, classroom research, teaching drama

Introduction

There have been constant changes in the pedagogy of teaching language and literature. Computer Assisted Language Learning (CALL) had been appended in the list of language teaching methodology by the end of 1990s. In the present scenario, it is argued that CALL has taken new forms and named as Blended Learning and Flipped Classroom. Blended learning, to define or explain in simple terms, is a mixture of face-to-face (ftf) learning and the usage of information communication technology to learn. It is a combination of the traditional mode of learning and CALL. In the present situation, the pandemic outbreak of CoVid 19, teachers of all levels and fields are pushed to teach using gadgets and technology, even when they are not willing and even never giving a second thought about their computer or gadget proficiency. The teachers are using or adapting themselves with the blended learning and teaching for their regular teaching or lecturing. It would not be right, at this moment, to discuss the merits and disadvantages of blended learning or to judge whether blended learning is good or bad. We are into it and it is certainly reaching its ends with the postmodern scenario. The postmodern students are referred to as Gen Z and their characteristic features show more adaptability towards technology and gadgets. They spend most of their quality time in the virtual world created by social networks and games either by using computers or by their smart phones. The world has shrunk into their palms and there is no exaggeration in it. They are techno savvy and their world, paradoxically, is broad with economic and socio problems, which they face easily with the help of internet and gadgets. This is reality and this must be inculcated by teachers to reach out to the students and this is one reason why we are adapting and adopting blendedlearning.

Discussion

Adapting ourselves with the new methodology, blended learning, English language and literature teachers are giving out rainbow like shades of feedback at varied levels. For teachers who wish to do or used to classroom research, this methodology is like a boon and for some teachers it is just a mode of teaching and they could either excel and become experts in using the new tools and aids or they would stumble and cut a sorry image. This research article belongs to the first category. The researchers of this article have taken this new pedagogy as a serious study into teaching. They are experimenting with this new mode of teaching and this research article is one such classroom research or an attempt to reach out to their students, while teaching the first act of Harold Pinter's *The Birthday Party*. The rest of this research paper would attempt to explain the ways to teach Pinter's *The Birthday Party*, using blended learning.

Pinter's *The Birthday Party* is an absurd drama. The base theory of blended learning is that, it is not teaching in itself but creating a conducive and right environment for students to learn things at their own pace. In blended learning, a teacher must concentrate and be clear about the lead mode. A lead mode is a learning environment with the followingfeatures:

- The learners are guided through the learning process by the leadmode
- The sequencing and organization of content or negotiation of content is done and presented n the leadmode
- The learners spend most of the time in the leadmode

Since the lead mode plays a vital role, the researchers decided fix Google meet platform as the lead mode. Usually it should have been the classroom, wherein a teacher would meet the students face to face. Due to lockdown, the face to face conversation or meeting with the students is restricted to the virtual and online mode, Google meet. The students were given introductory face to face lectures on absurdist drama and Harold Pinter and his works using Google meet platform. Students' were allowed to register their response, during the lectures, in the chatbox available with this platform. Their understanding of the topic under discussion and their participation were could be measured with their words of approval and disapproval, the emojis they posted, through their voice heard in the mic and through their facial expressions.

Students had the text of this drama and they were asked to read the first act of the play. After this activity the students were asked to respond in words, their opinion about their first reading of an absurd play. To do this the researchers used an online tool called wordle, which is also known as word cloud, during an online interaction session, by sharing a url, which was a part of https://www.mentimeter.com.

Students responded to this interactive response. They enjoyed on seeing their words been taken into the word cloud. A live session that recorded the first responses in form of words and phrases with little animation kindled the students to come out with good contribution.

After this initial response from the students, there were few discussions among themselves, initiated by the teacher. A summary of the first act of the play was given

as a material to the students in a Google classroom link; so that the researchers ensured that the students are not misguided with the basic content and essence of the drama.

In Google meet classroom, the students were asked to interact and share their views about the language and other elements of absurdism in the expository act of Harold Pinter's *The Birthday Party*. Students had their text in hand and they responded well without much deviation and misunderstanding of the main theme and plot of the drama.After providing the basement of the first act of the play, the students were given a short quiz, objective questions with choices, using Google forms. The results showed that students had understood the basic concepts as per the guidance delivered to them using the blended format.

At this stage the students were asked to watch the BBC production of the play through www.youtube.com. With their visual perception of the characters of the play, the students came out with better analysis of the play and its plot. Being the expository act of an absurd play, it was a challenge for the teacher to make the students understand the nuances ofabsurd theory and theatre. Video of this play acted as a climax and made students comfortable with the subject they werestudying.For further discussions, the students were asked to send voice messages in Whatsapp groups. They submitted assignments through mail and Google classroom. The assignments were evaluated by the teachers. Their assignments were not mere repetitions but they were creative and self-reflective.

Outcomes of the Experiment

For this blended learning classroom research the researchers have blended the following web based platforms with Google meet as the lead (as an alternate for face to face teaching):

mentimeter.com – to form wordle or word cloud

Google classroom – for sharing materials, discussions and assignments Google forms – for testing their knowledge of understanding

YouTube - of course for visual clarity &

Whatsapp – for sharing materials, discussions and assignments

The teacher was present in all the above mentioned literary discussion groups and this was something the students were fully aware of and appreciated. Both through surveys and interviews the teacher presence was underlined as being important for the online groups. Presence by the teacher seemed to raise or ensure a certain academic level in the discussions and also seemed

to increase the students´ effort and participation. Based on the findings in this research article it seems vital for the teachers to be well prepared and organized to secure learning outcomes in online discussion groups. It also seems important that teachers are active contributors and are able to educate the students while being participants in these groups.Students, as hinted earlier, being a part of Gen Z took this part of the course interestingly and the expected results, understanding and appreciation of this part of literature, was also achieved.

Conclusion

This study has helped me to gain more insight into how learners by using digital methods may increase their motivation and abilities to learn English and English literature in a blended classroom. It has given the researchers, as a teacher, more knowledge about which methods and activities to use for a successful integration and has also shown possible limits when it comes to digital reading of literature.Given the right blend of methods students may be engaged to seek new information, take part in online speech communities and contribute to electronic models of learning. By using a more blended learning environment, students may become more engaged and achieve more knowledge than by only being participants in a traditional classroom setting.

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Strife between Civilization and Natural life in Mark Twain's
The Adventures of Huckleberry Finn

MANJU KUMARI, K

Abstract

This article "Strife between Civilization and Natural life in Mark Twain's *The Adventures of Huckleberry Finn"* highlights the trauma, the protagonist, Huckleberry Finn undergoes in order to overcome the conflicts he faces in his life. He senses the civilized world filled with corruption and resumes to his own moral values by focusing on the importance of the moral values and ethics in life. An author's good representation of culture and life in a certain time and place calls out to what one knows of our world and our time. Mark Twain portrays the Southern American society through young children's perspective through the challenges they face in a civilized society and their natural life and the realization.

Keywords: humanity, upbringing, civilization, natural life, behavior of individuals

Introduction

Literature has always been seen as the reflection of society and humanity, especially those works which are read time again and often canonized. An author's good representation of culture and life in a certain time and place, calls out to what one knows of the world and time. Even if the surroundings and culture are completely opposite of the author's representation, the connection is made through opposites, but the reader also gains that outside view of life. Mark Twain's novel, *The Adventures of Huckleberry Finn* depicts an era of Southern American society, its environment and the ignorance of southernism in opposition to slavery. He has made a very distinct literary advance over Tom Sawyer, as an interpreter of human nature and a contributor to the stock of original pictures of American life.

Discussion

Mark Twain bases the novel, *The Adventures of Huckleberry Finn* on the conflict between civilization and natural life. Throughout the novel, Twain seems to suggest that the uncivilized way of life is better; his belief is that civilization corrupts rather than improves human beings. In order to portray the conflict between civilization and natural life, Twain takes Huck's views of slavery, social acceptance and religion to show how one could have broken free from the accepted ways of society.

Huckleberry Finn, popularly known as Huck, a young boy has grown up in a society with strict rules and morals and therefore suffers with a deformed conscious. His dysfunctional upbringing due to the absence of his parents has caused Huck to experience these unclear morals.

Huck was not raised in accord with the accepted ways of civilization. Huck faces many aspects of society which makes him choose his own individuality over civilization. He practically raises himself, relying on instincts to guide him through life. as portrayed several times in the novel, *The Adventures of Huckleberry Finn,* Huck chooses to follow his innate sense of right, yet he does not realize that his own instincts are more moral than those of society.

In Mark Twain's world of Huckleberry Finn there is a clear division between the morals of society and the morals Huck displays as the narrator of the story, which is defined each time Huck struggles to understand something around him. Throughout the novel, Huck represents his natural life through his independence, his rebellious ways and his desire to escape that was holding him back from freedom. Huckleberry Finn was brought up to be a civilized young man with strong religious ties but strayed away from his roots to live a life of adventure. He experiences forceful conformation, unruly laws, judgments and the overall corruption in society.

The conflict which prevailed, through the efforts in Huck's mind is portrayed through the efforts of the Widow Douglas, the caretaker of Huck. She tries to force Huck to wear newer and nicer clothes, give up smoking and learn to love reading the Bible. Her effort was to try and form Huck into what society wants and not what he truly is. Huck on the other hand is not interested in any of this moralizing efforts and he turns a deaf ear to Miss Douglas' "civilizing". Thus, Huck comments,

> The Widow Douglas, she took me for her son and allowed she would civilize me: but it was rough living

in the house all the time, considering how dismal regular and decent the widow was in all her ways; and so when I couldn't stand it no longer, I lit out. I got into my old rags and my sugar-hogshead again and was free and satisfied. (49)

Furthermore, Huck states that the Widow tried her level best in order to dress Huck in new clothes which were more disliked by Huck and he felt as though he was cramped up. Society's idea of civilization, as demonstrated by Judge Thatcher and Miss Watson, is being well-behaved, God-fearing, and polite to your superiors and sticking to the status quo. If this path is followed, the end result is going to heaven. Being civilized relates strongly to religion and the concept of heaven and hell because being civilized leads you to heaven, according to the popular belief in the south. Mark Twain repeatedly comments this in a derisive manner regarding the society of Huck.

Later when Huck's father, Pap returns for Huck and the matter of custody is brought before the court, the idea of corruption which is prevalent in the society is evidently portrayed. The Judge rules that Huck belongs to Pap and forces him to obey an obviously evil and unfit man, one who drinks and beats his son. The Widow tries her best to save Huck from his ill-natured Pap but it was all in vain. Finally, Huck was forced to live with Pap, who imprisoned him in a house away from the town.

> He took me up the river about three mile in a skiff and crossed over to the Illinois shore where it was woody and there wasn't no houses but an old log hut in a place where the timber was so thick you couldn't find it if you didn't know where it was. He kept me with him all the time and I never got a chance to run off (74).

Later when Huck manages to escape from Pap and when he makes it to look as though he has been killed, it reflects how civilization is more concerned over finding Huck's dead body than rescuing his life from Pap. This evidently portrays that the cultured society is more concerned about a dead body than the welfare of living people. On their journey down the river, both Huck and Jim ponder over the social injustices forced upon them when they were on land. The river on the other hand never cares how saintly they are, how rich they are or what society thinks of them. The river allows Huck the one thing that he wants to be, and that is Huck. He enjoys his adventures on the raft and prefers the freedom of the wilderness to the restriction of the society.

Mark Twain unveils the most inhumane action of the society. Huck meets some men looking for runaway slaves and he becomes nervous when they enquire and question him regarding the missing slave. Huck utters,

> Then I thought a minute, and said to myself, hold on, s'pose you'd a done right and give Jim up, would you feel better than what you do now? No, says I, I'd feel bad- I'd feel just the same way I do now. Well, then, I, says what's the use of you learning to do right when it's a troublesome to do right and ain't no trouble to do wrong and wages, is just the same? (149)

Twain through Huck's observations and comments gradually under cuts the value of their culture. The feud which is going on between the Grangerfords and Shepherdson is a much more serious matter and it is as deeply horrifying to Huck. The brutal killing of the sons of both the Grangerfords and Shepherdsons, which Huck witnesses during the feud makes him so sick again and his admiration for his better qualities of the aristocrats is more than cancelled by this result of their violence. Huck escapes to the river again wishing that,

> I hadn't ever come ashore that night to see such things. I aimed ever going to get shut of them-lots of times I dream about them (179)

Huck's reaction leads to one of his most lyric descriptions of freedom, comfort, beauty of the river and the loveliness of the life on the raft. Finally, Huck decides to go against the society by following his morals and save Jim. Therefore, Huck goes to the Phelps Plantation and finds that it is Aunt Sally's who is Tom Sawyer's aunt. So, Huck decides to go in the name of Tom Sawyer whom they have not met before. Later on, Tom Sawyer arrives there to Huck's surprise and they both work together and plan in order to free Jim. It is obvious that Huck is the only moral character portrayed by Twain in the novel. Huck as a young boy is praised for his self – sacrifice for another human being's welfare and his realization to do what is right according to his conscience. Huck's attitude at the end of the novel has arrived at maturity. Huck decides to continue his journey to be away from the 'civilizing' process. Often Twain uses the novel and Huck's character to voice his own opinions and ideas about society, especially with regard to slaves. For instance, Twain exposes slavery as evil and shows that the blacks have just the same feeling as everyone else.

In the novel, *The Adventures of Huckleberry Finn*, a young boy narrates the story by ridiculing and questioning the corrupt society that he does not wish to be a part. Twain's goal for this novel was to protest against some evil practices prevailing in their society. In order to portray the evil practices that were prevalent, Twain uses satire, a

literary device that uses humour, irony, exaggeration or ridicule to criticize people's vices. Mark Twain through the character Huckleberry Finn reflects and portrays the conflict between his morally true heart and social conscience to criticize society.

Leo Marx in his essay, Mr. Eliot, Mr. Trilling and Huckleberry Finn vol : 22 comments that,

> *The Adventures of Huckleberry Finn*, like all novels deals with the behavior of individuals. But one mark of Clemens's greatness is his deft presentation of the disparity between what people do when they behave as individuals and what they do when forced into roles imposed upon them by society. The conflict between what people think they stand for and what social pressure forces them to do is central to the novel. It is present in the mind of Huck and indeed accounts for his most serious inner conflicts. He knows how he feels about Jim but he also knows what he is expected to do about Jim (367).

Conclusion

Huck does not realize that his goodness comes from within. He does not become aware that those inner conflicts and qualities are not paralleled to the external behavior. If Huck was to catch on that he would be eager to change how society functions instead of running away from it. Huck acts as a much nobler person when he is not confined by the hypocrisies of civilization. Throughout the story Huck distances himself from society and creates his own world in which he follows his own feelings of what is moral and honorable.

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Metaphysics in Kahlil Gibran's *The Prophet*

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Abstract

This paper focuses on the metaphysical aspects found in the masterpiece of Khalil Gibran's "The Prophet." The characteristics of metaphysics are identified through the verses of Gibran and discussed widely. Comparison is made between the metaphor of Gibran and the metaphor of other poets and mystics. It attempts to give various dimensions on metaphysics, such as the relationship between the scientific laws and metaphysics, the metaphysical approach towards the logic, attempts made by metaphysics to convey the limitations of physical world and the emotional connectivity of this physical world. Ways in which the metaphysics violated the scientific laws to convey the abstract phenomenon and the open ended aspect of metaphysics are discussed widely. This open ended aspect of metaphysics leads a reader to interpret a poetic line in many numbers of ways and opens multiple possibilities for it.

Keywords: metaphyiscal language, emotional connectivity, logic, limitations, non-human centric, possibilities, open-ended, scientific laws

Introduction

Poetry is considered to be the refined and complex structure of any language. Each language has got its own poetic tradition irrespective of their cultural ethnic difference. Poetry is being preserved even in a language without written form. It can be easily understood that an unscripted tribal language is capable of preserving and transforming its poetic spark orally from generation to generation. The poetic possibility of such tribal languages will logically lead to a point that poetry is a lingually tuned primitive energy. Possible reason of its complex structure of poetry is the aspect of being abstract. This abstract Phenomenon of poetry keeps its language complex and refined. There are certain definite characteristics for the poetic language. Poetic language will always be an attempt of conveying abstract phenomenon. Whatever that is said to be concrete is limited unto itself, to its external physical body, but this abstract phenomenon is not confined to any external physical force.

Discussion

Abstract phenomenon accurately means something that which is beyond the external physical world. Therefore, the laws of metaphysics play a prominent and significant role in understanding the poetry clearly and to differentiate poetry from the laws of physics that is science. All the logics, facts and rational thinking has the possibility of being irrelevant in the context of metaphysics and in the context of explaining the abstract phenomenon like God, love or anything that can be emotionally felt.

It is only by violating the logics and the scientific laws, the presence of abstract phenomenon can be explained. Simultaneously, science cannot contradict the existence of abstract phenomenon. This is the point where the significance of metaphysics (beyond physics) is being realized. Most of the religious works of this world have chosen metaphysical poetic language to covey the abstract phenomenon, God. "By his stripes, we are healed." It is utterly irrational to think that one's wound would heal the other. Though this verse of Bible is logically contradictory, an individual can emotionally identify himself with supreme God. The boundaries of rational thinking and logics have to be crossed for the purpose of understanding the emotional connectivity between any two different entities. Though the entities are different physically they can be one emotionally. Pinpointing the physical difference and describing this emotional oneness is the very objective of metaphysical language.

Two different things can be done by metaphysical language, one is understanding the limits of logic and the other is going beyond the logic. In English literature around 16th century there has been a group of poets called metaphysical poets. This set of poets is significant in the evolution of English poetry. Metaphors of metaphysical poets are more scientific in its nature. Through these scientific metaphors, all the scientific logics are being brought in order to explain the abstract phenomenon, love. Love happens to play the vital role in all of those poems. There have been so many poets in that group- John

Donne, Andrew Marvell, George Herbert, Vaughan and Crashaw.

> Call us what you will, we are made such by love;
> Call her one, me another fly,
> We're tapers too, and at our own cost die.
> (Canonization)

These lines are the extract from the John Donne's poem "The Canonization". Those lines will be helpful for one to understand what metaphysics is. Love is highly metaphysical in its expression. Physically lovers seem to be two different entities but metaphysically, emotionally they become one inseparable entity. Each becomes the soul of other and gets dissolved in the other. The reflections of this metaphysics can be seen in the masterpiece of Gibran, "The Prophet". In order to covey the emotional bondage between a sailor and the sea the metaphor of drop and ocean is being used.

> "And you, vast sea, sleeping mother,
> Who alone are peace and freedom to the river and the stream,
> Only another winding will this stream make, only another murmur in this glade,
> And then I shall come to you, a boundless drop to a boundless ocean".(2)

The attachment of a sailor to the sea has been reveled in these lines. Almustafa has waited for twelve years only to be one with the vast sea. The longing of the sailor has been expressed in these lines. Since it gives life and shelter to millions and millions of creature in its womb, motherhood has been attributed to the sea. It is a longing of the sailor to be a part of that womb and he gets fulfilled only when he is in the sea. He just wants to be a drop in that vast sea.

There are two different dimensions in this metaphor. Once the drop has fallen into the sea, it can be understood in two different ways. The first dimension is the drop becoming the part of the ocean and the second is the drop itself becoming the ocean. When a drop loose itself in the sea it can nether be separated nor be identified in the sea.

The drop gets liberated the moment it reaches the sea. Here the sea has become the symbolic representation of freedom. It gives liberation not only to the drop but also to the stream and to the river. They have lost all their identity when they reaches ocean. Losing one's own identity becomes the ultimate liberation. When a reader happens to conceive this metaphor deeply he could experience this open ended aspect and a vacuum of this metaphor exclusively left for the reader.

He has to fulfill that vacuum by seeing the multiple possibilities of this metaphor.

Reader can interpret the metaphor in two different possibilities that either the drop can recognize itself as a part of the vast ocean or it can identify itself as an ocean. In metaphysics reader has got a space where he can play with the logic and discover the flexibility of logic. This one metaphor can open many numbers of possibilities and various dimensions. The objective of metaphysics is to open multiple possibilities. This idea of being one is conveyed by various poets and mystics across the world. In India it is Sri Ramakrishna uses the same metaphor to convey the idea of ultimate liberation.

> "Once a salt doll went to measure the depth of the ocean. (All laugh) It wanted to tell others how deep the water was. But this it could never do, for no sooner did it get into the water than it melted. Now who was there to report the ocean's depth?"

Here the salt doll has replaced the drop. But the metaphor is quite the same conveying the idea of ultimate liberation. Throughout the world same metaphor has been used to convey the ultimate liberation by various poets and mystics. Swami Vivekananda, in his first significant speech given in Chicago, he refers to an age old Indian hymn,

> *"As the different streams having their sources in different paths which men take through different tendencies, various though they appear, crooked or straight, all lead to Thee."*

Again the same metaphor is conveying the idea of secularism and religious harmony. Here in the metaphor of Gibran the significance lies in the word "boundless". An ocean can be boundless. Naturally a question has been raised in the mind of the reader that how can a drop be boundless when it is small in size. It is absolutely against the logic to think a drop being boundless. Unless one is sensitive towards a drop he cant understand the density of a drop. Metaphysics is the logic of sensitivity.

Each drop has its own thickness and its own depth. The density of a drop can be understood only when one allows himself to be one with the drop. The oceanic vitality of a drop will be available only to the one who is sensitive towards it. The very phrase "boundless drop" is an oxymoron in its nature. In oxford dictionary the very definition for oxymoron is, "**Oxymoron** is a figure of speech in which two opposite ideas are joined to createan effect. The common **oxymoron** phrase is a combination of an adjective proceeded by a noun with contrasting meanings."

This logically contradicted synthesis can happen only in the metaphysical poetic language. The pair of opposites is the fundamental basics to understand the metaphysical language and to realize the unbridgeable gap between poetry and science. When you love you should not say, "God is in my heart," but rather, I am in the heart of God." (The Prophet)

This is the utterance of Almusthafa, when he talks about love. he says that feeling love is a way to get connected with god. Through this line it is easily understood that the feeling that an individual has, is more significant than the individual itself. It can be interpreted in two ways, individual possessing the feel, or individual being possessed by feel. Things like love and God will ever be an abstract phenomenon. In metaphysics the primary importance will be given only to this abstract phenomenon than the physical world. When emotion is more significant than the individual it becomes non-human centric approach. When a human is living his life, it is not that human is living his life, on contrary it is the life that is living through human. It is completely a passive perspective towards literature. It is metaphysics that has these kinds of possibilities of approaching things upside down, passive.

Only on this ground poetry is considered to be against the logic. When poetry goes beyond the limitations of logics or of science through its metaphysical language, it need not be considered as a sign of being against the science. Emotionally clarity can be attained only through these logical contradictions. So it can easily be understood that there are entirely two different worlds. One is the physical world which functions based on a set of scientific logic and the other is the internal world which is entirely designed by quite a different set of logics.

Say not, "I have found the truth," but rather, "I have found a truth."

It is necessary to understand the nature of the fact and the truth. Facts are scientific in its nature. Naturally is full of information and data, completely objective and it remains unchangeable limited to its own boundaries. The technological growth that is attained by this humanity so far, is mere the output of these unchangeable facts. It is the approach of science towards the Knowledge, but truth is quite different in its nature. Truth has a space for an individual and his emotions and it is highly metaphysical and multi dimensional in its nature. Since it has got a space for an individual, it is capable of producing verity and diversity. Truth is ever dynamic and not stagnant as facts. Seeing the world beyond the fact, information and data is the point where the realm of Metaphysics exists.

Conclusions

The scope of metaphysics is to be understood in a wide context. For centuries science and religion are considered to be the binary oppositions. Here, it is to be noticed that the language of all religions of this world is invariably metaphysical, irrespective of their cultural geographical lingual difference. When the language of science is highly factual, the language of religions is highly metaphysical. The binary opposition between science and religion should be understood only as a lingual conflict.

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Festivals and Culinary Carnivalesque: Analyzing 'Onam' as Celebration of Food and Identity

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Abstract

This research article wishes to introspect into the idea that food which is considered an essential part of human existence has much more to it than its utility. Under the banner of cultural studies, food can be subjected to further analysis wherein food evokes identity and it creates memory. It looks into how a festival which is so important in a state in India becomes the celebration of food too and thus being an identity marker. History traces back the food element in these festivals as part of the collective consciousness and a community relies on this feast as an elemental being which completes or concludes the festival.

Keywords: food studies, culture, identity, Onam, collective consciousness, food memories

Introduction

Indian festivals in the contemporary sense do not concentrate much on the religious and spiritual aspect. They also mean a politics of reconfiguration of the identities of a community comes into play. People come together on these occasions for sharing and celebration wherein memories and imagination are also shared. Festivals of these kinds not only reinforce the idea that the said festival concretizes the cultural beingness of the celebrants but also they are also the assertion and acceptance of an unique identity which anchors one-self, which more or less is essential too. Festivals are an integral part of cultures all over the world, and their celebration in public spaces forwards the message that authenticity can be claimed over a regional and linguistic topography.

Discussion

India being a very diverse country, home to a myriad of cultures in every intersections of society has ironically sheltered and given birth to innumerous cultural celebrations which deem fit to these cultures. It is very doubtful whether governments themselves are aware of all these festivals and have taken a statistics of the whereabouts. The scope of the study is to discuss only very well-known festivals of India. The article channelizes it to a particular state very south to India, Kerala. Onam is a ten day festival celebrated by the keralites (or we may call them by the language they use, as 'malayalees') during the first month of Malayalam calendar, Chingam. The festival is a commemoration of the late King Mahabali, who is believed to return to the earth to visit his people (prajas) every year during this same time.

Myth behind 'Onam'

Unlike all the Asuras (demon), King Mahabali was well known for his benevolent and noble deeds. His fame rose to the pinnacle that he was known in all the worlds (tri-loka) including that of the Gods. The myth says that during his reign, Kerala knew no boundaries of joy and everything was peaceful and people were satisfied. This made the Gods envious as the people behaved as if they never wanted any help of the Lords. They entreated Lord Vishnu to restrain the demon king from further growing. Continuous requests were accepted and Lord Vishnu camouflaged (avatar) himself as a poor Brahmin, Vamana to visit the King with a simple wish. Vamana wished for a piece of land which was as big as the size of his feet, which when he took three steps. Not even stopping for another thought, the King agreed to this favour, as he never knew who came as disguised and the purpose behind it.

All of a sudden, Vamana grew bigger in size until his first two steps were made on the whole earth and sky. There was no space to put his third step. Since Mahabali was a noble king, true to his words, he showed his head to be the third step. Vamana took the third step but before doing so, he blessed him that he will be an unforgotten king and he may return to his people every year at the same time. The return of the King during the harvest is very famously celebrated by the people as 'Onam.' Onam is celebrated in ten days as (the names in the Malayalam calendar); Atham, Chithira, Chodhi, Vishakam, Anizham,

Thriketa, Moolam, Pooradam, Uthraadom, and Thiruvonam. The main days of these ten days are, Uthraadom (when the demon king returns), Thiruvonam (king visits his people), Avittam (preparations for the king's return), and Chathayam (the king moves back to patala-loka where the demons reside).

Festivals and Food

"the things […] are said to be popular because masses of people listen to them, read them and seem to enjoy them to the full" (Hall 75). According to Stuart Hall, the festivals can be considered cultural artefacts as people "enjoy" and "consume" them. It is interesting to find that almost all the festivals celebrated all over the world have an accompaniment of food. It can be in terms of delicacies or it can be a whole meal. Sociologists and anthropologists, however, recognize the nutritional factor aside, and identify that food matters much to a culture to which it belongs. It is being told that a food choice is not a random one; rather it exhibits patterns and communicates information. Eating habits cannot be seen alone as an individual preference nor can it be a satisfaction of physiological and psychological needs. There is manner or pragmatics about which people approach food. Hence food can be seen as a cultural affair.

In a culture there are definite ideas of how the dishes are presented, table manners, and appropriateness of food according to the occasion. Food communicates social status, ethnic identity and wealth too which forms the identity of a person. These meanings to food is being attributed rather than being inherent in them. Food acquires meaning from the context in which it is found. Meanwhile it is not to be forgotten that food brings a bond to the nature too. It is not to be confused with culture as the former exists already and we are benefactors of the same while the patterns of how we use the resources causes the culture. As Leach observes, "Food is an especially appropriate mediator because when we eat, we establish, in a literal sense, a direct identity between ourselves (culture) and our food (nature)" (23). Food thus has both a materialistic and symbolic significance.

The consumption pattern and preparation of food points towards the abstract importance of social hierarchy and cultural values associated with it. Eating habits thus becomes a codes which can be deciphered and through which a culture can be analysed and learned. The same codes inform us of the social relationships prevailing in the society. To explain that in simple terms, the taste we boast as our own and unique is more than enough. Our claim to the taste we have might be mistaken for the food choice we make, instead we ought to owe it to the social and cultural factors. "Food has a constant tendency to transform itself into situation" (Barthes 1961). This being said, Barthes's notion can be applied to understanding Onam festival in a better way. The feast (Sadhya) spread out in plantain leaves and its extravaganza are connotative of the idea that Onam has an inevitable connection with the feast and neither is complete without the other. Thus the Onam Sadhya or the feast creates the mood of the festival in the minds of the people here and diaspora.

The feast on the 'Thiruvonam' day is spectacle to watch. The preparation, its serving and devourment has a rhythm of celebration in its undertone. The women folk along with the whole family enter the kitchen space to bring the sadhya to a realization as the whole procedure is a strenuous effort and requires the whole family's help in one way or the other. Floral mats and wearing clothes befitting to the occasion are usual and conducive to the celebration. Meanwhile, even if all these are not accessible, Keralites send the message of celebrating their identity by preparing and having sadhya. Sadhya is all about bringing in more dishes than the usual dinner we have. The more dishes you have, the sadhya nears to the literal sense of the word. Meanwhile, it is to be noted that Sadhya is usually served during all the marriage functions and other rare celebrations in Hindu tradition of Kerala. The myth too refers to a Hindu scripture where the incident takes place. However, there has been a drastic shift from celebrating Onam as Hindu festival alone. Like Christmas, Onam has become a state festival bereft of it religious affiliation. Hence, all the religions excluding all the class differences celebrate Onam during this auspicious season. Nevertheless, the Hindus revere the day by attending poojas or visiting the temple to start the day.

Dishes and their History

A look into the lineage of food on the leaf might pose an interesting feast of information.

Inji Puli or Pulinji: It is more or less like a pickle and is not from Kerala. Having origins in Tamil Nadu, the dish migrated to Kerala to permanently reside there. Today injicurry has a special place in the feast and whatever the occasion, this makes its way into the feast. Pulinji is a mix of ginger and jaggery mixed and cooked in groundnut oil. It can have another combination of a milk curd mixed with Ginger (inji) which is another variation of the same

Aviyal: Keralites take pride in this dish which is a mixture of many vegetables cut in finger size and cooked along with grated coconut and groundnut oil, seasoned with the basic curry leaves. They consider that it's a pure

state dish, but a voyage to the Telangana and Tamil Nadu foods will bust that myth. Food historian K.T Acharya, states that aviyal roots back to Uduppi in Karnataka. To sum up, the much sought after dish now by the Malayalees was alien to the culture long back.

Pappads: This round crispy wafer made from seasoned urud dal or gram flour has found it mentions in the manuscripts of Buddhist – Jain era which was written in 500 BC. Meanwhile food historians believe that this thin crisp had its beginnings in Tibet. Some say that it has its origins in Bihar, South India's Kodagu, or Kannada regions. Whatever be the history, Pappads make it to the feast always.

Parippu Curry: They form the starters along with ghee poured into the steaming rice. However parippu is told to have existed during the Neolithic age. Parippu came to Kerala after the Aryan conquest of the south says experts. Dal is supposedly to have become famous in the Asian countries during the Christian expansion.

Pickles: Pickles are believed to old as man. Records inform us that there have been items pickled for 4000 years in the things which was unearthed. Mesopotamians during 2030 BC used to carry things pickled so that they can survive till they reach an alien shore. References of pickles are there in all the major histories including the Holy Bible.

Payasam: Though there are references that Romans used to savour something of boiled rice with milk, Payasam is believed to be part of Kerala alone. Earliest traces of sweet gruel being served in Buddhist and Jainist literatures dates back to 400 BC. Records even prove that payasam was served in famous temples in India, like Puri, Odisha, Andhra Pradesh, 2000 years back. Debates apart, Payasam served during the Onam Feast is much more advanced version of the ingredients which were used back then.

Sambhar: It is a truly a migrant dish which has become the centre of attraction, it being the youngest one to do so. History claims that sambhar was born in a palace of Thanjavur, Tamil Nadu two centuries ago. The 18th century Maratha King Shahulji I loved curries soaked in garcinia (Kudam puli). His brother Sambhaji came to visit him from Maharastra. The king asked the chief cook to prepare a special dish mixed with garcinia as part of his arrival. Unfortunately, garcinia was not stocked and they never expected a visit like this any soon. He made up his mind to prepare a dish which was cooked with ordinary tamarind, asafoetida and served him. The brother king gorged it greedily and thus the new dish was named after him as Sambhar!

Olan, Kaalan and Erissery: All these dishes can be believed to have originated from Kerala itself as all the ingredients which go into its making are available only in Kerala or is common in the state which has not found a contemporary in another state too. Cooked vegetables cut in square pieces are mixed with ground coconut oil, turmeric and curd, and is cooked. The simplicity too shows that it was cooked very long back in the households of Keralites when the state was still under Kings' rule.

The Onam feast is always served on a plantain leaf or banana leaf. The tongue of the leaf is supposed to be to the left of the diner. There is an order in which all these are served too. It is common to find in some states like Tamil Nadu that food, be it any type or any time, is always served on banana leaf. The anti-germ properties and easy disposal features add to common usage of plantain leaves. Meanwhile in Kerala, we find it only if a sadhya is served.

Conclusion

The feast (sadhya) served during the festival can be seen as a harbinger of social and cultural identity. The extravaganza in the dishes prepared and served is in commemoration of the prosperity which was enjoyed by the state under the King Mahabali''s rule. Moreover, as the belief goes, the king visits his people and the feast of course should be royal and not the ordinary. Interestingly all the dishes decked on to the leaf are vegetarian and the ingredients are available abundantly in the locality. Food speaks a lot about the society when it is localized. Inclusion of non-vegetarian dishes is strangely denied, as we know Kerala is famous for its affiliation towards Non-vegetarian which has become the new normal. The Hindu tradition still linger upon these festivals that the people love to maintain it so. To conclude, food is not a single entity un-chained from the society and those with which it is formed. It has a long history and a cultural baggage to bear.

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Role of Culturally Relevant Context in Retrieval and Retention of Lexis in ESL and EFL Contexts

PARVATHAVARTHINI, S

Abstract

Vocabulary building is considered one of the most important aspects of language learning. Acquisition and learning of any language involve learning the four language skills, grammar, pronunciation and lexis. Still, lexis or the words of a language are the first aspect that is learnt by learners after their alphabet learning. Moreover, it continues to occupy a prominent position in the language learning process of any learner till the end of their life. Vocabulary is taught incidentally and intentionally using many approaches in ESL and EFL context. The present article aims to make an analysis of the impact that various contents from different contexts have on vocabulary building. Engineering college students learning English as L2 form the study group.

Keywords: learning lexis in context, contextual vocabulary learning of L2, context in vocabulary building

Introduction

Vocabulary building is seen as one major accomplishment in the process of language acquisition. There have been various studies conducted and it has been proved that learning a language in context assists the process of learning. When learners are taught a new language, grammar and lexis form its basis. Both are advocated to be taught in context instead of teaching them in isolation. It is always preferable to teach words through incidental method than to teach them through intentional vocabulary acquisition method. It helps learners retrieve already learnt language and helps them use it in appropriate context. F. Rasouli et.al. (2016) reveal the various methods of vocabulary teaching as listed by Schmitt (2008), who has identified six methods of vocabulary teaching according to the various approaches. They are Grammar Translation Method, Reform approach, Direct method, Reading approach, Audio lingual approach, and Communicative Language Teaching. Among these methods, CLT advocates teaching vocabulary using content that is useful and relevant to learners in their day to day context. This supports the idea that context and content of the teaching materials have an impact on the acquisition of L2.

Background of the Study

Learners are regularly taught vocabulary with authentic materials from print and digital media. They are given activities that require them to read from newspapers or links on popular topics, watch videos, listen to audio content followed by speaking or writing activity. There are conflicting and contradictory reactions exhibited by them for different contents that are used for language learning. Learners are more involved and interested when they are exposed to content in their own cultural context. These various moods and temperament exhibited by learners reveal that culturally relevant content is preferred by them for language learning in L2 context. Hence, an attempt is made to find the extent of the impact that culturally relevant and irrelevant context plays in the acquisition of lexis in second language acquisition context.

Review of Literature

Research carried out by F. Rasouli et.al (2016) is a review of various research articles which reveal the following aspects. They are (i) the various tasks required to learn vocabulary, (ii) the role of vocabulary in learning a new language and (iii) various approaches adopted in the history of vocabulary teaching. They conclude by saying that vocabulary learning is necessary to improve one's vocabulary and teaching of vocabulary has to be done at a deeper level, stressing the importance of various aspects of words, like spelling, pronunciation, parts of speech etc. A mention is made on the observation made about the ESL and ELF learners learning of the vocabulary in China. It was found that ESL learners learnt by way of guessing from contexts, while EFL learners learnt by way of memorizing the new words.

M. H. Youseufi et. al (2018) have analyzed various research done on learning vocabulary in ESL and EFL

context and found that there are four ways that are adopted to teach vocabulary. They are by using posters, assigning reading activities and tasks, giving activities through Computer Assisted Language Learning (CALL) and exposure to authentic songs. They go on to say that there is a gap in two areas, which include, (i) the effect of L2 context instruction on acquisition and retention of vocabulary and the background knowledge of L1 and L2 in the acquisition of various aspects of vocabulary. They also have revealed the dearth of research with regard to the various factors that affect L2 vocabulary acquisition and retention.

A. Zhao et.al (2016) have identified four factors that could possibly affect L2 vocabulary acquisition which includes, L2 proficiency, motivation, anxiety and mastery of strategies. Their research included 125 Chinese students who were subjected to 'incidental vocabulary' acquisition through reading. The study revealed that out of the four factors three factors namely L2 proficiency, anxiety and mastery of strategies contributed to better retention of L2 vocabulary. Further, it was also found that motivation did not affect L2 vocabulary acquisition. Literature survey reveals that though research advocates teaching vocabulary in context, there is a gap when it comes to the impact on retention and teaching of vocabulary in context.

Hypothesis

The study hypothesizes that culturally relevant and relatable context and content enhances retrieval and retention of lexis in ESL and EFL context.

Research Questions

1. How do the content and context of the material chosen to teach vocabulary impact the SLA process?
2. Will culturally relevant content and context contribute to better retention and retrieval of vocabulary? How?

Methodology

A class of 50 First year B. E engineering students were taken up for the study. The students were taught vocabulary at the end of their lab session for a period of 20 minutes by playing a video in L2 with a transcript on it. The learners were made to do Rasouli's four tasks (2016) namely, repetition, focus on both meaning and form, engagement and interaction and negotiation. The learners were asked to watch the video for the first time without transcript. Before they were made to watch it for the second time, they were asked to recollect some words that they were able to pick up during their first watch. After two

minutes of brain storming session, they were asked to watch the video with transcript for the second time. This time the students were asked to recollect few other words. If some of them still could not identify and follow the words, the video was played for the third time. Otherwise, learners were asked to write a summary on the video about what happens in the video in a chronological order. The same methodology was repeated for two different contents from two different contexts. Out of them one of the contents was from a culturally relevant and relatable one, the other was from a different context. Care was given to choose two culturally different contexts to find out the impact that culturally relevant context has upon learners. After a period of one month, they were asked to write a passage comparing the two contents to assess their retention and retrieval of learnt vocabulary.

Discussion

Learners were exposed to video content to help them have a better visual effect with audio in English (L2). The two contents that were selected for the study are documentary videos from a particular programme that broadcast the street foods around the world. Among the videos available in YouTube the videos on (i) street foods in Mumbai and (ii) street foods in Paris were taken up for the study. Both the videos were by the same person, who went around the city interviewing the city dwellers, the street vendors and the customers, who come to the shop. The discussion was basically on the culture of the people, their food, the recipe and popular practices unique to that country or locality.

Students got more excited and interested when the first video on Mumbai street food was played. Their enthusiasm was obvious when they saw their own country people and more importantly their own food. They were self-motivated and observant all through the video time. This was followed by a recollection of words session, where they were able to come out with various words. Most of these words were bilingual, like masal dosa, chicken tandoori, samosa, names of places, like the street name, words related to their practices, like temple, mantra, mosque, church, chai (tea) etc. These words were mostly spoken by the narrator whose L1 is English. Students revealed an uncanny talent to understand the English spoken by the native speaker. They were also able to pick up words like brunch, marvelous, and a list of other adjectives that were new to them.

They were made to watch for the second time, and after this many volunteered to give the summary of the

video and the entire class contributed to the content when there was lapse in the narration by the volunteer. The writing activity was also taken up immediately by the students, which was attempted by all the students, ranging from few sentences to two-page article.

Students were made to watch the video on the street food in Paris after some time. Though they showed the same enthusiasm to watch a video about real life situations, they showed some restlessness during the course of the 20 minutes video. It also had interviews with local people, street vendors and customers who lived in Paris. They looked at the variety of foods and revealed excitement when some colourful food was eaten. When they were asked to recollect words after their first watch, only some of them came out with the names of the dishes, and names of the places. Many of them were either silent and hesitant. Hence, the teacher gave some input of the scenario, the food and places to help the learners get background details. After their second watch with subtitles, students came up with many more words and few of the students volunteered to give the summary. The follow-up writing activity revealed that many students had written only a few sentences and a very few students had gone on to write a one-page summary.

After a period of 30 days students were asked to write an account of the documentaries on street food. They were able to remember and retrieve more words from the Mumbai street food than the show on street food in Paris. Apart from the names of the dishes, the adjectives and other words like innumerable, masses, underprivileged, that were used in the video was considered for the study. They showed 50% more retention and retrieval capacity when they had written about the Mumbai street foods documentary.

Findings

It was found that with regard to learning vocabulary during the above two sessions, learners learnt by guessing many words from the context in the first instance where the content was more relevant to them. In the case of street food in Paris, the words were learnt by way of memorization as it is done by EFL students (F. Rasouli et.al 2016). Learners revealed much enthusiasm and interest which is a sign of self-motivation and a curiosity to know about it. The two attributes motivation and interest to learn are created by the introduction of a context that is relevant to them. This scenario naturally should facilitate better learning than a context which is foreign and hence far away to them.

Validation of the hypothesis and Recommendations

The study revealed that the choice of the content and the context of the materials used in the classrooms have a positive impact on the learners' retention and retrieval capacity. This is exhibited in the second language acquisition context wherein the learner has the background knowledge when they are exposed to a familiar context. It helps in better retention and retrieval of the lexis that were learnt in familiar native context, in the Indian context. Learning of English as L2 will be made easier if the context that is provided for L2 learning selected from L1 scenario. It will also help learners to use and practice the new words learnt by providing instances to use them in their day to day life as it is used in their daily life.

Scope of Study and Limitations

The study was conducted in a period of 45 days, wherein the retention and retrieval of vocabulary was observed after 30 days. A follow-up study or a later assessment after a period of six months or one year will reveal a better perspective on the retention capacity of the students. Retention and retrieval of the learned vocabulary after a long period will also throw some light on the impact that culturally relevant context has on vocabulary acquisition in ESL and EFL context.

Conclusion

The study reveals that authentic materials that have culturally relevant context helps in better retention and retrieval of vocabulary learnt by the learners. Further, the use of authentic material from day to day context facilitates learners to employ the use of newly acquired words in their daily use. Hence, care needs to be taken in the choice of materials that are used to teach English in ESL and EFL context to cause better L2 learning. Learners in ESL and EFL context need to be exposed to materials that have their own cultural background to help them relate to the content to learn a new language with ease.

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Female Journey towards Freedom: A Study of Margaret Laurence's
The Fire- Dwellers

PAUL JAYAKAR, J

Abstract

Margaret Laurence's treatment of female experience can be found in three different perspectives. The first is that each of protagonists is in search of her voice trying to articulate her experience. The story of each of them reveals their entrapment in their assigned roles and their unflinching effort to find a way out of it using a 'new way of articulation.' The second perspective is that they are in search of their identity. All the protagonists ultimately find their true identity only in relation to others. It is a psychic exercise that they undergo in order to determine who Hagar, Rachel, Stacey and Morag is. Eventually, they get away from Manawaka to attain this individuation. They go in search of freedom, breaking away from Manawaka, from their male relations. The third perspective is the protagonist's relationship with mirrors. All these characters at some point in time try to determine their identities by their view in the mirror. These women try to relate their external appearance with their internal notion of what they think about themselves. Indeed, "these women live through growth change and discovery" (Parameswari 156). This article attempts to explore the journey of Stacey Macaindra towards her freedom in Margaret Laurance's *The Fire Dwellers*.

Keywords: female experience, articulation, psychic exercise, individuation, journey, freedom

Introduction

Margaret Laurence's third Manawaka novel *The Fire-Dwellers* deals with the struggle encountered by Stacey Macaindra, the narrator and protagonist, in provincial Canada. It is a sequel to her *A Jest of God* because the protagonist Stacey Cameron who is Rachel's sister becomes Stacey Macaindra after her marriage to Clifford Macaindra while Rachel is aged thirty four. Stacey is thirty nine and the novel unfolds her experiences as she is closing in towards her fortieth birthday. These two novels then can be conveniently termed as sister novels. Several coincidences are reciprocating in these two novels. For instance, the letter that Mrs. Cameron reads to Rachel in *A Jest of God* is the letter that Stacey writes to her mother in *The Fire Dwellers*.

Discussion

Stacey Macaindra, the protagonist of *The Fire-Dwellers*, is the wife of Clifford Macaindra and mother of four children. While the other protagonists of Margaret Laurence, Hagar in *The Stone Angel* and Rachel in *A Jest of God* have peculiarities in them Stacey is a normal woman who struggles to liberate herself from the roles of daughter, wife and mother. A conscience stricken lady Stacey can never afford to shirk her responsibilities as a daughter, wife and mother. Yet she constantly struggles to be liberated from these rules that stifle and bind her.

Stacey thirty nine years old, married sixteen years ago to a hard – working husband and blessed with four children, looks at life - past, present and future – and finds herself alone, frightened, dependent deceived and deceiving.(Reddy 33)

The 'Manawaka Cycle' completes with a set of four novels and a series of short stories are centered on female characters and they proceed from their point of view. Together they form a brilliant sketch of Canadian women in particular. Women of the Manawaka world also share their predicament with other women around the world giving them a universal appeal.

From Hagar to Pique, Margaret Laurence tells of three generations of women whose lives evoke the history of Western Canada and whose determined reach for independence repeatedly modifies the norms of social judgment. (New 247 – 248)

Laurence's treatment of female experience can be found in three different perspectives. The first is that each of protagonists is in search of her voice trying to articulate her experience. The story of each of them reveals their entrapment in their assigned roles and their unflinching effort to find a way out of it using a 'new way of articulation'. The second perspective is that they are in search of their identity. All the protagonists ultimately find their true identity only in relation to others. It is a psychic exercise that they undergo in order to determine who

Hagar, Rachel, Stacey and Morag is. The third perspective is the protagonist's relationship with mirrors. All these characters at some point in time try to determine their identities by their view in the mirror. These women try to relate their external appearance with their internal notion of what they think about themselves. Actually, "these women live through growth, change and discovery." (Parameswari 156).

The female quest for voice and identity is of a different type and as shown by Laurence involves fracturing or severing relationships at one or many points of their lives. These fractures are sometimes temporary like that of Stacy's or permanent as it is with other women. In achieving this kind of liberation they are awakened first and then liberated. Laurence's unique contribution to the psychic journey and quest is her perspective of mother-child affinity that accompanies the female journey towards freedom.

The eve of the fortieth birthday assumes a lot of significance for Stacey.

As she approaches this particular point in her life, she is poised to accept reality and come to terms with. She stops worrying about the children and fussing about trivialities. She can make a distinction between appearance and reality. Stacey is set to be liberated and in the final interior monologue, she says

> All right I know. It's not necessary to spell it out. I won't be twenty one again …Give me another forty years, Lord and I may mutate into a matriarch. (308)

Stacey has been struggling to relive this moment of self-awareness that leads to her true identity. She is now able to fully comprehend who she is now and what she would be after another forty years – a matured matriarch having resolved all the conflicts. There have been innumerable fears that inhibited her progression.

In this novel, Laurence involves its protagonist in establishing relationships with the people of her real and immediate present, her husband and children. In the past, Stacey has dealt with her parents, especially with her mother with whom she is in touch with even in the present through her correspondence. Her letters are indeed a delight to her mother. It is through her daughter Katie that she reevaluates her relationship with her mother. Stacey starts to recognize herself in terms of her relationship with people around her. Stacey's memories and fantasies serve as artistic devices through which she is aware of the multiple selves to make up her individuality. She tries to separate the strands of the different selves to discover her true identity. Without a firm sense of self, there can be no relationship and communication with others. She is unable to communicate with her husband and loses her temper quite often with her children. She acknowledges that verbal communication is not essential when she muses about Mac and Ian she says:

> They're not like me, either of them. They don't want to say it in full Technicolor and intense detail. And that's okay, I guess. Ian gets the message. It's his language, too. I wish it were mine. All I can do is accept that it is a language and it works at least sometimes. (296)

Stacey's self-interrogatory monologues and her conversations with god focus her struggle to get at her true identity. She seems to be automation programmed to act according to social conditioning and expectation. Superficially she goes on complying with this programme and fulfils the role of wife.

Stacey seems to be comfortable either with Mac on her side or her children around her. She gets into the habit of taking her youngest daughter Jen even to the hairdressers while she can safely leave her with her eldest daughter Katie or her kindly neighbour Tess. She knows her situation fully well.

> It would be nice to have something of my own that's all. I can't go anywhere as myself. Only as Mac's wife or the kid's mother (95).

For some time, she contemplates to escape from the drudgery of daily routine and be herself. Even her fantasies are broken midway to give space for Stacey's conditioned reflexes of being wife, mother and daughter-in-law.

Stacey wishing to be an independent woman is always a distant dream. Whenever she indulges in such fantastic thoughts, something or other brings her back to reality. Her conversations with her adolescent daughter Katie is always punctuated with memories where Stacey always looks back to her adolescence. It is on the eve of her fortieth birthday when one of her sons is saved from drowning in the beach, that Stacey's epiphanic moment enables her to be liberated from the fear of death that has been haunting her and incidentally her daughter Jen also starts speaking. Mac is also there to protect the children. Coming to terms with reality is the liberation that Stacey achieves at the end.

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Resistance against Male Gaze in Meira Chand's *A Different Sky*

RAKHIBA, H & CHRISTOPHER RAMESH, V

Abstract

The theory of gaze has become a very significant subject not only in psychoanalysis but also in fields, such as literature and film theory. Theorists like Sartre, Lacan, Foucault, Berger and Mulvey have contributed profusely to the concept of gaze. However feminist theories use the term 'gaze' to refer to male domination and female objectification. Later concepts such as male and female gaze were also developed from the same theory. This article entitled "Resistance against Male Gaze in Meira Chand's *A Different Sky*" attempts to examine the impact of the male gaze on the female protagonist Lim Mei Lan of Meira Chand's novel *A Different Sky* and the manner of her resistance of the male gaze.

Keywords: feminist theory, look, objectification, surveyor, patriarchy, identity

Introduction

Gaze is a powerful tool of dominance and control. It is also closely associated with patriarchy and gender construction. The term 'gaze' refers to the act of looking intently at something which rouses curiosity, interest or admiration. The term coined by Jean-Paul Sartre in his text *Being and Nothingness* was subsequently theorized by several literary theorists. Feminists use the term to express the objectification and subjugation of women by male dominated society. There are several factors that are responsible for the manifestation of the male gaze. Being the subject or object of gaze determines the power of gaze. The one who gazes is the subject of the gaze and the recipient or spectacle is the object of the gaze. Gaze can be active or passive. It is men who look at women and women also look at themselves through the eyes of men. Laura Mulvey in her essay "Visual Pleasures and Narrative Cinema" uses the term 'male gaze' while discussing the sexual objectification of women in films for scopophilic pleasure. She asserts that in male gaze, woman is an erotic object whereas male is the subject. Being the surveyor in the process of gaze, the male gaze is dynamic and woman is always the desired object of possession. The male gaze removes the independence of woman and reduces her to a powerless being. She becomes a tool for man as well as his actions.

Discussion

Lacan through his psychoanalytic theory insists that gaze affects the identity formation of an individual. He also asserts that the power relation in gaze is extremely imbalanced and asymmetrical because the surveyor or the subject is empowered whereas the surveyed or the object is disempowered in the process of gaze. Besides, gaze is also considered the product of patriarchy. On the other hand, Sartre states that to be seen is very necessary for the formation of an individual's identity. Meanwhile, feminist studies regards gaze as a disturbing concept because woman is the passive spectacle in gaze. However, it is impossible to discard gaze as it is powerful and present all around.

The acclaimed South Asian diasporic writer Meira Chand deals with issues, such as cultural hybridity, identity crisis, nostalgia, sense of belonging, and displacement in her writing. She is of Indian-Swiss parentage and has nine novels as well as several short stories to her credit. *A Different Sky*, published in 2010, was long listed for the International Dublin Literary Award in 2012. It is a historical novel about Singapore spanning the period from 1927 to 1956. It chronicles the stories of three families which are interwoven to bring out the plot of the novel. The narrative traces the period of rebellion against the colonizers, the Japanese occupation of Singapore, and finally, the restoration of an indigenous government in the country. The reader is able to discover traces of male gaze in the novel which becomes an interesting aspect for discussion.

The female protagonist of the novel Mei Lan perceives the injustices meted out to women since her childhood. She comes to know of her grandfather's cruel act of sidelining his first wife and taking a second wife followed by another young third wife. Mei Lan's mother Ei Ling is also ignored by her father who is a philanderer. His approach towards his wife Ei Ling makes her sick resulting in her death. Mei Lan understands the indifference of her father and grandfather towards the feelings of women as they considered women to be merely erotic objects. The

Chinese practice of selling young girls as slaves at the age of seven or eight years for a bag of rice or a few coins by their own parents shocks Mei Lan. Her grandfather had also bought such slave girls and gifted them to her Second Grandmother. His third wife is also one of such three slave girls brought home by him from China.

Mei Lan's Second Grandmother had been married to her grandfather at the age of fourteen. Second Grandmother had always attempted to gratify the expectations of her grandfather in order to stop him from developing extra marital relationships. According to the conventional Chinese ideology the feet of a woman were to be taken care of to become a prospective bride. This is evident from Second Grandmother's words, "I was only fourteen when the Master saw me. He said he had never seen feet like my little lotuses" (Chand 52). Here the term "lotuses" indicates feet. Second Grandmother's feet were only three inches long. The women had to bind their feet in order to keep them small bearing the pain. Second Grandmother reveals, "… In my day a man looked only at your feet. If you had a tiny foot and an ugly face you could make a better marriage than if you had a big foot and a beautiful face. Nowadays, men judge beauty only from a face" (Chand 51). Second Grandmother's words exhibit the plight of women as only objects of desire in Chinese society. This also proves that women watched themselves only through the eyes of men. Even in her old age, Second Grandmother is very particular about binding her feet tolerating the pain. She also boasts, "The Master married me for my feet. Feet as small as mine can drive a man crazy. Look at the beautiful little red dumplings, my golden lilies, my lotus buds" (Chand 52). Second Grandmother was sold by her parents when she had been only five and was sold again to Mei Lan's grandfather at fourteen. He had bought her from the brothel paying a great price for her tiny feet. She had been called Lustrous Pearl in her young age. The name of the Second Grandmother is another instance which depicts that women were entirely objects of sexual gratification in the Chinese society. Likewise the emphasis on possessing small feet is an exemplification that external beauty of a woman is something which is gazed at and proves important for getting a bride groom according to the social norms.

Mei Lan who is a Chinese is attracted towards Howard, her neighbour, a Eurasian. But his gaze also proves to be the male gaze objectifying her. When Mei Lan wishes to pursue her career in law, she is denied permission in the beginning. Meanwhile, the discussion of her marriage in the family forces Mei Lan to cut her long thick hair in order to express her defiance. But after her grandfather's sickness, she becomes a Youth Leader in the China Relief Fund and assists in raising money and goods required for the wounded Chinese troops. Subsequently, she is arrested and imprisoned in a cell with ten other unknown male inmates for sixty-five days by the Japanese *kempetai* on the allegation of being a communist involved in anti-Japanese activities. The Japanese personnel Captain Nakamura torments and abuses her excessively. His gaze on her turns out to be one of sexual gratification. However, this torment and persecution strengthens Mei Lan. After her release, she decides to leave for England to pursue law. In England, Norbert Swynburne, an elderly and benevolent lawyer, proposes to marry her after a brief affair with her. He inebriates her in order to satisfy his lust. But Mei Lan rejects his proposal as she realizes that "something inside her must work independently shaped by will of its own" (Chand 378).

No sooner does she return from England than Mei Lan decides to defend the case of a Chinese woman called Fang Ei Ling who is about to be imprisoned or put in a mental asylum for having attempted to murder her husband. Actually, the woman and her children had been beaten up by the rich man. The rich man had also married another young girl and had divorced Fang Ei Ling without her knowledge. In addition Fang Ei Ling had also undergone miscarriage a couple of times due to the physical assault. Mei Lan succeeds in the case and provides shelter to the abandoned Fang Ei Ling and her children. Her success in the case catches the attention of the press and when questioned, replies confidently:

> 'The law that allows polygamous marriages needs to be changed; it is outrageous … A charter for women which will require marriages to be monogamous and provide for divorce, safeguard the rights of women and protect the family. A minimum age for marriage must also be set. Our Civil Marriage Act allows many marriages to take place outside its statutes, and so fails numerous women'. (Chand 401)

Mei Lan's words imply that patriarchal society as a surveyor has empowered itself through its statutes which do not possess gender neutral laws. Besides, the practice of polygamous marriages demonstrates the imbalance prevalent in the power relations of Chinese society. Similarly, when Mei Lan wishes to support and offer her services free of cost to abandoned women, Mr. Cheong, her senior lawyer, warns her saying, "… you cannot go against the tide; you are a woman, not a man" (Chand 402 - 403). In spite of having been educated, he is not able to

tolerate the reputation of Mei Lan. However, Mei Lan does not get discouraged by the words of Mr. Cheong. She decides to fight for equal pay as the women lawyers were half-paid when compared to male lawyers. Her big house named the Bougainvillaea House is also converted into a Women's Shelter to provide shelter to destitute and abandoned women. She becomes a liberated and independent woman resisting the male patriarchal gaze.

Summation

Mei Lan ventures to break away from the rigid traditional ideologies and norms. It is apparent from her determination that she is not willing to be an erotic passive spectacle. She represents the potential of the object of gaze that possesses the power of resisting the gaze of the subject by rebelling against it. In addition Mei Lan is looked at by men continuously throughout the novel and this provides constructive assistance in the formation of her identity. She emerges as a successful woman from the existing social paradigms through her determination, self – realization and self - creation. Her rebellious nature enables her in asserting her identity. It is evident from the novel that she daringly confronts the male gaze and gathers power out of it.

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In Conversation with Dr. K. V. Raghupathi

RAMACHANDRA BABU, V

About the Poet

Poet, short story writer, novelist, book reviewer, and critic K.V. Raghupathi has published twelve poetry collections, two short story collections, two novels, eight critical/edited books besides four books on Yoga and numerous stimulating and thought-provoking articles in various international journals, both online and print. His poetry collections include, *Desert Blooms* (1987), *Echoes Silent* (1988), *The Images of a Growing Dying City* (1989), *Small Reflections* (2000), *Voice of the Valley* (2003, 2014), *Wisdom of the Peepal Tree* (2003, 2014), *Samarpana* (2006), *Orphan and Other Poems* (2010), *Dispersed Symphonies* (2010), *Between Me and the Babe* (2015), *On and Beyond the Surface* (2018), and *The Mountain is Calling…* (2019). An Indian author best known for his poetry in the English language, his poetry is rooted in the abundance of philosophy, nature, transcendentalism, imagery and social perspectives, and replete with similes, metaphors, personifications, apostrophe, irony, climax, anti-climax and full of rhetoric and symbols. More often he takes the readers on the spiritual exploration of radical philosophical thoughts which strongly speak through all the collections. He is a recipient of several awards for his creativity at the national level that include Michael Madhusudan Dutt Award (2000), H. D. Thoreau Writing Fellowship (2001), Best Chosen Poet for 2003 (2003), Lifetime Achievement Award (2010), Rock Pebbles National Award for Creativity (2014), and King Phrasal Arbind Chowdhury Award for Poetry (2018). He lives at Tirupati, AP. He can be contacted at drkvraghupathi@gmail.com

Interview

RCB: *You are an accomplished poet, a teacher and literary critic. Could you throw light on what according to you poetry is?*

KVR: I do not know in what sense you are using that I am an accomplished poet, teacher, and literary critic. I have never called myself a poet although I write that sounds poetry. I am known in the poets' circle but not many in the universities know about me. As a teacher I have contentment. Many of my former students love me and my teaching skills. As a literary critic, I am impartial. I do not compromise on the standards of writing scholarly papers.

What is poetry? It is asking lovers what love is. They can't tell what it is. Samuel Johnson once said: "If you ask me what it is, I do not know; if don't ask me, I know what it is." Nevertheless, I shall give my views. For me, poetry is a mere feeling. Feeling needs to be distinguished from emotionality. The feeling is almost an internal form of the sense of touch. In contrast, emotions are mere local disturbances of the body-mind complex. Feeling transcends them all, just as it transcends our self-sense and our bodily image. In feeling, we reach out beyond the apparent walls of our body-mind. Emotions are impermanent, while feelings are transcendental and permanent. Above all, writing poetry for me is a transcendental experience. I write poetry because I have a deep urge to explore the meaning of existence. And I find poetry serves me as the best vehicle. It experiences and expresses truth much more clear way than prose. Hence, my poetry is chiefly marked by romantic, transcendental, and spiritual elements.

RCB: *And what is the purpose of Reading poetry in general?*

KVR: First of all, you need to know what a poem is in order to appreciate it. It is a basic experience. It is a transformed experience, a refined one, and not a crude one. It is a response. We all react. But a poet responds sensitively. Responding sensitively means feeling deeply and intently. It is this response between the poet and the object that is very important, that makes the difference. The emotions generated undergo radical transformation in the hands of a poet. Readers should be sensitive enough to appreciate poetry. Reading poetry is not everyone's cup of coffee. They must read the hidden meaning between the lines. There are umpteen purposes for reading poetry. Reading poetry soothes your heart and mind and uplifts you. It provides peace to your agitated mind.

RCB: *What inspired you to write poetry? Is it the works of great poets and literary giants of oriental world like*

Kalidasa, Tagore, Aurobindo and other mystics who motivated you to write poetry? Tell us more about your poetic career.

KVR: Nobody has ever influenced me to write poetry. Let me tell you the truth of my journey as a poet. I never wanted to become a writer, much less as a poet in my student days. I never dreamt of it. I read very little poetry in those days and mystics were beyond my purview of my materialistic ambitions. The middle class family from which I hail has its own typical ambitions altogether different. Soon after completing my post-graduation, my father's ambition was that I should sit for competitive examinations and secure some coveted administrative post. But destiny willed it otherwise. I underwent certain failures and tragedies in my life in those days of the 1980s such as losing of my mother, my battle in the court over my selection in civil services, my pursuit in research, and not securing a job for my survival. All these mishappenings had given a big jolt in my life, nevertheless made me more reflective about the meaning of existence and living. It was from this turmoil one day as I was deeply contemplating, the pen in my fingers started scribbling a few lines and the lines went like poetic flow. That was how my first book *Desert Blooms* that ran into 1600 lines was born. In those days there were no computers, they were yet to be introduced in our country. There were no mobile phones. Communication had to be made by means of writing postcards or inland letters and it used to take longer time to reach from one place to the other. I did not show the script to anyone, either to a senior poet or an academician in the university. I myself read what I had scribbled umpteen times, edited and reedited. I was in my twenties at that time. I searched for a suitable publisher. I wrote a series of letters introducing my work to various publishers. Much to my defeat and frustration, none of them responded favourably since it was poetry that had little marketability. It was then I was one day browsing through books on the racks in my university library and my eyes fell on a green silk cloth bound book. Incidentally, it was a poetry book. No sooner had I picked up the book in my hands than I flipped pages quickly, my eyes ran through the frontispiece and the last pages of the book and I learnt that the book was published by Professor P. Lal of Writers Workshop in Calcutta. I knew nothing about him. Soon I wrote a letter to him introducing myself and the work that I had written. I had to wait for two weeks to get a reply from him who asked me to send the entire typed manuscript by secured post. I did accordingly. After a month I received a positive reply stating that he had meticulously gone through my manuscript running into 1600 lines and he was deeply impressed by the poetic flow and the lyrical beauty and accepted to publish my work under the banner of Writers Worksop though he tagged at the end that I should meet one-third of its production costs. I met this requirement by collecting liberal donations offered to me by many teachers in the university. The book was published in 1987. Thereafter I never looked back. From this narration you must have understood that I wrote poetry on my own, and it came without any volition. It was an effortless action. I allowed it to sustain in my organism. Till today I wrote in my own way. Nobody was my guide and philosopher. My writings were born out of my intense personal experiences. My experiences are my guide.

RCB: *Could you tell me the impact of Eastern Mystics and Western Philosophers like Friedrich Nietzsche, Jean Paul Sartre, Albert Camus, Bertrand Russell, etc. Who influenced your life the most?*

KVR: I have already answered. None of them influenced me in any way.

RCB: *What is that you want to convey through poetry?*

KVR: Pure knowledge and wisdom which I gained through my experiences.

RCB: *It is learnt that you completed your M.Phil and Ph.D on "The Poetry of Ralph Waldo Emerson: A Study" and "Emerson's Orientalism" respectively. What made you choose Ralph Waldo Emerson leaving aside the Asian and European Poets who were established more than the American writers?*

KVR: His original transcendental experiences that suited my temperament then.

RCB: *"Desert Blooms" (1987), your first book on poetry is a conversation among three souls discussing and philosophizing the mystery of life. Could you elaborate, on what is the actual purpose and meaning of life?*

KVR: It is an imaginary dialogue among the three souls, each one sums up his own perception about life. The dialogue goes on without arriving at any valid

conclusion. None of the souls agrees with the other in course of dialogue.

RCB: *"Voice of the Valley" (2003, Second ed. 2014) is filled with esoteric knowledge where an imaginary seeker "Bindura" is bestowed with infinite knowledge after absorbing perennial wisdom from the voice emanating from the valley? Did you experience the state of 'Pure Wisdom' as reflected in the lengthy poem stretching 92 pages?*

KVR: If I had not undergone the experience I would not have written.

RCB: *"Wisdom of the Peepal Tree" (2003, second ed. 2014) is a long poem of 27 pages where the seeker approaches the Peepal Tree filled with confusion at the starting and emerges out with the knowledge of Self in the end. Do you like to say that if one inquires deeply into the issues of life, all conflicts wither and one can arrive at the fundamental truth negating everything like Buddhist Philosophy?*

KVR: Definitely. One should have the deep insight, readiness to plunge deeply

into one's being. In these two books, you will have noticed negation.

only through negation, you can arrive at the truth.

RCB: *"Samarpana" (2006) written in Dhvanyaloka, Mysore where you spent your valuable period as Thoreau Fellow consists of 50 reflections. What motivated you to write poetry on Nature and what is Nature to you?*

KVR: Nature fundamentally figures in my poetry. It is the life-blood of my poetry. Only from the nature I drew enormous wisdom. The imagery I have used more predominantly in my poetry has derived from nature. Nature is a source of my experience and wisdom.

RCB: *"Dispersed Symphonies" (2011) is a collection of 106 reflections filled with ample romantic and deep transcendental elements. On examination, it is found that your reflections are almost like prosaic poems and do you consider it as poetic prose or under the genre of poetry?*

KVR: If you rearrange all the lines in those reflections in a vertical fashion, they would look poetry. The form is not important here. What you need to take into account is the experience. When that experience touches the core, it becomes poetry. Even the prose becomes poetical.

RCB: *"The Mountain is Calling…" (2019) appears to augment the state of consciousness in a mystical tone of 100 reflections where the Mountain appears to be in deep meditation with profound stillness and silence. Do you think that it will help every individual come out of his monotony?*

KVR: It is pure wisdom. Definitely. If you have that sense of perception and sensitiveness, you will reflect upon these ideas.

RCB: *Why did you select only poetry as a medium of expression besides other genres like essay, novel, drama, and short stories? Also, it is known that you have four fictions to your credit, "The Invalid" (2012), "The Disappointed" (2014), "The Untouchable Piglet" (2015), and "A Gay and A Straight Woman" (2017). What is the difference you find while expressing your natural way of expressing your erudition in poetry and in fiction?*

KVR: Only poetry can touch the truth. You can be transcendental only in poetry. Poetry has that power of taking you beyond the matter and the intellectual mind. But you can be earthly in fiction.

RCB: *Has any of your poetry collections been translated into any other languages?*

KVR: No. They will lose the beauty of expression and thought. Even if someone attempts,   he/she may not succeed because the experiences are transempirical. Unless one gets into that state, it is difficult to render such experiences filled with profound wisdom in   other languages.

RCB: *Do you consider yourself as an accomplished poet? And how do you feel, if none on this earth reads your poetry?*

KVR: I don't know if I am really an accomplished poet. I don't know in what sense you are using the expression. If nobody reads my poetry, absolutely I have no problem. My job is over. The book is in the market and in the libraries. It is for the readers to read or ignore. But wisdom cannot be ignored. It is there, and it ever shines, whether you go to it or remain excluded.

RCB: *Do you write poetry for a targeted audience or just an outflow of your sublime emotions?*

KVR: I am not a committed poet. I don't have any affiliation with any ideology or ism. Committed poets have target readers.

RCB: *Out of your 12 collections of poetry, "Desert Blooms" (1987), "Echoes Silent" (1988), "The Images of a Growing Dying City" (1989), "Small Reflections" (2000), "Voice of the Valley" (2003, Second edition 2014), "Wisdom of the Peepal Tree"*

(2003, Second edition 2014), "Samarpana" (2003),"Dispersed Symphonies"(2010), "Orphan and other Poems" (2010), "Between Me and the Babe" (2015), "On and Beyond the Surface" (2018), and "The Mountain is Calling…" (2019). Which work do you consider the best?

KVR: A poet like me will not distinguish. How can a father or a mother distinguish his/her children?

RCB: *From your collections, you have the power of converting ordinary experience from subjective to the objective in a variety of themes, from ordinary to extraordinary and extraordinary to ordinary? What is the training that helped you have such kind of clarity, attention for details, keen observation, visual representation, word choices, and powerful images and infused with strong intellectual and emotional responses?*

KVR: The answer lies in your question itself. I am blessed with deep insight.

RCB: *What are you currently writing?*

KVR: Currently I am penning three books simultaneously. They are: *The Great Creation: The Book of Movement, Tattvam Asi: Dialogues with 'Not Me',* and *Discourses on Yoga.* The first one is a book of reflections that are profoundly philosophical and mystical in nature. Occasionally, I write short stories and memoirs.

RCB: *You have already published four books on Yoga. It is interesting to note that you have this aspect to your personality. Out of curiosity I would like to know your yogic life. Could you please throw some light on this?*

KVR: I plunged into this yogic life in the 1980s, and since then I have been in it. Incidentally and interestingly my writing career and my yogic life have sailed together. Almost three and a half decades have passed. Not the Contemporary Yoga that is in practice throughout the world. Mine is Vedic Yoga which is totally different from the modern Yoga. Modern Yoga is not a Yoga at all. I call it a Fitness

Yoga, more of a gymnastics type. It focusses more on health. Vedic Yoga on the other is a classical Yoga, it is a traditional Yoga. It focusses more on mind and meditation and views life not in compartments but in its totality. It is a complex and many-sided discipline, addresses all of life, and works with all of nature, like a symphony using many instruments, with many movements, scales, tones, and harmonies. It cannot be reduced to a simple pattern, formula, or method. It is like a banyan tree with roots, many trunks, and branches. It reflects the teachings of numerous seers over many centuries. I am in this tradition. Unfortunately, modern Yoga deviates from this Vedic Yogic tradition. Not many practice this tradition because it requires a tough discipline, a very hard *sadhana*. Also, it is difficult to come across Yogis of this tradition.

RCB: *What do you do when you do not write?*

KVR: Reading, naturally! But these days I do not read much. I take long walks in nature or sit and watch birds. Sometimes I watch videos on wildlife. I learn a lot from the behaviour of animals.

RCB: *What are your views on contemporary poets? These days I find a number of young and old people started writing poetry.*

KVR: I don't read their poetry. It is like walnut without a nut inside. There is no depth. But I find some merit in North-East Indian Poetry in English because it is born out of dislocation and suffering. It carries vigour, power, and depth. It is very energetic and vibrant.

RCB: *Do you want to leave any message to other contemporary poets?*

KVR: I am not a trained poet to offer any advice to the contemporary poets or budding poets.

RCB: *Thank you very much for sparing your valuable time.*

KVR: Thank you. My good wishes to you and the readers.

The Angst of (Un) Knowing: A Postcolonial Reading of Badal Sircar's *Evam Indrajit*

RAMANATHAN, S

Abstract

Badal Sircar as a modernist brings to fore the predicament of urban middleclass men—their over confidence, in spite of poor adaptative skills. Indrajit the central character in Evam Indrajit is the angry young man who fails to learn and adapt the realities of life. His shattered dreams push him to nothingness and lead ultimately to take the endless road.
Keywords:post independent drama, maladies of urban middleclass, inability to adapt, hope

Introduction

Drama in India has a rich and glorious tradition and dates back to the Rig Veda. Bharata's *Natyashastra* elaborates upon the myth of the origin of drama. Hailed as the "Fifth Veda" drama in India began its journey with the Sanskrit plays. The establishment of British rule in the country marked a search for a new theatre among the educated Indians. Apart from adaptations from Shakespeare, there were few original plays in modern Indian languages. The regional plays reflected the urge for freedom in their themes. Indian English drama originated thus and grew at its own pace. Till the end of 19th Century it had little scope except the major play by Michael Madhusudan Dutt*Is This Called Civilisation? (1871)*.

Background of the Study

Indian English drama in the pre-independent phase was enriched by eminent scholar-writers like Rabindranath Tagore, Sri Aurobindo, T.P. Kailasam and Bharati Sarabhai. In the post-independent Indian English drama, Asif Currimbhoy stands apart among the prominent playwrights for the range of themes he dealt with: history and contemporary politics, social issues, East-West relations, psychological conflicts, religion and philosophy. Girish Karnad, an impressive actor and powerful playwright, chose to write plays based on themes from Indian myths, legends and culture. His plays have revealed and established modern man's relationship with the past and tackled contemporary problems by placing a parallel between antiquity and contemporaneity. Vijay Tendulkar has given Indian theatre a rich and challenging repertoire. His plays reflect his concern with authority and the idea of exploitation of individual. Oppression, human violence, man-woman incompatibility and exploitation are the important themes Tendulkar focussed upon. Mohan Rakesh wrote in Hindi but for his exceptional dramatic relevance his plays have been translated in English and other languages. As a playwright he portrays the crisis of contemporary man caught in the uncongenial surroundings and persistent threat to human relationship. Apart from Nisssim Ezekiel, whose plays portray his observations of the oddities in human life and behaviour. Mahesh Dattani enriched the post-independent phase with his authentic voice. His plays are rooted in contemporary urban experience and one could smell the perennial clash between tradition and modernity. Mahasweta Devi and Manjula Padmanabhan represent women's theatre in a different light. Their plays bring out the resentment against the politics of exploitation on the basis of gender discrimination.

Indian English drama has thus evolved and emerged to represent the voice of the common man crushed under the wheel of exploitation. Contemporary Indian English drama owes its prominence to the theatrical tradition by Mohan Rakesh, Badal Sircar, Vijay Tendulkar and Girish Karnad. Sircar (1925 - 2011), considered to be the legend of Modern Indian English drama, uses the stage to represent the existential attitude of the modern man in the post independent- era.

Discussion

In the play *Evam Indrajit,* Sircar has brought out effectively how independence proved too kind to the neo-elite class, the middle class. The class found itself a misfit as many of them could not adapt, align and adjust to the way of the world. The angst of (un)knowing happens to be the cause for their agonies. Indrajit, the central character, is the angry youngman who is frustrated and angered at

the deterioration of values in society. Sircar through the character Writer, as his mouthpiece, presents his viewpoint. The play is an attack on the shallow, pseudo and materialistic way of middle class society. Indrajit thought himself to be extra ordinary and wanted to strike the world like a meteor. But bitter realities press on him to realize his ordinariness in him. His efforts to revolt and reform the world become a distant dream. The Writer and Manasi in the play prevail upon Indrajit to continue to explore the journey of life with 'hope'.

Mahesh Elkunchwar's definition of a modernist rightly attributes to Sircar. The writer defines "modernist" as one '[…] wo really confronts the problems of his time and accepts the challenges of his subject material expressing a new voice and disturbing new insights into the human problems. (p. 22.)

Evam Indrajit published in 1962, focusses on the contemporary problems of the individual and collective existence. Satya Dev Dubey aptly summarises the purpose of the play as "*Evam Indrajit* is the one play which accommodates and expresses all major concerns, aspirations and problems of the new rootless urban generation and invests it with deep autumnal tone".

The play revolves round the life of four characters : from home to school, from school to college and from college to the bigger school, the world. The playwright's characterisation of the life and struggle of the young men is a classic example of contemporariness in the twenty-first century. His portrayal of the prevailing of education system, career moves, achievement and marriage prospects of the middle class society brings to the fore the crushing system.

Kolkata in the 70s was witness to change in values, attitudes and perceptions. Being the largest populated city, the mad rush of the people during busy hours is beyond imagine. Huge crowds in buses, and trains at snail's pace take toll of people's peace. Everyday is an ordeal for them. The socalled progress in in education comes under attack when Kamal talks about admission test for third standard. The Writer looks around the office and says that life is a bigger office where more important transactions take place.

Indrajit does not find solace and meaning in day-today activities – home or office. He looks for something which he himself is unable to describe. The Writer too thinks on the line of Indrajit. He thinks of life that is bereft of meaning, joy and contentment. Fragmentation has become the way of life and man as a whole is not to be found. What he can do is only to think of the "man"."I sit with the part, and think of the whole. I sit in the dust and think of earth. And I screen the dust that is the earth that iscrushed. […] But I still sit and think. Istill think of man, the whole man, and thefragments of my consciousness are stillsearching –searching for something else". (p.34)

While Amal, Vimal and Kamal, his friends adapt themselves to the harsh realities of life Indrajit finds life desolate. His meeting the protagonist brings out the lesson that he has not learnt. He realizes that life is not a bed of roses. Unlike his friends, he could not strike a compromise. So he starts moving from place to place, year after year as he does not find his roots. The sense of belonging seemed to be a distant dream. Seven years of movement has changed him and his views. In college days, he was enthusiastic and anxious about life and wanted to go beyond the mundane. But after years of wandering he feels that there is no world beyond geography and life has changed his views. He realizes his limitations of being ordinary. His confession to the Writer of his inability to strike the sky like a meteor is a sad commentary on this urban middle class man.

Amal's transition from a student to a senior assistant is progression. But incompetency, jealousy and helplessness make his life miserable and he is fed up with life. Vimal's putting his son to La Martiniere School tells about his middle class mindset on education. People like Vimal have, as neo elites, decided to be at par with the elite. In the process they miss out their self, the real self. Kamal's ambition to strike gold pushes to the extreme of borrowing money at a higher rate of interest. To make both ends meet he takes to selling insurance policies and is very anxious about a business deal. But he opens his heart to the Writer of the problems they face and how life has become less instinctive. He is aware that problems of life kill hobbies. Kamal used to play Mouthorgan once. The Writer has stopped writing. Looking at the trio—Amal, Vimal and Kamal, and their struggle to sustain, the Writer finds the sparks in them. He feels that their assertion of life claims immortality however brief the spark is. But Indrajit is alienated physically and socially. He does not belong anywhere. To the Writer's question of immortality he answers doubtfully. He wants to leave the country as the void in him pushes him from behind. He is not sure if his journey will improve matters. Life has become a humdrum activity.

Sircar's concern as a conscientious playwright is notable in the last act of the play where he pinpoints the ways of the society in the postcolonial era. He not only satirizes but also endeavours to bring in awareness among

these unreached sections of the society. The Writer meets the trio – Amal, Vimal and Kamal after a long time. Thought they play cards to while away the time, they are disturbed a lot. Life around them does not assure peace if not joy. They do not find remedy to the evils of the society. He observes that the hope of building a self-sufficient and self-supporting society is scuttled by the wreckless/ ruthless system and functioning of the government. The middle class man finds nothing compatible to his self. The trio's reaction on the different mechanisms of the world is a scathing attack on mankind itself:

AMAL: We have to dismantle the capitalist system.
VIMAL: Fascism is leading the world to destruction.
KAMAL: Communism kills man's sense of himself and his freedom.
AMAL: The democratic process is agonizingly slow.
VIMAL: Dictatorship has always proved an evil.
KAMAL: Most people have to suffer and any system. (p. 47)

The alienated young men of the neo-elite class find not only the society in ill health but also their own lives embroiled in problems of domesticity. Everyone endorses the fact that the government cannot be trusted to do anything and feel that man should concern himself with his own work. There is a marked detachment of the middle class from the public life. They are self centred and feel 'I am alive, all is well" (47). They have enslaved and encircled themselves in a hypocritical and farcical society.

Indrajit's search for self and anxiety to be different from others has taken him nowhere. To Amal's question about his whereabouts, the Writer summarizesIndrajit's search. He could not find life's significance and sense of belonging anywhere – Calcutta, Bhopal, Bombay, Meerut, Udaipur, London. Nothing could bring in contentment to him: "[…] Everything goes round and round like awheel. Still it's not a proper wheel, it'sa spiral. And that precisely is the tragedy- the tragedy of knowing". (p. 48)

Indrajit finds himself alienated in his own land. The monotony of existence has taken away the joy of living. His urge to go and see new things has died out. He passes from one thing to another and looks for deeper meaning and permanence. Sircar portrays the attitude of the typical urban middle class through Indrajitas: "Whatever I wished to have, I have got. Butthere is no sense of achievement in it -that is the bitter truth […]". (p. 48)

The predicament of the uprooted middle class is that they hope to achieve a lot in spite of their limitations. This undue claim and efforts are mere stupidity. Yet Indrajit clings on to the vague hope and dreams. He realizes that it is the dream that keeps apart the past and the present and doubts if future could be broken down into the arms of the past.

Unlike his friends, he does not have a hope to cling on and live. Sircar effectively portrays the predicament of modern man trapped in a situation from which he has no escape. Indrajit finds that his life was devoid of ambition and hope. He did dream of life earlier and rared to go: "I used to dream then of coming up like a shooting star shattering the sky intoshivers – coming up filling the sky withlight from one corner to another – coming upand up unitl the fire in one burnt down toashes and only a momentary flame remained in the sky". (p. 58)

Indrajit confesses that he did not have it in him to shatter the sky. He merely dreamt and was unwilling to accept his ordinariness. But life, the biggest teacher widened his outlook on life. He has accepted his nothingness and does not want to be called Indrajit. Frustration pushes him to the wall of oblivion but the protagonist prevails on the disgusted young man not to lose heart. He consoles, convinces, and encourages him to take life as it comes. Indrajit's ordinariness and hopeless situation is not a cause of concern. The Writer acknowledges the fact that he is also ordinary and common. But, for people like him the only way to live is to walk on the road: "I know nothing to write about – still I haveto write. You have nothing to say – still youwill have to talk. Manasi has nothing to livefor – she will have to live. For us there isonly the road – so walk on". (p. 59)

The Writer says that even when one knows that there is no hope and the future bleak the journey should go on irrespective of the destination. Sircar's suggestive Sisyphus analogy is more than relevant as the middle class man, like the cursed spirits of Sisyphus, has to move on even when he is pushed behind. The modern man knows that is behind and what is ahead.

Evam Indrajit calls upon the people to live and have faith in life. The consciousness of the Writer, Indrajit and Manasi is an awakened one as seen in what they say in the end:

And hence
There's no end.
There's no hope
of fulfillment
By the holy shrine
At journey's end.
Forget the questions
Forget the grief,
And have faith

In the road -
The endless road.
No shrine for us
No God for us
But the road,
The endless road.   (p. 60)

Conclusion

Sircar underlines the need for the modern man to move from being to becoming. The play, typical of an absurd play, showcases the predicament of the modern man and shocks its audience with the harsh facts of human situation. He asserts in unambiguous terms of how one cannot afford to be an Indrajit in the present day world but has got to end up as Nirmal. It is a challenge to accept the human condition in all its absurdity. The playwright is aware of the unenviable situation of the modern man and so prevails upon his audience to bear it with dignity and move along.

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Tracing the Origin and Growth of 'Diaspora' in Indian English Fiction with Special Reference to Anita Nair : An Analysis

RAMYA, C

Abstract

This article is just an attempt to show how the word 'Diaspora' has its roots and growth and Anita Nair's brings in her works diasporic thought and consciousness and how it works effectively in such a way to help her express her anguish and anxiety in reaching home from dislocation and economic starvation. This also shows the author's skill in describing how her characters have felt alienation and displacement in a foreign home and what makes them describe the beauty and socio-cultural themes of their home land. It clearly studies how the characters are torn between the double and after contradictory ideologies of home land and host land.

Keywords: diaspora, encrypted journeys, cultural assertions, in-betweenness, ambivalences

Introduction

Diaspora, diasporic, diasporization are contested terms engaging in encrypted journeys, enthnic/cultural assertions, the in-betweeness that fertilizes the new ground of literary voices, migrant subjects or subjectivities. Diaspora registers-more significantly, communities than post colonies and their lived experience in all their ambivalences, contradictions, multiple traversals, imaginary returns to home lands, nations of the mind and this unfolds in all such myriad communities across the globe. In the words of Edward Said, "Exile means to know the fundamental fragility of place and to develop skepticism towards the condition called home.

Diasporic situatedness gets closer to the acceptance or embracing of a post-modernists brokenness of things, a disruption and home as a lost ideal. "The sense of being located is the sense of being home and at home. In *The Future of Nostalgia*, Svetlana Boym states aptly;

> "To feel at home is to know that things are in their place and so are you; it is a state of mind that doesn't depend on an actual location. The object of longing, then, is not a really a place called home but this sense of intimacy with the word; it is not the past in general, but that imaginary movement when we had time and didn't know the temptations of nostalgia" (P404)

Derived from the Greek word 'diaspirein; meaning to disperse, the term "diaspora", since the nineteenth century has been widely applied to "the dispersal of the Jewish community their lives outside the frontiers of the biblical Israel. The term has been extended to include other displaced populations due to slavery, colonialism or forced migrations" says Manjit InderSingh in his book *Contemporary Diasporic Literature* (P32). After the Jewish diaspora followed the black or African diaspora to describe the history and experience of black people living outside Africa, especially those in America At present, the Indians have been drawn to the attention to the experience of the dispersed Indians in America, England, Canada or elsewhere. A good and considerable amount of the Indian diasporic creative and critical writings has been produced over the years in the sole intention of meeting serious critical and political condition in India.

Discussion

Diasporic writing draws our attention to an important aspect of our era in which responsibilities of citizens go across national boundaries. It brings into focus, as a matter of fact, not merely the role of intellectual or the relationship of teaching to the evolution of democracy, but also the intellectual's need to move away from mere language of critique for a redefinition as part of a language of transformation and hope. It is only on this premise that the struggle against racism, class structures, sexism and other forms of oppression would gather new momentum. This necessary and inevitable shift indicates that literary writers and critics combine with other cultural activists for inventing languages and providing critical spaces that offer new opportunities for coming together of different social movements. By doing so, there can be a rethinking and reexperiencing of "democracy as a struggle over values, practices, social relations and subject positions that

enlarge the terms of human capacities and possibilities as a basis for a compassionate social order" (Haleey 129).

As regards the Indian diaspora, writers generally refer to persons of Indian birth or ethnicity living abroad. In earlier times it occurred as a result of induced emigration or indenture but in recent decades, it was done usually by free choice and after for economic, artistic, or social advantage. In the words of Emmanuel S. Nelson, "the Indian diaspora is the historical and contemporary presence of people of Indian sub continental origin in other areas of the world"(P36). The words 'exile', 'diaspora', 'migration', 'dislocation', 'deracination', and 'displacement', are the leading metaphors used to express not only disorientation but also ideological and existential fragmentation. Dismantling the binary between the centre and the periphery, diasporicity or nomadism refers in fact, to a state of mind that manifests itself through strategies of assimilations and resistance living within the new cultures. In short, living in diaspora means living in forced or voluntary exile and living in exile usually leads to serve identity confusion and problems of identifications with and alienation from old and new cultures and homelands. Therefore, most diasporic writing is suffused with identifications of consciousness and the problem of living in an alien society.

Since the last quarter of the 20th century, South Asian writing has increasingly received greater acclaim all over the world. The success of Salman Rushdie, Arundhati Roy, Anita Desai, Deshpande and Adiga are said to have enormously boosted the entire corpus of Indian writing in English, Among the Indian English writers, Kamala Das, Geeta Abraham Jose, JaishreeMisra, Meena Alexander and Anita Nair are the notable writers known for projections of diasporic thought and experience in their writings. Despite the fact Anita Nair has been classified as 'stay-at-home' writer by the literary circles and academic institutions Nair's fictions does strong exhibit the diasporic consciousness to a great extendt. Born in Shornoor, a small down in northern Kerala and brought up in Aadi, 22 kms away from Chennai, her heart holds a fond longing for her native home-state, Kerala. Anita Nair's Kerala is "an imagined space, recreated from memory, nostalgia and the oral narratives of the people she loves. Kerala, its villages, art forms, dance-drama, monsoons, snake-shrines, coconuts, elephants, jack fruits-all, form the backdrop of her novels. It is this part-real, part-imagined land which is the source of her novels" says Maya Vinai in her book, "Interrogating caste and gender in Anita Nair Fiction" (P 41). In spite of being a migrant, Nair work approximates

the condition of the artist in exile. She has to her credit publications of such notable novels as *The Better Man, Mistress* and *Lessons in Forgetting* which project the experience of displacement and migration as both emancipator and harrowing.

In her works, where diasporic thought is out and out noticeable, Anita Nair tries to ascertain and reconstruct identity not only for her characters but also of her own. The term 'diaspora' refers to dislocation or disintegration or dispossession. It disconnects individuals from roots and so the individuals stand on both sides of nationality and exile. The term also used to describe all the activities of physical and emotional displacement. The well-known Indian writers like V. S. Naipanal, Salman Rushdie and Stephen Gill, an Indian born Canadian writer, have exposed diasporic consciousness in their writings. Stephen Gill effectively portrays how an immigrant, who has come to Canada in search of gazing land, feels alienated physically and emotionally from his native land. Though the writer makes several attempts to transform his identity, his cultural ship with India makes him creature from outer space in Canada. Diaspora thus indicates an emotional and psychological state of harassed individuals who swing between dislocation and then relocation. Salman Rushdie points out the torture and joy of being an emigrant in the following lines:

> "Exile or immigrants or Expatriates are haunted by some sense of loss, some urge to reclaim, to look back, even at the risk of being mutated into pillars of salt" (P 83)

A Sudesh Mishra views,

> "Writing by the Indian Diaspora, panic, nausea Schizophrenia, hysteric, time tag, estrangement, violence, nostalgia, madness... are some major themes" (P 279)

Writers like A. K. Ramanujan, Bharathi Mukherjee, Meena Alexander, Salman Rushdie, Adiga, Desai, V. S. Naipaul though differ in their socio-cultural backgrounds and literary origin, their diasporic circumstances, their wisdom of exile and estrangement unite all this writing. Salman Rushdie in his essay, "Imaginary Homelands" describes how an immigrant develops a double vision when he is caught between identity crisis and cross-cultural communication:

> "Our identity is at once plural and partial. Sometimes we feel we straddle two cultures, at other times that we fall between two stools. But however ambiguous and shifting this ground May be it is not an infertile factory for a writer to occupy. If literature in

part the business of funding new angles or which enter reality, then once our distance, our long geographical perspective, may provide us with such angles" (P 18)

However, displacement whether forced or self-imposed is in many ways; 'a catastrophe'. But it acts as a tonic to many for it is the consequence of man's options and leaning towards professional And business gains. V. S. Naipaul, the father of diaspora, outstandingly expose the search for the roots in his *A House for Mr. Biswas*, to have lived without even attempting to lay claim to ones portion of the Earth, to have lived and died as one has been born, unnecessary and accommodated;(P 14). In the same manner, Salman Rushdie's *Midnight Children* and *Shame* are "the novels of leave taking… from the country of his birth (India) and from that second country (Pakistan) where he tried, half-heartedly to settle and couldn't" (P135).

The most important novels of South Asia are stuffed with diasporic consciousness-the social realities the feelings of longing and belonging. *Train to Pakistan, Ice candy Man, Midnight's Children, Twice Dead* are flourished with the same tragic tale of anguish and conflict from different viewpoint. Anita Nair who is nicknamed as 'stay at home writer' has displayed powerfully this diasporic conflict and anguish in most of her novels. Nair's diasporic thought is obvious in the theme of return to her homeland in almost all her novels. This theme is clear in the characterization of Mukundan in *The Better Man*, komen in *Mistress*, Jak in *Lessons in Forgetting* Nair's search for roots or identity is clear in her fictional works. She wants to establish her cultural space for herself in order to settle crisis in her creative activities. In an interview with Wollak, she admits:

"In India, people maintain an identity because of the language they speak. Though you might be Indian, you must feel that your roots are in the state where you were originally born. So Kerala is Home for me; everywhere else is just a place to live" (Issue 7)

Unlike the conception of most of the people regarding the trauma of exile, homelessness and relocation, Nair within the particular state of mind can afflict any individuals within the particular state or country. Even an average metropolitan person can experience something like diasporic exile. As Sankaran Raveendran puts it,

"The pain, anxiety, fears and insecurity that Indians have to pass through in their daily life, especially for those who live in states other than their own, generate a dense form of diaspora. The

situation of those outside India is an attenuated and alembicated form of the dense forms inside India" (Sharma 135)

The migrant, an returning back to his village, becomes alien to the culture and customs of that particular village. Though the inhabitants of the village acknowledge him and involve him in ceremonies and rituals, an opaque barrier still remains. Thus, a migrant is deemed as 'an outsider' giving him the feeling of 'non-belonging' and a no-whereness; In *The Better Man*, Nair pictures Mukundan as trapped in a similar situation. While writing a letter to his friend Anand, he is seen describing his retired life in his village kaikurussi thus:

"As for me, I'm pulling on in this place. I'm slowly getting used to village life. Believe me; it is nothing like what you see in all those Malayalam movies you like to watch on the video. I can understand your curiosity as to what I do all day. Actually, come to think of it, there isn't any fixed pattern to my day here. It is very different, and very often I wish I could return to an office routine. It gave a structure to my existence" (BM 121).

In *The Better Man*, painter Bhasi, who is forcibly evicted by the local big-wigs of kaikurrussi for the construction of community hall project, faces a similar predicament. The natives of kaikurrussi find it most suitable to deprive Bhapsi of his land to build a community hall because he suffers on being told to leave the land he loves is something unbearable to him. The villagers feel that because Bhasi is a settler, he would have no qualms over leaving the land of kaikurrussi. To which Bhasi reports as:

"So is that what it has been reduced to?
That as a settler, I don't. I love this village
Does. I love it as if it were a living being.
But because I am not a native, I'm dispensable.
How am I going to make you or anyone else understand?
What kaikurrussi means to me? What can I say to you?
Who see this land merely as mud, grass and trees?
Of the bonding the land and I share? (BM 311)

Nair's migrant consciousness is evident from the continuous evocation of the motif of return to the homeland is almost all her novels. As a child, the thought that 'one day we would return to Kerala' persistently haunted by Anita. And this motif is manifest in her characters like Sethu and Mukundan in *The Better Man*, Koman and Sethu in Mistress and Jak in *Lessons in Forgetting*. The

glorification of home, tinged with nostalgia, gets projected in the characters who are compelled to stay back due to economic reasons. Though Anita Nair is sympathetic towards this *nowhere man*, she has no qualms in portraying the ridiculous lengths they go to create this sense of belonging while staying in an alien land, In *Lesson in Forgetting*, Prof. Jak in the U.S refuses to repair the leaky tap in the garden because he wants to hear it drip, which reminds him of the kitchen tap in the house he grew up. Furthermore, he even disallows his wife to clean up the bird shift in the patio because it reminds him of the backyard of his house in Mylapore. Nair demonstrates how migrancy can be both emancipatory and painful. Thus throughout her novels, one can trace "a double consciousness getting projected in her writings or a like/dislike relationship which can be constructed as a byproduct of the ideological construct fashioned by external stimuli and inner consciousness" (Vinai 44).

Anita Nair presents the moral dilemmas of a woman trapped in social and emotional circumstances struggling against oppression and hostile fate. She presents the psychological trauma undergone by women under different circumstances. The lives of the women characters are deeply affected by caste, class and gender. These fictional women-Akhilandeswari, Janaki, Margaret Shanti, Prabha Devi, Sheela and Marikolunthu can be seen as mirror images of the real Indian women. The realistic picture of the so called humble lives of the peasantry women, the exploitation and marginalization in the hands of the upper caste is presented through Marikolunthu. Nair presents how caste, class and gender create boundaries and build up walls which alienate human beings. One of the major endeavours of many migrant and diasporic writers is their search for roots and identity. Anita Nair is no exception to this his works are, no doubt, shaped by the active engagement within the dominant cultural forms to establish a space for oneself. She tries her best and does her most to reclaim her identity in Kerala which is depicted in her fictional works through characters like Mukundan and Koman.

Conclusion

Anita Nair has proved herself to be a diasporic writer while criticizing life in Kerala and in portraying the identity of Kerala culture in all its intricacy. Anita Nair's distinctive location, her authenticity with different culture, the caste gender issues of Kerala, her explanation of themes-all makes her a distinguishing writer.

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Tamil Writing Teachers' Perceptions About the Role of English in the Classrooms

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Abstract

This study examines Tamil writing teachers' perception about the role of English in Tamil classrooms. Tamils tend to replace their mother tongue with English, the dominant language as it is more distinguished and has a greater influence (Kadakara, 2015). This implies that Tamil students tend to be far more proficient in English than in Tamil and this may pose challenges in the mother tongue classrooms. Students also find writing to be the most difficult skill to learn as opposed to listening, speaking and reading skills in Tamil classrooms. Canagarajah (2006) suggests creating a classroom environment where "first language is treated as a resource and not a problem" (p. 603). Semi-structured interviews were conducted with three primary school and three secondary school teachers. The study reveals that writing teachers primarily take a process-oriented approach in teaching Tamil and that students face difficulties in the correct use of address and specialised lexis as they often are translating these terms from English. There is also a lack of awareness in the stylistic variation between English and Tamil language. These difficulties have resulted in Tamil language teachers viewing the presence of English as an impediment rather than a resource in the Tamil classrooms.

Keywords: writing teachers, multilingual writers, Tamil language classroom

Introduction

Effective use of writing strategies can lead to better writing competence among bilingual and multilingual writers. (Bai, Hu & Gu, 2013) Findings have shown that the students' first language can be used as a resource to complement the monolingual teaching strategies in their second language classrooms (Cummins, 2005). In the context of Singapore, English is viewed as students' first language and mother tongue as their second language. This is due to English being the working language among the major ethnic groups (i.e., Chinese, Malay, Indian and Eurasian) in Singapore. English also takes an important role in Singapore's business, technology, administration and education as English is used as the medium of instruction. Therefore, mother tongue languages are only taught in schools as a school subject with limited instruction time (Kirkpatrick, 2011). This would mean that students are also more proficient in English than in their mother tongue languages. Although students' strong proficiency of English may pose challenges in the mother tongue classrooms, findings have shown that a bilingual's mind does not store first and second language input separately but with a certain degree of interaction and association between the languages (Tan, 1994). Therefore, students' first language can be used as a resource to facilitate their learning in their second language. However, shifting between the languages has been traditionally frowned upon in the educational settings as it appears to indicate a lack of proficiency in the language. Creese and Blackledge (2010) also point out that code-switching is hardly accepted by institutions or pedagogically underpinned.

Although the positive role of first language for multilingual writers has been well-documented (Qi, 1998; Cohen and Brooks-Carson, 2001; Fu, 2003; Cummins, 2005; Hornberger, 2005; Canagarajah, 2006; Siti & Abdul, 2009), there is limited discussion about the possibilities of using English as a resource for teaching writing in mother tongue classrooms in Singapore. Few studies have also attempted to find out whether the mother tongue teachers themselves view the classroom use of English as problematic. As such, the primary research questions that this paper seeks to answer are:

1. How do Tamil teachers in Singapore perceive the use of English in their classroom?
2. Do they consider English as a resource in their classroom? Or
3. Do they consider English as an impediment that affects students' writing?

Writing is taught predominantly through a process approach in the Tamil language classroom in Singapore. Process writing is the recommended model of writing instruction in Singapore schools (Chew, 2005). Process writing is comprehensive of key stages such as planning,

drafting, reviewing, revising and re-drafting. The planning stage teaches students how to generate ideas and select the ideas for their writing. Students then develop their ideas and organise them. The drafting and redrafting stages require the students to review and revise their writing with the help of the teachers, peers or alone. Teachers are expected to provide scaffolding for students where necessary through questioning, modelling, mind-mapping and outlining (CPDD, 2010). It is noted that in some studies, many teachers implement simplified process writing which bears a strong product orientation due to practical constraints (Cheah, 2002). However, the findings of this study have shown otherwise. Five out of six teachers seemed to have moved away from the product driven writing process as they scaffold and model the processes involved in idea generation, selection, development and organisation. These teachers spend much time in the planning and drafting stages as they teach students how to generate ideas and ensure that they follow the narrative structure of an essay. Although teachers provide scaffolding for students' writing, they do not spend much time in the re-drafting stage as only one teacher makes her students write a second draft. This could again be due to the practical constraints of having to finish the syllabus in time. However, it is apparent that teachers advocate for quality essays from students rather than quantity. It is also evident that teachers are moving towards the process-driven approach for writing for their students.

It is important to note that the perceptions presented in this paper are not representative of all Tamil teachers in Singapore. This paper will first discuss the methodology used for this study, followed by the literature review about the role of first language in bilingual students' writing. The findings from the interviews indicate students' difficulties in terms of address, specialized lexis and stylistic variation due to their over-reliance on their first language.

Literature Review

Canagarajah has studied multilingual writers extensively as his research interests span from bilingualism, discourse analysis, academic writing and pedagogies. His work on Tamil bilingual writers have been particularly relevant to the current study. (Canagarajah, 1992; 1993; 2006)

Canagarajah (2006) states that writing should not be viewed as a narrowly defined process of text construction and it is critical to consider the repertoire of a writer than that of a language or culture. This study was based on writing samples from the same writer in the same genre but in two different languages, English and Tamil. He provides a new direction for writing teachers of multilingual writers which is to create a classroom environment where "first language is treated as a resource and not a problem" (p. 603). He has also mentioned that for students to attain a favourable voice and representation for themselves through their writing, the dominant conventions behind a specific genre of writing has to be demystified and their writing activity has to be relatable to the social context in which it takes place. Therefore, contrary to traditional beliefs, shifting between languages in different domains does not necessarily indicate a lack of proficiency in the languages but may indicate a heightened language awareness and sensitivity to linguistic norms (Canagarajah, 2006).

Canagarajah's findings (2006) have been affirmed by various other studies. It has been shown in another study that a student's first language is a powerful resource for second language learning and is a useful complement to monolinguals to promote more cognitively engaged learning (Cummins, 2005).

Earlier observations of second language writers by Qi (1998), showed that Chinese writers often turn to the language in which ideas can be more effectively or clearly expressed, and with "the least possible interruption in the process of thought development" (p. 426). This shows how the bilingual students' first language can be used as a resource in their second language writing.

Siti & Abdul (2009) investigated the effectiveness of allowing students to use their first language to generate ideas for writing in their second language. Students who took part in this research used Bahasa Melayu to generate ideas before their writing essays in English. The control group only used English for the same task. The findings revealed that there was a marked improvement in the writing performance of students who used their first language to generate ideas prior to writing their essays as compared to the control group who only used English for both their planning and writing. This shows that students are able to switch from the two languages effectively in the planning of their essay to writing their essay. This is also consistent with the findings that a bilingual's mind stores first and second language input not entirely separately but with a certain degree of interaction (Tan, 1994).

Hornberger (2005) argues that bi/multilinguals' learning is maximized when they are enabled to draw from across all their existing language skills, rather than being limited to monolingual instructional assumption and

practices (p. 607). Fu (2003) who has also conducted a study on the bilingual process approach to develop Chinese students' writing abilities in English has expressed that, "…reasoning and imagination and the ability to organize ideas are equally or more important than language skills in learning to write. If we let our students express themselves and present their ideas in their primary language, we give them opportunities to continue the development of their thinking. With this development uninterrupted, they are able to write in a second language once they develop proficiency in it." (p. 74). Using the students' first language to develop their thought development prior to their writing is also supported by another study.

Cohen and Brooks-Carson (2001) further argue that the use of their first language helps to alleviate the load on their working memory since they are allowed to express their concepts in their first language and then translating them to their second language instead of going from the concepts to their second language representation.

Despite the clear benefits of using the first language as a resource for bi/multilingual writers as highlighted in the various studies, Tamil language teachers in Singapore have expressed their reservations in using it in their classrooms which will be further discussed in the next part of this paper.

Methodology

The primary data for this research was collected through semi-structured interviews with six Tamil language teachers from both primary and secondary schools in Singapore. The interviews were audio-recorded, translated and transcribed to analyze their responses further. The interview questions were open-ended and had three main components: current classroom practices for writing, challenges that students face in their writing and their perception on the role of English in writing lessons. The interview questions were adapted from Kaur's (2016) study which examined instructional practices in the writing classroom.

The selection of participants was through personal contacts. The teacher-participants had a minimum of 3 years of teaching experience in Singapore schools. To get more comprehensive findings, there were teacher-participants from both primary and secondary schools. The interviews were conducted with the consent of the teacher-participants and to protect the teacher-participants' identities, the paper will be making use of pseudo names. One of the limitations of this study would be that the teacher-participants involved in this study were all female teachers.

Findings

Findings from the interviews reveal that Tamil language teachers are hesitant in using English as a resource in their Tamil writing lessons because students struggle to identify and understand the right terms of address, specialized lexis and stylistic variation in Tamil because of their overreliance on the first language.

Terms of Address

English personal pronouns such as 'I' and 'you' do not denote any specific social relationship. However, Tamil personal pronouns do index a specific social relationship. Tamil speakers are therefore required to choose certain address terms to locate themselves as well as their interlocutors. During the interviews when the teacher-participants were asked to share some of the challenges that students face in their writing due to their influence from English, three of the teachers highlighted students' problems with using the correct terms of address,

> "Since they think everything in English, the influence of English can be seen in their sentence construction in Tamil. In English there is only 'you' but in Tamil there is *'nee'* and *'neengal'* which is used in different contexts depending on the importance and seniority of the person." (Mdm Sutha, Primary School Teacher)

The identification and proper usage of terms of address in Tamil language is not only a problem among younger students in the primary schools but also a problem for some students in the secondary schools. The students' lack of ability to identify and use the correct terms of address make the teacher-participants wary about the role of English in the Tamil writing classroom.

Specialized Lexis

Access to vocabulary is an important aspect in the various writing processes for both first and second language. Limitations in the access to vocabulary would deter the students from maintaining the standards of their first language writing. In the interview, teacher-participants were asked the components of writing in which students face the most difficulty when they are writing in Tamil language. All of the teacher-participants have expressed the same concerns that students lack Tamil vocabulary to be able to write as well as how they do in their first language, English. Specifically, students lack knowledge in

specialized lexis or vocabulary associated with a particular subject field such as technology for instance hammer, stretcher, computer. The teacher-participants' responses are as follows,

> "Another word would be '*suthiyal*' which means hammer. We have taught them this word in the lower primary but when they are in upper primary they tend to forget (the word)...." (Mdm Sutha, Primary School Teacher)

> "They tend to use English words in their essays when they transliterate something from English to Tamil like the word 'ambulance'... 'stretcher'. They do not know the Tamil word for it so I will have to teach them. They hesitate to write in English in their essays, so they transliterate those words to Tamil for example… 'computer'... at least (the student) attempted to write it in Tamil." (Mdm Archana, Primary School Teacher)

> "They also do not know how to translate from English to Tamil. For instance, the phrase 'work life balance'... they just directly translate it as '*vellai vazhgai samam*' (a literal meaning for work life balance instead of the intended meaning)." (Mdm Karthiga, Secondary School Teacher)

These findings are consistent in showing that students have difficulty in lexis which they do not use on a daily basis. They also tend to transliterate English words to Tamil when they are writing as they know that they are not supposed to write in English in their Tamil essays. With such context, it is apparent that teacher-participants prefer to limit the role of English in their writing as it would affect their writing in Tamil.

Stylistic Variation

Learning the stylistic variation of a second language is also another challenge that bi/multilingual writers face. Learning of styles involves complex processes and it requires a certain level of mastery in the language as well. The findings from the interviews show that Tamil students tend to adopt the stylistic variation of English when they are writing in Tamil language teacher-participants were asked about the impact of English in students' writing and their responses are as follows,

> "They tend to follow the structure of English when they are writing in Tamil sometimes. I rectify it by teaching them how to construct sentences in Tamil by saying where does the subject and predicate usually come in sentences." (Mdm Kannagi, Primary School Teacher)

> "The impact can definitely be seen even when they are speaking or writing. For example, in English they have the word 'and' but in Tamil we do not use that as we will add the suffix 'um' at the end of the word instead. However, students tend to use the word '*mattrum'* just as they would use 'and' in English. I tell them not to do it. I also have told them that they should not start answering a comprehension question using 'he' or 'she'. This can be done in English but not in Tamil. Such words should only come in the second sentence and not at the very start of the first sentence." (Mdm Geetha, Secondary School Teacher)

> "One problem among our Tamil students is that when they are given a topic, they start to think only in English. After which they translate their thoughts to Tamil and write. When they are doing so, they tend to make a lot of mistakes. Recently when I was marking a composition a student wrote, "*Naan antha kuzhuvil mukiya pangu vilaiyaadinaen*" (direct translation of 'I played an important role' where the word 'played' is written in the meaning of recreation in Tamil). (Mdm Aarthi, Secondary School Teacher)

These findings reveal that students tend to bring the stylistic variation of their first language into their second language writing which disrupts them from conveying their intended meaning in their writing. On top of that, students' challenge with stylistic variation is evident in both primary and secondary schools. This further makes the teacher-participants cautious of using English as a resource in their writing lessons as students tend to adopt what they know in English to their writing in Tamil language without making the relevant changes needed.

Over Reliance on First Language

As students in Singapore schools tend to be more proficient in English, the presence of English in their mother tongue language classrooms is inevitable. Therefore, teacher-participants were asked their perception on the role of English in their classrooms. Most of the teacher-participants added that they did not actively turn to English as a resource, but they do occasionally use it under specific conditions. Teacher-participants were asked about their perception of the role of English in helping the students to write in Tamil better. Among the six teacher-participants, there was only one outlier who thought that English can be used to help the students to write better. Her response is as follows,

"They make use of English in their planning stages of writing and I allow that. I allow that because it helps them with the flow of thinking. If you keep making them stop when they are planning, they will get fed up because they will feel that they are very bad. Even when they are presenting their work, sometimes they use English words and that is okay." (Mdm Sutha, Primary School Teacher)

The rest of the teacher-participants acknowledge that English can be used as a resource, but it should be used within limits. Their responses shed light on the specific instances that they use English and why they do not rely on it as a resource to teach writing in Tamil. Their responses are as follows,

"I do use English in my lessons, but as much as I use it, I always make it a point to explain once again using Tamil. I only use English to explain technical terms. As for the students' writing I tell them that the more Tamil they use in their planning, the easier it will be for them to form sentences when they are writing their compositions." (Mdm Archana, Primary School Teacher)

"I only use bilingual instruction because certain concepts cannot be explained in Tamil alone. Some of the words are even difficult for us to explain in Tamil. Therefore, you can say it in English and then explain it once again in Tamil. However, I do not think allowing them to write in English will allow them to generate ideas better. Sometimes we think that we can allow a bit of English especially for the lower ability students because we want them to share their thoughts in class. However, at the end of the day this small allowance that we give them becomes a habit for them. Since we allow that, they cultivate the habit and they do not change at all." (Mdm Kannagi, Primary School Teacher)

Although the interviews with the teacher-participants were conducted individually, it is surprising to see that the majority of the teacher-participants share the same thoughts about when English should be used and the same concerns about the role of English. They only use English as a pragmatic strategy to explain difficult words or phrases to students and they are very cautious in explaining that they will reiterate what they have said in English in Tamil as well.

Teacher-participants are also hesitant in turning to English as a resource for students for their Tamil writing as they may tend to get overly reliant on it. The teacher-participants feel that by making the students plan for their essays in Tamil it would be more helpful for the students as they would be able to minimize the influence from the English way of writing which is often reflected in their writing.

Discussion

In this section, the terms of address, specialized lexis, stylistic variation and the students' over-reliance on their first language will be further discussed according to the different sections.

Terms of Address

Some students face difficulties in identifying and employing the accurate terms of address in Tamil language. As Tamil does not have neutral second-person form such as the English, 'you', it is difficult for students to distinguish between the various terms of address which is appropriate for the context. However, this lack of ability to distinguish and use the correct terms of address reveals other findings as well.

Students face difficulties in using Tamil terms of address in relating with their interlocutor. This problem, however, is not apparent in the same students' use of English terms of address or personal pronouns. This serves to index the students' complex English-speaking and Tamil-speaking identities. The students' difficulties in using the correct terms of address may serve to foreground their English-speaking identities. This finding is similar to the findings of that of another study which studied the understanding of bilingual children's personal reference systems of that of Japanese and English. The children encountered difficulties in using Japanese personal reference terms but not in the use of English personal reference terms. (Morita, 2003) Just like Japanese, Tamil has a complex address system unlike English as they index a specific social relationship. For example, in Tamil language there is a difference between the words *'avar'* and *'avargal'*. An honorific suffix of 'gal' must be added to the word '*avar*' according to the seniority and superiority of the person that is being mentioned. Terms of address help to convey sociocultural meanings such as social roles, positions and relationships between interlocutors. (Brown and Gilman 1960; Muhlhausler and Harre, 1990) Therefore, the use and acquisition of these terms depend on a large amount of social knowledge (Hanks, 1990).

This shows that to learn the use of these terms of address, students do not only require the linguistic knowledge of the lexicon and grammar but require the

knowledge of the social relationships and the notion of personhood that operates in that culture. (Reyes & Lo, 2009) Therefore, the students' difficulty in using the accurate terms reflect their lack of social knowledge as Tamil may not be the language that they use to communicate in their social settings.

This is consistent with the findings from another study of children's acquisition and use of Korean address terms. The results also show that parents' language socialisation practices play a crucial role in their acquisition and usage of the address terms. The findings also highlighted that children tend to code-switch to English when they are required to use specific Korean address terms (Sohn, 1981).

It is important to note that Singaporean students tend to speak in English when they are talking with their peers and even at home due to their proficiency in that language. Some students rely mostly on Tamil language lessons to converse and build their proficiency in Tamil language. As the usage of terms of address rely mostly on the social knowledge of the students, teachers therefore have to provide for the students the social setting for them to communicate with one another in Tamil in both verbal and written form. Thus, the use of English as a resource in their writing may reverse the teachers' attempts to make the students understand the language nuances such as the usage of terms of address in Tamil language as students may easily switch to English reference terms to avoid using Tamil terms of address.

Specialized Lexis

From the findings, it is apparent that the students are lacking knowledge in specialized lexis and encounter difficulties in translating their thoughts from English to Tamil. Some of the students also translated the words from English to Tamil without translating the meaning of those words, indicating their lack of vocabulary to pen down their conveyed meaning. Access to vocabulary is crucial to be able to construct texts. Writing usually assume the various processes of planning, formulation and revision and lexical retrieval processes serve an integral role in these three macro writing processes. In the planning stage, writers "set goals and establish a plan to guide the production of a text that will meet these goals" (Hayes & Flower, 1980, p.12) In the formulation stage, writers transform their ideas into language. Lastly, in the revision stage writers get a mental representation of their texts and attempt to solve the potential dissonance between their own intentions and linguistic expression. (Manchon, Murphy & Roca, 2007) In

all these stages the writers' lexical retrieval remains crucial. Thus, it is clear that a lack of knowledge on the lexis will hinder their writing process. This is supported by another study which found that teacher-participants identified their limitation of their vocabulary to be one of the reasons for not being able to maintain the standards of their first language writing (Yang, 2006).

In the findings, it was also highlighted that the students turned to English words when they did not know the Tamil equivalent of it, and they transliterated those English words in Tamil. This also indicates their proficiency in Tamil language as low proficiency second language writers frequently resort to their first language while they are writing whereas higher proficiency writers are able to generate their texts directly in their second language (McDonough & McDonough, 2001; Wang, 2003; Wang & Wen, 2002; Whalen & Menard, 1995). Therefore, when writers lack the vocabulary to express themselves it is natural for them to fall back on their first language.

This presents two contesting perspectives about the use of English words in the students' verbal and written communication. One is that the students should be equipped with the relevant vocabulary in Tamil to be able to function in a formal setting. The other perspective is that a language classroom should reflect the authentic language used in everyday lives rather than the archaic language as even in formal settings, many English words have seeped into everyday lives such as the evidence cited earlier about the student's use of the word hammer instead of 'suthiyal' in Tamil.

Most of the teacher-participants involved in this study believe in the first perspective mentioned. They feel the need to limit the use of English in the students' writing as given that they are allowed to write in English, they may continue writing in English without having the need to find out what the Tamil equivalent of those words are as they can easily fall back on their first language. On top of that, students still lack the ability to be able to translate effectively, which makes the teacher-participants more cautious about the use of English as a resource. The teacher-participants feel the need to expose them to lexis which they do not come across on their day-to-day communication in order to help their vocabulary grow. Therefore, allowing them to use English may defeat that purpose.

Pavlenko (2000; 2003) mentions that some features of the language such as lexis and syntax are transferable across languages, however, there are also aspects that are language specific which need to be learned

individually. Thus, explicit instruction on lexis and syntax may positively influence the second language writing proficiency. This explains why most of the teacher-participants prefer to limit English in the writing of their students as they would prefer to teach them the lexis and syntax explicitly so that their writing in Tamil language will also improve.

Stylistic Variation

The findings reveal that some of the students tend to transfer stylistically significant features from their first language, English, to Tamil language. Some of these transfers are direct transfers as seen from the evidence cited by the teacher-participants. It is evident that students also incorporate these features without integrating it appropriately for the language that they are writing it in.

Switching their styles between languages is an important skill that bilingual writers have to acquire. There has been a growing recognition that perceptions and interpretations of stylistic choices made by native and non-native users of a language can differ significantly. On top of that, this difference often gives rise to serious failures of communication. (Pride, 1983) This could also be seen from the evidence cited in the finding whereby the student's conveyed meaning of the sentence was interrupted. Thus, for students to be effective communicators in Tamil language, their stylistic choices have to be accurate as well.

As the acquisition of stylistic varieties takes place gradually (Dewaele, 2007), the findings reveal that students rely heavily on the stylistic variation of their first language as most of the students' writing also show the influence of English. This deters teacher-participants from turning to English as a resource for their writing as it may complicate the students' ability to switch between the stylistic varieties between the two languages.

Over Reliance on First Language

The findings reveal that most of the teachers do not turn to English as a resource for teaching writing unless under specific conditions which they have provided valid reasons for. This is consistent with the research literature that classroom code-switching arises naturally as a pragmatic response to teaching difficult content in a language medium over which students have imperfect control (Rubdy, 2007) Despite acknowledging that English can be used a resource for explaining difficult content in Tamil language, they still do not tolerate when English is

being used in the writing of their students, be it in their planning or formulation stage.

Only one of the teacher-participants did not express any reservation about using English as a resource. The profiles and the abilities of the students could also be an underlying reason for her to use English as a resource readily. As some students have little to no prior home language exposure, the use of English may help to alleviate their anxiety and ease them into learning Tamil. This was also reflected in the Mother Tongue Language Review Committee Report (2010) and it was also mentioned that English can be used where appropriate to explain difficult terms or unfamiliar contexts to help the students learn better. Teaching completely in monolingual instruction and expecting the students to express themselves only monolingually in both verbal and written forms can be very challenging for students who are not as proficient in the language.

However, the concerns raised by the other teacher-participants as to why they would prefer to limit the use of English in their writing is also valid and justified. The use of English in their writing raises many concerns for the teacher-participants as the students may become overly reliant on it which may defeat the purpose of allowing English in the first place. Also, the difficulties that students face in their specialized lexis and stylistic variation also deters teacher-participants from allowing their students to use English as the students are unable to translate their thoughts from English to Tamil effectively. This is supported by empirical evidence which suggests that text planning via the students' first language is not always an asset in their second language writing as they have difficulties finding the translation equivalent in their second language for their intended meaning encoded in their first language. (Manchon, Murphy & Roca, 2007)

Almost all the teacher-participants believe that when students plan for their writing in Tamil, they will have to think in Tamil and this would minimize errors that they might make in their writing. However, if they were allowed to plan in English, they believe that the students are not proficient enough to be able to translate their thoughts in Tamil and sustain their intended meaning, giving rise to complications and errors in their text construction.

The limited instruction time for Tamil language could have also potentially added the pressure for these teacher-participants to limit the use of English, as some of these students are reliant on Tamil lessons to build their command of language. Most of the teacher-participants have also cited that students do rely heavily on English if

they are given the allowance to use it in class. Therefore, the teacher-participants may have the compelling need to maximize the students use of Tamil language in their classes which makes them cautious about the use of English as a resource.

Conclusion

First language is often described as a resource for writing in second language as it can be used as a complement to achieve a more cognitively engaged learning experience. But the findings of this study have revealed that this is not always the case. In Singapore's context, the Tamil community is experiencing a language shift as they are becoming increasingly proficient in English more than in Tamil which impacts the writing of the students in terms of difficulties in using the right terms of address, specialized lexis and understanding stylistic variation. The teachers in this study acknowledge that English can be used as a resource to explain difficult content, but they felt the need to limit its usage in the writing classroom as this would aggravate the existing difficulties that the students are already facing in their writing. As such the consensus amongst the Tamil teachers in this study was that English was more of an impediment than a resource in the Tamil classroom because of its effect on students' writing.

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Appendix
Pre-Interview Questions
1. Tell me more about yourself and your teaching experience.
2. How long have you been teaching Tamil language?
3. How many classes do you typically teach per academic year?
4. Could you share more about how you conduct writing lessons and why do you choose to do it this way?

Interview Questions
Current Classroom Practices for Writing
- What are the writing opportunities given to the students?
  - What are the writing assignments that students must complete? (In a month)
  - What are the different genres that students have been exposed to? (Journals, compositions, workbooks)
  - In a week, how many writing lessons are there? How long do you spend to teach the students to write?
- Please describe how you teach writing to your students
  - What are some strategies/pedagogies you adopt to develop the writing skills of students? (Mind mapping, writing prompts, individual lessons focusing on different skills of writing, process writing strategies)
  - Does your writing instruction vary? Why or why not?
  - What are some of the interesting pedagogies you have came across for writing but did not get the chance to adopt? Why?
- In teaching the components of writing to your students, what do you place emphasis on?
  - Stages of Writing (Planning, drafting, evaluating, revision)
  - Vocabulary
  - Constructing proper sentences
  - Grammar
  - Spelling
  - Punctuation

hallenges that Students Face in their Writing

- What are some of the common errors that students tend to make/problem areas that students face?
  - For example: spelling, punctuation, grammar, going out of point
  - How do you rectify them?
- What are some instances whereby students make use of English in their writing?
  - For example: English words in their essays, planning in English
- Proficiency of students' Tamil language
  - What is the proficiency level of students in your class?
  - Does the growing dominance of English language in Singapore pose a problem in your lessons?

Perception on the Role of English in Writing Lessons

- What is your view on the role of English in Tamil lessons especially in writing lessons?

- Is it a resource in which we can tap on/ something that we should avoid to teach Tamil better?
- How do you manage when students use English in class or in their work?
- Do you adopt monolingual/bilingual strategies when teaching your students on how to write?
- Have you made cross-linguistic references to teach Tamil writing to the students?
- Have you noticed code-switching in their writing? If yes, how do you cope with it?
- Do the students tend to follow the grammar of English when writing in Tamil? (For example, when constructing sentences)

- Do you think that English can be a resource that we can use to teach Tamil better? Why or why not?
- What are some areas of concern that you may have for using English as a resource in your lessons?

(Questions have been adapted from "Writing Instructional Practices of English Language teachers in Singapore Primary Classrooms", Shreenjit Kaur, 2016)

Women in K.Balachander's *Kalki*: An Analysis

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Abstract

Women are predominantly seen as mere creatures born to serve men in patriarchal Indian society. Their dreams often crumble once they fall into the trap of marriage. They are expected to take up the role of a loving wife, a caring mother, and an obedient daughter-inlaw. K.Balachander's *Kalki* portrays the lives of three different women who are trapped under the clutches of male dominated society. This article attempts to ascertain the place of women in the family and in society. It also explores the struggles they face under patriarchy.

Keywords: subjugation, patriarchy, marriage, male chauvinism, harassment

Introduction

K.Balachander is an Indian filmmaker who is known for his bold representations of women protagonists in his films. His films never fail to speak about contemporary social issues. He often shakes the foundational social system with his unconventional themes. The film *Kalki* revolves around three main characters: a fragile divorcee Chellamma, an innocent homemaker Karpagam, and a daring self-made woman Kalki. Their lives are intertwined with a sadistic businessman Prakash. Through this film, K.Balachander exposes patriarchy, sexism, harassment and domestic violence prevailing in the society.

Discussion

In the movie *Kalki*, K.Balachander amalgamates three different kinds of women. He purposely juxtaposes these women to bring out the different ways in which each one of them suffer under the roof of patriarchy. Chellamma is a former Carnatic singer who runs a store exclusively for baby care. After having epilepsy on the stage during one of her performances, she is denied to sing in concerts further. She lives a lonely life after being divorced by her ex-husband Prakash. Her only acquaintance is her cook Kokila.

Karpagam is the naive second wife of Prakash. She willingly submits herself to her husband and never talks back to him. She is a devoted homemaker who does all the household tasks. She is often appreciated by her otherwise cruel mother-in-law for giving birth to a male child, soon after her marriage with Prakash.

Kalki is a bold vibrant modern girl who never abides by the so called 'norms and customs' of society. She does not have a stable job for survival. Paranjothi, a model working for an ad agency falls in love with her during their first meeting itself. He helps her to get an opportunity to act in an advertisement. Soon, the duo becomes famous in the ad film industry. In spite of liking Paranjothi, Kalki denies his love proposal as she doesn't believe in the concept of love and the institution of marriage. According to her, 'Marriage is just a license to have sex'.

William Lyon Phelps says, "The highest happiness on earth is marriage". But marriage is a cursed ceremony for Chellamma. During her married life with the nitpicker Prakash, she is always put at fault falsely. He harasses her using abusive language, if she speaks with other men. As she is successful in her career, he feels inferior to her. His male pride is shattered every time when she performs in a concert. He tries to cut off her wings and lock her in the house.

Beauvoir in *The Second Sex* says "...woman has always been man's dependent, if not his slave; the two sexes have never shared the world in equality." (29)

Prakash does not want Chellamma to be independent. Instead, he wants her to be subservient to him while serving him the duties of a wife. He sees her as just an object of sex to fulfill his needs and desires. In patriarchal society, women are valued only for reproduction. They are treated as meager child-bearers in most of the households. Chellamma's mother-in-law accuses her of being barren. She torments her mentally by humiliating her in every possible way.

After her divorce, Chellamma does not find any purpose in her lonely life. She meetsKalki accidentally a few times and instantly develops a liking towards her. When Kalkistarts living in Chellamma's house as a paying guest, she takes care of Kalki likemother. In other words, she visualizes Kalki as a daughter sent by God. Kalki discovers Chellamma's miserable past and her desire to have a baby. She decides to avenge injustice happened to Chellamma by tormenting Prakash.

After his divorce with Chellamma, Prakash marries an ignorant woman Karpagam intentionally so that he can lead a dominating life by enslaving her. He humiliates her by addressing her using derogatory terms. He obtains sadistic pleasure by ill-treating her like a household maid. Simone de Beauvoir in *The Second Sex* says,

"Few tasks are more like the torture of Sisyphus than housework, with its endless repetition: the clean becomes soiled, the soiled is made clean, over and over, day after day. The housewife wears herself out marking time: she makes nothing, simply perpetuates the present…Eat, sleep, clean … the years nolonger reach toward the sky, they spread out identical and gray as ahorizontal tablecloth; every day looks like the previous one; thepresent is eternal, useless, and hopeless." (539)

Karpagam works like a dog in the house in spite of being scolded by Prakash. She, who is an innocent lamb, never realizes that she is being abused by her male chauvinistic husband.Kalki, who decides to punish Prakash for his wrong deeds, makes him to fall in her veil of love. She traps him and becomes his mistress. She becomes pregnant with his child and rips off his image in the public. She treats him in the same way as he treats his wives. He finally realizes his mistakes and apologizes to Karpagam for ill-treating her all along. Kalki gives birth to a baby girl and leaves the child in the care of Chellamma. She tells Chellamma that she is just the surrogate mother and Chellamma is the real mother of the child. Katha Pollitt, an American writer and columnist says "One of the very important ideas of feminism for me hasalways been women helping and supporting each other." In this perspective, Kalki can be considered a feminist.

Conclusion

K.Balachander portrays Kalki as a revolutionary woman. In spite of the fact that she would be criticized for getting impregnated with Prakash's child, she decides to do so with guts that 'her body is her right'. Through this depiction, K.Balachander renders a glimpse of his feminist ideologies. Thus, K.Balachander is radically different from other filmmakers who just portray women as objects of male gaze in their films.

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Deep Ecology and Minatory Notes in Herriot's *All Things Bright and Beautiful*: An Ecocritical Reading

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Abstract

Published in 1973, *All Things Bright and Beautiful*, is entrenched with a deep love of the countryside and signs of troubling changes that were occurring in the natural landscape, then. It also unfolds incidents of animal cruelty and negligence which is a result of Anthropocentric views that gives human beings the right to exploit the non-human world. The paper will expose the ecological concerns as well as the minatory or warning notes in Herriot's novel, while celebrating sustainable and eco-centric practices. The researcher will discuss the novel as ecological narratives instead of pastorals or humorous sketches, thereby revealing underlying concerns.

Keywords: pastorals, animal cruelty, green literature, life spaces, biodiversity, green studies, anthropocentricism

Introduction

Life-Spaces have gained immense currency in Ecocritical Theories of late. A life-space refers to a deep and binding respect one has towards their surroundings and non-human cohabitants. This can also be called as 'biophilia'. In the words of E.O. Wilson, it refers to a feeling of oneness with all life forms. This respect and attachment for land is very apparent in Herriot's writing. Towards the end of *All Things Bright and Beautiful*, he remarks "Suddenly the knowing became a precious thing… And the endless wash of pale tints, the gold of the stubble, the dark smudges of woods, the mottled greens of the pastureland were like a perfect watercolour. I found myself staring greedily as if for the first time and the scene which had so often lifted my heart, the great wide clean-blown face of Yorkshire "(Herriot, 486). His consciousness of it characterizes this phenomenon, heightening it and expressing the need for this kind of consciousness as something that must be acquired.

Discussion

It is also noteworthy that all of Herriot's novels are filled with this kind of imagery and are all set in Yorkshire. Dolores LaChapelle, a deep ecologist, expresses the need for personal as well as cultural eco-centric rituals which can connect humans to non-human entities, creating a sustainable environment. These rituals manifest themselves naturally in Herriot's works, most distinctly, in the changing seasons and the rites of passage that come with it. Lambing, the time when ewes give birth to lambs, is celebrated almost religiously by the residents of the moors. While this is something that all farmers glorify, the creation

of life and a renewal of spirits, the narrator devises rituals for himself that help him stay in harmony with his surroundings. In the very beginning, one reads how Herriot stops his vehicle amidst his rounds to lie down on the heather which he describes as 'the best mattress' in the world. Again, these are practices that are upheld, deliberately, but there is always a personal touch about them- a consciousness that leads the narrator to create and maintain his oneness with creation.

Deep Ecology also advocates the importance of human non-interference, ergo emphasizing the sanctity of life. While Anthropocentricism attempts to designate humans as the guardians or the protectors of non-human beings, Herriot's memoir offers two instances when lives were saved merely because there was no human interference. This foregrounds the idea that life is sacred and self-sustaining, debunking the theory that man needs to protect other creatures. When Herriot is called to help with the lambing on a Darrowby farm, he comes across a sickly new born lamb that has been abandoned in the corner of a shed. He sees the animal gasping for breath, wracked by pain and fatigue and decides to administer a dose of Nembutal, an anaesthetic, to ease its suffering. While both the farmer and Herriot himself believe that the lamb will die after two days, the lamb completely recovers within the stipulated time. This miracle is credited to a policy of non-intervention adopted by the narrator. While the vet would have mercifully ended the life of the animal and the farmer would have allowed it to 'take a chance' for selfish ends, all the being needed was time and nature to recover. Herriot clearly states that it was nothing that he did or the farmer did that saved the life of the animal, it

was merely nature working through it and renewing life because it was allowed to do so without any intervention. Later, he applies the same principal to a poodle that suffers from gastrointestinal problems. When all forms of treatment fail the little animal, the concerned owners ask Herriot to end its life. Once again, he merely anaesthetizes the animal, allowing 'nature a chance' to heal its own.

There are several instances in the memoir or novel where lives would not have been put in danger simply if humans had not interfered with the non-human world. Maudie, a cat, gets her mandible crushed by a passing car and is on the verge of death when a small-animal vet saves her life. A beautiful, healthy Irish setter gets his paw caught in a gin-trap for forty-eight hours before finally being rescued and brought to the vet. It is horrifying to learn that these gin-traps (used to capture animals for hunting and pest-management), were legal in the UK even until 1958. Unwitting animals would often get their legs or even snouts caught in these deadly steel-jawed traps and slowly bleed out to death, all the while suffering intense pain. Though the Irish setter later recovers, the entire incident was only caused due to human exploitation of the natural world.

Semi-autobiographical in nature, his memoirs do not expound on the dangers of a damaged ecosystem by imagining a dystopian future. Rather, they give true accounts of troubling signs that might endanger it. They record some of the drastic changes that were taking place in the country even then. Within his years of veterinary service, Herriot saw the disappearance of the draught horse.

"Probably the most dramatic occurrence in the history of veterinary practice was the disappearance of the draught horse. It is an almost incredible fact that this glory and mainstay of the profession just melted quietly away within a few years. And I was one of those who were there to see it happen." (Herriot, 206)

A draught horse or a draft horse was a breed of the equine family that was a working animal used for doing hard labour such as drawing carts and ploughing the fields. Their great strength and docile nature made them very important to farmers. Herriot gives accounts of how vets during his time were extensively trained in equine anatomy as this was considered more important any other animal's anatomy. It reveals how important horses were, then, to the farmer. Also, the narrator recounts how on visits to a farm called Harland Grange, he witnessed rows and rows of stables left empty, suggesting that many horses had once occupied and lived in the stalls where now there was

but one. Cliff Tyreman, an old horseman, gives us a moving account of how life was in the days of horses. Cliff, out of his abounding love for horses, used to be present on the farm throughout the day, arriving at dawn and leaving at night. He spent most of his time, sitting in the stables and actually talking to the horses, preferring the company of horses to people. With the death of the last horse in Harland Grange, the reader is left with a heartbroken but resilient Cliff, driving a tractor to plough a land and reminiscing about the days he used to drive a horse to do the same task. This chronicles the sudden changes in the ecosystem which will ultimately lead to destruction, in Herriot's view.

There are also instances of animal cruelty in the novel. There are two incidents of gross negligence. When Herriot finds a perfectly healthy dog running bewilderedly in the middle of the road. On closer examination, Herriot finds that the dog has been abandoned by his owners. This was apparently very common then, as it is even now. Owners simply refuse to take care of a pet when it inconveniences them, with little regard to the life-form which has come to depend on them. There is a more harrowing incident when Herriot receives a call from the Inspector asking him to come down to an old cottage by the river. He proceeds to describe the dingy, dirty little ramshackle buildings in the area before stopping at the dirtiest of them all. Behind a padlocked door, amidst a heap of broken gardening tools, flower pots and paint tins, there is a quiet figure. Chained up, the dog has become completely emaciated, its coat and tail covered in its own urine and excrement. It is revealed that the owner would simply leave the dog tied up in the shed for weeks together, occasionally tossing in a piece of stale bread to keep it alive. After years of abuse, the animal is finally rescued by a neighbouring woman. All these instances expound on the view how humans exploit their surroundings without any regard for anything other than themselves.

Arnae Naess, the Norwegian philosopher, states that the right of all forms of life to live is a universal right which cannot be quantified. No single species of being has more of this particular right to live and unfold than any other species. The problem lies in the fact that human try to estimate the value of any life-form as commensurate with its usefulness to themselves. In all of the above cases, animals were abandoned, neglected and even tortured merely because they failed to be of value to the humans beyond a certain point. Herriot expounds on the gross

selfishness of humans and their absolute lack of respect to the natural world as wanton and destructive.

There is always a note of warning present in the works of Herriot, which is characteristic of his British background. While American writers seek to celebrate their natural heritage, the British seek more to warn the readers of "threats emanating from governmental, industrial, commercial, and neo-colonial forces" (Barry, 242). Herriot, being British, is clearly presenting the signs of a declining way of life and waning natural resources in his works. Towards the end of the novel, the readers come across Mr. Summergill, an old farmer, who protests that he does not wish to go to London because he cannot walk there. He claims that, when he was there, he had to take 'Big steps and little 'uns'. Mr. Summergill is referring to lack of mobility in metropolitan cities where traffic and congestion forces people to take painstakingly slow steps, hindering them, even from walking. A documentary on Texas in the recent past has dubbed the place as 'the fattest city in the United States'. One of the reasons for this is because there are no pedestrians or side-pavements in Texas, due to traffic and widespread use of automobiles. The documentary also stated how this was an unhealthy trend as it forced people to use automobiles whether they wanted to or not, leading to damages to themselves as well as the environment. Herriot's works have been pointing to such a world since the 70s.

Conclusion

Herriot has greatly influenced and shaped the collective consciousness of generations of readers. By imbuing his works with social consciousness and environmental concern, he has incorporated criticism with mainstream literature. Though he is primarily known as a vet and writer, his contributions as a humanitarian have been immense. To conclude, the paper elaborates on the ecocritical concerns of the text which will lead the readers to open and sensitive treatment of ecological narratives. It also serves as a warning that will allow readers to pre-emptively anticipate and contain such destructive changes that happen in their environment.

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Language of the Voiceless in Eashvar Karthic's *Penguin*

SHARON SUSANNAH, V

Abstract

When it comes for the representation of the subaltern, it is expected that the subaltern adapt the language of the elite or that they are to be represented by the elite in their language. The article attempts a study on the language of the 'other,' that often goes unheard, misunderstood and misinterpreted (if heard). It studies the needlessness of the subaltern to customize the language of the elite as they have their own language. This study is based on the analysis of Ajay's way of communication, how it is left unnoticed and later comprehended by his mother, Rhythm.

Keywords: subaltern, elite, language, communication, representation

Introduction

The movie, *Penguin* is Eashvar Karthic's directorial debut, starring Keerthy Suresh as Rhythm. The movie features Rhythm's six years of ventures and searches of her lost son, Ajay, and her set outs of finding out the kidnapper after Ajay escapes and reaches her accidentally. Having escaped from the kidnapper Ajay is found to be mute. Brutality is thrusted and taught to him when he is chained and locked up. The child, when it is under the clutches of the capturer, is taught and expected to communicate as he has been taught. And when he is home, he is again looked forward to talking out as every humans do. Ajay has his way of expressing things out through drawing and singing. Though Rhythm makes all attempts to make meanings out of them, she does not succeed. Things get sorted out when Ajay's(child, the other) language is supplemented with what the message given by Dr. Mathi (an adult, the elite).

Discussion

The main reason for the subaltern left unheard is that their language is unknown to the elite (as the subaltern hardly know the language of the elite). Rhythm, her friends and family expect Ajay to talk out to trace the kidnapper. The language of that child, drawing and singing are overlooked as it differs from that of the adult. The subaltern's means or language of communication is not always the same as that of the elite. Everyone waits for a word from Ajay, but he communicates in the language that he is well acquainted with, which is not recognized by the adults of the family.

It is Rhythm, who constantly tries to capture hints from Ajay's every moves and activities, from the beginning. In spite of her consistency, she is unable to figure out his expressions. The complexities and the complications in the subaltern's language (in any language) are misconceived and inappropriately transmitted by the elite (the other). Apprehension of the language is influenced by the context of the receiver and the context is an amalgamation of society, culture, psyche and archetypal patterns. Since Rhythm is the subject of the pre-constructed society, she misses out the nuances in Ajay's language. She finds out the kidnapper to be in the guise of Charlie Chaplin with an umbrella, however fails to notice in the drawing that 'Charlie Chaplin' is a left-handed.

Rhythm in the end finds out her friend Bhavana to be the kidnapper. This she does, not from the 'left handed Charlie Chaplin', painted by Ajay but from the incomplete communication she had with Dr. Mathi. Rhythm understands the unsaid words of the doctor (an adult, elite) but not the whole and countless portraits of Ajay(a child, subaltern), however Ajay's painting complements her quest. It is only at the end Rhythm is able to correctly code Ajay's communication, that is supplemented with the communication of the doctor. The built in barriers of culture and customs stop the elite from listening the subaltern though they hear them and the same aid in coding out the unsaid of the elite though it is not listened. Rhythm would never have thought the kidnapper to be her close friend that she is shut to that side of suspicion. Rhythm's in built sentiments stop her seeing the other possible side.

It is seen in the movie that Rhythm does not force Ajay to talk out (language of the elite) but waits for him to talk. Other characters are also seen not forcing Ajay and that is because they do not care much either for the kidnapper or for Ajay's expressions. Towards the end Ajay is seen to have talked out. This communication of Ajay is not forcefully thrusted. Here, language is not the tool of

subjugation but serves just as the medium of communication. This communication involves the mutual understanding of the elite and 'the other' and not the marginalization of the subaltern. In the colonial era language was the tool for psychological subjugation, where the language was imposed. The elite learn the language of the other in order to have dominance over the marginalized in all possible aspects. Communication happens between them very gradually, where both understand each other very well. If Ajay's speech is the success of Rhythm , Rhythm's comprehension of Ajay's painting is also a success. Both the sectors (children and adult) have learned the language of the other, not for dominance but for their togetherness and betterment.

Conclusion

The subalterns can be heard only when the listeners know the language they speak. When their language is accepted to be a different one from that of the elite's, there are chances that their voices are listened. Once the constructed barriers are trodden upon, the complexities in the subaltern's language can be easily traced. When there is a mutual understanding and interest in the learning of the languages of the other, language will be a tool to voice out and not of subjugation.

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Translanguaging for English Language Learning

SHERLIN RAJA, A

"To have a second language is to have a second soul"

- Charlemagne

Abstract

In the present multilingual scenario the world over, translanguaging is one of the most significant approaches to second language acquisition. In multilingual India where translanguaging has been a social practice, this approach is expected to be useful to ESL learners to improve skill-based learning. Students should learn English as a skill and not as a subject. It promotes bilingual, multi-lingual and translingual education in general and communication in particular. Since it is grounded in second language acquisition theories, it has much potential to help English language learners. Translanguaging as pedagogy would seek to draw on learners' all the linguistic resources to maximize understanding and achievement. Though the research carried outside India has borne positive results, not much research has been undertaken in India. This paper explores what the English language learners in India think about translanguaging practices.

Keywords: bilingual, language skills, pedagogy, second language acquisition, translingual, codemeshing

Background of the Study

Multilingualism is far reaching in the world today and English is one of the languages in the multilingual speakers' collection. In the multilingual world, a large number of bilingual teachers of English can be seen in Teaching English to Speakers of Other Languages (TESOL) profession. English as a most widely used language (ELF) is utilized by multilingual speakers who can also communicate in different languages and utilize multilingual and multicultural assets in innovative manners. Bilingual education commences instruction in native language to improve second language skills. The prominent models of bilingual methods are Submersion, Structured immersion and transitional bilingual education. It is the basic foundations for bilingual learners and facilitators. Indian states could mix the languages depending upon the students' needs. Being a literate in more than one language has several advantages. Speaking, reading, writing and understanding the multiple languages are part of the twenty first century skills in today's global society. Students can benefit the educational, economic, cognitive and social advantages of knowing more than one language. Students can use their native language since they facilitate the acquisition of English. India is a multi-lingual country where hundreds of languages were spoken. In the educational setting, bilingual education is controversial. Many researchers continue to ask questions whether it works and produces good results. In Indian context, students are usually fluent in the native languages but not in English as a second language. A very few students are fluent in English and teachers are expected to develop students' competence in it. However, teachers are also not trained to teach more than one language. The cultural background of educators and learners and their attitude towards education affect language learning. Bilingual education also affects the process of assessment. Most of the rural/ru-urban colleges follow bilingual teaching but it does not result in any positive result.

Literature Review

Williams (2002) advocates translanguaging for students who have a relatively good awareness of both languages, as it is a development strategy for bilingualism and not necessarily valuable in the beginning stages of language learning. Blackledge & Creese (2010) consider as "flexible bilingual pedagogy" for learning and teaching. Garcia & Sylvan (2011) encourage students to use their home language to include English practices for academic use and make meaning and language learning. Baker (2011) determines it as the process of making meaning, sharing experiences, gaining understanding and knowledge through the use of two languages. Meanwhile, Lewis's (2012) concept of "dual-language processing" is a form of translanguaging, which often involves teaching students to receive information in one language and use

the information through the medium of another language, which is said to strengthen student's abilities in both languages. Garcia and Wei (2014) argue that language practices in the 21st century are "more dynamic, with the hybrid, overlapping, and simultaneous use of different languages". A tendency towards the increasing appreciation of bilingualism and multilingualism in the 21st century is documented in many studies. It states that bilingual education, foreign and second language education emphasizes communicative skills. Garcia & Wei (2014) ponder over a translanguaging space in the classroom that has its own transformative power because it combines the social, emotional, historical and ideological beliefs of diverse language learners. It emphasis is on the development of critical thinking skills and deep comprehension.

Discussion

The term 'translanguaging' was coined by Cen Williams from Welsh. It is a practice in which educators permit the blending of languages in bilingual/multi-lingual educational settings. Some linguists called this term as 'code switching.' Adamson and Fujimoto-Adamson (2012) draws a distinction between code switching and translanguaging. Code switching is a tool used by translanguaging. It is a pedagogical approach to negotiating meaning making by multilingual language learners in an educational setting. Garcia prefers the term beyond the educational setting and considers it a social practice. Canagarajah claims that this term indicates fluidity between the languages, depicting them as meshed together or as part of a single integrated system. This expression is a practice that advocates the use of both the language learners' native languages and the target language in the process of language acquisition.

The term seems to have captured people's imagination. It has been applied to pedagogy, everyday social interaction, cross-modal and multi-modal communication and linguistic landscape. The growing body of work gives the impression that any practice that is slightly non-conventional could be described in terms of Translanguaging. There is considerable confusion as to whether translanguaging could be an all-encompassing term for diverse multilingual and multimodal practices, replacing terms such as code switching, code mixing, code meshing, and crossing. It also seems to be in competition with other terms, for example polylanguaging, polylingual languaging, multilanguaging, heteroglossia, hybrid language practices, translingual practice, flexible bilingualism, and metrolingualism, for academic discourse space.

Translanguaging has a base in second language acquisition theory and offers numerous advantages to language learners, ranging from helping students develop strategies for navigating conversation to helping them bridge their identity as a speaker of their native language and as a learner and speaker of English. It also has benefits to offer instructors, such as helping to cultivate their students' knowledge by acknowledging and utilizing the diverse base of knowledge that students have in their native language. It can also help students by projecting a safe environment where their identities and cultures are valued. It helps the more reserved students take a more active and involved role in their education. In addition, it allows students to use their native language as a positive linguistic resource that will be an asset to them and aid them in developing ways that can help to communicate in English. Through this term, students can develop ESL and have a strong base in the native language.

Williams (1996) considers translanguaging through a pedagogical lens, and focuses on the positive educational outcomes of a two-language interchange. This can be a learner centric-approach to validate learners' development in use of two languages, usually capitalizing on the stronger language to a weaker one. Making the L1 in L2 classroom is beneficial for students as well as teachers. Baker (2001, 2006 & 2011) presents four educational advantages:

1. It promotes deeper understanding of the subject matter.
2. It helps the development of the weaker language.
3. It facilitates student centric approach and cooperation from the students.
4. It enhances bilingual, multi-lingual and translingual education.

Translanguaging enables students to use bilingual languages as a strategy to make meaning from personal experience within the context of speaking two or more languages on a daily basis. In Indian context, if the concept is implemented in the educational setting, students are immersed to use any language of their choice for communication and understanding.

Conclusions

Translanguaging underpins the acceptance of multilingualism and flexible bilingualism that have traditionally less social power than majority languages in education. It is also equated with positive outcomes such

as intellectuality, deeper aprehension and stronger multilingualism. Translanguaging pedagogy can offer students a way to enhance second language and flexible bilingual learners.

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Is Silence the Cause of Problem in Life? A Feminist Reading of Shashi Deshpande's *That Long Silence*

SHINEE, A

Abstract

A subaltern study is an interdisciplinary study relating history, psychology, sociology, anthropology and literature. Subaltern literature plays a vital role in unveiling various issues like subjugation of lower class people, marginalized women, and caste discrimination. Shashi Deshpande delves deep into various problems faced by Indian women through her novel *That Long Silence*. Jaya is the mainstay in this novel. She is very intelligent, thinks differently from other women in her family. After her marriage, she too silently follows the lifestyle of subjugated women in her in-laws' home. Besides Jaya, Shashi Deshpande introduces different minor characters like Ajji, Vimala, Vanitamaami and Asha, who face different problems arising from marriage. At the end of the novel, Jaya realises her own-self by breaking her long silence. The theoretical framework is based on three phases suggested by Elaine Showalter in the evolution of womanhood.

Keywords: subaltern, self -quest, imitation, relationships, silence

Introduction

The locution 'subaltern' defines an individual holding a subordinate or an inferior position. This term was first used by the Italian Marxist Antonio Gramci. In his view, this term denotes a sense of 'inferior rank', to indicate the working class people in the Soviet Union, who are under the clutches of the ruling class. The 'Subaltern Studies' has bloomed to be a serious subject in the late twentieth century. The term 'subaltern' is used to explain the idea of suppression in terms of class, gender, and race especially in the South Asian Society. It also probes into the detailing of how women are doubly marginalised in the third world countries.

The tone of the phrase 'subaltern' clinched more visibility after the publication of Gayatri Spivak's essay "Can the Subaltern speak?" (1985). This essay throws light on the problems of the Third World Women. She strongly mentions that in the pages of colonial production, the subaltern has no history and their voices are unheard. She raises her voice for the subaltern women, because they are not even recognized as human beings. Spivak's writings mirror the conditions of women's subjugation, oppression and domestic violence in the third world countries. The identity of the Third world women is deeply shadowy. There is a preconceived notion in the male chauvinistic society that, women are fit enough just for nursing their children, doing all the household chores, they are not capable of doing any other work out of the four walls.

Gayatri Spivak uses the term 'subaltern' in the Indian Cultural context and with the help of her essay, the subaltern studies can be perceived from the eastern perspective. According to her, this term conveys the various problems of subaltern women, like hardships faced by married women and highlights issues like subjugated women in the hands of male dominated society and also their empowerment. This theory vividly projects that the subaltern can speak, but people who are in the center are not willing to listen. Morton renders the problems between the power over the powerless subaltern women as follows:

> Spivak's conclusion that the subaltern cannot speak is often taken out ocontext to mean that subaltern women have no political agency because they cannot be represented. Such a reading is actually contrary to the very situated theoretical framework that Spivak establishes in "Can the Subaltern Speak" Spivak would certainly not want to deny the social agency and the existence of disempowered subaltern women. (GCS 66-67)

Spivak voices her views on subaltern from Eastern perspective and there is another strong voice from western arena of feminism, Elaine Showalter.

Elaine Showalter, the prolific American critic was born in Boston, Massachusetts. She ran after her thirst for knowledge against the will of her parents. She cleared her Bachelor's degree in Bryn Mawr College, Master's degree at Brandeis University and PhD in 1970 at the University of California, Davis. Her parents washed their hands of their

daughter for marrying outside the Jewish faith. She is known for her notable work *A Literature of Their Own.* In this, she explains the evolution of female literary tradition through three phases which are the phase of imitation, the phase of protest, and the phase of self-discovery.

Generally the word imitation means aping one's own style, food habits, and cultural rituals. Showalter thinks that women are trained to dance according to the tunes played by the dominant culture. Showalter records that women not only imitate them, but they start to internalize unwritten conventions about art and society.

Discussion

Post-Colonial Indian women writers characterize the problems of women, who have been accustomed in accepting the fact that women should always be submissive and lead life without asking any questions against the mainstream society. Society has been distinctly designed to have men's hands raised and women as puppets in their hands. It has been imbibed in men that women should never be allowed to become breadwinners of the family or to get more education than men. However, prominent writers such as Kamala Markandeya, Anita Desai, Shashi Desphande, Bharati Mukherjee, and Shobha De have been witnesses of such social setup and portrayed women's day to day life vividly. Elucidating the predicaments of the subaltern women in the patriarchal society, Nayantara Sahgal exhorts how men treated women as an inferior human in their world. Maheshweta Devi lucidly showcases the struggles of women in overcoming with the prejudice framed by the patriarchy. However, Deshpande makes her literary presentation very close to real Indian society.

The renowned Indian novelist, Shashi Despande was born in Dharward, India in 1938. Her father Adya Rangachariya was a famous playwright, author, and scholar of Sanskrit and Kannada languages. In the year 1978, she published her first collection of short stories. Her first novel *Dark Holds No Terror* was published in 1980. She has won the prestigious award the Sahitya Akademi Award, for the novel *That Long Silence* in 1990 and the Padma Shri award in 2009. Shashi Despande creates many female characters, who are considered to be marginalized in the male world. She brings characters from periphery as the central figures in her works. Deshpande depicts women from middle class, well-educated women who never want to be seen as a caged bird, and women who blow their identity in their social and cultural settings.

As far as the Indian Society is concerned, it is not possible for men to accept if women are better educated, otherwise from time immemorial they have been keeping women under their control. Generally, Indian women are expected to nurture the children, doing household chores and perfectly to follow the cultural rituals. This novel *That Long Silence* vividly mirrors the problems of Indian women in the entrenched social milieu - family. This novel expounds how women are not willing to express all their inborn talents and dreams latent in them. In this novel, the character Jaya is presented as leading a happy life without voicing out her domestic problems. At one point of time, she accepts to carry all her family burdens silently. Shashi Deshpande brings in such women characters from margin to centre and she wants them to give voice for their own silence to prove that women are no longer puppets in the hands of men. This novel delineates the stumbling blocks in the path of Indian women especially from middle class family, and how the protagonist is jammed between the tradition and modernity.

Jaya is the protagonist of the novel *That Long Silence*. Her father wholeheartedly sends his daughter to get educated. He is not a stereotypical Indian father, because he never thinks like middle class Indian fathers who keep their children at home when they reach adulthood. Jaya's father makes sure that he gives good education to his daughter in order to make her stand on her own, without depending on others. Jaya is educated, becomes a civilized girl and graduates in English. After she marries Mohan, a successful businessman, her life turns topsy-turvy.

For Indian women matrimony plays a vital role and women suffer because of the emotional attachment with their home. Once they enter the institution of marriage, suffering of women has become unavoidable directly or indirectly. Jaya's husband has never wished Jaya to continue her job as a writer. Mohan follows the footprints of his father and brother, who never allow their wives to go for a job. Jaya slowly understands the basic truths of her nuptial life. Her feelings, thoughts, emotions, sufferings, frustrations are muted in the modern world. Shashi Deshpande portrays Jaya, who has a very strong heart with nature. Amidst the challenges and hostilities she remains silent and volunteers herself to imitate her forebears who had lived in the hands of male bonding society.

In this novel, apart from the protagonist, there are other women characters who face many familial problems. Deshpande presents the religious, cultural and social

norms that put women down. When Ajji's husband dies, she is expected to pull her hair. Deshpande sketches Ajji's character as a typical Hindu widow in the Indian society. Not only do the tormenting stop with tonsuring, she is supposed to sit on the floor and in the night she is expected to sleep on the mat made out of straws. Ajji perfectly is a sample for how widows are treated in Indian Hindu families.

> Ajji herself sat on the bare ground and slept on a straw mat at right. The bed was a memory to grandfather and the chairs meant for any male who, wearing trousers, could not sit comfortably on the ground. (TLS 26)

The Indian women, particularly in the Hindu community, if a woman loses her husband she is forbidden to qualify for any luxury life after her husband's death. This belief has been in existance for generations and no one has been able to question it. Without raising their voices against such horrible beliefs, they just continue to be within the shackles of their ancestral and hegemonic norms. Ajji can be considered as an illustration for the first phase of feminism – the phase of imitation by Elaine Showalter.

Gender bias begins from the way how children are raised in the Indian society. From the very first day, the girl child is taught how to take care of her family, importance of cooking, how to perform Pujas during festivals and by what method they need to do to confront male members in the family, by her mother. It is deeply ingrained in the minds of women that they have no rights to raise their voice against men, especially after marriage. Even after generations, many women never fail to imitate their ancestral unrecorded norms imposed on them.

The Indian hegemony accuses women for any issues common for both genders. Giving birth to a baby is considered to be a blessing. If a woman in Indian society is unable to give birth, she will be considered as an isolated woman and she will not be allowed to perform any Pujas instead she is forced to go on fast. It is an unfair truth that society looks down on barren women. A barren woman enslaves herself and tortures herself mentally and physically. When a woman fails to give birth, she will be the sole responsibility and the society will never point fingers against men.

Vanitamami, Jaya's maternal aunt, is unable to produce an offspring for her husband due to ovarian cancer. Vanitamami knows her physical conditions, but she never reveals it to her family members. Knowing the fact that she is not blessed to have a child, she is praying to God everyday to put a child in her womb. Vanitamani is

yet another character, who represent the phase of imitation in the emancipation of women.

Characters like Vanitamami and Ajji represent many Indian women from different dimensions in the society and they epitomise Showalter's first phase of feminism. These characters fruitfully imitate their ancestors' advice and they themselves voluntarily face violence, oppression, and are considered as the marginalized women. They have always been accustomed to being slaves to men, by imitating the unacceptable rules framed by their forefathers. No one can enslave women, if they bundle up their habit of imitating strict rules framed by their great grandmothers, grandmothers, and start living the life that is right for them.

Following the first phase imitation Elaine Showalter discusses the second phase as a protest. According to her, protest means cross examining the clichéd images of women writers and using writing as a strong tool to give voices for injustice against them. The novel *That Long Silence* reflects the woeful conditions of many women in the Indian Society. For both men and women, family plays an important role. In this novel, a few women characters like Asha and Leena protest to live the life as they want.

Asha, Jaya's sister-in-law is not a spiritless woman. She marries Ravi, who is lazy and irresponsible. He fails to hold a permanent job. Ravi and Asha often have fights because of Ravi's behavior. Ravi cannot accept when Asha fails to perform her role as a traditional Hindu wife. To Ravi, there are certain rules that a wife should not argue with her husband and she has to obey his words.

Unlike the other subaltern women in her family, Asha is bold and wants to live a life as she wishes. She does not believe in the conventional notion that a wife should always be under the control of her husband, never shares her whims and fancies and nods her head for the tunes played by her husband. Ravi seeks Jaya's help to change Asha's character: "Go home like a good girl, Asha, I should say. Go back home and obey your husband and never mind whatever it is he has done, he's your husband, after all, and the husband can do no wrong" (TLS 115). However, Asha is not ready to give up her self-esteem for anyone and continues to transform her environment conducive for her will. Thus, Asha is representational for Showalter's notion of second phase.

Shashi Deshpande depicts yet another radical thinking woman, Leena, Jaya's college friend. Leena has developed a friendship with a married man. She spends her weekend with him. After knowing her illegitimate affair with a man of the family, Jaya thinks her actions are not right. There is a transformation in Jaya's mindset after

marriage though she has been brought up by her father as an independent woman. After marriage, she leads life without protesting for her wishes, finds solace in her writing talent and loses her identity in due course. Jaya concludes that Leena was right. If a man has an illegal relationship, the society never blames him. If a woman has similar relationship, the society refuses to accept her relationship. Jaya realizes that this male- female discrimination is the cause of many problems for women. After understanding Leena's character, Jaya writes a beg-pardon letter to Leena. "I'm sorry Leena, I was stupid, naive, ignorant, I was narrow-minded idiot and the kind of person you were beyond my comprehension then. Forgive me, Leena, I didn't intend to be cruel" (TLS 141).

The novelist carefully probes into various problems faced by Indian women. *That Long Silence* novel knits different women's lives. Shashi Deshpande's characters are the mouthpieces of women, who are oppressed, dominated and humiliated and they are used to taking on the identity of silence in the hands of the male-bonding Society.

The term self-discovery indicates discovering one's own self and there is no age limit to find oneself. The quest for self- discovery emerges when a person is not allowed to perform his actions (to choose his or her own career, to become a dancer, to run a business etc.,) of others. From then on searching one's own self-discovery begins.

The journey of characters explicates the self-discovery. Mohan, Jaya's husband has been fired from his job because he has become the victim of corruption. Mohan never asks Jaya's opinion for anything, during seventeen long years of their marriage. The situation happens that he cannot reside anymore in the luxury apartment. So, he shifts his entire family in the Dadar apartment. There she meets his neighbour, Kamat. He is middle-aged, crowned with salt and pepper hair and gigantic in appearance. This man and woman relationship is different from other man -woman relationships in the novel *That Long Silence*, because other men expect their female members to do their allotted work framed through the male line.

Kamat and Jaya share their personal life with each other. Kamat pours out his heart to Jaya and he himself discloses his solitude with her. When he comes to know about her liberal art of writing, Kamat encourages her to write more in magazines and journals. His words of encouragement galvanize her to bring her own self in the form of writing. Jaya slowly starts to realize her real in born talent. It is only after Kamat comes into her life that she begins to fully realize who she is and what she needs to do to reach great heights in her life as a writer. She slowly develops mental maturity to lead her family. After the death of Kamat, Jaya begins to change all her flaws in her life.

> This man… It had been a revelation to me that two people, a
> man and woman could talk this way. With this man I had not been
> a woman. I had been just myself- Jaya. There had been ease
> in our relationship. I had never known any other. There had been
> nothing I could not say to him.(TSL 153)

When her husband is put up from his job, he is compelled to depend on Jaya. Jaya without any other option she has been writing to become a breadwinner of the family. All her writings reflect her life. As a couple, they never share their emotions, feelings to each other ultimately ends up in lack of intimacy. Mohan does not know how to seek help from Jaya to fulfil his needs. Jaya has no idea how to fulfil his requirements and he leaves his family under Jaya's ascendancy.

At the end of the novel, Jaya understands the problems behind her silence. There is a total paradigm shift in her character. After she senses herself, she slowly gets into the mind of Mohan. She is ready to accept Mohan as he is. She learns that changes cannot happen on the spur of the moment. Jaya vividly understands the truths with reference to the Indian womanhood. Jaya broadens her thinking without changing the culture and tradition strictly followed in her family. At the end, she receives a telegram from her husband mentioning that he will be reunited with her and his children soon. Into the bargain he receives a letter from his office informing him that he has put back his office. After this she comes out from her own comfort zone, she does not want to live in her bubble. She puts some more air in her bubble to spend more time with her family together. She stops blaming her past life and she is ready to share her responsibilities with her husband. It is with much conviction, Jaya silently shows her resilience, as explained in third phase of Elaine Showalter's deliberation.

> Oh God! I had thought I can't take it anymore even though
> I had refused to be Mohan's wife. Now I know that kind
> fragmentation is possible. The child's, hands in pocket,

has been with me through the years, she is with me still. (TLS 191)

The Postcolonial subaltern theorists like Gayatri Spivak, Guha,Arundhati Roy and Homi Bhabha have been gruelling to highlight the problems faced by the margins to the public eyes. Elaine Showalter is one of the well thought of American scholars in the discipline of women's studies. She deals with development of female literature into three different stages as the "feminine", the "feminist" and the "female". The above three stages deal with the phases of imitation, the face of protest, and the phase of self-discovery or self-awareness. Jaya, the protagonist of the novel *That Long Silence* mirrors all the ideas of Showalter cleverly and intelligently and always thinks out of the box. After her marriage, she fails to share and builds on a strong and healthy family relationship with her husband Mohan.

Jaya's identity is a discovery of personal conviction. She transfigures from being dependent to independent. Longing for love, she lost her own-self, but self-love brings her to life. In the end of the narrative, she breaks her silence and begins to search for her own-self. Self-discovery transforms her into a new woman. She feels like she was born again. She decides to break her silence, because in the process of self- realization, she understands her silence is the cause of all problems in her life.

Conclusion

Not only Jaya, there are many Jayas, who are striving hard to move forward in male dominated society. Many women's voices are muted and they are still controlled by the male members of their families. Though they are suppressed, they are strong minded, self-confident and they discover how to put an end to the problems by thinking decisively and decide how to rectify their mistakes to bring harmony in their families.

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Reader Response Theory: An Analogous Study

VINOTH, R & ELANGOVAN, M

Abstract

The thought why my interpretation of the text is of less or no importance or validity must have occurred to every reader at least once in their journey of reading particularly in academic life. While formal theories have been didactic and peremptory in nature, the liberty of correlating the personal experience of a reader with that of a literary work read is of secondary importance for the most part unless the background of the work and the author are known. This article unfolds the subjective way of reacting to a text which is inevitably natural, with a credible example and proceeds to analyse the importance of reading with background information and their utility pragmatically.

Keywords: transactional, affective stylistics, subjective, psychological, social

Introduction

Clear as crystal, could be the apt idiom to define Reader Response theory as it is self-explanatory and easily understood at the outset and for the most part it goes right. Any natural and original response or the interpretation of a reader, is of prior or of equal importance on par with any interpretation of others regardless of who they are or in what capacity they make meaning, without being influenced by the writer or the writer's background-based understanding of the text or some other prominent or celebrated critics' comments considered to be authoritative or more perfect, for any given text. For any reader (student community in particular) this theory is an endearing and appealing license as it empowers an individual reader's viewpoint to be established, unopposed. The question that is or are anything admitted as meaning acceptable, needs some second thought and explanation. To answer in general the meaning made by a dull-literate, or a bastardised version of a text be not taken as a response arguable for the purpose of reader response. It is the substantially reasonable response that counts. The liberty to interpret is not absolute or an unconditional privilege. As Lois Tyson in her *Critical Theory Today: A User-Friendly Guide* states:

> Let me break the bad news to you up front. Depending on the kind of reader-response theory we're talking about, your response to a literary text can be judged insufficient or less sufficient than others. And even when a given reader-response theory does assert that there is no such thing as an insufficient (or inaccurate or inappropriate) response, your job as a practitioner of that theory isn't merely to respond but to analyze your response, or the responses of others, and that analysis can be found wanting(169).
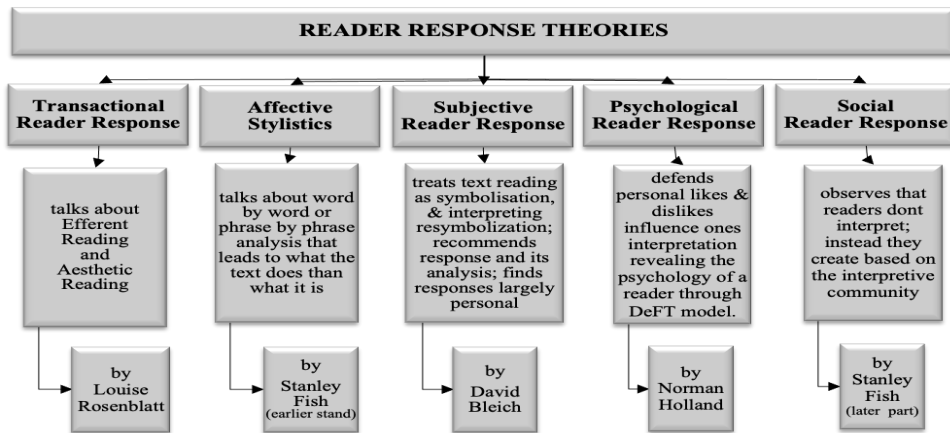
To know the background in brief, earlier, the new critics-I. A. Richards (1893-1979), John Crowe Ranson (1888-1974), Rene Wellek (1903-1995), Austin Warren(1899 -1986), Robert Penn Warren(1905-1989), Cleanth Brooks(1906-1994) William K. Wimsatt (1907-1975), Monroe Beardsley (1915-1985) and others, though dissatisfied with the previous theories like Moral, Classical, Medieval, Renaissance and Neo-classical, and Formalism, they lay high priority to the text and the meaning imbued in it. Not only the new critics negate the literary history, author's biography and intention, and the meaning derived from the old schools of criticism, but also they denied the inevitable subjective response derived from the readers' experience as well.

Later, with the emergence of critical theorists like Louise Rosenblatt (1904 -2005), Norman N. Holland (1927-2017), Wolfgang Iser (1926-2007), Stanley Fish(1938 -), David Bleich(1936 -), Hans Robert Jauss (1921-1997), and Roland Barthes(1915-1980) the prominence of the readers' response and their inevitability both in the making of meaning, and in enlivening the text has been highlighted and brought to lime light. The reader's background and the influence he is bound by are indispensable and of highest relevance to reader response theorists. Besides, the possibilities to have more than one viewpoint at one point of time or over a period of time, by the same reader, are also permissible in this theory.

Discussion

With that being said, the types of reader response theories with the broad categories, their key approaches, and their proponents, are put forth in the flowchart below:

READER RESPONSE THEORIES

Transactional Reader Response	Affective Stylistics	Subjective Reader Response	Psychological Reader Response	Social Reader Response
talks about Efferent Reading and Aesthetic Reading	talks about word by word or phrase by phrase analysis that leads to what the text does than what it is	treats text reading as symbolisation, & interpreting resymbolization; recommends response and its analysis; finds responses largely personal	defends personal likes & dislikes influence ones interpretation revealing the psychology of a reader through DeFT model.	observes that readers dont interpret; instead they create based on the interpretive community
by Louise Rosenblatt	by Stanley Fish (earlier stand)	by David Bleich	by Norman Holland	by Stanley Fish (later part)

The aim of this paper is to practically make the readers realise how the reader response as such works and how the background details move the readers with mixed emotions from one to another – that are sometimes antithetical. The mood, character, and the personal experience of any reader to a text or a situation are primarily found to influence a reader's responses at a paramount scale. With a presumed situation as text and with some background information - partially real and partially fantasized and fabricated in column 1, the response of reader to the text or situation evokes a change in the mood of the reader that can be intuitively felt by everyone and at last make one realise how the initial mood through the final mood varies gradually. The most likely or the presumed responses of three different responders, each with differing attitudes influenced by their lifestyle and character are given in column 2, 3, and 4. They are presumably convincing enough to be acceptable as conjectures or abstractions from one's personal experience. The text/situation and the responses are:

Column 1	Column 2	Column 3	Column 4
Text	Reader 1 - Response by a pious person of goodwill	Reader 2 – Response by a moralist once hit by rash rider's driving	Reader 3 – Response by a ruthless thug
A16-year old boy on two wheeler met with an accident and bleeds all over	Feels sorry and volunteers to offer help and sincerely wants him to be saved.	Feels sorry and volunteers to help him. But, his conscience raises the doubt about with whom lies the mistake.	Enjoys the intensity of the accident and worries for having missed the happening. Neither feels like helping nor worried about with whom lies the mistake.
Background			
Has been heavily drunk and been driving at a very great speed	Slightly gets disappointed for the boy's speeding and drunken drive. But wishes to help and save him.	Gets angry about drunken-drive and speeding. Finds the boy to be irresponsible and deserving. Reluctant to help him.	Slightly cares for the community of drunkard and admires his speed.
It is learnt that he hit a 4-year old child waiting at the bus stop en route	Feels shocked about his ruthless behaviour. Feels sorry for the child. Agonise over why the boy has done so.	Identifies himself with the 4-year child as he was also one such victim once. Curses the boy. Finds something righteous with his suffering.	Cares more for the fellow thuggish behaviour and recalls his similar experience.
Two days before he has paid fine for not having license and also bribed to let go unpunished for drunken drive	Worries about the system and wishes the boy to change at least after this accident.	Gets infuriated. Uses expletives to blame the boy and the men of law for failing to punish which ultimately threatens the life of a child now. Literally his inner outburst is analogical to his personal experience.	Gets interested and appreciates his wicked escape as smartness. Now wishes him to recover and eagerly want to know if someone has helped or not.

It is also understood that his father is a ruthless thug and the boy is his only son.	Gets reminded of Karma and how it is said to work. However, wishes both the boy and his father to be good after this. Prays god for good	Inner voice says "they deserve it". Feels highly contented. Hails Nature's justice. Does not want to help the boy anymore.	Feels one with the father being a thug himself and wants to help the boy of his own fraternity and do the best to save him.

Analysis

From the above table, it is comprehensible that cell 1 under column 1 provides the text/situation for the reader and later the background information one after the other. Column 2 registers the response of Reader 1 whose pious nature and goodwill reacts to the information though efferent in nature but appeals aesthetically. Reader 1 maintains consistency in saving the life, initially, he feels sorry for the boy, later gets shocked about the boy's activities, worries about the other victims besides the boy and finally gets upset with the boy and his father. He believes that Karma plays justly by punishing the boy and his father for their harmful behaviour which is largely personal and being a pious person prays for them to become good after this incident and prays for those affected by the boy and his father.

Column 3 portrays the response of Reader 2 whose character is imbued with morality. Besides, it is understood that he once suffered an accident in which he was hit by rash rider on bike. So initially, on seeing the young boy in the pool of blood he feels sorry. But his past experience and moral conscience gets simultaneously triggered and he starts thinking about with whom lies the mistake. To him the victims are pitiable and to be helped if only they deserve it. So, as Reader 2 gets to know the background with every additional information that proves the boy to be reckless and causing harm, his pity for the boy turns angry, his lips starts cursing, his conscience feels that the boy deserves the pain and punishment, and finally on knowing the family background and his father's character he hails Nature for its poetic justice. At the same time Reader 2 is partially upset for the innocent victims suffering for which they are not culpable of. So the moral conscience of the individual plays a key role in interpreting the facts and one could see the paradigm shift in his feelings that gets shifted from pity to infuriation and from inward words of empathy to expletives and his wish for his recovery being replaced with a strong sense of satisfaction for the current condition of the boy and the father.

Column 4 observes the response of Reader 3 who is a ruthless thug with no concern for others. Unlike the previous two readers, this man has no goodwill or morality. With a life led by way of violence and bloodshed and abducting things by force he is not at all moved by the boy in the bloodshed. Instead Reader 3 enjoys how lovely the accident could have occurred and feels disappointed to have missed the real happening. However, when he learns that the boy was in drunken state, he starts to feel one with the boy as if he were of his fraternity. When he further learns about his thuggish behaviour which harms innocent people on the way, Reader 3 identifies himself with the boy. Breach of law and bribing are smartness for the thuggish Reader 3 and finally he wants the boy to be saved as he is a son of a thug. So, he starts with enjoying the boy's pain but gradually ends up with caring and saving the boy.

Thus, it is understandable that text always has an aesthetic appeal and it is the reader's experience that creates meaning and eventual action. The text in the first cell of column 1 corresponds to any literary work of art. The reaction of the reader slightly varies based on their experience and conscience. However, the backgrounds that follow in each cell of column 1 could be associated with the literary background, author's intention, critic's comment 1 and critic's comment 2 etc. These backgrounds at every level create an impact on the reader. The impact when reacts with the personal character of the reader's experience, the response varies with additional information. In each reader it happens differently. The point to be noted here is that none of the three readers continues to be the same with the background details.

The focal point to be understood is, that a work of art when read as such, its meaning is derived from the text and the information is gained in the first place as Louise Rosenblatt calls it efferent response. Her concept of aesthetic response too is roused with emotions and they are witnessed crystal clear. Secondly, the readers' personal character works intuitively to arrive at the meaning and eventual response as defended by David Bleich in his subjective criticism. The same is felt from the psychological perspective propounded by Norman Holland. Finally, how extracts of text affects a reader layer by layer is realised from the given example that supports Stanley Fish's affective stylistics and social response.

So, for the common argument the background seems to be important - but important only for the case of

investigation or research or the like. Had not the background is known readers 1 and 2 would have not much of difference and they both would have wished only good for the boy. But the background dilutes the care Reader 1 has for the boy, and inversely affects Reader 2 and Reader 3 at the extremes. Therefore, the more the information, the more the change it tends to create and promote, and it is evident from the above example. Besides, in the case of Reader 3 it is his personal character and lifestyle that initially does not care for the helplessly suffering human. However towards the end he too cares because of his character affinity towards a fellow thuggish father and a thuggish boy. Here the identity of oneness is felt by Reader 3 and hence there comes the change in tendency to help.

From the above analytical discussion, one gets confused about whether one should go with reader response approach that is one-dimensional which is like the blinders of a horse, or any or all other approaches that gives one a multi-dimensional perspective. The convincing answer could be "it depends" – i.e. it depends on the purpose of reading, it depends on the availability of background sources, it depends on the ethical aspects and value conscience of the individual, it depends on the time factor available to decode the meaning, so on and so forth.

However, if the purpose is to learn or collect more of perspectives for more varieties and possible interpretations, reader response approach is to be followed by other approaches ranging from Moralism to Post-structuralism. All the literary history, social and personal background of the author's intention gets counted. In such a case, it is to be accepted that none could learn all the possible meanings available – said so far. So, it is good enough to collect as much as possible to serve the purpose. To whatever extent it is collected, it serves as the holistic information differs one from another, and contradicts with one another and in such case only

eclecticism comes to help as it takes the best from every perspective and helps the reader effectively.

Even so, it is unimpeachable that the eclectic way of selecting the best of or collecting all the suitable interpretations is not free from subjectivity as it involves the reader whose individuality plays a key role. Hence the convincing principle could be to accept the fact that reader response is the fulcrum characterized by both subjectivity and objectivity upon which other theories revolve around, knowingly or otherwise. One cannot escape from this bond of subjectivity, as for some subjectivity is about the interest and importance of the self that are pleasing and for some others it is the interest and the importance of others that are pleasing which again satisfies the self.

Summing Up

Reader Response approach is not so stringent with its broad categories from the perspective of understanding the real life occurrences. They share some commonality that are entwined so intricately or overlap with one another and hence cannot be extricated so distinctly. As it is universally accepted that everything changes with time and space, so is the meaning of the text and its relevance to individual readers, for the natural response of a reader from his experience is the first impression and so is inevitable in all readings.

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