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The journal aims to publish original research articles and reviews of thesis from all fields. The official language of the Journal is English (But the language depends up on the particular subjects. If needed to subject value, the article will publish in their own subject language). The Journal invites Empirical, Conceptual papers, case studies, PPP model, Meta analysis, and Field researches from leading academicians, Business peoples, Corporate Sectors, researcher scholars and students from academic institutions, research organizations, non – governmental organizations (NGOs), corporate sectors, civil societies, industries, and other enthusiastic writers from India and abroad.

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I am delighted to learn that the Research Department of English, the American College, Madurai is organizing a one day international conference in collaboration with L ORDINE NUOVO PUBLICATION on Wednesday 26 July 2017. I am equally happy to learn that the Madurai Chapter (the American College) of English Language Teachers' Association of India (ELTAI) on this occasion.

In this fast changing world that has put unshakeable trust in knowledge economy, organizing international conferences is an important intellectual and academic activity for several reasons. For instance, such conferences provide space for presentation and exchange of original ideas on the chosen themes, a platform for interaction, an opportunity for learning from speakers, and a mode of dissemination of their ideas through standard publication. Participants of this one international conference are fortunate to have an exposure to erudite scholarship of two eminent speakers on English language teaching from Singapore and to be part of the oldest professional association ELTAI which is an affiliate of IATEFL. It is heartening to learn that the organizers are bringing out both online and offline publications of the papers presented in this conference with ISSN and ISBN. Moreover, publications enjoy both the UGC recognition and impact factor value.

I am happy that the American College will house the Madurai Chapter of ELTAI and this may benefit English teachers of this region in a big way. It is, indeed, a healthy academic practice on the part of teachers with a research bent of mind to associate themselves with more than one professional association for continuous professional development.

I wish the conference all success!

Handwritten signature and date: 26.07.2017

Dr. M. DAVAMANI CHRISTOBER

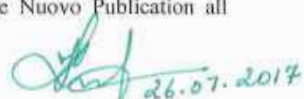
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It gives me immense pleasure to learn that the Research Department of English, the American College in collaboration with L Ordine Nuovo Publication is bringing out the journal containing some fifty papers out of two hundred papers that are being presented today by scholars from different parts of the country and abroad. First of all, let me congratulate the organizers on this stupendous task. I am doubly delighted because they are planning to publish all content-edited papers in print and online journals with ISSN and Impact Factor and in book form with ISBN. Such customised arrangements suit differing needs of scholars and faculty. The important task of any conference organizers is to publish the presented papers presented so that not only scholars stand to benefit for their career advancement but also their novel and original ideas are widely disseminated cutting across all man-made boundaries.

The college is encouraging all research departments to actively engage in research activities like organizing international and national conferences and increasing publication work so that our college can inculcate a sense of research culture in the young minds. Our country can grow fast both in technology and economy only when scholars and scientists invest in knowledge economy. The organizers' effort to publish papers on the occasion of the conference itself is commendable.

I wish the Research Department of English and L Ordine Nuovo Publication all success in their future endeavours.



26.07.2017

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EDITORIAL NOTE

English came in India, as a part of the colonization, since the early 1600s when the East India Company started trading and English Missionaries first began their efforts. The language which was taught by the Christian Missionaries in the British Raj became a language of administration by the 1700s. The English which is spoken in India is different from that spoken in other regions of the world and regarded as the unique variety which is called Indian English. Many Indians claim that it is very similar to British English, but this opinion is based on a surface of level examination or discussion of lexical similarities. At present, English is *Lingua franca* or bridge language in India. Moreover, it is one among the official languages of the country which does not have a genuine national language of its own. Since we have Hindi as national language and Tamil as our regional/state level language, we are put in dilemma as to why English language has to be learnt and the interrogation shouts loud to find its answer amicably since centuries back.

Our team thought to convene a gathering of aspiring and enthusiastic people on academic boats who are rowing with their oars of knowing and knowledge to reach their destination to find out the reasonable answer, the need and importance of English Language for Indians, if not unavailability.

We are sure that this compendium having papers penned by around fifty educational aspirants of different sectors and disciplines which will speak of their views and voice to justify their findings, intentions, expectations, dreams, explanations, suggestions and opinions on the open platforms on presentation, discussion, sharing and inter-action, will be a valid compilation and record besides a referable treasure for the present and to the future readers.

We express our profound sense of gratitude to all the people who guided, supported and shouldered our burden to bring out this publication successfully and also the commendable outcome of the International Conference on “English Language, Literature and Linguistics”.

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Dr. M. Davamani Christofer, Principal & Secretary of the American College has provided yeomen service to teaching and administration in his 26 years of academic and administrative service. Basically a Mathematics professor, he was appointed as the Principal of the American College in the year 2011. As Principal, he has introduced 9 UG, 2 PG and 2 Research Programmes. He holds Ph.D. in "Education and Mathematics". Further, he has submitted his second Doctoral thesis on pure Mathematics – TOPOLOGY, at Madurai Kamaraj University. He has presented and published more than 55 articles in national and international journals. He has also published 4 academic books with ISBN number. Currently, he is guiding two Ph.D. Scholars in Mathematics. As a Resource person, he has participated and shared his innovative practices that he adopted as an academician and as an administrator, in academic events held at various countries including USA, England, France, Italy, Switzerland, Germany, Belgium, China, Hong Kong, Singapore, Malaysia, Thailand and Sri Lanka. Being a multifaceted personality, he holds various high level positions on multiple organisations including the position of Executive Member of All India Association for Christian Higher Education, Vice President of the Principals' Association, Madurai Kamaraj University Zone, Joint Secretary of Private College Management Association of Madurai Kamaraj University, etc.



Dr. J. John Sekar is heading the Research Department of English, the American College with 30 years of experience. He holds a PhD in ELT. He has to his credit 69 journal national and international publications and 5 in-house textbooks. He has presented 92 research papers in conferences in India and abroad. He has guided 53 MPhil and 5 PhD scholars. He is presently guiding 8 PhD research scholars. He is an external adjudicator of PhD dissertations in six universities across the country. He is currently Dean for Academic Policies and Administration at the American College.



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Dr. S. Balakrishnan has been awarded Doctorate in the field of Philosophy entitled "*Antonio Gramsci on State and Culture: A Study*" @ The Madura College, Madurai. He is working as an Editor - in - Chief @ Roots & Bodhi International Journals. He served as an Assistant Professor in the Department of Philosophy, The Madura College, Madurai (2011-2014). Served as an Assistant Professor in the Department of Philosophy, Arul Anandar College, Karumathur in F.I.P. Vacancy (2010-2011). He has published 13 Books with ISBN, Presented & Published 61 Research Papers in Journals and Books with ISSN & ISBN.

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

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IMPACT OF POSTCOLONIALISM ON INDIAN ENGLISH LITERATURE

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Abstract

Postcolonial writers evoke or create a pre-colonial version of their own nation, rejecting the modern and the contemporary which is tainted with the colonial status of their countries. The One cannot expect Indian English Literature to be perfect and appropriate as per the Standard British English parameters. The resistance to appropriation, the awareness of the danger of being read in a simplified colonizer – colonized context is ever present in the Indian English novels. Even the language used by the early writers demonstrates this fact. First characteristic of postcolonialism is an awareness of representations on the non - European as alien. Language itself is a second area of concern in postcolonial criticism. The emphasis on identity as doubled or hybrid or unstable is a third characteristic of the postcolonial approach. Protagonists in postcolonial writings are often found to be struggling with questions of identity, experiencing the conflict of living between the old and native world. However, postcolonial texts are also a manifestation of the local culture and history in their own right.

Key words: Theories of postcolonialism, Indian English Literature, approaches to colonial discourse, identity etc.

Introduction

The term 'postcolonialism' emerged quite gradually. *The Empire Writes Back* (1987) defines postcolonialism as "The term postcolonialism covers all the culture affected by the imperial process from the moment of colonization to the present day." Characteristically, postcolonial writers evoke or create a pre-colonial version of their own nation, rejecting the modern and the contemporary which is tainted with the colonial status of their countries.

The first characteristic of postcolonialism is an awareness of representations on the non - European as alien. Language itself is a second area of concern in postcolonial criticism. The emphasis on identity as doubled or hybrid or unstable is a third characteristic of the postcolonial approach.

Interpretation and Discussion

One of the earliest approaches to the study of colonial discourses was psychological. Mannoni's *Prospero and Caliban* (1956) examines the psychological processes of colonialism. He is of the opinion that Europeans believed that the non-civilized are non-civilizable. Mannoni argued that the European who comes out of the colony suffers from a "psychologically inferior personality" and the native a "psychologically dependent one." In order to get rid of this inferiority complex, the European exploits the natives and casts himself in a paternalistic role of the parent and the master and becomes the protector/provider to the native

child. We find this approach in Kiran Desai's *The Inheritance of Loss*, (2006) where the tribal culture is considered inferior by the foreign infiltrators which are the outcome of tribals' exploitation. The immigrants smartly keep the tribals ignorant and claim their own culture to be superior. It is a sort of neocolonialism which affects the psychology of the tribals.

In *Black Skins, White Masks* (1967), Frantz Fanon feels that the soul of the colonized have experienced the death and burial of its local cultural originality which have created an inferiority complex. Fanon opines that the settler points the native as a sort of evil and a negation of values. This was accompanied by the description of the native as an animal usually snakes, vermins, rodents and other less liked animals. Fanon points out this in his discussion in *A Dying Colonialism* (1965) that the white man stands for the father. The colonizer thus becomes the father and the colonized is the child who has to obey the colonized 'law of the father.'

After psychological approach, sociological study of colonial discourses was put forth by Albert Memmi in *The Colonizer and the Colonized* (1965). He feels that the colonizer arrives in the colonies with a moral and cultural mission and also has the economic base for colonialism. He distinguishes between the colonial, the colonizer and the colonialist. A colonial is a European living in a country but without any special privileges and with the same economic conditions as the colonized. The colonized

on the other hand, is projected as lazy, with no sense of economy, jealous, fanatical and weak that requires protection. Finally, there are only two options for colonized: assimilation or petrification. Since assimilation is denied to him, he cannot plan his future; he must restrict himself to the present. In Salman Rushdie's *Midnight's Children*, we find that the character of Saleem's grandfather, Aadam Aziz had a lot of impact of colonialism on him and considers his Islamic culture to be inferior to the colonial culture. He does not allow fanaticism to be practised in his family and is not rigid about the religious practices. He wants his wife to study western education rather than getting education of religious scriptures from a 'maulvi.' Thus colonialism has accomplished the moral and cultural mission of transforming the natives by making them adore and cherish the western ideologies.

In *Orientalism* (1978), Edward Said feels that the colonial power based on Orientalist knowledge does not rely on physical force as much as the consent of the native. The native agrees to be colonized when he accepts the colonial stereo types, justifies and consents to being colonized subjects. Modern Orientalism has characteristics like expansion, historical confrontation, sympathy and classification.

In *Culture and Imperialism* (1993), Said undertakes a massive re-reading of the colonial texts like *Heart of Darkness* (1975), *Kim* (1901) and *A Passage to India* (1943) to demonstrate their implication in the imperial discourse. Resistance has two phases, according to Said: actual fighting against outside invasion and ideological resistance to save or restore the sense and fact of the community against the colonial system.

Said has used *Midnight's Children* (1981) as an example and feels it may be the return of once "subjugated knowledges." We find Salman Rushdie rewriting history of India in *Midnight's Children*. He gives an account of the freedom struggle, Partition, reorganization of states on linguistic basis, wars with Pakistan and Emergency since he wants the world to know Indian history from the perspective of an Indian and not what was merely put forth by historians.

The Empire Writes Back: Theory and Practice in Postcolonial Literatures by Bill Ashcroft, Gareth Griffiths and Helen Tiffin posed direct challenges to the colonial centre from the colonized margins, negotiating new ways and gave voice and expression to the colonizers and the once-colonized people. Inspired by Salman Rushdie's argument concerning the need to decolonize the English

language, *The Empire Writes Back*, epitomized the popular view that literature from the once - colonized countries was fundamentally concerned with challenging the language of the colonial power, learning its world view and producing new modes of representation. They claimed that writers were creating new 'englishes' (the lack of capital 'E' is deliberate) through various strategies: inserting untranslatable words into their texts; by use of obscure terms; by refusing to follow standard English syntax and using structures derived from other languages; of incorporating many different creolized versions of English into their texts and so on. This is applicable to the Indian English writings where the writers use untranslatable words, their own syntax and structures which the non-natives find difficult to understand. Arundhati Roy in *The God of Small Things* (1997) has made use of many Malayalam words and elements of their culture which are difficult to understand even for a non-Malayalam Indian.

Gayatri Chakravorty - Spivak has a different approach. She rejects the idea that there is a pre-colonial past that we can recover. All the past has been worked over and immediately changed by colonialism. One cannot separate the pre-colonial and the colonial. What can one do is to understand the 'worlding' of the 'third world.' Spivak's 'worlding' is a term that includes both a 'creation' and a 'violation.' 'Worlding' is a process through which the local population was persuaded to accept the European version of reality for its own modes of understanding and structuring its social world. It is therefore impossible to recover the authentic voice of the subaltern. The subaltern is a term used to signify the oppressed class. We find in Nayantara Sahgal's *Rich Like Us* (1985) the female characters like Rose, Sonali, Mona and Nishi are persuaded to accept the patriarchy and atrocities of Emergency. They become in a way subaltern where there is double imposition of sufferings first, as a women, they are considered inferior and then they suffer the violence of Emergency.

Homi Bhabha discusses cultural influences in his *The Location of Culture* (1994). He criticizes Said for having fixed identities of the colonizer and the colonized. Identity for Bhabha is an unstable reality – constantly moving between positions, displacing others and being displaced in turn. In his concept of mimicry, he further analyzes the fractured nature of the colonial condition. The colonial power requires that the natives adopt and internalize the forms and habits of the colonial master: the natives should mimic the master. For him, mimicry is a defence weapon

used to fight with the resistance of the native. We find this mimicry depicted in Kiran Desai's *The Inheritance of Loss* in the character of Jemubhai Patel. He mimics the lifestyle of the colonizers and continues to follow it throughout his life. The result is that he is not accepted by the colonizers due to his Indian race in spite of imitating them and is not accepted by the native Indians because of his colonial lifestyle and outlook.

Another contemporary critic of Bhabha, Aijaz Ahmad presents an entirely different approach in his *In Theory* (1992). He deals with the impact of imperialism on the Third World and with a special reference to India. He argues that "third world" literature arrives as a category when they are marketed, reviewed and accepted as counter-canon by the western academics.

Findings and Results

Since colonialism and postcolonialism imparted new experiences and vision, one finds a change in the themes and expressions revealed in literature. Literary critics began to distinguish a fast growing body of literature written in English which included works by such figures as R. K. Narayan (India), George Lamming (Barbados), Katherine Mansfield (New Zealand) and Chinua Achebe (Nigeria). The greatest contribution of the Commonwealth Literature was that it laid the foundations for the various postcolonial criticisms that were to follow.

Postcolonial literature (or sometimes called "New Literature/s") often involves writings that deal with the issues of decolonization or the political and cultural independence of people formerly subjugated to colonial rule. Protagonists in postcolonial writings are often found to be struggling with questions of identity, experiencing the conflict of living between the old and native world. However, postcolonial texts are also a manifestation of the local culture and history in their own right. For example, Achebe has not only demonstrated that things have fallen apart but also that the past of his people has always had dignity. Soyinka's African identity is self-confident and unquestionable. Those who are born under and after colonialism write inspiringly about the struggle for independence. Some writers have directed their attention to the conflict between the natives and the new governments that replaced the colonialists. Postcolonialism and the postcolonial literature are also criticized due to lack of creation and its emphasis on the renewal of the past.

There are many problems with the implication of the term 'postcolonial literature.' The study of literal colonization

is not the exclusive object of postcolonial study. Among the works commonly studied under the label are novels like Claude McKay's *Banjo* (1929) and Chinua Achebe's *Things Fall Apart* (1958) which was written while the nations in question (Jamaica and Nigeria) were still colonies.

Many postcolonial authors do not share the general orientation of engaging in an ongoing critique of colonialism. Nigerian writers Chinua Achebe and Wole Soyinka for instance, after writing powerful indictments of the British in their country, turned to exposing the deeds of native born dictators and corrupt officials within their independent homelands. For example, Achebe's *A Man of the People* (1967) deals with the corrupt politics of the natives in his own nation. Khushwant Singh's *Train to Pakistan* (1956) deals directly with the Partition of India from an almost exclusively Indian perspective.

Standard British English is not what was inherited from the Empire by the colonized even in colonial times; on the contrary, the native use of the language was mocked in India as 'Babu English.' Thus Indian, Australian or Canadian English is lower case 'english' while good old British English remains capital 'English.'

When one talks of postcolonialism and Indian writings, it is specifically about English writings by Indians. It is almost as if writers in other languages in India escaped the historical experience of colonialism. It is also as if Indian English writers do not have access to other Indian traditions, as if they exist in a vacuum. For example, Nayantara Sahgal dislikes the term because she considers it implies that colonization by the British is the only thing that has happened to India and it denies the history that precedes the colonization and continuing traditions stemming from that earlier periods.² However, Rushdie differs from this attitude. He insisted on English as the appropriate national literary language for India and provoked controversy when he declared that there was now worthwhile Indian writing that was not originally in English. He maintained:

"The prose writing – both fiction and non-fiction created in this period (the fifty years following independence) by Indian writers 'working in English' is provoking to be stronger and more important body of work than most of what has been produced in the sixteen official languages during the same time and indeed, this new and still burgeoning, 'Indo-Anglian' literature represents the most valuable contribution India has yet made to the world of books."³

Out of their selection of thirty-two works, Salman Rushdie and Elizabeth West included in the anthology, *The Vintage Book of Indian Writing, 1947-1997* (1997) just one that was translated into English, S. H. Manto's 'Toba Tekh Singh,' originally written in Urdu. Their claim regarding the inferiority of vernacular works or the translations of these works has been angrily contested. However, Rushdie demonstrates in his own writing that 'Indo – Anglian' writing takes much of its energy and distinctiveness from its contact with other Indian languages and the speech rhythms, idioms and cultural contexts are used in English. As Salman Rushdie notes, "Indian English, sometimes unattractively called 'Hinglish' is not 'English'. English, to be sure, any more than Irish or American or Caribbean English is."⁴

One cannot expect Indian English Literature to be perfect and appropriate as per the Standard British English parameters. The resistance to appropriation, the awareness of the danger of being read in a simplified colonizer – colonized context is ever present in the Indian English novels. Even the language used by the early writers demonstrates this fact. We find this in Raja Rao's 'Introduction' to *Kanthapura* (1938). It sets the linguistic agenda for Indian English fiction. Rao says that the task is to "convey in a language not one's own, a spirit that is one's own."⁵ This can be seen in the works of other early Indian English novelists as well. Mulk Raj Anand has stated his reasons for writing in English in his article on "Pigeon Indian."⁶ He took permission to write in English from Mahatma Gandhi. Initially, he wanted to write in Urdu but found corruption in the publishing industry. Anand took Mahatma Gandhi's advice to write the truth in any language. English, had to be broken, fractured to suit his intentions. His Punjabi – English is the result of his strategy to safeguard his truth, his examinations of class and caste conflicts which were seemingly untouched by the colonial context. Thus there is a consistent attempt to remould English to appropriate the colonial space.

Describing the postcolonial view of India and the West, Ashis Nandy has written, "India is not non-west; it is India."⁷ He views postcolonial India as one which takes into account the colonial experience incorporates the West, does not consider the cultural conflict between the east and the west, as the central conflict of its life and above all decides its own priorities and draws up its own agendas. The later novelists as termed by Rukun Advani "Ghosh Generation has outgrown their alleged obsession with the west."⁸

One of the problems which Indian writers have is that of rendering experience in a language in which it does not occur. The following passage from Salman Rushdie's *Shame* (1983), reflects his struggle with this issue:

"This word: shame, number one must write it in its original form, not in this peculiar language tainted by wrong concepts and the accumulated detritus of its owners' unrepented past, this Angrezi in which I am forced to write, and so for ever alter what is written... Sharam, that's the word. For which this paltry 'shame' is a wholly inadequate translation."⁹

Salman Rushdie's novels also include a wealth of references to the Indian culture, characters and histories which will be more rapidly recognizable to readers from the Indian subcontinent than to the American or English readers. Similarly, the assumption of an informed national audience might be implicit in *Clear Light of Day* (1980), *Nervous Conditions* (1988) and *The God of Small Things*, whose authors take it for granted that their readers can supply the details of an official national history barely, alluded to in their novels.

Conclusion

The problems faced by postcolonial Indian English writers may vary with changing times and needs, nationality and readers too. Their perceptions and interpretations may be subjective but the primary aim of literature is fulfilled i.e. delight and knowledge is derived from postcolonial literatures written and read all over the globe. With this approach, postcolonial literature becomes interpretable and imparts a new vision to its readers. In fact, it is admired by people all over the world making it "a joy forever" for its readers.

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THE ROLE OF SANYASA AS PORTRAYED IN R.K.NARAYAN'S *THE GUIDE*

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Abstract

This paper deals with the role of Sanyasa which is the fourth stage in the religious life of a person and it means the abandonment of temporal concerns and total abstention from sexual enjoyment. The shastra-based concept of sanyasa noted along with Narayan's similar and traditionally realized views on the fourth ashrama serve as excellent points of reference especially in dealing with the different faces of sanyasa in the novels of Narayan. The Guide remains the most interpretative novel bespeaking Narayan's deep understanding of the human predicament. The basic issues in The Guide, although they have the universal application, seem to have been realized through the Indian perspective. Narayan seems to underline a sort of 'Eastern Solution' to the fundamental problems shared by the world community. A study on the character of Raju is dealt with and how he goes through this phase is analysed in a detailed manner.

Key words: Sanyasa, typology, ascetic, moron, rite de passage.

Introduction

Sanyasa is the fourth stage (the other three being Brahmacharya, Grihastha and Vanaprastha) in the religious life of a person and enjoins upon him the complete renunciation of the world and its possessions and attachment. It means the abandonment of temporal concerns: total abstention from sexual enjoyment. A sanyasi is one who renounces everything and undergoes a complete change of personality. Why one would become a sanyasi is not easily answered. A personal tragedy or frustration, a deep compelling philosophy of life, or a flash of illumination may drive one to seek a change.

Whatever be the cause, when one becomes a sanyasi, one obliterates one's past. A sanyasi is to be taken as he is at the moment. A sanyasi's past life is an obscure one. It would be a crass, inconsiderate act even to ask a sanyasi his name. He assumes a new name, bearing no mark of his ancestry or class, but indicative of some general beatitude. He has freed himself from all possessions and human ties. Among certain sects; the man will even perform his own funeral ritualistically before becoming a sanyasi. A sanyasi is a wanderer living on alms, never rooted to any place except when he seeks the seclusion of a cave or forest at some stage for prolonged meditation.

The shastra-based concept of sanyasa noted along with Narayan's similar and traditionally realized views on the fourth ashrama, have great relevance in the context of the typology of sanyasa. The views may also serve as

excellent points of reference especially in dealing with the different faces of sanyasa in the novels of Narayan.

Significantly enough, sanyasa is a recurring feature in Narayan's novels. Almost every novel of Narayan has a sanyasi character. The different faces of sanyasa in Narayan's novels create an opinion of Narayan's notion of sanyasa. It may also be possible to underline the implications underlying the individual cases and note the strategies Narayan employs to delineate the sanyasi portrayals.

Sanyasa in 'The Guide' - An Analysis:

The Guide remains the most interpretative novel bespeaking Narayan's deep understanding of the human predicament. Thematically, no novel of Narayan has raised such fundamental questions related to human existence as *The Guide*. Some of the themes dealt with in *The Guide* are sin and redemption or crime and punishment, modernity versus tradition, material self against the spiritual self, illusion and reality, etc.

Significantly enough, the basic issues in *The Guide*, although they have the universal application, seem to have been realized through the Indian perspective. Narayan seems to underline a sort of 'Eastern Solution' to the fundamental problems shared by the world community.

As regards the typology of sanyasa in *The Guide*, it may be useful to note the sanyasa phase of the protagonist underlining the essential stage of his ascetism. The first stage of sanyasa begins in Raju's life as he closes the door on his past life. And, as if pre-ordainedly schemed, he is

taken as a sadhu by a villager, Velan, as he accidentally finds himself on the outskirts of a village called Mangala. The old habit of getting involved in other people's affairs impels him and before Raju himself could properly understand the nature of the new situation, he accepts the role of an ascetic given by Velan. It is essential to mention that a mere dot of a character, Velan's recalcitrant sister plays a vitally important role in Raju's ultimate sainthood by admiringly confessing the change of her heart. She says: "He doesn't speak to any one, but if he looks at you, you are changed". (28) And soon enough, every second person in the village, attributing any turn of good luck to the holy presence of the ascetic, helps Raju to play the new role. The first phase ultimately, marks him as the villagers willingly and reverentially accept him as their spiritual guide.

Several implications underlie this phase. Raju basically remains his usual earthly opportunist, feeling happy to have been accepted as the guest of honour by the village community, making full use of his art of the gift of the gab and playing yet one more goal. It may also be added that his inherent instinct to get involved in other people's affairs and to play the role other people have given him may not brand him as a sinner. In fact, Raju's initiation to sainthood has an unmistakable suggestion of the preordained scheme of the world and the "element of chance," suggesting, perhaps, the puppetry existence of the human beings. The phrase clearly suggests one of the themes of the novel, mistaken identity or illusion versus reality. One also notes the basic difference in Raju playing his part and Velan living his and the irony in the disciple's dictating the Guru, and most importantly, in accepting the ex-convict as an ascetic.

Once Raju feels confident about his smooth landing in the new territory, he takes stock of things. The village community, nurtured on the traditional culture, welcomes his arrival and treats him like a Yogi. Raju, on his part, reads the community's religious psychology, as the letters on the wall and decides to play the new role of a saint with thorough preparation. He determines "to look as brilliant as he could manage, let drop gems of thoughts from his lips, assume all the radiance available. (30) His efforts to play the saint with the sophistication of an actor, and the rustic community's indomitable faith in his spiritual power soon find him growing in stature beyond his own imagination.

The third stage is initially marked with Raju's decision to look his part. Says the narrator: "Raju's decision to fall on his nape. A clean-shaven, close-haired saint was an

anomaly". (47) Gradually Raju comes to be realized as Mr.Know-all, playing all sorts of roles arising out of necessity. He starts prescribing the medicine, mostly for the children, and the community unhesitatingly takes him as a spiritual healer. Raju also plays the village judge to sort out their disputes and quarrels. Ironically enough, when the saint finds everything well with his world, destiny seems to interface with the smooth and happy run of his life and Raju receives the severest jolt of his life. It all begins with the severe drought the villagers suffer and themselves breaking each other's heads. As the restive saint asks a village moron to deliver the message, "Unless they are good I'll never eat," (87) the latter twists it and blurts out saying, "The Swami, does not want food any more ... Because ... it doesn't rain." (88-89) Thus, unknown to himself, Raju makes them believe that he is undertaking a fast to himself; Raju makes them believe that he is undertaking a fast to bring rain.

Significantly enough, in all the roles Raju plays, there is an unmistakable hand of destiny. One notes that Raju feels obliged to change his role as he finds himself at the peak of his involvement in it. As the third stage leads him, rather forcibly, to undertake the fast, one notes the mute but formidable influence of the community of the rustics. It may also be possible to read the twisting of Raju's simple message as a karma-consequence. Although Raju plays the sanyasi quite seriously, basically he remains a charlatan.

Narayan telescopes Raju's attitude to the drought oriented fight at the village in these words: "Personally, he felt that the best thing for them is bothering too much about the drought". (85) And, finally, one may as well consider the caricature of the semi-moron. It is through him that Narayan underlines life's most absurd ironies. The semi-moron, finding himself at a loose end casually decides to pay a visit to the Swami and receive his blessing. But life's irony operates with such devastating nature that the semi-moron, instead of receiving the Swami's blessing, seems to deliver the latter the death warrant as it were. The tiny dot of a character also seems to project the triumphing of the average over the extraordinary.

The fourth stage of Raju's enforced sainthood begins as the repentant and guilty rustics devoutly behold him as "the fasting saint." Raju, unaware of the reality even discourses on the food on the fateful day. It is only when Raju says, "Tomorrow I'll take my usual food" (95) and the shocked and bewildered disciple asks him, "Do you expect it to rain tomorrow?" (96) He understands the serious

implication of the twisted message and ultimately becomes aware of the death-trap he unconsciously walks into. Although he feels touched when the gullibles honestly express their sense of gratitude by trying to touch his feet, the awareness of the impending threat to his life scares him and as a last resort he makes a clean and thorough confession of his sinful past to Velan, hoping thereby to escape the jaws of death. But Velan exemplifies the genuine stuff of the disciple and remains unmoved.

This phase has rich symbolic and ironic overtones. As Raju finds himself helplessly trapped in his own scheme, one may clearly read Narayan's subtle suggestion of the Karma-theory and the preordained nature of life. One also notes the subtle irony operating throughout the phase. Commenting on the ironic realization of Raju-Velan relationship, M.K.Naik says:

As R.S.Singh points out, Raju is judged twice, first by the judge who sentences him for forgery and next by Velan who pardons him, even after knowing that the so-called saint is a charlatan. But a further and more subtle touch of irony in the situation seems to have escaped Singh's notice. The judge ruins Raju's career as an impresario but Raju's prison life is happy, whereas Velan's "pardon" only in effect tightens the noose around Raju's neck. (63)

Velan's "pardoning" seems to be taking the charlatan to the scaffold. It also reveals that Raju was going to face the martyr's death. Thus in a way, Velan offers him the eternal life.

On the first day in his fasting phase Raju remains essentially his old self, gulping down the stale food and finds himself painfully chased by the thoughts of food. A time comes when he wins over his hunger and gradually gets involved in his new role of the fasting ascetic. He even argues with himself thus: "If by avoiding food I should help the trees bloom, and the grass grow, why not do it thoroughly?" (213). A definite and distinct change in Raju's basic attitude may be noticed as the narrator says: "For the first time in his life ... he was doing a thing in which he was not personally interested". (213) The ordeal of fasting continues till the last day of the fast when finally the saint declares: "It's raining in the hills. I can feel it coming under my feet, up my legs." (221)

The last phase of Raju's fast underlines several implications. The end of the novel marks one of the rare instances of Narayan's teasing ambiguities. It may be relevant to underline different characteristic interpretations of Raju's last role. Raju lives a sinner and dies a sinner. He

thinks that the rains he sees or thinks he sees are indeed, a pathetic hallucination of a starving impostor. Uma Parameswaran views Raju's final phase on similar lines. Her thesis is that though Raju plays the sanyasi with full application and dedication, he does not change a whit and dies as the mask becomes the noose suffocating the 'player' to death. She pays a 'tribute to Narayan's ambiguity and art' (215) but insists that the rogue dies as a rogue.

Meenakshi Mukherjee thinks that Raju plays the sanyasi well in keeping with his previous reputation as an accomplished role-player. Her assertion is: "Towards the end Raju loses the feeling of an actor performing an act; the act becomes reality, the mask becomes the man, and Raju *The Guide* turns into a guru". (124) She joins those critics who believe that a picaroon was making a room for the holy pilgrim. Meenakshi Mukherjee concludes that Raju prefers to keep the killing mask, until it becomes the skin itself.

The ambivalent nature of the ending of the novel *The Guide* makes it difficult to ascertain the kind of death Raju meets: a martyr's? or, a commoner's? Although Narayan remains silent, he is not without suggestions. It is through the tell-tale signs that one may forward a theory that the common charlatan undergoing *rite de passage* ultimately becomes a martyr.

The first marked change in the charlatan is seen as the enforced saint realizes that the people are gullible. He recollects the similar story of the penance he had told them: "When the time comes, everything will be alright. Even the man who would bring you the rain will appear, all of a sudden". (96) It may also be possible to read the suggestion of the martyr's death in Graham Greene's advice to Narayan to show Raju dead at the end of the novel: "While I was hesitating whether to leave my hero alive or dead at the end of the story, Graham was definite that he should die". (168) Narayan's own statement that "Yesterday's demon, perhaps, becomes tomorrow's god, after a revolutionary or purgatorial process of change" (50) may prompt one to read Raju's death, as 'death by water' underlines the sanctimonious nature of the martyr's death.

Conclusion

The typology of Sanyasa seems to underline yet another face of a sanyasi in *The Guide*. Raju, although resembling the fake sanyasi Chandran in *The Bachelor of Arts*, stands unique as his sanyasa is realized ironically and with significant traditional overtones. The sanyasa

here may be taken as Narayan's strategy to present the story of crime and punishment on the moral and ethical plane of realization.

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ELEMENTS OF POLYPHONY, CATHARSIS, AUTOBIOGRAPHY AND DEEP-LAYERED NARRATIVE STRUCTURE IN THE WORKS OF AMITAV GHOSH

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Abstract

Amitav Ghosh has used the various elements of postmodernism in his novels. Polyphony is portrayed in a different sense of the amalgamation of the various voices. A sense of alienation is depicted in the main characters of the novel through Catharsis. The nameless narrator in Lines and Ghosh himself as a part of the Land provides a deep insight in to the life of the writer. Finally, the deep layered narrative structure takes the readers beyond the realms of past, present and future.

Key words: Polyphony, Catharsis, Auto-biography, Narrative structure, Postmodernism

Introduction

Polyphony is a remarkable feature used by Ghosh in his novels. The term polyphony was introduced by Mikhail Bakhtin who was inspired by musical polyphony. Two or more patterns of narration or the mixing of several voices is done in polyphony. This is seen as an important element of postmodernism. The narrator is the first narrator or the third or an unnamed one or the author himself. Through the multiple streams of narration, the novelist is able to give multiple versions of the same story.

Polyphony is evident in *Lines* and *Chromosome*. In *Lines*, the metamorphosis of the narrator unfolds through the multiple voices of Thamma, Ila, Robi and May. These voices give him a grip on reality and a maturity to face the world. In *Chromosome*, importance is given to Antar who hears the voices of Sonali Das, Tara, Maria, Urmila Roy, Mrs.Arountanian and Murugan. To him, the multiple voices merge into a single voice. He cannot differentiate between the voices as it is everywhere around him signifying the rise of transcendental forces.

Catharsis is a device used by the postmodern writer for cleansing the emotional or the collective psyche of people. But in the case of Ghosh, it renders a different purpose. The readers undergo the alienation by empathizing with the characters. However, as the characters see light at the end of the tunnel, the readers are also able to share their optimism. Alu embraces humanism and Mrs.Verma understands the impracticality of her dream in *Reason*. Thamma's idea of nationalism are deconstructed, May Price recognizes the futility of the

quality of compassion, Ila too accepts the failure of internationalism and the narrator finally recognizes life after coming to know the real reason of Tridib's death in *Lines*. In *Palace*, Rajkumar's love for money is gone when he loses his loved ones in Burma. Nirmal never understands the reason for the failure of communism. However, Fokir's death is seen as a sacrifice by the people of the tide country in *Tide*. As life offers a second chance either to the protagonists or to those who surround them, a cathartic sense of relief is experienced by the readers

In postmodern texts, the sacred texts are at times, made fun of. This carnivalesque element is found in Ghosh's *Reason* through the character of Mrs.Verma. Rules are not important for her and she needs a decent cremation for Kulfi, whether the water is Gangajal or carbolic acid. Dr.Mishra makes fun of the attitude of Mrs.Verma. But, the latter ignores the derisions and moves on to complete the ceremony of Kulfi. This is a case where Gangajal and carbolic acid are treated on the same plane, as one becomes a substitute for the other.

The narrative structure in postmodernism is open type where time and events are special to readers. Flashbacks and flash- forwards exists. The distinction in the point of time inside and outside do match. The real life events are presented in episodes. A reader views a character only from a particular source. Different stratas of memory prevail. The fourth estate often speculates the truth of the characters and hence multiple readings are possible. The narration is either in the first person or in third person.

There is an open ended conclusion where the readers must re-construct the end of the novel. Ghosh's novels are open-ended. They also offer a fresh lease of life for the characters. There's no element of surprise or mystery regarding the climax. For Alu, the narrator, Ghosh, Murugan, Rajkumar and Kanai, the end is a new beginning. Future holds promise and hope. Ghosh differs in this respect from the other postmodernists who wallow in meaninglessness. An aura of timelessness and spacelessness exists as Ghosh tries to achieve a sense of eternity in his novels. *Chromosome* uses repeated flashbacks and *Lines* gives the impression of a collection of the strands of memory of each character.

Ghosh uses autobiographical elements in his novels. Autobiography is derived from three Greek words meaning "self", "life" and "write". It is a style of writing which was considered as a genre from the late eighteenth century. Robert Southey coined the term in 1809 to describe the work of the Portuguese poet. Autobiography is a "biography written by the subject about himself or herself. The first fully developed autobiography is also the most influential: the confessions of St. Augustine, written in the fourth century" (Abrams 31). Most autobiographies are written from the first-person perspective. The self also becomes an author in the story.

Strong tones of autobiography are evident in *Lines* and *Land*. The nameless narrator in *Lines* may be Ghosh himself for the character is the representation of a research scholar who pursues his Ph.D. in London. Ghosh, too, studied for his Ph.D. abroad. The narrator is not given a name as the author may have been hesitant to recognize his life with that of the narrator or may be only some of the events of the two correspond. In *Land*, the narrator is Ghosh himself and hence the book reads like an autobiography, right from the initial stages of research in Lataifa and Nashawy till the narrator's re-visit to Egypt during the war of Iran-Iraq. Other examples in literature

where the narrator is nameless are - *Roxana* by Daniel Defoe, *The Aspern Papers* by Henry James, *The Yellow Wall Paper* by Charlotte Perkins Gilman, *Rebecca* by Daphne du Maurier, *The Power and the Glory* by Graham Greene, *Invisible Man* by Ralph Ellison, *Surfacing* by Margaret Atwood, *Hideous Kinky* by Ester Freed, *Everyman* by Philip Roth and *Cockroach* by Ravi Hage. The nameless narrator helps the author to universalize an individual experience.

Conclusion

A novel of Ghosh reads like a scientific treatise every time. In *Reason*, the history of phrenology and loom is dealt with. In *Lines*, it's the traumas of the World War and the riots. In *Land*, the science of anthropology and ethnography is touched upon. In *Chromosome*, it is the branch of the counter-science which is explained. In *Palace*, the history of rubber and teak industry with its rise and fall and its simulating effects on the life of the people is portrayed. In *Tide*, the stream of cetology is detailed. The explanation of the scientific facts goes on for pages and pages and provides a strong technical underpinning for his novels.

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SOFT SKILLS IN SHAKESPEARE'S ANTONY AND CLEOPATRA

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Abstract

*Soft skills are people skills or inter-personal skills. They are associated with a person's Emotional Intelligence Quotient. They are a cluster of likeable personality traits. They are related to a person's feelings, emotions and attitudes. Some of the soft skills identified in Shakespeare's **Antony and Cleopatra** are Sobriety and Temperance; Establishing a Harmonious Relationship through Marriage; Patience and Perseverance; Effective Communication; Humility; Moderation; Emotional Balance; Personal Etiquette; Love; Proactive; Self-supervising, Self-directed, and Self-motivating; Collaboration; Emotional Intelligence and Emotional Governance; Self-preservation, etc*

Key Terms: *inter-personal skills, personality traits, sobriety, temperance, passion, infatuation, emotional abuse, introspection, enchanting, humiliate, terminate, desperation*

Introduction

Soft Skills package is an old wine in a new bottle. Soft skills are subjective skills; it is difficult to quantify them; however, by closely watching a person, by interacting with that person, by working with person, a discerning individual can assess the soft skills that person possesses. Soft skills are people skills or inter-personal skills. They are associated with a person's Emotional Intelligence Quotient. They are a cluster of likeable personality traits. They are related to a person's feelings, emotions and attitudes. All pieces of literature do have soft skills. Some texts are more abundant with soft skills; these include **The Thirukurral, The Naladiyar, The Panchathanthira Tales, The Psalms, The Proverbs, The Gospels**, and so on. In the same breadth, I wish to say that every single play of Shakespeare contains some valuable soft skills. An attempt is made here to highlight the prominent soft skills in one of Shakespeare's most popular tragedies—**Antony and Cleopatra**.

Sobriety and Temperance are desirable soft skills, the absence of which will put any one in jeopardy. In this respect, it is astonishing that Shakespeare begins **Antony and Cleopatra** with the obtuse angle of a powerful soft skill—**sobriety**. Being sober is a desirable soft skill. Shakespeare gives the honour of opening the play to a minor character, namely Philo. He tells his companion Demetrius:

Nay, but this dotage of our general's
O'erflows the measure. . . . his captain's heart,
Which in the scuffles of great fights hath burst
The buckles on his breast, reneges all temper,

And is become the bellows and the fan

To cool a gipsy's lust (Act I: Scene I: 1-9)

The general in reference is Antony and the gipsy is Cleopatra. Antony is already married and has children too. Leaving behind his wife and children and be with the other woman is the opposite of sobriety. This trait of Antony is totally unethical and undesirable to citizens like Philo. In a very strong expression, Philo continues

The triple pillar of the world transform'd

Into a strumpet's fool. . . (Act I: Scene I: 11-12)

Wasting one's time and energy by cohabiting with a 'strumpet' is against the desirable soft skills sobriety and temperance. To Antony, Cleopatra's palace is like a Casino Royale, a luxurious hotel offering sheer pleasure every moment. As a result of it, Antony's impeccable reputation takes a back seat with his association with Cleopatra and everything that Cleopatra stands for.

Establishing a Harmonious Relationship through Marriage is a noble soft skill. It is paramount importance for a man and a woman to keep the house in order. Cleopatra cannot offer any such relationship to Antony for she is not married to Antony. There are many obstacles between them to carry on a smooth relationship. This being so, she wants Antony and she is quite adept at keeping Antony her lover in thrall; one of the stratagems she adopts is taunting him every now and then. Her cynical taunt is evident in the following lines:

Antony. . .

Fulvia perchance is angry; or, who knows
If the scarce-bearded Caesar have not sent
His powerful mandate to you. . .

(Act I: Scene I: 1: 21-23)

Using Graceful Expressions is a soft skill; the exact opposite of this phrase is shrill-tongued. If a woman is shrill-tongued and nagging, that will drive away her partner from her. According to Cleopatra, Antony's wife, Fulvia is "shrill-tongued" (Act I: Scene I: 1:32). This may be one of the reasons why Antony leaves her and be found with Cleopatra, who usually uses enticing expressions that include exquisite verbal wit and repartee.

Unwilling to see the messengers from his headquarters Rome, Antony tells his cohort haughtily,

Let Rome in Tiber melt, and the wide arch
Of the ranged empire fall! Here is my space.
Kingdoms are clay: our dungy earth alike
Feeds beast as man: the nobleness of life
Is to do thus. . . . (Act I: Scene I: 1: 33-37)

Passion is an amazing Soft Skill. The idea here is as Jim Collins shows, "not to stimulate passion but to discover what makes you passionate" (96). If anyone is passionate about anything, that person will achieve that. True that Antony too is passionate; but about what? He's passionate about Cleopatra; she is his world. His words quoted above unmistakably show that. When an administrator wastes away his energy on his cohort, he is likely to lose his hold on state administration. This is what has happened in the play in reference.

Patience and Perseverance are excellent soft skills; but, Cleopatra lacks these skills very much. In Act II, Scene V, when her messenger comes to meet her, she abuses him with threats due to her impatience. Knowing that the messenger has brought tidings from Rome, she says,

Antonius dead!—If thou say so, villain,
Thou kill'st thy mistress: but well and free,
If thou so yield him, there is gold, and here
My bluest veins to kiss; a hand that kings
Have lipp'd and trembled kissing

(Act II: Scene V: 27-31).

She doesn't allow him to speak; he pleads with her to listen to him. Cleopatra, in her characteristic impatience, says,

I have a mind to strike thee ere thou speak'st (Act II: Scene V: 43-44).

When the messenger finally says that Antony has married Octavia, out of desperation, she strikes and curses him,

The most infectious pestilence upon thee! (Act II: Scene V: 61).

She even calls him a rogue and draws a knife to kill him.

Effective Communication is an excellent soft skill. Enobarbus in the play is an effective communicator. He is a welcome guest in any gathering; he never minces words. He could also predict the future by penetrating into men's minds. He predicts that Antony's marriage with Octavia (she was the wife of Caius Marcellus), will not last long, because,

Octavia is of a holy, cold and still conversation (Act II: Scene V: 121).

Having been with Mark Antony for many years, he knows Antony pretty well. He tells Menas that Antony will certainly go "to his Egyptian dish again" (Act II: Scene V: 124).

Humility is a desirable soft skill; the absence of which will dump anyone in the pit. The opposite of humbleness is pride, which should be a discarded. Carried away by Cleopatra's charm, Antony is filled with pride. In his present state of mind, he does not realize "Pride goeth before destruction, and an haughty spirit before fall" (Proverbs 16: 18).

Moderation is a likeable soft skill, the opposite of which is seeking pleasure. Antony forgets that the key to a successful life and career is keeping a balance in all things; conversely, he is forgetful of his stature as King and seeks pleasure at all odd hours. He tells Cleopatra,

There's not a minute of our lives should stretch
Without some pleasure now (Act I: Scene I: 1: 45-46).

Antony is awfully infatuated with Cleopatra; he feels heady and disoriented; he's clean bowled and intoxicated with Cleopatra's vagaries of moods and is totally oblivious of her faults. Cleopatra plays all kinds of tricks with him; Charmian gives a hint to it:

'Twas merry when
You wager'd on your angling; when your diver
Did hang a salt-fish on his hook, which he
With fervency drew up (Act II: Scene V: 14-17).

The very next morning before it is nine o' clock she makes him consume so much alcohol and put him to bed. Just like Antony, Lepidus also lacks this soft skill; in the banquet given by Pompey, he forgets his status and drinks to the full; one of the servants tauntingly says,

They have made him drink alms-drink (Act II: Scene VII:5).

Octavius Caesar expresses his agony of Antony to their third partner Lepidus:

It is not Caesar's natural vice to hate
Our great competitor from Alexandria
This is the news: he fishes, drinks, and wastes

The lamps of night in revel; is not more manlike than Cleopatra. . . (Act I: Scene IV:2-6).

To Octavius Caesar, Antony is “the abstract of all faults” (Act I: Scene IV: 8). He lists down all the faults of Antony to his partner Lepidus; these being, Antony shares the bed with the wife of Ptolemy; he gives away a kingdom for mirth; he drinks with a slave; he reels the streets at noon; he surfeits his voluptuousness; however, the time is so crucial; he should be in the headquarters, for the enemies of Rome such as Pompey, and sea-pirates like Menecrates and Menas are gathering momentum for a war. There is also news about rebellion of hot-blooded youth revolting and joining the pirates. Octavius Caesar believes that Antony’s wife and brother made wars against him because of Antony.

Emotional Balance is another soft skill. Antony is not at all emotionally steady; his citizens find him an emotional unfit. He does not allow himself to be triggered into the right stimuli. He even refuses to hear Octavius Caesar’s messenger. Philo has studied him well; in his words,

He comes too short of that great property

Which still should go with Antony (Act I: Scene I: 1: 57-58).

Antony has, in the words of Demetrius, a hotly debated issue of the common man on the lanes of Rome and he feels sad for his King. None the less, Antony pays a lot of attention to his **Proper Personal Etiquette** and it is a desirable soft skill. Antony has a weakness for women; he is very chivalrous with women; he does not know how to say ‘No’ to a woman. He takes an enormous care of his outward appearance; when Cleopatra invites him to a supper for the first time, Enobarbus says, Antony, “Being barber’d ten times o’er, goes to the feast” (Act II: Scene II: 227).

Love is a good soft skill. Infatuation is the reverse of it. Infatuation with an unworthy person will land any one in trouble. When Antony starts seeing the messengers one by one, he understands the gravity of the situation back home in Rome. For one moment wisdom dawns on his mind. Being alone for a moment, he rummages through his mental garbage bin and realizes his emotional abuse. Of late he has not done anything decently and in order, for he has been under the staggering influence of the Egyptian Queen, married to Ptolemy. The man who produced outstanding results in the past is now feels helpless and in emotional bondage. He seeks sex outside marriage and he relapses for a moment and soliloquizes,

These strong Egyptian fetters I must break

Or lose myself in dotage (Act I: Scene II: 111-112).

Essence of pure love binds people together for long and engenders healthier relationship. The opposite of pure love is enchantment; what Cleopatra has for Antony is just enchantment and not pure love. Antony realizes this for a moment; he wants to wriggle himself free from her clutches. His soul is exceedingly sorrowful. However, it is not that easy for him to pull out fully from her charm. Back in Rome, even before he goes into administrative affairs, he buys a remarkable pearl and sends it through Alexas, the messenger of Cleopatra.

Proactive is a likeable soft skill that takes a man to places; the opposite of proactive is reactive or idleness. In Alexandria, Antony is beset with misfortunes; disturbing news reaches his ears one by one; from a messenger from Rome, Antony comes to know that his wife Fulvia is dead. She died of prolonged ailments, isolation, desertion and civil strife in her husband’s kingdom. It is true that Antony very much wanted her to die; he figured this out in his mental syntax; in his mental terrain, he had been longing for this news; however, when she is dead, he wants her to live. His lips murmur, “There’s a great spirit gone!” (Act I: Scene II: 117). He feels sad for a moment for being idle and wasting away his precious time in the palace of Cleopatra. In a moment of introspection, soaked in hate narrative, he blurts out,

I must from this enchanting queen break off,

Ten thousand harms, more than the ills I know,

My idleness doth hatch (Act I: Scene II: 123-125).

Dependability is a welcome soft skill. To put it differently, finding a trust-worthy friend is a self-sustaining soft skill. Enobarbus is a close friend of Antony. Whenever Antony finds himself in profound darkness and feels traumatized, he shares his emotional upheavals to him. On one occasion, he opens his mind to Enobarbus and says,

She is cunning past man’s thought (Act I: Scene II: 140).

Enobarbus, though caught by surprise of Antony’s sudden emotional outbursts, however, knows pretty well that Antony is, in fact, in an illusion of intimacy and even so, sarcastically taunts his master saying that he could be happy instead of sad, for he could now go in for a newer and a younger wife; if he still wants to cry then he could put an onion in his eye and bring tears.

Quick-wittedness is a likeable soft skill and Cleopatra possesses it in abundance. Her sole objective in the play seems to be to hold Antony in her orbit. She succeeds to

some extent; it is precisely due to her quick-wittedness. Even though quick-witted is a positive soft skill, Cleopatra uses it for a negative purpose, dissembling. In Act I Scene III, she tells her assistant Charmian:

See where he is, who's with him, and what he does:

I did not send you; if in mirth, report

That I am sudden sick: quick, and return (Act I: Scene III:3-6).

When she sees Antony, she pretends, "I am sick and sullen" (Act I: Scene II: 15). She even wants Charmian to hold her lest she would collapse. Antony on hearing this melts. She calls her, "My dearest queen" (Act I: Scene II: 20). The more Cleopatra taunts Antony with her ironic-sarcastic expressions to tighten her hold on him, the more he melts; this time he calls her, "Most sweet queen" (Act I: Scene II: 32). She taunts him further saying,

"... Thou, the greatest soldier of the world

Art turn'd the greatest liar ((Act I: Scene II: 36-37).

Even though Cleopatra appears to be fickle-minded, she doesn't fail to evoke encomiums from the male gender. She is a **Respectable, Self-supervising, Self-directed, and Self-motivating** person. Well, these are all desirable soft skills. These are the ones that draw the attention of the other towards her. Hearing Enobarbus' report of her lavish life style, Mecaenas says, "She's a most triumphant lady" (Act II: Scene II: 198). Agrippa blurts out, "Rare Egyptian" (Act II: Scene II: 222). And again, Agrippa responds to Enobarbus, "Royal wench" (Act II: Scene II: 230). Enobarbus summarizes her charm:

Age cannot wither her, nor custom stale

Her infinite variety: other women cloy

The appetites they feed; but she makes hungry

Where most she satisfies: for vilest things

Become themselves in her; that the holy priests

Bless her when she is riggish (Act II: Scene II: 239-244).

Collaborating is a good soft skill that one can love to possess. Octavius Caesar, one of the partners of the Roman Triumvirate has this skill in abundance. He also possesses another soft skill **Assertiveness**. These soft skills help him run the state administration without much heckles. Unfortunately, Antony does not possess these skills, and hence his turmoil. Personal greatness largely depends upon a man's possessing the four attributes or skills, namely, **Vision, Discipline, Passion, and Conscience**. Having been an emotional slave to Cleopatra, Antony has none of these attributes. Conversely, his other partner Octavius Caesar has these in

the right mix. Antony is also devoid of another important soft skill namely **Creative Thinking**. His muddled mind is full of conflicts—conflict between Cleopatra and State Administration.

Whatever may be the charges leveled against Antony by Octavius Caesar and others, Antony possesses many desirable soft skills; one of them is **Conflict Resolution**, even at the extent of asking for forgiveness to the other. When Octavius Caesar accuses him for the war Fulvia started against him, Antony explains his position and even apologizes to him even though Caesar is very young:

Truth is, that Fulvia,

To have me out of Egypt made wars here;

For which myself, the ignorant motive, do

So far ask pardon as benefits mine honour

To stoop in such a case (Act II: Scene II: 98-102).

Unlike Octavius Caesar, Lepidus always has a soft corner for Antony. When Lepidus sees Antony coming, he says, "Here comes the noble Antony" (Act II: Scene II: 14-15). Lepidus cares a lot for Antony and he is always ready to forget and forgive the foolish conduct of Antony. In other words, Lepidus puts a lot of weight on **Interpersonal Relationships**, which is a powerful soft skill.

Dealing with Difficult Situations is a wonderful soft skill; Antony before falling to the vicious circle of Cleopatra, possessed this skill richly. It is interesting to note that Octavius Caesar himself testifies to this. Caesar's vivid account of Antony's feat at the siege of Modena, wherein he was defeated, but Antony slew the consuls Hirtius and Pansa and was hounded by a terrible famine. Even though Antony was delicately brought up, he very graciously endured the famine with great fortitude. He even drank the urine of horses and ate the roughest berries; he also fed on the bark of trees. When on the Alps, he even ate the flesh of strange animals, which some people died on looking at it. In those days, Antony was a true soldier, quite **Energetic and Enthusiastic**, likeable soft skills. He could **Function Well under Pressure**, another soft skill. His **Perseverance under Duress** was remarkable; yet another soft skill. In his good old days, Antony was a power-incarnate. In Pompey's words, Antony's "soldiership is twice the other twain" (Act II: Scene I: 35-36). Pompey is honest in his appraisal of Antony, and **Honesty** is a desirable soft skill.

Planning well is a very good soft skill. In the play in reference, the antagonist to the triumvirate, Pompey reveals this trait to his companions Menas and Menecrates. Quite confidently he tells his companions that the Roman citizens love him and the sea is his. In his words,

My powers are crescent, and my auguring hope
Says it will come to the full! (Act II: Scene I: 9-10).

However, Pompey does not have the soft skill, **Good Attitude**. His lips betray this. In his heart of hearts, he wants Antony to prolong his stay in Alexandria, at the lap of Cleopatra. Hear his words,

He dreams: I know they are in Rome together,
Looking for Antony. But all the charms of love,
Salt Cleopatra, soften thy wan'd lip!
Let witchcraft join with beauty, lust with both!
Tie up the libertine in a field of feasts,
Keep his brain fuming; Epicurean cooks
Sharpen with cloyless sauce his appetite;
That sleep and feeding may prorogue his honour
Even till a Lethe'd dullness! (Act II: Scene I: 19-27)

Lepidus is **Persuasive** in his **Negotiation**. These are good soft skills and leaders should have these to run their day-to-day administration. Lepidus knows that Antony has misplaced his passion and his struggles to come out of it, in spite of fun-loving, genuine and outreaching attitudes. He fears that when Octavius and Antony meet, there would be fireworks. Such a scene would deteriorate things and would be favourable to the enemies of the Roman administration. So he requests both the leaders to keep calm and control their temper, and bury their hatchets even before they open their mouths to speak. Hear his insightful and persuasive presentation (and **Effective Presentation** is another lovely soft skill):

Noble friends,
That which combined us was most great, and let not
A leaner action rend us. What's amiss,
May it be gently heard: when we debate
Our trivial difference aloud, we do commit
Murder in healing wounds: then, noble partners,--
The rather, for I earnestly beseech,--
Touch you the sourest points with sweetest terms,
Nor curstness to the matter (Act II: Scene II: 17-25).

When Antony and Octavius Caesar meet, they do exchange accusations against each other. But it is Lepidus who intervenes like a trained negotiator helps cool tempers. Hearing Caesar's accusations, he tells Caesar, "Soft, Caesar!" (Act II: Scene II: 89). Lepidus' words show that he is quite adaptable; and **Adaptability** is a welcome soft skill. He is also a problem-solver; and **Problem Solving** is yet another soft skill.

Agrippa in the play seems to be a **Creative Thinker**; his solution to keep Antony and Caesar together is excellent; he reveals that he is a good negotiator and he

could be of great service in issues like crisis management. He is a **Deal Maker**; he knows how to bring in an effective deal to tackle difficult situations and to bring difficult people together with his novel ideas and deals. Hear his deal:

To hold you in perpetual amity,
To make you brothers, and to knit your hearts
With an unslipping knot, take Antony
Octavia to his wife; whose beauty claims
No worse a husband than the best of men,
Whose virtue and general graces speak
That which none else can utter. By this marriage,
All little jealousies, which now seem great,
And all great fears, which now import their dangers,
Would then be nothing: truths would be tales,
Where now half tales be truths. . .
(Act II: Scene II: 129-139).

Agrippa's **Negotiation Skill** works wonders; his **Creative Thinking** paves way for creative solutions in great men. **Deal Making** and **Crisis Management** are soft-after soft skills. Agrippa emerges as a problem-solver as well and **Problem Solving** is a welcome soft skill.

That Antony is not depraved and wants to give good governance is seen in his excited reply to Octavius Caesar. Having known that Caesar agrees to Agrippa's marriage proposal, he says,

. . .and from this hour
The heart of brothers govern in our loves
And sway our great designs!
(Act II: Scene II: 151-153).

Antony shows that he is flexible and resilient and is willing to resolve issues and not to take a negative stand. **Flexible**, **Resilient** and **Willing to Resolve Issues** are looked-for soft skills in political leaders. He adapts himself to new situations; in reality, **Adaptation** is a tool, an investment, a resource and a very good soft skill. Antony's desire to give up his mistress Cleopatra and marry Octavia is a major breakthrough; he can come out of his depressions and go back into productive work in Rome with Octavius Caesar and Lepidus. This resolve will provide him inner peace of mind, a kind of self-honesty, a kind of self-unity and integrity to conscience. **Self-honesty**, **Self-unity** and **Integrity to Conscience** are very fine soft skills.

Disability Awareness is a soft skill. But, sadly, Antony does not have this skill. In many respects Antony is gentle and is governed by a guardian angel that is

Noble, courageous, high, unmatchable (Act II: Scene III: 19-20).

On the other hand, character-wise, Octavius Caesar is diametrically opposite to him. The soothsayer warns Antony,

If thou doest play with him at any game,
Thou art sure to lose (Act II: Scene III: 23-24).

Shortly it is known that Antony's decision to marry Octavia is purely political; inwardly, he is not attuned to her. In a soliloquy, he says

I will to Egypt:
And though I make this marriage for my peace,
I' the east my pleasure lies (Act II: Scene III: 37-39).

Antony does not realize then that this oscillation will land him in irrecoverable loss. He does not have an inner power to control and manage his affairs. He does not possess a complete, accurate understanding of human nature either of him or others as well. He fails to understand the hard, pragmatic, and brutal facts of reality. He pays no attention to discipline and commitment. He hardens his conscience, which is the inner radar that governs a man's actions. It is that lends inward moral sense of what is right and what is wrong. To quote Steven R Covey, "It is the guiding force to vision, discipline and passion. It stands in stark contrast to the life dominated by ego" (66). **Discipline, Commitment, and Conscientiousness** are wonderful soft skills. Lack of these would cause tragedy in any man.

Establishing Interpersonal Relationship is an excellent soft skill. None other than Octavius Caesar in the play possesses it. His intention of establishing a durable relationship with Antony is genuine. Brokered peace by their common friend, Agrippa, Antony now that he is a widower, agrees to wed Octavia. Octavius Caesar offers Antony a warm shake hand and says,

There is my hand.
A sister I bequeath you, whom no brother
Did ever love so dearly: let her live
To join our kingdoms and our hearts; and never
Fly off our loves again! (Act II: Scene II: 154-158).

Queen Cleopatra is a terribly inspiring person; she is highly influential, persuasive and independent. Her body language, bubbling with high energy, is amazing. She takes an enormous care of her looks; she leads a luxurious life. Now **Inspiring, Influential, High Energy** are soft skills. Enobarbus gives a frank account of her lavish life style to the enquiring Agrippa:

The barge she sat in, like a burnish'd throne,
Burn'd on the water: the poop was beaten gold;
Purple the sails, and so perfumed, that

The winds were love-sick with them; the oars were silver,

Which to the tune of flutes kept stroke, and made
The water which they beat to follow faster,

As amorous of their strokes. For her own person,

It beggar'd all description; she did lie

In her pavilion,—cloth-of-gold of tissue—

O'er picturing that Venus where we see

The fancy outwork nature; on each side her

Stood pretty dimpled boys, like smiling cupids,

With divers-coloured fans, whose wind did seem

To glow the delicate cheeks which they did cool,

And what they undid did (Act II: Scene II: 194-208).

Enobarbus waxes eloquence on the other aspects of Cleopatra too. Hear him:

. . . From the barge

A strange invisible perfume hits the sense

Of the adjacent wharfs (Act II: Scene II: 214-216).

Empathic Listening and Attentive Listening are excellent soft skills. There are also other kinds of listening like selective listening; pretend listening and ignoring. The first two types of listening are likeable skills; Cleopatra does not possess these two likeable skills; she is more attuned to selective listening. This is very much evident from her conversation with her messenger, who brings tidings regarding Antony's marriage with Octavia. In her heart of hearts, she wants a series of negative things about Octavia; her messenger knows this pretty well; accordingly, he plays to her tune. He says that Octavia is short; her voice is low and dull; she moves listlessly and there is no loyalty in her disposition; she is more like a statue than a living human being. Cleopatra is enormously happy when the messenger says that Octavia is a widow; she turns to Charmian and says, "Widow, Charmian, hark! (Act III: Scene III: 27). When the messenger says that Octavia's hair is brown and her forehead is very low and has a round face, the excited Cleopatra offers the messenger gold and expresses her sorrow for being rough on him the last time he brought news about Antony.

Cheerful Disposition is a desirable soft skill. Antony had this skill in abundance once; it was this skill more than any other that brought a good number of people into his orbit. He was a star attraction among his Roman population because of this skill. Unfortunately, of late, he doesn't display any of this skill; this is especially after his friendship with Cleopatra. His wife's death, his brother's clash with Octavius Caesar, his new marriage with Octavia, and his being slighted by Octavius Caesar—all push him into

depression. Depression is the opposite of Cheerful Disposition. Sadly, Antony does not know that depression is not a permanent condition like losing a leg. It's a state, as Anthony Robbins, puts it, "that people can pop into and out of it" (104). Once Antony goes into depression, he fast becomes an emotional misfit and for such a person life will no longer be fun or easy or exciting. He has taken the quick turn of events too personally. As Anthony Robbins says, "People who feel depressed often have their brains filled to capacity with big, loud, close, heavy, insistent images of the bad times" (104).

Mediation and Negotiation are excellent soft skills. Antony's new wife Octavia possesses these in abundance. Antony opens his heart to Octavia and expresses his displeasure of being ill-treated by her brother. Antony says, he (Octavius Caesar) "spoke scantily of me" (Act III: IV: 5). Octavia like a trained counselor tries to pacify her husband and offers to help settle issues between her husband and her brother. She tells her husband,

O my good lord,
Believe not all; or, if you must believe,
Stomach not all. (Act III: Scene IV).

She also visits her brother without any protocol like a "market-maid" (Act III: Scene VI: 51) to effect peace between the brothers-in-law. However, Octavius Caesar is very angry with Antony; he addresses his sister, "My most wronged sister" (Act III: Scene IV: 66) and reveals to her that Cleopatra has ordered him to go to her. He adds,

He hath given his empire
Up to a whore; who now are levying
The kings o' the earth for war (Act III: Scene IV:
67-70).

Octavius Caesar is terribly angry with Antony and says to his sister,

You are abus'd
Beyond the mark of thought (Act III: Scene IV: 87-88)

Octavius' friend Mecaenas also heaps raillery on Antony; he turns to Octavia and says,

Each heart in Rome does love and pity you;
Only the adulterous Antony, most large
In his abominations, turns you off

(Act III: Scene IV: 94-96).

Heeding to Words of Wisdom is an excellent Soft Skill. Unfortunately Antony does not display this skill. An experienced soldier meets Antony and pleads with him,

O noble emperor! Do not fight by sea;
Trust not to rotten planks. . . (Act III: Scene IV: 61-62).

Antony discredits that soldier and pays no heed to him. The soldier tells Canidius that he is right; Canidius approves of it and says,

. . . Soldier, . . . thou art right. . . our leader's led,
And we are women's men (Act III: Scene IV: 68-69).

Seeing the disarray of Antony's navy on sea with Cleopatra's navy running away in fear against the navy of Octavius Caesar, Enobarbus tells Scarus:

Mine eyes did, sicken at the sight, and could not
Endure a further view (Act III: Scene X: 16-17)

Antony does not possess **Conflict-Management Skill**. He blabbers like a maniac when stressed in political and personal life. Instead of getting ready for war, he wants to drink the whole night; hear his words,

Well, my good fellows, wait on me tonight:
Scant not my cups (Act IV: Scene II: 20-21).

He wants to forget his worries with an overdose of wine; a wise man will not engulf in wine; the wisdom that "Wine is a mocker, strong drink is raging: and whosoever is deceived thereby is not wise" (Proverbs 20:1) has no impact on him.

And like a man-on-the street, he appeals to his servants,

. . . like a master
Married to your good service, stay till death:
Tend me tonight two hours. I ask no more,
And the gods yield you for it! (Act IV: Scene II: 29-32)

Learning Lessons from Past Mistakes is a soft skill. Antony sadly lacks this. Antony decides to attack Caesar's forces in Alexandria. He heavily relies on Cleopatra's navy. Before launching the actual fight, Antony likes to have a gaudy night with Cleopatra. Hear his words,

Come.
Let's have one other gaudy night: call to me
All my sad captains, fill our bowls once more;
Let's mock the midnight bell!
(Act III: Scene: XIII: 182-185).

He invites Scarus and Cleopatra and the others to a supper.

. . . we all would sup together,
And drink carouses to the next day's fate (Act IV:
Scene VIII: 33-34).

This is very much unbecoming of a political/state leader.

Empathy is a good soft skill. Enobarbus, the friend of Antony cannot be said to have this soft skill. In times of crises, he becomes emotionally stone-deaf to Antony's inner struggle. He is not able to read Antony's emotions.

Empathy leads to a “biological phenomenon called entrainment, a sort of intimate emotional tango” (Daniel Coleman: **Working with Emotional Intelligence**. 160). Seeing that the fortunes of Antony are eroding fast, he decides to leave Antony and join the camp of Octavius Caesar. In an aside he says,

‘Tis better playing with a lion’s whelp
Than with an old one dying

(Act III: Scene: XIII: 95-96).

Seeing that Antony is furious, Enobarbus thinks that it is as a result of his being frightened out of fear, Enobarbus comes to the conclusion that Antony is a gone case. In a soliloquy, he says,

I will seek
Some way to leave him

(Act III: Scene: XIII: 95-96: 200-201).

Even so being so close for many years with each other, Enobarbus does not empathize with Antony. Like a man on the street, without any compassion and compunction to start with, in a day or two Enobarbus leaves Antony’s camp and joins Octavius Caesar. It grieves Antony very much. He sends gentle adieus and greetings to Enobarbus. Touched inwardly, Antony says,

O! my fortunes have
Corrupted honest men (Act IV: Scene: 18-19).

Enobarbus does not live long; his guilty conscience pricks him hard and even kills him. Before he dies he curses himself as

A master-leaver and a fugitive:
O Antony! O Antony! (Act IV: Scene IX: 22-23).

Care in Delivery is a soft skill. Antony throws all caution to the wind and speaks ill of Octavius Caesar. Octavius Caesar’s status is in the ascendancy; and so, Antony has to guard his tongue. But he does not do so. Every word he utters against Octavius Caesar reaches Octavius Caesar. In Caesar’s words,

He calls me boy; and chides as he had power
To beat me out of Egypt; my messenger

He hath whipp’d with rods: dares me to personal combat,

Caesar to Antony. Let the old ruffian know
I have many other ways to die; mean time
Laugh at his challenge (Act IV: Scene 1: 1-6).

Even in grave danger, Antony is dilly-dallying with Cleopatra. He addresses Cleopatra, “My nightingale” (Act IV: Scene: VIII: 20). She retorts, “Lord of lords! O infinite virtue. . .” (Act IV: Scene: VIII: 17-18).

Collaboration is a good Soft Skill. Collaborating with a worthy and mighty friend will help any administration reach greater heights. Unfortunately, Antony has put more weight on his weak collaborator Cleopatra and her navy. Antony has no time or inclination to know the weakness of her navy. He is taken aback when Scarus tells him,

Swallows have built
In Cleopatra’s sails their nests. . .

(Act IV: Scene XII: 4-5).

It doesn’t take much time for Antony to know
All is lost!

This foul Egyptian hath betrayed me
My fleet hath yielded to the foe. . .

(Act IV: Scene XII 9-11).

He loses his temper when he sees Cleopatra,
Ah! Thou spell. Avaunt! (Act IV: Scene XII: 30).

Authenticity is a good soft skill, where as **Dissembling** the opposite of Authenticity will land any one in jeopardy. Sensing that there is danger, Charmian advises her queen to rush to her monument immediately and send word to Antony that she is dead. Cleopatra does the same. When Mardian the eunuch delivers the concocted news to Antony, he feels enormously sad and tells Eros,

Unarm, Eros; the long day’s task is done,
And we must sleep (Act IV: Scene IV: 37-38).

Self-preservation is a good soft skill; Self-annihilation is the opposite of that. Neither Antony nor his cohort Cleopatra possesses this skill. Thinking that all doors are closed, Antony wants Eros to kill him and escape the disgrace of being captured alive by Octavius Caesar. Instead of killing Antony, Eros kills himself. Antony in the next instant falls upon his sword as a lover runs into the marital bed. It is Diomedes who breaks the news that Cleopatra is not dead but hides herself in her monument. Antony wants his attendants to carry him to the monument of Cleopatra. The dissembler weeps aloud on seeing the bleeding Antony,

O Antony,
Antony, Antony! (Act IV: Scene XV: 12-13).

Antony’s last wishes are quite interesting. He implores death to delay for a while till he lays one of the many thousand kisses on her lips. When Antony dies, Cleopatra weeps,

Noblest of men, woo’t die?
Hast thou no care of me? Shall I abide
In this dull world, which in thy absence is
No better than a sty? (Act IV: Scene XV: 59-62).

The news that Antony is dead reaches Octavius Caesar. He’s very much touched. He laments with tears.

Antony is Octavius' brother, competitor, mate in empire, friend and companion in the war front, the arm of his own body and the heart where his thoughts are kindled. Nonetheless, their respective stars are irreconcilable. Caesar then sends word to Cleopatra that he will treat her with respect. However, she has other plans; she doesn't want to surrender to Octavius Caesar. To Proculeius, the messenger of Octavius Caesar, she tells him,

This mortal house I'll ruin,

Do Caesar what he can (Act V: Scene II: 51-52).

From the officer of Octavius, Dolabella, Cleopatra understands that Antony will humiliate her by parading her through Rome. Even Caesar meets her personally and assures her respectable treatment. But in her heart of hearts, Cleopatra is getting ready to go to the dark.

When Octavius Caesar and all his officers are gone, Cleopatra wants Charmian to decorate her like a queen. She says,

I am again for Cydnus,

To meet Mark Antony (Act V: Scene II: 228-229).

Cleopatra secretly gets poisonous aspic worms from the caves of Nile through her clown and embraces them; they inject their poison in to her body. She speaks gently but resolutely,

Give me my robe, put on my crown;

I have immortal longings in me; . . . I hear

Antony call; . . . husband, I come:

Now to that name my courage proves my title!

. . . .

The stroke of death is as a lover's pinch,

Which hurts, and is desired (Act V: Scene II: 280-294).

Caesar orders his men to bury the bodies of Antony and Cleopatra near-by and concludes,

No grave upon the earth shall clip in it

A pair so famous (Act V: Scene II: 357-358).

Conclusion

Antony's personal dynamics have been at logger heads with his family and administrative machinery of Rome. "If he cared for 'beauty, wisdom, modesty. . . Octavia is a blessed lottery to him' (Act II: Scene II: 245--247). His words ring true and genuine when he tells his new wife, Octavia,

My Octavia,

Read not my blemishes in the world's report:

I have not kept my square; but that to come

Shall all be done by the rule

(Act II: Scene III: 5-8).

But this could not be so. He could not be away from Cleopatra for long. In a fit of desperation, Antony and Cleopatra have been pushed to the edge. Had they possessed the right mix of soft skills, they would not have to face calamitous consequences. Put themselves into deep frustration, the "serpent of old Nile" (Act I: Scene V: 16) and "the Demi-Atlas of this earth" (Act I: Scene V: 14), terminate their lives quite tragically. Both of them have been obtuse to possess likeable soft skills. They lack especially the most needed soft skills **Emotional Intelligence** and **Emotional Governance**. As a result, they have to face an unspeakable trauma. This is not to deny that both of them have been endowed with substantial gifts. Yet, they have offered themselves to erratic changeableness in their affections. They have gone too far in the wrong directions and therefore unable to pull back and rebuild their lives. Their syntax of action –the way they ordered their actions made a huge difference in their latter career and life. Though experienced in the true sense of the term, they cared a hoot to the dictum—"Let all things be done decently and in order" (I Corinthians 14:40). Only a person endowed with entrepreneurial thinking like Bill Gates, Steve Jobs, Narayana Moorthy, Dilip Sanghvi and Shiv Nadar could run an industry or state well. Antony woefully lacks this skill, but Octavius Caesar has this skill in abundance. So Octavius Caesar succeeds while Antony fails. **Entrepreneurial Thinking** is a soft skill very much needed for rulers, administrative heads and CEOs of industries.

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FORENSIC LINGUISTICS

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Abstract

Forensic means Forum Seeking. Forum means a group of Jury people i.e. Judges, seeking evidence of medical and paramedical subject to aid in the administration of justice. Forensic Linguistics includes etiquette or conventional laws and ethics or moral of medical people. Usually Forensic Linguistics includes the terms like Supreme Court, the highest court in the country, High Court, the highest court in the State and District Court or Session Court or Juvenile Court in the district level. Forensic Medicine and Forensic Science are the branches which are useful in the administration of justice by the courts off law which is useful to forensic people, judicial people, and administrative people and public.

Key words: Forensic, forum, jury, high court, administration

Introduction

Forensic means Forum Seeking. Forum means a group of Jury people i.e. Judges, seeking evidence of medical and paramedical subject to aid in the administration of justice.

Forensic Linguistics includes etiquette or conventional laws and ethics or moral of medical people. There is Forensic Medicine and Forensic Science. Medical graduates give medical evidence in Forensic Medicine and Forensic Science is related to lab evidence.

Usually Forensic Linguistics includes the terms like Supreme Court, the highest court in the country, High Court, the highest court in the State and District Court or Session Court or Juvenile Court in the district level. Forensic expert depose evidence anywhere according to the summons issued by the court. There are various linguistics related to Forensic. E.g. Consent, Evidence, inquest by police department, inquest by magistrate and medical examiner. Magistrates are classified into three types. Chief Judicial Magistrate, First class magistrate and Second-class magistrate.

Let us have a look at a few forensic terms that are commonly found in case reports.

Offence

Means any act or omission made punishable by law. Cognisable offense is an offense in which a police officer can arrest a person without consent of the magistrate.

e.g: Rape, murder, dowry death and ragging.

Punishment: It includes Capital punishment, Imprisonment and Fines.

Summons Summon is a document compelling attendance of a person in the court off law under penalty. It is also called Subpoena.

Conduct Money It is the fee money offered to a witness in the civil cases at the time of serving summons to meet the expenses attending the case. In criminal cases, no fee is paid because it is the duty of the citizens to respect the country and to secure the country.

There is one more term in Forensic Linguistics, i.e. Evidence.

Evidence Evidence will be taken under Indian Evidence Act, Direct Evidence Act, Indirect Evidence Act, Circumstantial Evidence Act, Hearsay Evidential Act and Documentary Evidence Act. All medical certificates, age certificates, insanity certificates and death certificates come under this category.

Another important term is Dying Declarattion.

Dying Declaration: It can be written or oral statement of a person who is dying as a result of an unlawful act and this statement is relating to the material fact of his course of death.

The other term related to this is Witness.

Witness A person who gives evidence regarding facts of an incidence or a crime is called Witness.

Perjury

It means giving wilful false evidence. In the court of law oath will be taken.

In the court of law there are 4 examinations.

1. Examination in Chief
2. Cross Examination
3. Re-examination
4. Questions by Judge

Professional Secrecy It is an implied term of contract between the doctor and his patient. The relationship between them requires utmost trust, confidence and honesty. The doctor is obliged to keep secrets all that he comes to know about the patient during the course of his work.

Privileged Communication: It is a statement made bonafied upon any subject matter by a doctor to the consent authorities due to his duty to protect the community or the state.

Professional Negligence: It is also known as Malpractice. It is defined as absence of reasonable care and skill or wilful negligence of medical practitioner in the treatment of a patient.

Civil negligence includes duty, dedication, direct causation and damage.

RES IPSA LOQUITUR: It is a term which means the thing or the fact speaks about the incidence or the crime. E.g. suppose a doctor while operating a patient accidentally forgets swabs in the patient body, shows his negligence.

Novus Actus Interveniens: IT is a person responsible not only for his actions but also responsible for the consequences of that action.

Vicarious Liability: It is liability for act another, means an employer is responsible not only for his own negligence but also for the negligence of his employees.

Consent: Consent is a voluntary agreement, complaint or permission for particular act. Consent is given above 12 years for minimal procedures. The age limit is above 18 years for major procedures.

Euthanacea: Also called Mercy Killing. It means producing painless death of a person suffering from incurable and painless disease.

Another important term in Forensic Linguistics is CORPUSDELICTI.

Corpusdelicti: It refers to the principle that a crime must be proved to have occurred before a person can be convicted of committing that crime.

Bar Body and Davidson Body: These are tested to determine the gender.

Cephalic Index: IT determines race.

Dactylography: IT refers to finger print system or GALTON-HENRY SYSTEM.

These are 4 types – arch, loops, whorl and composite type.

In addition to these we have other techniques – Super Imposition Technique, Blood Stain Exam, Saliva Test, Seminal Test, Trace evidence like mud, pain, scratches will be examined by Forensic Scientists. There are laboratories available in district level and central level which are situated in major cities like Hyderabad, Mumbai etc.

Scars and tattoo marks are also used for the identification of person, DNA of the people is done with PCR Technique for the identification of a person in case of criminal issues like rape, murder etc. and civil issues like fraternity or inheritance of property.

Forensic Linguistics includes Forensic Autopsy which is also called Narscopsy which is being performed to know the evidence in case of suspicious deaths.

EXHUMATION: IS done by magistrate in quest in the suspicious cases. Exhumation is defined as legal digging of already buried body legally from the grave. There is no time limit for exhumation in India.

Thenotology: is the study of death instincts. The various modes of deaths are coma, syncope and asphyxia.

There are other terms like Negative autopsy and Obscure Autopsy- means cause of death can't be ascertained by obscure evidences.

There are other terms like Rigor mortis, post-mortem of lucidity and cooling of the body or algor mortis which shows the early changes of the body. Other factors like putrefaction, adepocier and mummyfaction which show the lateral changes of the body.

EMBALMING is the treatment of the dead body with antiseptic and preservatives to prevent the putrefaction.

We come across various injuries called Abrasion, Contusion and laceration used in Forensic Linguistics.

Forensic Medicine and Forensic Science are the branches which are useful in the administration of justice by the courts off law which is useful to forensic people, judicial people, and administrative people and public.

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ENGLISH LANGUAGE TEACHING METHODOLOGY

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Abstract

In recent years, there has been an increased concern among practitioners and educational researchers about the practical side and effectiveness of teaching. The "how" of teaching is now being given as much significance as the "what" and the "why" in academic. To teach successfully, one must plan successfully. And, successful Planning means knowing how to facilitate a positive learning experience for all students. The teacher uses his/her best professional judgment to decide which method; strategy and techniques will work best for a particular situation. It is hoped that this compendium will help classroom teachers with the immense task of familiarizing themselves with a variety of teaching methods, strategies and techniques. In a way, it is a "quick reference" guide complete with over few techniques, helpful suggestions regarding the "how", the "dos" and the "don'ts" of teaching. To some considerable degree teachers control their instructional effectiveness in the classroom. The passive teacher simply relies on the same old teaching techniques day after day. However, the active teacher who varies his/her day planning different teaching strategies and techniques tends to achieve more success in teaching. Not only does this practice of different teaching techniques provide change for the teacher, it also serves as a motivation for students. The conditions prevailing in the Indian Classrooms and the complexities and intricacies of the language has envisaged towards the development of an innovative strategy of Teaching English to Secondary School Students

Keywords: Secondary school, teaching English

Introduction

Teaching of English become very important in pre-independence period changes that took place in the position of English after independence and even when it was reduced to a lower status, still for all practical purposes how it retained its supreme position in school curriculum even after six decades of Independence

"No language ever dies" opines C.Rajagopalachari..

Historical Background of English in India

Indians came in contact with the English language since the establishment of East India Company in the year 1612. But the spread of the language took place when the British became the rulers of this country. In 1813, English language was introduced as a medium of instruction at all the levels of education. Reformers like Rajaram Mohan Roy realized the importance of English and saw in it the promise of modernization and liberation. He Favored it. This opened the door for English in India. Lord Macaulay (1835) desired to produce through English education "a class of persons Indian in blood and colour but English in taste, in opinion, in morals and in intellect".

Hence the English language teaching situation during pre-independence period can be summed up as follows:

- a. English was dominating the school stage and even at the collegiate level.

- b. The teaching of English was largely pedantic, dull and largely wasteful.
- c. There was an emphasis on the formal grammar of written English.
- d. Pupil's needs of English were severely limited. English was needed either for government jobs which had a premium on formal written English or for going to a university where the teaching of literature was at the top? English for wider use like communication at the international level or in the fields of commerce, engineering, technical, etc was non-existent those days.
- e. Consequently, the literary English was supreme in the teaching of English. The written English had more prestige than the spoken form.
- f. There was an excessive dependence on the British model. There was a slavish imitation of the
- g. Methods and techniques of teaching English in British schools.

English in Post-Independent Period

Indian independence changed the status of English, but it did not affect the place of English in Indian life or education. English was no longer the language of rulers. But it continued to be the Language of elite. The constitution of India, adopted in 1950, had envisaged Hindi as the only official language of the union of India, while

English was to continue for 15 years. It was vehemently opposed by the states in the south. As a result, English was adopted as the Associate Official language by an Act of parliament in 1963 and assurances have been given that it will continue to be lingua-franca as long as the non-Hindi speaking people want it.

English in 21st Century

Though theoretically English is still the second language /third language, practically it is gaining importance in every walk of life. In all the advanced states of India, more and more English medium schools are being opened, people are inclined more to send their children to English medium schools. Secondary education through mother tongue is looked down upon by not only the rich people but also by middle class people of India. International schools in India are the popular choice among Indian parents.

This Shift of English has the following Reasons

1. With the spread of information technology every type of advanced knowledge is stored only in English.
2. All software for multiple functions in education, trade, commerce and industry is available only in the English language.
3. With the growing trend of globalization in trade and industry, knowledge of English along With computer literacy has become a necessity for employment and better job opportunities.
4. Due to the advent of foreign university, with their attractive courses and weight age which is given to the degrees of foreign university in the job market, importance of English has increased more than ever before.
5. Introduction of computer games and computer aided instruction, right from first standard are Available in English medium schools. Hence more and more parents are attracted towards English medium schools. As a result majority of the children from middle class also learn in these schools and use English as their first language.
6. At college and university level also courses like B.C.S, M.C.S, M.C.A, M.C.M, Computer Engineering, M.B.A Computer, e-Commerce are in great demand Medium of instruction for all these courses is English. Hence status of English is enhancing day by day. There is Englishization

as well as nativisation of the language itself. (Englishization –the impact of English on local languages. Nativisation –the impact of local language on English)

Objectives of Teaching English at Elementary Level

Objectives of teaching English at Elementary level. Skill based subject, Hence at the Elementary level the objective of teaching English should be to develop all the four fundamental skills among them i.e.-LSRW

- Listening
- Speaking
- Reading and
- Writing

This can be done by familiarizing the child with the spoken language by exposing them to the

Language in meaningful, interesting and real life situations through the mother tongue, signs, Visuals, pictures, sketches, gestures, letters, words, single word questions and answers.

Slowly the exposure to the language should move-to enable them to read and write, besides Listening and speaking.

To listen English with proper understanding

To speak English correctly ie producing sounds with proper stress and intonation.

To transform the silent written / printed language in to living speech.

To enrich vocabulary through telling, re-telling, reading aloud.

To read with ease

To follow the instructions given in the target language.

To recite the small poems.

To classify the words, nouns, action words (verb), describing words adjectives, linkers (conjunctions) etc.

To write words simple meaningful sentences correctly.

Objectives of Teaching English at Secondary Level

Linguistics never differentiates between lower level and higher level objectives. It thinks all its four objectives viz-Listening, Speaking, Reading and Writing (LSRW) are to be realized at both the levels. To these linguistic objectives, literature adds two more viz-Creativity and Appreciation. These two objectives are purely higher level.

Linguistic and literary objectives are inter-linked with each other. They are not independent and inseparable from literature. It is true that literary objectives cannot be

realized at the primary level. But we see that their seeds are sown in language teaching from elementary level that is from the very beginning.

Thus along with the attainment of basic proficiencies the development of abstract thoughts, creativity and appreciation must be the objectives of teaching English at secondary level. An attempt is to be made to encourage the pupils in the two final years in a school to thus begin appreciation of literary forms of the English writings and the cultural enjoyment of the English language.

The material thus presented should be suitably adapted to the needs of their course in a simple and suitable linguistic point of view.

At the close of school career an average pupil should be able to:

1. Understand and follow talks in English on general topics within the prescribed vocabulary and sentence structures.
2. Talk freely within the range of language items and express suitably.
3. Read books and similar other material written in simplified English as per the structures and vocabulary, and to follow easy books with detailed notes. This material should be within their group.
4. Write correctly in English on familiar topics fit to be expressed within the range of the prescribed vocabulary and sentence structures.
5. Write creatively and independently on general topics.
6. Create wider reading interest.
7. Speak in a given situation (production skill) (fluency & accuracy in speaking & writing)
8. Develop study skill / reference skill.
9. Achieve greater proficiency.
2. A method of training new cognitive processes. By learning another language, students acquire methods of learning or new perspectives on themselves and their societies.
3. A way in to the mother tongue. Learning a second language enhances the students' awareness and enthusiasm of their first language.
4. An entrée to another culture. Students can come to understand other groups in the world and to appreciate the music and art of other cultures.
5. A form of religious observance. For many people a second language is part of their religion, whether Hebrew for the Jewish religion, Arabic for Muslims, or indeed English for Christians in some parts of the world.
6. A means of communicating with those who speak another language. We all need to cope with people from other parts of the world, whether for business or pleasure.
7. The promotion of intercultural understanding and peace.

Perspective in the Field of Teaching English in Our Country

1. English in India has occupied the position of a compulsory second, language in the school curriculum.
2. The objectives of teaching English have been newly formed and are different from those of the past. These objectives are planned in accordance with the new perspective of learning a language. The findings of linguistic researches are influencing the language learning all over the world.
3. Teaching of English is prescribed for less number of years.
4. There has come a considerable emphasis on oral work—but chances to hear good spoken English is relatively less.
5. There is a change in the concept that the study of grammar alone is not language learning. Grammar is only one of the tools helpful in learning the language.
6. Prospective teachers of English talk in terms of current patterns and usages rather than formal grammar.

These aims may also be described as reception and expression techniques. Reception means understanding spoken and written matter in a language like English, while expression stands for speaking and writing a language – English.

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1. Self-development. The student becomes in some way a 'better' person through learning another language. This goal is unrelated to the fact that some people actually use the second language, as in the group-related dynamics of Community Language Learning.

7. We have become more conscious than ever before of the importance of sound system when we speak and read a language.

effort worthwhile, English teacher should adopt an effective strategy of teaching.

"Language is the dress of thought" -Samuel Johnson.

Conclusion

It is important that the students are given ample opportunities to practice English in the class as well as outside the classroom, even as it is important for them to have time and freedom to digest, reflect and analyze what has been exposed to them. Internalization of the linguistic structures and their ready and easy retrieval for communication is achieved in many ways. The attainment levels to which we strive will be affected by our aims. If English is to be the means of progress, then the pupil should achieve a fairly advanced level. A glance at the list of methods shows that they are ample in number. Then why teachers are not able to secure desired outcome in the classrooms is the basic question that arises. Teaching a language is a difficult task. In order to make the time and

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A REVIEW OF RESEARCH ON THE BENEFITS OF REVERSED INSTRUCTION IN CLASSROOM

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Abstract

Reversed Instruction is a pedagogical model in which traditional lecture and assignment aspects are switched. It facilitates to foster more personalized learning and offers more practical understanding in the class room. Reversed instruction can be used at all levels of education. Particularly in Tertiary level, it can be more prominently used as students get more time to practical implement or asses themselves based on the assignments or activities given in the classroom. This paper discusses the trends and benefits of Reversed Instruction Model and its contribution to students' achievement scores, behavior, motivation and interaction.

Key Words: Reversed Instruction, Flipped Classroom, Pedagogy, Active Learning

Introduction

Reversed Instruction is a pedagogical model in which traditional lecture and assignment aspects are switched. It facilitates to foster more personalized learning and offers more practical understanding in the class room. A simple definition of the inverted classroom is given by Maureen J. Lage, "Inverting the classroom means that events that have traditionally taken place inside the classroom now take place outside the classroom and vice versa". It is a learner-centric model that focuses on applying learning, as opposed to the traditional course-centric model. According to Spector, Flipped Learning "shifts the emphasis from teaching styles to learning styles, since the primary presentations take place outside the classroom with individual learners approaching problem solving in very different ways" (2016, p.190). Halili and Zainuddin (2015) note that the flipped classroom or reverse classroom is an element of blended learning, integrating both face-to-face learning in the class through group discussion and distance learning outside the class by watching asynchronous video lessons and online collaboration.

Advantages of using Reversed Instruction

Reversed instruction can be used at all levels of education. Particularly in Tertiary level, it can be more prominently used as students get more time to practical implement or asses themselves based on the assignments or activities given in the classroom. From the available

research, following are some of the advantages of reversed instruction:

- Flipped Learning Network in US reported that:
 - 12% overall average improvement of student test scores, across all subjects.
 - 71% of the teachers who tried the inverted classroom method said student scores improved.
 - 80% of the teachers said that student attitudes to learning improved to be much more positive.
 - 99% of the teachers said they would use inverted classroom method for their next course.
- Students can get familiar with the subject at their own pace.
- The valuable class time can be used to encourage the cultivation of higher order thinking skills such as analyzing, evaluating and creating, in line with Bloom's revised Taxonomy.
- With most organizations adopting Learning Management Systems to make online training available to learners, it is easy to identify learners who are quicker to understand concepts within an e-course. This is done by measuring the time learners take to complete the course and the various in-built assessments

makers and artists across the globe; social media connects users, enabling them to interact and collaborate anytime and anywhere; users can learn about any subject at the click of a mouse or the touch of a screen; and the publication of information is no longer limited to a select few – anyone can publish their thoughts and ideas to a global audience. Technology in the twenty-first century puts instantaneous access to information, and the Internet can be handily accessed through numerous technology tools such as laptop, computer, and Smartphone (Fu, 2013). Now more than ever, students spend much of their waking time on using some sort of technology tools; by using this technology, it is possible for them to interact with friends, instructors, and learning content everywhere, not only in the class but also outside the class through distance learning (Fisher, 2009). This paper discusses the trends and benefits of Reversed Instruction Model and its contribution to students' achievement scores, behavior, motivation and interaction.

In implementing Reversed Instruction Model, remembering and understanding as the lowest levels of cognitive domain are practiced outside the class hour (Krathwohl & Anderson, 2010). While in the classroom, the learners focus on higher forms of cognitive work, including applying, analyzing, evaluating, and creating. Figure 1 illustrates the level of students' learning in the flipped learning according to Bloom's revised taxonomy.

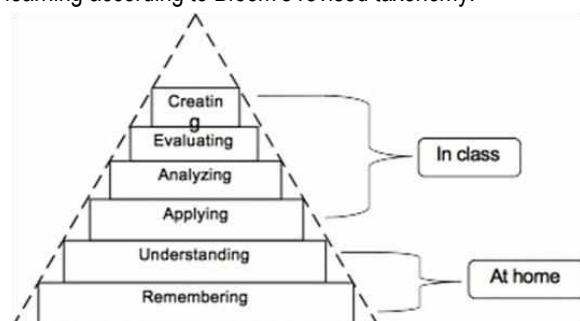


Figure 1. Bloom's Revised Taxonomy in the Reversed Instruction Model

Several studies showed that the Reversed Instruction Model had positive impacts on teaching and learning practice. Previous studies reported that the classes that practice reversed instruction model could obtain similar high examination scores as they could prepare for the subject before coming to class (Galway et al., 2014). Davies et al. (2013) conducted a study to explore how the use of technology in Reversed Instruction might be utilized

to effectively promote students' achievement. The findings showed that using technology was effective and scalable in a flipped classroom, and students' post-test scores in a flipped classroom improved compared to their pre-test scores. In term of pre-test and post-test comparison achievement, other studies also reported in which students statistically improved their learning in a post-test. In other words, the students have shown that they can understand the learning content and obtain a high score in the test or exam (Enfield, 2013; Kong, 2014; Talley & Scherer, 2013).

Reversed Instruction model also increases independent learning (Galway et al., 2014; Enfield, 2013). McLaughlin et al. (2014) mentioned that the strategy of this model fosters students' motivation in further learning. Their study indicated that the ILAM LMS (Integrated Learning Accelerator Modules) allowed students to learn at their own pace outside the class. In terms of independent learning, McGivney-Burelle and Xue (2013) also noted that students are able to work at their own pace in class. Therefore, it can be implied that learning environments created by the Reversed Instruction Model satisfies students' needs for competence and autonomy.

Students can enhance their engagement in classroom activity, participate in discussions, exchange ideas, and solve problems with their peers (McLaughlin et al., 2013). The use of the Reversed Instruction in classroom also promotes students' engagement and critical thinking. The study conducted by Chen et al. (2014) reported that students were satisfied with the class meeting, their attendance of the class was improved, and they had opportunities for active learning rather than listening to long lectures. They also mentioned that the number of students who came to class (in 2013) was 110, which was better than the previous year (in 2012) when traditional method was used, the number of students was 88. Hung (2015) reported that the students engagement in the learning environment and in the learning process is more when compared to traditional classrooms. McLaughlin et al. (2014) also reported that students participated and engaged in discussions in class, and they were confident in their ability to apply the knowledge. Additionally, McGivney-Burelle and Xue (2013) also noted that students enjoyed having the instructor available in class to help them while they worked on problems.

According to Moore (1989), three fundamental interactions should be established for successful teaching-learning with technology-based learning: student-content interaction, student-teacher interaction and student-student

interaction. Love et al. (2014) compared the effectiveness of two teaching methods (a traditional lecture and a flipped style) in a sophomore-level linear algebra course at a mid-sized metropolitan university. The findings showed that the students had a positive perception of the Reversed Instruction classroom according to their experience of studying for one semester. It was mentioned that students had more opportunities to interact with one another and this helped them learn from other students. Missildine et al. (2013) reported that the blending of new technology and the traditional classroom had established students' interactive learning, particularly outside the class through LMS. Another study mentioned that students can enrich the dialogue with their friends both inside and outside the class because the activity of teaching-learning in a flipped classroom is not just limited to behind the classroom wall (McLaughlin et al., 2013). Also, Hung (2015) reported that 75 students (64%) in flipped learning class increased their interactions with the instructor and classmates.

Conclusion

The results of this systematic review indicated that flipped learning was more effective than traditional lecture method in many cases. This paper focused on discussing the effectiveness of the Reversed Instruction Model through research works carried out in the past years. The research works discussed above measured the effectiveness of the Model by comparing with the traditional approaches. Further research is needed to investigate the transferability of these findings to different contexts. Specifically, the claims about the professional skills and increased interaction need to be investigated thoroughly. Engineering education research needs to focus more on what specific aspects of active learning might be complemented in a flipped format and how that could help form engineers for today's competitive global market and changing work environment. Researchers need to make informed decisions about which theoretical framework would provide a structure to systematically study the role and impact of the Revised Instruction in Engineering Education. Research-based action plans has to be developed in how to develop and evaluate Reversed Instruction Model.

"The main aim of research is not endangering but the safeguarding of human life"
—Mark Steinbeck.

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HUMANITARIAN CONCERN OF SELECTED INDIAN WRITERS IN THEIR ENGLISH POEMS

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Abstract

Every human being in this world needs love and care, and a person who remains stiff necked and hardhearted is worse than a beast. Poets of this modern era felt the need that poems must be packed with values of human care and concern as selfishness reigns supreme in the hearts of men. As the problems of the world are too many with vices outnumbering the virtues and immoral values of corruption, prostitution, poverty, illiteracy, greed and selfishness has slowly made its way in the Indian society. The innermost thoughts of human mind was well analyzed and man's hope for better living has become a unique feature of poetry as Nissim Ezekiel, Shiv K.Kumar and Jayanta Mahapatra observed the entire humanity through secular eyes by revealing the hidden pleasures of life, love and death.

The thrust on humanism is well dealt by Nissim Ezekiel, Shiv K.Kumar and Mahapatra for they stress the fact that mankind must give priority to people who are deprived of love especially to the poor downtrodden whores whose voices are unheard and silent in poems such as "Hunger", "An Indian Mango Vendor", "India", "A Morning Walk", "Indian Women" etc.,. They silently accept the unaccepted role of whores for need of money. Mahapatra's ignorant womenfolk innocently climb the temple stairs with full devotion but are caught like fish in a net depicting their predicament with no means to escape in "Dawn at Puri". He also exposes the sad truth in the poem "Main Temple Street, Puri" that the world ignores the less privileged ones and dream of "Land" and of their "Self" but not for their fellowmen. Ezekiel's poems such as "Enterprise", "The Railway Clerk" portrays the pathetic condition of man living in a state of loneliness and despair.

Nature's concern towards man is remarkable in Kumar "A Dark Mood", teaching man to be intuitive and enforces him to care for his fellowmen by being out of his comfort zone. Life to Nissim Ezekiel, Mahapatra and Shiv K.Kumar is a precious gift and man's youthful days is to live life meaningfully and avoid lascivious thoughts as stated in the poems "A Day River Bed", "An Indian Mango Vendor" "Enterprise" etc.

Introduction

The new poets after independence wanted poetry to be natural, authentic, intensely personal artifacts written in a language shorn of clichés and verbosity. A poem for them must be skillfully structured words of both image and emotion, thought and feeling of human hearts. Discrimination against the **suffering humanity** disturbs Nissim Ezekiel, Jayanta Mahapatra and Shiv K.Kumar as they deal with the contemporary socio political reality in India exposing the economic disparity of man in the modern scenario.

According to Ezekiel, poetry is a form of knowledge projecting moods, philosophy and conveying a message of love. He creates ordinariness of most events. He projects the selfish world very openly with no second thought which is realistic in today's world in the poem "Enterprise" wherein the poet is taken aback by the way people behave so selfishly and spare no thought of kindness in their mind and explores knowledge to the highest level. They have no

concern over their fellowmen and thinks of one's own identity and street recognition in "Enterprise"

"The trip had darkened every face,
Our deeds were neither great nor rare
Home is where we have to gather grace" (CP 28-30)

Mahapatra depicts the sorrowful mind of the whores and the ways of the dark with deep concern in the poems "Hunger" and "The Whore house at Calcutta Street". To the whores, money means a lot to satisfy their basic desires, so they remain active in the night but the poet portrays their pathetic plight by empathizing their thought and minds as one must possess a humanitarian touch towards them for they too have feelings and emotions. It is heartening to note in the poem "Hunger" of a father fisherman inviting the stranger to have sex with his daughter for want of money, the words 'feel her', sends shock waves. In the poem "These Women" Jayanta Mahapatra portrays the poor womenfolk of India being humiliated and ill treated by the men folk at home and in

society. He highlights the sad fact of women working under weather-beaten conditions to meet their family needs by facing the wrath of the red chillies for their livelihood. The red chilly is a typical Indian spice known for its flavour in every household kitchen and they also symbolize the wrath of the suffering woman working with chillies by undergoing the crushing process to add spice to a "Catering Life". Mahapatra throws light on the stone-hearted men for their negligence towards their wives in Orissa state as these ignorant women climb up the temple stairs to derive strength from the divine in the poem "These Women" to run the family:

"Year after year
Like onions and herbs hung out to dry
Their hearts heavy
Their quiet too long" (R 8-I I)

Each year, the womenfolk remain as withered chillies with their strength being sapped out by their hard labour, yet their wasteland conditions act as a seasoning agent for cooking, bringing forth aroma just as the chillies, when dried, yield a fruitful result in cooking.

Shiv K. Kumar proves his creative talent of being a liberal humanist by adding a '**Humane Touch**' to several poems although raising questions in one's mind which prick one's conscience to repent for better ways of living purposefully on earth. His poems are an experience of human consciousness; and they make one see the realities of a conflicting life by moving from the more personal level to the universal level. He describes the injustice done to the people in the name of religion, customs and superstitions, so that India must receive progress in the post modern period. Shiv K. Kumar feels that in this new era, the concern and care for one's fellowmen is fast diminishing as man is concerned only of his own needs. Kumar feels that all individuals must possess human conscience for his fellowmen leading to peace and harmony which is missing in today's world. The poem "Border Guards" conveys a tremendous message where Kumar reveals the reality of the bond established between the sentinels of enemy camps across the fence of Indo Pak war and exposes the patriotic spirit in spite of the agony and grief of the one on the death of his son and wife's illness. As the country needs his crucial presence at the border, his inability to visit home becomes a sad predicament which is shared by his rival guard who offer his words of love and comfort across the border in the poem "Border Guards".

"My fingers bleed to think
Of the fence spike

That will not let me caress
The anguish face
Of this other man
My country alleged enemy" (CS 10-15)

The paradox of the poem is that the two rival guards have become friends instead of being enemies of two disputed nations at the Indo Pak border promoting brotherhood of man and sacrificing their time by serving the nation rather than for their '**Personal Self**' or for their families.

Shiv K. Kumar's poem "A Dark Mood" reveals a sensuous touch by presenting nature's love and concern to man which is lacking in today's world of materialism and selfish society wherein man remains mute and unconcerned to the needs of others. Man's living on this earth is selfish and hardly cares for others nor does he take care of nature. Nature to Kumar plays a great role in the poem by evoking emotional feeling and alerts man to care for the deceased. Kumar highlights the fact that the abstract objects of nature connect man to earth by making him feel responsible. The speaker of this poem gives first preference to the death of the person rather than to the act of sex. The poem contemplates that man's approach and actions must never be half-hearted but must be like the woodpecker and the ocean whose care and concern for the deceased in the poem "**A Dark Mood**" cautions man by creating loud noise to alert man to help the helpless and to avoid acts of pleasure is highly thought provoking.

Kumar brings to light the truth that affection and kindness shown to individuals should result in win situation and never a loss. Kumar wants man to be humanistic by being out of the comfort zone by sharing the warmth of kindness most voluntarily and intuitively with no second thought. Kumar feels that nature plays a great role in shaping human destiny and senses man's inner motives. The trees of the forest without a human heart is well able to predict the downfall of man and fail to give a standing ovation to welcome man for the indifferent attitude of the pilgrims in the poem "**Pilgrimage**".

"The trees on either side
Would have given us a guard of honour
Had our leader not defiled them
With blasphemies". (CS 12-15)

Mahapatra's poem "**The Exile**" reveals the fact that every man must come hand in hand to face the difficulties and responsibilities and not to shirk but to share one another's burden.

"The duty of carrying my in consequences
in fathers houses.

It is there in myson's eyes up the tree" (RR 24-26).

The poem ends on a philosophical note that one must share burdens of others as Jesus Christ died on the cross to remove the sinsof mankind. Man's dignity lies in his '**self**' which carries a grace of human feeling towards hisfellowmen

Shiv. K. Kumar throws light on the human predicament and the Indian attitude inapproaching the underprivileged and the destitute with dexterity and skill by giving primeimportance" to it in several poems demonstrating his social concern through the art ofpoesy. In Kumar's poem "An Indian Mango Vendor" the impoverished and 'tattered and torn'state of a poverty stricken girl with a torn blouse catches the lustful eyes of the old manwhose hidden wickedness comes lustfully alive in his lecherous gaze at the poor womanbut fails to do a good deed of buying a mango or offering clothes or much more to remove hiseyes of lust from the hapless woman. The poem refers to the predicament that the poor aredriven into a world of lust and licentiousness where even old men do not have the inbredculture of compassion. The male world is carnalin attitude, especially towards theeconomically deprived and they wish to capitalize on their poverty and the young lady is unconscious of the lusty and sinful eyes:

"This old man's man's eyes

idle birds

Pecking at themango nipples" (CS 12-14).

The self esteem and moral integrity of the poor woman is ofno point in contrast to the greedy desire and immoral nature of the more "**socially blessed**"man. On the contrary, the girl turns ironical and curtails him sharply warning him ofdeath which awaits him soon. The simple philosophy of our good deeds speaks of an individual after death, but the old man remains in the world of lust with no changes is sketched by Kumar with skill and dexterity.

In the poem "Morning Walk" Ezekiel exposes the poverty of the millions enveloped in the glittering facade of capitalistic sophistication. He reveals the fact that the city is both "cold"

and "dim". It suggests lack of warmth of human sympathy and ignorance:

"Barbaric city sick with slums

Deprived of seasons, blessed with rains

Its hawkers, beggars, iron lunged

Processions led by frantic drums

A million purgatorial lanes

And child like masses, many tongued

Whose wages are in words and crumbs" (CP 15-21)

Ezekiel depicts the quick sympathy in the lines of the poem "In India"

"Always in the sun's eye

Here among the beggars,

Hawkers, pavement sleepers,

Hutment dwellers, slums

Dead souls of men and gods,

Burnt-out mothers, frightened

Virgins, wasted child" (CP 1-7)

Ezekiel reveals the pathos, tension and inhuman barbaric ways of urban existence. In spite of the bitter feelings of remorse, Ezekiel cannot leave the Indian scenario and feels that he is truly a part of it.

Conclusion

Nissim Ezekiel, Jayanta Mahapatra and Shiv K.Kumar are alive to people's pain and suffering. They feel that everything looks rosy outwardly but the agony abides in their inner heart. The poets dramatizestheir own failures or triumphs, impotence or passion, love or hate to reach an intense universality of meaning. Their characters be it the politician, prostitute, dancer etc., come alive in their own situation and create a lasting impact in one's mind as they bring out a humanitarian touch instilling warmth and care.

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POT-POURRI OF WOMEN IN NALINI SHARMA'S 'THE STRANGE EQUATIONS'

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Abstract

Nalini Sharma is a bilingual writer who has to her credit numerous honours and awards like Sahitya Shree, Bharath Bhasha Bhusan, etc. Her works include the anthologies Orchid (Vol.1 & 2), The Portrait and The Unwed Mother which won wide acclaim. Her novel The Strange Equations published in 2014 has numerous female characters with particular traits. It is interesting to note that the women represented in the novel break from their stereotypical portrayal. The novel is analysed from a gynocritical perspective. The article tends to explore gender-centered reality and psycho-dynamics of the language used in this novel with a particular reference to women. It also strives to unearth how the writer has challenged the social construction of gender by deconstructing the supportive social-cultural and male centered paradigms. The objective of the article is to explore the self and language of women through a gender-based social reality defying conventional and stereotypical role of women in the male-dominated society.

Key Words: *Feminine sensibility, Female Psyche, Feminist, Female stereotypes, Male- domination, Gender difference*

Women across the globe face various issues including gender bias, subjugation by men as well as suppression from their own gender. Hence, there is a growing need to analyse the female characters represented in literature as it is a reflection of women from real life. The present study focuses particularly on the representation of female characters, their psychological issues and challenges faced by them both external as well as internal in the novel *The Strange Equations* by Nalini Sharma. The novel abounds with female characters and the central story revolves around two women who face difficult situation in their life.

The first Chapter introduces the central character Anu Kumar, a working woman in her early forties. At the beginning of the novel, she is found sick in her room, distanced from her children. Loneliness pervades her life and in a delirium she longs to reunite with her husband, whom she expects would turn one day. "In delirium, she cried aloud, 'I know you are alive. I have been waiting for you for the last ten years. Please Akshay, don't be so cruel. Come to me, I need you' " (8) .The above lines clearly portrays the condition of Anu longing for companionship. She, as a single parent struggles to bring up her children as she has the double responsibility, to play the role of mother and father too, as a sole breadwinner of the family. Here, the traditional role of a woman taking care off children and home has not disappeared but has been reinvented to fit in with the needs of exploitation. Anu has to juggle all aspects of her life and yet blamed by her peers for failing life. The situation here is that Anu's children did

not understand the struggle of their mother to bring them up as decent citizens with good education and job. Anu's son is a professor and her daughter a doctor. Though she was able to support her family financially, in personal life she was unable to win the hearts of her children. This is evident when Anu's daughter Ruchir suspects an affair between her husband and her mother. To add to her distress, her brother Rajeev confirms that Ruchir's husband had come to meet Anu. Without Knowing the truth Anu's children suppose that their mother is an infidel. Misunderstanding between mother and daughter widens the gap in their relation. Anu becomes desperate and breaks down uttering: "Is it the price for my life long suffering and sacrifice? . . . I can't suffer the humiliation any more at the hands of my own children" (9). She was unable to accept the fact that her own children are against her. On the other hand, Dr. Sinha, her son-in-law is a decent man and he was deeply affected by his wife's attitude. Ruchir even goes to the extent of committing suicide, when she comes to know that Dr. Sinha had met her mother. Life had become a hell for Anu as ". . . her own son had betrayed her. Without knowing the truth he had misconstrued their chance arrival" (15) which had led to a terrible disaster in the lives of mother and daughter. This is due to the Electra-Complex as observed by Simone de Beauvoir in her *Second Sex*, where she states:

The castration complex and the Electra complex reinforce each other; the feeling of frustration for girls is all the more painful as, loving her father, the girl

would like to resemble him an inversely regret strengthens her love: through the tenderness she inspires in her father, she can compensate for her inferiority. The girl experience feelings of rivalry and hostility towards her mother. (75)

Anu broods over her past life, the day after the couple met with an accident, loss of her husband Akshay. She becomes nostalgic of the happy days she spent with her husband. Though she was a working woman she always depended on her husband. Hence, his loss comes as a terrible blow to her life.

This novel abounds with female characters both professionals as well as women dependent on men from various walks of life. All of these women possess some unique characters that makes it a feminist novel. The plot deals with the story of two women, who have different tastes and opinion, yet bonded by love and affection for each other. Apart from these characters there are minor characters like Mrs. Arora, Gita's mother and Sheela who are selfish to the core. In this Novel, women not only suffer at the hands of men, but also of other women. The weaker women are subjugated by their own community.

Anu made a wrong choice for her son by selecting Gita, her former student and daughter to her colleague, Mrs. Arora. Anu becomes a prey to the catchy words of Mrs. Arora, which results in the marriage of Rohit and Gita. Nalini Sharma exposes the materialistic attitude of Mrs. Arora and her daughter Gita, who become a major threat to the peaceful life of Anu and her son Rohit. She is an "evil scheming wife"(15) and she takes a lead role in the separation of Anu from her long lost husband. Her mother Mrs. Arora is equally venomous trying to poison the mind of her daughter and fellow colleagues. This is evident when she says "This is called stooping low to conquer her own daughter's husband. How disgraceful!" (15) She is a stark contrast to the character of Anu. Though both of them hold a respectable position in the society, Mrs.Arora is always a gossip monger. She always finds a way to degrade Anu.

The novel flourishes with a variety of themes like man-woman relationship, position of Women in the Twenty First Century, male domination, cultural materialism, sense of alienation, plight of the immigrants, motherhood and so on. The novel displays an array of female characters with a wide range of personalities, most of them professionals. While reading the novel, the readers can always expect the unexpected. Nalini Sharma seems to be an expert in portraying her characters, whose psyche is hard to deal with. Besides, she uses the idiomatic expressions familiar

to the Indian readers, which makes the novel more effective. Her rhetoric is simple yet at times hard to persist. The language is lucid and unlike other novelists, Sharma's refined language and presentation of the story in an elegant manner attracts the readers of all ages. The novel has many female characters with multiple voices and persona. A reviewer remarks about the novel that it also sheds light on the plight of women, who from the various strata of the society suffer from various agonies- personal as well as professional. The novel has a strong positive note that encourages the readers to face the problems in life as it is. Though fictional, the life-like images of the characters makes the novel a successful one.

The relation of Gita and Mrs. Arora is another major element that occupies the novel. At first, she poisoned the mind of Gita who already was greedy. Her gossiping nature is also found in Gita. When she works as an assistant for a few days at Manipani's parlour, she almost spreads rumor about Anu ill treating her. When she turns to Mrs. Arora after her divorce petition, her mother behaves in a rude manner to which she is not used to. Nasrullah Mambrol discusses the foregrounding of mother-daughter relationship as argued by Irigaray that:

...the woman's inability to represent herself is due to the undermining of the mother-daughter bond by and in the Symbolic Order. Motherhood is allowed only a small space, denied economic or social status and separated from the very aspect of sexuality. Creativity is a male domain, motherhood is restricted to the nurture and care of the child. The daughter in the patriarchal system must separate from the mother in order to gain her own identity. The daughter is thus "exiled" from her first identity and history. ("Luce Irigaray and Psychoanalytic Feminism")

The writer focuses on the problems faced by Anu Kumar the protagonist and her friend Priya, in their lives. The novel details on the reason for marital discord, discontentment and extra marital relationships. The novel teaches a lesson to the readers that marriage is not a mere agreement between a man and a woman instead it is built on love and concern for each other. It also brings to the foreground that a husband and wife can divorce but not a father and mother. This is evident from the lives of the couples Gita - Rohit and Sneha -Sudheer.

Priya, a childhood friend of Anu faced failure in both her marriages- the first being arranged by her parents and the second, her choice. She finally decides never to marry again. But circumstances force her to come to a conclusion that one should never marry a divorcee, especially the

ones with children. The writer seems to advise the readers on maintaining marital relationship. "It is better to break off relations where the past of spouse constantly raises its ugly head, and threatens to erupt like a volcano to engulf your marriage in misery" (442). But at the same time, Nalini Sharma is against extra-marital affairs that spoils the life of the couple. Through Anu's words to Rohit, "Hate the sin not the sinner" (487), the writer seems to make a plea to such couple, who had fallen apart due to various issues. They must reunite for the sake of their children.

The marriage between Rohit and Gita was in a moment of weakness. After their marriage, Rohit comes to know Gita's true nature. A self-willed woman, she has designs for possessing the "Dream House" built by Anu and Akshay. Gita even goes to the extent of demanding monetary benefit to let him even touch her hands. She is jealous of her mother-in-law, and goes to extent of defaming her. Her wickedness knew no bounds when there was an opportunity for Anu to reunite with her lost husband, it is she, who shuts all the possible doors, thus separating a loving couple. For her, money is everything and she leaves her house in search of better prospects. But to her dismay, everything turns out of her way. The writer doesn't fail to warn such women, who go in pursuit of money and in turn lose their lovely families. Though the novel flourishes with feminism, at the same time the writer illustrates that "There is something negative in female domination over male that ultimately kills him slowly from within, destroys him and his manhood" (33). These lines show that constant suppression could affect men as he loses his individuality and identity. On the other hand, women endure such domination by men.

The writer makes a psychological analysis of the characters, especially while portraying the friendship between Anu and Priya, the changes that occur in the lives of these two professional women with all their positives and negatives occupy the major plot. There is yet another friendship focused on the affection between Anu and Krish. Though Krish is passionate about Priya from the day he

looked at her photograph, Priya is clear in her resolution. She draws a fine line that separates friendship and love. Finally, she realizes the need for a life-long companion and leans on Krish, "A Good Samaritan that he is" (446) and her life changes as Krish enters her rather dull life making it brim with joy. For Priya, meeting Krish was the best thing that happened in her life. Nalini Sharma also offers the readers Priya's view of Krish, "She considered Krish no less than a golden boy" (446). Towards the end of the novel, readers can sense a gradual change in Priya's attitude that adds to her welfare.

Conclusion

Each character in the novel possesses some specific trait that makes it strange. For instance, Ruchir is possessive and suspicious, whereas Sheila, the professional woman is more attached towards external beauty. Dr. Prasant is an elegant and clear-cut man who fits himself in all situations. On the contrary, his father-in-law Akshay is a decisive and confused man. It is his hesitation and self-pity that leads him to the tragic circumstances. Akshay is a modern Othello, who trusts the words of Gita, the reminiscent of Iago. Indeed the title seems to suggest the same as every character operates at a different level that puzzles the readers.

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CONJUGAL ENCUMBRANCE OF THE PROTAGONISTS IN THE NOVELS OF SELECTED INDIAN WRITERS: - A FEMINISTIC PERSPECTIVE

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Abstract

Suppression of women under patriarchal norms is the theme of the feminists like Simone de Beauvoir, Betty Friedan, Kate Millet and many other feminists. They raised the feminist consciousness of women to fight for their rights and equality and rejected the social norms. Women of today are interested to attain autonomous. They want to come out of their shell and to prove the notion of social feminists false who claim that women "were fundamentally different from men in psychology and physiology by stressing gender differences and demand that women have no choice and they have to stay home and raise family. This paper seeks to focus primarily on the complex issues of woman and man especially in marital life, disturbed adolescence, sexual discrimination and oppression revealed in the novels *Ladies Coupe*, *A Married Woman* and *The God of Small Things*, the works of Anita Nair, Manju Kapur and Arundhati Roy respectively. They depict the conservative male psyche in a traditional social structure and rebel of female protagonists' against the social norms. Being women the authors dive deep into the inner mind of the repressed women by the virtue of their feminine sensibility and psychological insight and bring to light their issues that are the outcome of their psychological and emotional imbalances. They have succeeded to highlight the essence of the human life and suppressive women through their great novels. This makes them unique novelists in Indian Women Writing in English.

Keywords: suppression, autonomous, protagonist, discrimination, conservative.

Introduction

Man is defined as a human being and a woman as a female - whenever she behaves as a human being she is said to imitate the male- **Simone de Beauvoir**., author of 'the second sex'

Tradition, the world over, has assigned a lower and subordinate position to women in its social set up. Though her role is important, she is always relegated to the back ground. And woman is obliged to subordinate her interests and desires to the collective will of her community and in particular to the male members. These constricting and narrow social norms constrained her to obliterate her 'self', her individuality and separate identity.

Indian literature of the earlier era has depicted woman as one who is docile, self sacrificing, and the very embodiment of self less love and a veritable monument of patience, ever willing to suffer. Such virtues are highlighted as the virtues of true womanhood, the virtues of a 'pavithratha'. The Smritis, the Puranas, even the Epics and Vedas speak of woman's lower position. It is a man made world, and a woman is bound within the narrow confines prescribed by man. This kind of male chauvinism resulting in female enslavement has been a set feature of

Indian society, since ages. However, with the spread of education, wider exposure to society, both at home and abroad, a woman in the Indian context has been able to achieve a breakthrough from the shackles ages-old servility and subordination. When she moved into the society she became bold enough and individualistic. This aspect of woman's life has been portrayed by the women writers with sensitivity and understanding. The creative expression of feminine sensibility is vividly portrayed in the works of Anita Nair, Manju Kapur and Arundhati Roy. These women novelists have contributed to the development of the feminist writings by an inclusion of new themes, with special focus on the issues that concern woman, their joys and sorrows, ills and blessings. These novelists give a true life saga of the trauma faced by their protagonists in the novels *Ladies Coupe*, *A Married Woman* and *The God of Small Things*.

Discussion

In *Ladies Coupe* Anita Nair conveys her protagonists' dilemmas with a freshness and charm that makes her story more than just the predictable feminist homily it might appear. At the centre of the dilemma is the role of woman

and her (in) dependence, economically and socially. The more traditional Brahmin heroine, Akhila, whose life has been taken out of her control, decides to come out of the family with the rejection of social standards, values and the traditional life pattern. Her stoic endurance and perseverance supported her in all matters. She is the victim of patriarchal society where woman are not allowed to live alone. If a woman decides to lead her life without conjugal bonding she has to endure countless hardships.

Marikkolanthu, one of the characters of the novel gets raped and, unsurprisingly, she is to blame: Why does a young woman walk alone? She has to face the strains of life herself. She is a virtual slave, the victim of men, of casteism and of innumerable social injustices. The plight of Margaret Shanti is quite different from other characters in the novel. Ebenezer Paul raj, Margaret Shanti's husband does not give importance to her individual tastes. When she prefers to work for a doctorate, he says her to do B.Ed., when he opts for an abortion, Margaret had to go along, and she laments What about "What about me? I wanted to ask. Don't I have right to have any expectations of him? (p.112) Margaret suppressed an occasional burst of irritation and self-absorption. He was only pretending to take interest on her. His attitude commonly hardens into extreme hostility. Because of the suppressive life she couldn't have a peaceful sleep. "I thought of hoe there was nothing left for me to dream and the words rose to the surface again: I HATE HIM. I HATE HIM, What I am going to do? The internal environment stress involves all human world and all the problems of human feelings-shame, fear, anxiety, envy, hero worship, love, hate, identification with a group and many other pressures. Due to perceived threat there is passive submission in Margaret. She is helpless, depressed, have a poor self image and suffer from self devaluation. This is the plight of many Indian women; they have to restrain their desires and give up their ambitions to lead successful marriage life. If they don't do so, they have to face unsuccessful marriage or else receive disgrace from the society. Anita Nair has wonderfully epitomized the realities of lives of the Indian woman and registered a vociferous protest against the chauvinistic patriarchal society.

Marriage between male and female has become a social institution much beyond the biological sexual gratification. A knit-work of social do's and don'ts has been woven around this network by tradition, social customs and community sanctions, whether codified or not codified specifically but men always be rulers in this institution. Men

are allowed to do whatever they like even assaulting women in the name of right as a husband he demands. Many women never reveal their sufferings to others to preserve the honour of the family. They suffer physically and psychologically. The verbal abuse of women has increased nowadays, men are using it as a tool to gain control over women and they benefit. By abusing women, they feel more in control of their thoughts, emotions, and actions.

In the very opening of the novel ***The God of Small Things***, we witness such an oppression of women by men when we find that Pappachi, the husband of Mammachi develops an unamiable, sapless and obdurate behavior. The reason behind his sadness and rudeness is the denial of credit for his scientific discovery of a new moth. This denial is so devastating that he always beats his wife and children severely. No matter how good women are, they will never be good enough to a man who isn't ready to see them equally as human being. They derive pleasure in torturing them. Pappachi is such a sadist. We are always reminded of the phrase 'moth' which symbolizes evil spirit. This moth is seen haunting not only Pappachi but also his children. Moreover, embittered consequences arising out of the embittered nature of Pappachi create such a devastating impact on the mind of Ammu, that all through her life she remembers those past days when she was nine years old: "On one such night, Ammu, aged nine, hiding with her mother in the hedge, watched Pappachi's natty, silhouette in the lit windows as he fitted from room to room. Not content with having beaten his wife and daughter (Chacko was away at school), he tore down curtain, kicked furniture and smashed a table lamp" (p.181)

Marriage does not mean that choice and consent are always given and non-contested. A woman's feelings should be respected and her "no" should be treated at the same level as a man's "no". Patriarchal law makers deny women the right to say "no" to intercourse in a marriage in the name of culture, values and tradition. When they do this, they clearly do not have a clear picture of the type of abuse that women face in Indian marriages. They clearly also have not looked at data which ably demonstrates that sexual violence within families and by acquaintances is rather high for a country which mistakenly prides itself on culture and values. Their assessment rests on a circular logic that a husband cannot be a rapist because he is a husband. How logical is it to assume that men, who have abusive patterns of behaviour, will not somehow sexually harm a woman who they have complete control over

because they married her? Ammu, the protagonist of *The God of Small Things* married Babu in a glamorous ceremony, but she soon became disillusioned with their marriage because her husband was an alcoholic. After he tried to proposition her into sleeping with his boss, Ammu left Babu and settled back in Ayemenem with the twins. She has an affair with the Untouchable handyman, Velutha, as a result of it she is banished from her own house. Though Chacko her brother is found having affair with many women employees of his factory he is not blamed and punished for his guilt. It is women who are paying the price for upkeep of patriarchy. Many surveys reveal that women are usually thrown out when they are caught having extra-marital affairs. Men on the other hand, get away with their escapades with married women, perhaps because of convention or because women are unwilling to break their homes and cause insecurity to their children. Women are blamed for the broken marriages because they are considered as inconsiderate.

In the novel *A Married Woman*, Astha, the protagonist is a happily married woman who in the initial years of her marriage savours the marital bliss but as the time passes and the rut of matrimony sinks in, realizes that loneliness has pervaded her life. She feels her husband, Hemant, ignores her psychological and emotional needs and expects her to take care of the family, against all odds. He remains oblivious to her preferences like keeping her father's books with her and dealing with the money which he got from Astha's mother, not only as a wife but also as an individual. She feels Hemant is incapable of comprehending her emotions and desires, and has a crude understanding. In spite of the fact that she teaches in a school and is financially independent she is uninformed about financial matters at home. Hemant doesn't confide in her financial decisions that he takes. She is eager to share the knowledge about the money that was given to Hemant by her mother as a part of the proceeds from the sale of their house so that she could have an easy access to it. But Hemant is affronted by her enquiry as he expects Astha to abide by all his decisions unquestioningly. Simone de Beauvoir says "*The most mediocre of males' feels him a demigod as compared with women*", the reaction of Hemant conveys the same. As a result of her unsatisfied life with Hemant, Astha ends up indulging into a full-fledged love relationship with a woman name, Pipeelika. At best she wants to straddle both the worlds—and paradoxically the heterosexual world becomes one of choice and the lesbian world an incidental happening, which she enjoys

but which she is not prepared to acknowledge to the world by 'coming out,' nor is she prepared to give up on her children and husband and home. She is not a woman whose sexual desire is focused on another woman. Astha's bonding with Pipee is not a choice exercised by a woman who would take the initiative to start and sustain a lesbian relationship. According to the scientists lesbianism can be caused by various physiological and psychological factors. They still think that homosexuality is a psychological disorder, triggered by misunderstanding, dysfunctional family atmosphere, violence, inferiority and social vulnerability. It could be interpreted, in a certain sense, as an act stemming from resentment of Astha's particular situation: 'When she was with Hemant she felt like a woman of straw, her inner life dead, with a man who noticed nothing' (p. 287).

Conclusion

A woman is handicapped by her gender and handicaps society, either by slavishly copying the pattern of man's advance in the professions, or by refusing to compete with man at all. It is better for a woman to compete impersonally in society, as men do, than to compete for dominance in her own home with her husband, compete with her neighbors for empty status... (Betty Friedan). The real change should be created in the societal pattern and the stale patriarchal rules must be reframed according to the advancement of the new world. It is time to realize the value of women and treat them equally in all walks of life.

We need to see men and women as equal partners (Betty Friedan), concept of marriage and components of marriage are inter-related as individual motive for committed marital relationship varies with each and every person. Some marry for companionship, others marry for procreation but most of the persons marry as a socio-biological duty. However, what precedes consent and what follows marriage ceremony are also important components of married life.

However, marriage as a social institution is losing its original position and the legislative law and the courts are aware of this social upheaval. Western cultural values, in which 'only the flesh matters', have started eroding the age old family values and instincts of personal bonding by sincerity and mutual faith. A compassionate approach must be followed to untangle the personal and social pattern. Extra marital relations are no solution to the marital problems, though these give some stability to a disjointed

life sometime. It is only frank and friendly communication, enduring comradeship, love, candour, consent and tenderness within marriage itself, can save marriage from disintegration and dissolution.

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A STUDY ON THE CONSTRAINTS LIMITING EFFECTIVE ENGLISH TEACHING

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Abstract

The purpose of this research paper is to throw a light on the Constraints limiting effective English teaching, in Indian classrooms with a special emphasis on rural India. English teaching is an art. It requires competent teachers with Devotion, Dedication and aptitude for teaching. But teaching profession has consistently failed to attract the best and the brightest for various reasons. Consequently, English teaching is suffering a lot. Added to this grave shortage of competent trainers or teachers are various other factors like poor socio-economic backgrounds of the students, outdated syllabus, outmoded teaching methods etc., Over the years English has metamorphosed from being a western language to a universal language. It is fast replacing Hindi, as the lingua franca in India, which is home to hundreds of languages and dialects. Its role in facilitating the inter course between people belonging to various regions has become irreplaceable. Against this backdrop, all the Constraints limiting effective English teaching need to be overcome, if India is to Capitalize on its huge demographic dividend.

Key words: Effective teaching, Poor socio-economic background, Universal language, Demographic dividend.

Introduction

Indians constitute barely 1% of the American population. But, nearly 40% of the CEO's, COO's of American technology giants based in Silicon valley, California are Indians. China, which is far more developed than India is lagging at in this aspect. Most of this credit is attributable to the superior English language skills of Indians. But everything is not hunky-dory as the statistics suggest. The language is unable to penetrate the so called elite circles. Several problems plague effective English language teaching in India in general and rural India in particular. This research paper focuses on some of those constraints and also tries to suggest some remedial measures, wherever possible.

Socio Economic Backgrounds of Students

In India there are different classes of people like lower class, middle class and upper middle class. The attitudes of these people differ widely. This kind of behavior shows impact on second language learning, because the parents of different classes have different opinions towards education. Some families give more priority to education whereas some families give no priority at all. But, when all these kinds of students meet in the school it is the responsibility of the teacher to coordinate all these students to listen to the class which is difficult to do.

Inappropriate Teaching Methods

For effective teaching of English language, audio-visual aids are must. But teachers are remaining oblivious to the advancements being made in information technology that can go a long way in teaching the language effectively.

"Grammar is the grave yard of English" felt by a famous grammarian. But, sadly, most English language teachers are attaching too much importance to grammar".

The notion that English cannot be learnt without learning grammar is drilled hard into the impressionable minds of young students. This is spoiling the natural learning process. English which ought to be learnt like our mother tongues is unfortunately being painted alien by this faulty approach. Also, the students are not encouraged to give wings to their creative energies by writing short stories, poems etc. in English language. If the students are encouraged to participate in events like elocution or debate or story writing competitions, their proficiency in English language will multiply manifold and also their confidence gets boosted. But, this author observed that this is not happening.

Scarcity of Well Trained Teachers in English

Teaching is an art. Unfortunately, this noble profession is failing to attract the best and the brightest students. The crème de la crème are not opting the teaching field as it is considered unremunerative. Consequently only mediocre teachers who do not have any aptitude for teaching are taking up English teaching as a profession just to eke out a living. Their monumental failure to impart the essential skills of English language is having a telling impact on effective English teaching.

Faulty Text Books and Curriculum

A deep analysis of the syllabus prescribed for the primary and secondary level students dismayed this author. Many works of the western authors like Shakespeare, Tolstoy, John Keats etc were prescribed for the students. Sadly, though the greatness of these stalwarts is never in question, their language belongs to the developmental stage of English. Moreover, their writings reflect the socio-economic conditions of the pre-industrial era of the western world which in no way is connected to the conditions that prevailed in India then. This made the students feel completely disconnected with the content and bred a sense that mastering English language was near impossible. This disconcerting trend ought to be reversed by including the works of Indian writers. To pique the curiosity of the students writings of contemporary writers like Chetan Bhagat, Ravinder Singh etc. can be included in the syllabus. This will go a long way in reversing the trend of students cramming up the alien content to just pass the exams. It will also introduce the beauty of the English language to the students.

Faulty Examination System

This author has observed that our examination system in general and English exam system in particular is oblivious to the present day demands. The exam pattern is purely result oriented. Though some changes were made to the exam system of late, these changes are too little to salvage the crisis facing the English testing systems in place. Speaking, reading and listening skills are not tested at all in the exams. Only writing skills are tested. That too, predetermined questions, are mugged up by the students and reproduced in the exam hall just to clear the exam. This rote learning may help in other subjects but in languages like English, they are wreaking havoc by reducing the status of a beautiful language to just another exam that need to be cleared. However, once out of the

school or college the candidates are being tested comprehensively i.e in all the four skills of reading, writing, listening and speaking when they are taking up competitive exams. Consequently, for many students cracking competitive exams has become a tough nut to crack. This situation needs to be remedied urgently.

Lack of Proper Pronunciation

This author has observed that many teachers are influenced by regional dialects and get the pronunciation wrong. The students often failed to recognize the same word taught by the teacher when it was pronounced correctly. Many students failed to comprehend English properly when they were made to listen English news on all India radio. This is of major concern for the English fraternity as a whole currently as many lucrative jobs which are based abroad require the students to clear English proficiency tests which test the candidates listening skills. Frequent workshops should be held to train English teachers in phonetics and no stone should be left unturned to get their pronunciation right failing which the students may face disastrous results when they are tested for language proficiency, after growing up.

Inadequate Training of Teachers

The author has noted that teacher training camps are not being held regularly. Even when they are held, the aims and objectives of the workshops or the training camps are not being met completely and they are turning out to be token exercises. English is a live language. It keeps on evolving. New words and new styles of writing are added to the language every year. The beauty of the language keeps on increasing with time. Unfortunately, the language trainers/teachers are not being acquainted with these new styles of writing or not being taught new words or phrases that are being added to the language every year. This has stagnated the knowledge of the teachers and reduced the teaching to a routine exercise shorn of any excitement or entertainment. This is effecting the efficacy of the teachers and reducing the English classrooms to factories of unbearable boredom.

Lack of Motivation and Encouragement

India is an extremely diverse country. It is home to hundreds of languages and dialects.

The author has observed that the student isn't feeling any need to learn English as long as he can comfortably communicate in his mother tongue. This coupled with the

feeling that English is an Alien language and tough to master is demotivating the students. Even after 70 years of independence, 70% of Indians are living in rural areas. The rural parents, who themselves are illiterate or semi literate are unable to motivate their wards to learn the language. This lack of motivation and encouragement is proving to be a major stumbling block in effective English teaching. By the time students realize the importance of English language, they may have passed out of the school.

Paucity of Time

This is again an Insurmountable difficulty being faced by the English language teachers. Unlike other subjects, teaching a language demands individual care and attention to each student. This consumes a lot of time. But, students ought to be taught other subjects as well besides English. The resultant tight schedules are severely throttling the ability of the teachers to balance the twin tasks of teaching and evaluating the students.

Large Class Rooms

The problem of shortage of time is aggravated in a large class room. It becomes near impossible, almost an herculean task, to evaluate each and every student and get the hang of their levels of learning. This author has observed the difficulty in teaching in a large classroom. When the teacher is teaching pronunciation he/she has to take an activity For example asking two children to take role play as follows:

Dialogue1: Raj: I'm looking for a pen.

Rahim: Did you say you are looking for a pin? I have many. Shall I give you one of my pins?

Raj: Thank you but I'm looking for a pen not a pin.

Rahim: Sorry. I heard you say pin not pen. you can take one of my pens.

Raj: Thank you. This pen is pretty. Could I use until the lunch break. pg. 113 (teaching and learning English by M.L. Tickoo)

This kind of role play will help the students in gaining interest towards the language learning but it will take more time, which is impossible in a large class room.

Non-Availability of Supporting Learning Materials

India lives in villages. Sadly English news papers, journals, magazines, novels failed to penetrate the villages. This is proving to be a great drawback to the prospective English learners. A student can learn the language more effectively by reading a news item that he knows or a topic of his interest in English. He can acquaint himself with new styles of writing and acquire more vocabulary through reading. Unfortunately the Indian English media has a miniscule foot print in rural India even in the 21st century. woefully, many of the Indian classrooms are not even equipped with proper black boards, sitting benches, rest rooms for girls etc., leave alone audio-visual aids. English labs which teach phonetics and aid in teaching proper pronunciation are sadly alien/inaccessible to majority of the Indian students.

Conclusion

English is the language of the present century. Its usage, which was restricted to elite circles, hitherto, has become ubiquitous now. Only those people who are well versed with the language are bagging lucrative jobs and moving up the social ladder. In a country like India, which has an overwhelmingly huge rural population where English newspapers, journals still have a lower foot print and where access to technology is still a pipedream, teaching English language is an extremely difficult exercise. Several constraints are holding back effective and efficient teaching of the language. It is said that adversities must be turned into opportunities. Taking a cue from that old adage, all the limitations must be overcome to take English more closer to the Indian students in a more efficient way.

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DIASPORIC CONSCIOUSNESS AND CONCERNS IN CHITRA BANERJEE DIVAKARUNI'S 'SISTER OF MY HEART'

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Abstract

Diaspora is not simply, a collection of People, communities of scattered individuals but a group of people bound by some shared history, race or religion. In postcolonial literature, diasporic writing has a phenomenal feature. The modern writers do not write in isolation; they are involved in social reality. Chitra Banerjee Divakaruni has secured a commendable place along with other Indian diasporic writers. She established her as a promising writer interested in immigrant experience. Divakaruni's second Novel Sister of My Heart is based on the emotional love and friendship between Sudha and Anju. The story narrates the beginning of their existence in India, their home land and end with another beginning, that of their diasporic experience. The Novel is cherished and criticized from the uniquely feminine and diasporic perspective of the author. Life for Sudha and Anju which had begun in an old crumbling marble mansion moves towards the land of dreams that offers optimistic note. This Novel, to a certain extent is an attempt by a diasporic writer to look back at her own country. Chitra Banerjee, thus analyses the relationship of women with universal problems of discrimination, displacement, disturbance and disorder which articulates the diasporic consciousness and concerns in this work,

Key words: *Diaspora, Feminism, Cultural Displacement, problems of assimilation, Nostalgia.*

Introduction

Diaspora is a global phenomenon which denotes the communities of displaced or relocated people, who move from their homelands to new lands for social; political or economic reasons. The term Diaspora is used to refer to many people or ethnic population forced or induced to leave their traditional ethnic homelands to other parts of the world. Bill Ashcraft, Gareth Griffiths, and Helen Tiffin in their book *key concepts in postcolonial studies* define Diaspora a "The voluntary or forcible movement of people from their homelands into new regions" (68).

Diaspora is not simply a collection of people, communities of scattered individuals but a group of people bound by some shared history, race or religion. There are vast numbers of people in other places, who exist in one place and yet feel intimately related to people in other places. Hence diasporic writing becomes a phenomenal feature in post-colonial literature.

The modern writer does not write in isolation; he is involved in social reality. A literary creation does not come into existence by itself; its emergence is determined by social situations. Among the modern writers, immigrant writers have started creating a niche for themselves, showing their impressive presence by their

uncompromising works. These branches of immigrant writers share a common theme and pattern in their fiction.

Chitra Banerjee Divakaruni with her collection of short stories and novels has secured a commendable place along with other Indian diasporic writers such as Salman Rushdie, Amitav Ghosh, V.S.Naipaul, Bharti Mukherjee and Jhumpa Lahiri. The critical acclaim and increasing recognition that Chitra Banerjee Divakaruni has received and established herself as a promising writer, interested in the immigrant experience. She views the experiences and redefines herself an alienated expatriate writer. She delves deeply and richly into the lives of immigrants.

Chitra Banerjee Divakaruni's Second Novel *Sister of my Heart* is based on her short story. *The ultrasound' (Arranged Marriage 1995)* Portrays the emotional journey of love and friendship between Sudha and Anju who were born on the same day, the day their father Gopal and Bijoy died on a ruby hunting expedition. The story narrated by Sudha and Anju ends, when they reunited in America after a separation of few years. The story thus narrates the beginning of their existence in India, their homeland, and ends with another beginning, that of their diasporic experience. *Sister of my Heart* differs from all other novels because it throws light on homeland realities and diasporic realities. The social, cultural, familial, and economical

status, that leads to the exile of her female characters to an alien land. The Novel, by ending in America, not only leaves the reader wondering about the potency of new challenges ahead.

All the major characters in the novel are females. Male characters are not prominent they appear when the situations warrant. The female characters in the novel form a mosaic of Indian character types – the young heroines representing early childhood, to maturity and marriage, matriarchal figures represented by Gaury and Nalini, the vindictive mother-in-law by Ramesh's mother and Aunt Pishi in her old age, who has suffered the stigma and discriminations of a widow from very young age. By telling these interrelated stories, Divakaruni uncovers the social and familial position of the Indian female, their dreams and aspirations, their precarious position in the scheme of things and the social forces, that keep them under subjugation and the final urge to break those fetters to freedom and to America.

Sister of my Heart opens with the Chatterjee family already deprived of its male figures and its former economic status. As the three widows (Pishima, the cousin's paternal aunt and their mothers) and two young girls of this family meander their way through the drama of life, facing marriage, motherhood, divorce, widowhood, etc., each stage brings into focus a certain aspect of the upper-class Bengali culture and tradition, which is cherished and criticized from the uniquely feminine and diasporic perspective of the author.

Sister of My Heart spins around two cousins Anju and Sudha chatterjee who are born few hours apart from each other on the same day. Since the day they were born Sudha and Anju have been bonded in ways even their mothers cannot comprehend. Urged into marriages, their lives take sudden opposite turns with Sudha in India and Anju in America. But the women discover that despite the distance that has grown between them, they are very close to each other. They grow up in a very conservative upper-middle class home consisting, solely of women-mothers aunts and the maid. Although their personalities and ambitions are in contrast, they are intensely close friends and soul mates. Sudha the beautiful girl dreams of a romantic marriage and mother hood based on Hindu fables and legends. On the other hand Anju is somewhat physically unattractive, a book worm and rebel who dream of higher education. Both of them lost their fathers on a ruby-hunting expedition which was planned by Sudha's father. Sudha feels guilty for her father's actions. In turn

she compromises her love for Ashok. She drops the idea of her elopement with Ashok because it might break Anju's marriage. Sudha renounces herself to an arranged marriage with a weak willed man, who is dominated by his widow mother. Anju gets married to a computer scientist, Sunil who is working in America. The string of the bond of both the sisters in somewhat stretched, when Anju finds that Sunil feels attracted towards the beautiful Sudha.

Earlier in the work, Sunil arrives directly to Anju's book-store to see her (for the purpose of a proposed marriage) in an informal surrounding which is a typical American influence. At Chatterjee's house too, his taking cups of tea, shaking hands with Sudha and a clear refusal to his father for dowry are something that appear wholly non-Indian about him. These reflections in the story indicate that the change of geographical boundaries can intensely affect the mind set-up which was rooted deeply in the traditions of native country. Though miles apart, both the girls face the same loneliness in their marriage. Sudha is desperate for a child, just to call someone as her love. In America, Anju feels Sunil as a mysterious person. He seeks for his privacy and does not tell her about his whereabouts. There is a sharp contrast between the lives of both the cousins-on the one hand Sudha spends her whole day in performing household duties while Anju drives freely; performing outdoor works on her own, studies her favourite subject in college. But still the dissatisfaction in Anju's life makes her thinks, "It's not what I imagined my American life would be like" (186).

Life brings them to the same stage, when they both become pregnant. Sudha's mother-in-law forces her to abort the female child foetus and no reaction of her husband against it, shatters her. She decides to keep the child and moves to America, since the life as a single mother and a divorcee would be easier for her in California. Anju starts collecting money through a job for air ticket of Sudha. This job makes her feel the power of economic independence.

Due to physical exhaustion and mental stress Anju suffers a miscarriage. Sudha and her daughter Dayita is the only hope that would give her energy to forget the loss of her baby. On the way to liberty, Sudha once again refuses Ashok and his love because now she is not sure if she would be happy in tying herself to a man's whims again. She becomes a rebel in the world of man. She finally prefers "A future built by women out of their own wits, their own hands" (294). While Anju and Sudha begin to seek

ways of fulfilling their dreams of self reliance in American the new setting creates major rift in relationships.

Life for sudha and Anju which had begun in an 'old crumbling marble mansion' moves towards the land of dreams that offers optimistic possibilities but the novel ends on an open ended note where possibilities might get pricked down or may obtain progression. Harpreet Kaur Sahi in a *comparative study of Shashi Deshpande and Chitra Banerjee Divakaruni* has observed that "Divakaruni illuminates the difficult adjustments of women in whom memory and duty co-exist with a new, often painful and disorienting set of standards" (Sahi 206).

The issue of divorce which is a taboo for the women in Indian society, a 'social pariah' and she has to face the difficult of it, but Sudha refuses to give in and files for the divorce. The silent Sudha becomes quite vocal in her actions and her thoughts. She feels, "I d spent years of my life pushing a rock uphill and the moment I stopped, it rolled right down to the bottom" (257). Despite a patchwork of past there is fright against established and deep-rooted social assumptions. Diaspora thus has emerged as a type of consciousness in her novels where the focus is on myriad experiences, state of mind and sense of identity. Celebration of human resilience and creativity coupled with memories and inheritances gain ground in the novel.

The conflict between the old and the new values emerge like a wave which ebbs and flows. The reality of women's lives be it pinning for love, struggling for acceptance, battling the expectations of family and society, craving for financial independence, Yearning for respect and submerging themselves totally have all been put into this book which has lent an emotional texture to this story of women and their relationships, feelings and emotions of desire, loss, sacrifice, jealousy, forgiveness, friendship, rivalry, love, doubt and most importantly tolerance, trust and faith have been explored in all its shades which characterize a woman's personality. The characters are both free and somewhere they seem to be caught in the net of cultural changes. Though the characters transpose from one nation to another, the landscape of memory lends colour to the canvas of life. Distanced physically, they are hit by the change in everyday realities but the impeding experiences are transformed into reassuring certainties. However her women characters imbibe the enigmatic personality of a woman, serve to be a carrier of her culture but at the same time have a power of transformation. In the words of Anu celly Marula:

The relationship (Anju and Sudha) enjoy becomes symptomatic of a hybridity

Sensibility, as it bridges the gap between home and exile, subjectivity and agency, domination and subjugation, as well as exposes the slippages inherent to our constructs of ethnicity, Sexuality and identity (52).

However, if the Eastern world is delineated at times in a rather negative light in this book, then the western world is presented not without its own evils and shortcomings. Freedom and riches the west often bought, particularly by the immigrant, at the expense of the love and support provided by the extended Family or the community. Hence the same Anju, who used to complain about the noise and lack of privacy in her mother's home back in India, because of the host of servant and gossiping aunts, yelling neighbours and shouting road vendors, now misses the din and bustle in her desolate apartment in America. Indeed America provides "the advantage of anonymity", but it also adds the burden of responsibility and loneliness. No doubt America adds to the self-confidence of the Indian male, endowing him with a certain light-heartedness and ease that allow him to trust his partner's vivacity and enterprises, which come in place of domesticity and docility, but America may also turn into a reckless philanderer, as seen in the character of Sunil, Anju's Americanized husband.

Despite the innumerable headaches that an American lifestyle entails, Divakaruni's characters seen convinced about its ultimate superiority. This is well expressed in the words of Sudha, who is planning to leave for America with her fatherless, newborn daughter in search of a respectable life for both: "Best of all, no one would look down on her, for America was full of mothers like me who have decided that living alone was better than living with the wrong man" (272) Not only that she has bailed out from the marriage but the situation now warrant her to bail out of the home land. The experiences in the homeland are traumatic, painful that stay in India becomes impossible despite her protective mothers. All these homeland pressures lead to exit to America. And Anju becomes a facilitator. She immigrated to America because of her marriage. On the contrary, Sudha is drive by the burning traumatic homeland realities and the homeland even reminds her of terrible fire, heat and trauma.

Sister of my Heart, to a certain extent is an attempt by a diasporic writer to look back at her own country. In this novel Divakaruni seems to be reminded, of her days in

India and by recollecting the memories through her characters has managed to recreate a tradition. In this novel the characters do not live in diaspora but have been born and brought up in the traditional environment of India. As a diasporic writer, she has tried to look back at India and its society. Women characters pass through different stages to achieve in their own way a sense of fulfilment. Anand Mulloo's words fall in line with Divakaruni's attempt to recreate her country. He has mentioned:

Looking back in nostalgia to the motherland, to reconstruct imaginary homelands, in towns and villages, in little India or new china towns becomes an urge, a habit and a compulsion, a "homeward journey", with its imaginative geography and history, its politics, memory and desire" (240).

Conclusion

In recapitulation it has to be admitted factually that much of Chitra Banerjee Divakaruni's work deals with the immigrant experiences which is an important theme in the mosaic of the post colonial literary landscape *Sister of my Heart* is a microcosmic representations of women who are caught in the cross roads of a cultural shift. Divakaruni's writing affirms, that diaspora is not merely a scattering or dispersion but it's an experience that is determined by who travel, where and under what circumstances, almost all the expatriates who emigrated from India to America, face the

clash of opposing cultures, a feeling of alienation which is followed by the attempts to adjust, to adopt and to accept. Divakaruni had moved away from her location, through this work she recollects her homeland and as an outsider observes details with objectivity. It reflects as a reminder of her identity. Chitra Banerjee thus analyses the relationship of women with universal problems of discrimination, displacement, disturbance and disorder which articulates the diasporic consciousness and concerns in this work.

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PROBLEMS IN TEACHING ENGLISH AS A SECOND LANGUAGE**P.Kumaravelu***Ph.D., Research Scholar in Education, Dept. of Education, Annamalai University***Dr.R.Ramachandran***Assistant Professor in Education, Education Wing-DDE, Annamalai University***Abstract**

Teaching English as a foreign language is a challenging, yet rewarding career choice. As an English as a Second Language (ESL) teacher, you must learn to constantly adapt to your students' needs. Many times, this means dealing with a variety of problems in the classroom, many of which are all too common occurrences. A good ESL teacher must be able to recognize these common problems, and work to find solutions. Even a small tweak in your teaching methods can help to create a more productive and casual environment for both you and your students. The following will outline 10 of the most common classroom problems faced when teaching English as a foreign language, and just how to solve them

Key words: Teaching English, problems, Learning, Language, Classroom.

Introduction

Electronic media, immigration, and ease of travel are making the world increasingly international and bringing us into contact with people from other cultures. This means that being able to communicate across cultural boundaries is more important than ever. The single most important step we can take towards doing this effectively is to learn another language. In many countries, learning more than one language is the norm. Learning any language is worthwhile, but the rationale for learning a specific language (rather than other possible languages) will vary greatly. Learning a language is not just about opening up opportunities for work and travel - it is likely to prove a journey of personal discovery. Experience of other cultures can help us understand and appreciate our own.

Rationale for Learning English

Students often choose to study a language to which they have an existing cultural, family, or community connection. But there are many other possible reasons. For example, students might be interested in:

- travelling to other countries and learning about other cultures
- learning about celebrations, festivals, and cuisines of other cultures
- exploring and enjoying films, fashion, music and the popular culture of another country
- communicating more effectively with members of their own family who do not speak English

- learning more about how languages work
- communicating with friends from around the world via social networking opportunities
- participating in cultural and sports exchanges.
- Learning a second language can bring a great deal of personal satisfaction and pleasure. It can also open up a much broader range of future work opportunities by:
- making it easier to work, travel, and study in other countries
- making it easier to communicate and understand business culture, both inside and outside
- developing the skills to work across cultures
- providing access to a wider range of ideas and knowledge
- generally strengthening literacy skills.

Teaching English as a Foreign Language

Teaching English as a foreign language is a challenging, yet rewarding career choice. As an English as a Second Language (ESL) teacher, you must learn to constantly adapt to your students' needs. Many times, this means dealing with a variety of problems in the classroom, many of which are all too common occurrences. A good ESL teacher must be able to recognize these common problems, and work to find solutions. Even a small tweak in your teaching methods can help to create a more productive and casual environment for both you and your students. The following will outline 10 of the most common classroom problems faced when teaching English as a foreign language, and just how to solve them.

Ten Common Classroom Problems

Students become overly dependent on the teacher: Many times, students will automatically look to the teacher for correct answers instead of trying themselves. If the teacher obliges them with the answer each time, it can become a detrimental problem. Instead, focus on giving positive encouragement. This will help to make students more comfortable and more willing to answer (even if incorrectly)

Persistent use of first-language: When teaching English as a foreign language, this is possibly the most common problem. As an ESL teacher, it's important to encourage students to use English, and only English. However, if students begin conversing in their first language, move closer. Ask them direct questions like "do you have a question?" Another idea is to establish a set of class rules and develop a penalty system for when they use their first language. For example: if someone is caught using their first-language three times, have them recite a poem in front of the class (in English). Remember, for the 1-2 hours they are in English class, it must be English only.

Student is defiant, rowdy, or distracting of others: This will happen, no matter what, in every classroom. If the entire class is acting up, it may be the fault of the teacher, i.e. boring material or poor classroom management. If it is one particular student, you should react swiftly to show dominance. In order to resolve the issue, an ESL teacher must be strict and institute discipline if needed. If it continues to happen, further disciplinary action through the school's director could be pursued

Students "hijack lesson" The lesson doesn't go where you want it to: When teaching English as a foreign language, you can always count on students hijacking a lesson. To some extent, this can be a good thing. It shows that students interest, and as long as they are participating and conversing in English, it is a productive experience. However, if the lesson strays too far off topic, in a direction you don't want it to go, it's important to correct the problem by diverting the conversation.

Personalities clash: Not everyone in an ESL classroom will become the best of friends. If drama arises between certain students, the easiest solution is to separate them from one another. If the tension persists, switching a student to another classroom may be your only option.

Students unclear what to do, or do the wrong thing: This happens far too often when teaching English as a foreign language. The fact is, it's often the fault of the teacher. If your instructions to an assignment-yield look of

confusion and soft whispers among students, don't worry: there is a solution. In order to avoid this problem, it's important to make sure your instructions are clear. Use gestures, mime, and short concise sentences. Speak clear and strong. Most importantly, use models and examples of the activity. You can use pictures, miming, gestures etc. to model the entire activity exactly how you want the students to do it.

Students are bored, inattentive, or unmotivated: Many times, it is the teacher's fault that class is boring. Fortunately, with proper planning, this problem can be solved. Choose a juicy theme to the lesson; one that the students can relate to and one you know they will enjoy. This will automatically give them some motivation and interest. Get to know your pupils and identify their interests and needs, and then design your course accordingly.

Strong student dominance: As an ESL teacher, you will encounter learners with different capabilities and language skills. While it is good to have some students who excel in the classroom, it is important that they don't take away from others. If certain students begin to constantly "steal the show," take care. Focus on calling on weaker students in the class to answer questions. Encourage, but gently deflect some answers from the strong students and give production time to other not-so-strong members of the class,

Students are unprepared: The last thing you want as an ESL teacher is for learners to drop out simply because they felt lost and/or unprepared. Concentrate on a more shared learning experience; Make sure students are all on the same page before moving onto a new topic by concept checking multiple times, and encouraging individual participation.

Tardiness: Tardiness is not only rude, it can be distracting and disruptive to other students. If tardiness becomes a problem for members of your class, make sure they are disciplined. Set rules about tardiness and penalties for breaking them.

Conclusion

Staying awake and interested in class can be difficult. But what's even more difficult is being responsible for keeping students awake and interested. This is the job of an ESL teacher first and foremost. In order to be a great ESL teacher, one must not only teach, but inspire and empower. The goal is to excite the students about learning, speaking, reading, writing, and comprehending English. Keep the advice in this article as a tool to be used often, and you will be one step closer to that goal.

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ENHANCING SPEAKING SKILLS THROUGH LEARNING POETRY - AN ANALYTIC PERCEPTION

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Abstract

The word Communication is derived from the Latin word 'communis' which means common. Precisely, it connotes a common ground of understanding. The ability to communicate is the factor that distinguishes human being from animals. The communication is something that distinguishes one individual from another. This paper focuses on how the speaking skills can be developed through learning poetry. Literature plays a prominent role in developing the language. It is an art that reflects the reality of human being. It can be classified into major forms such as novel, drama, poetry, short story, etc. Out of these various genres, poetry plays an important role. Poetry is a form of literary art which uses aesthetic and rhythmic qualities of language. It has traditionally been distinguished from prose by its being set in verse. In poetry, there are literary forms like elegy, ballad, lyric, epic, wit, farce, etc. This gives beauty and enjoyment to the readers. Poetry is the vast area but still all the people can enjoy only because of its beauty and rhythmic quality.

Key words: Communication skills, Poetry, Listening skills, Prose, Language, Literature

Introduction

English is the language not only of England but of the extensive dominions and colonies associated in the British Empire. The most important aspect of all human beings is language. It helps to express the inner feelings, emotions, thoughts, etc. In literature, there are so many genres in which poetry plays a key role. Poetry is a form of creative writing that uses beauty and physically powerful patterns of sounds, words and qualities of language. According to American Poet Robert Frost, "Poetry is when an emotion has found its thought and the thought has found words". By reading different styles of poems, it is interesting to know a lot about writers and their style of language. Moreover, it helps to know each other and build neighborhood among all. Teachers' role is prominent for the enrichment of students' talent. The teachers can gradually increase the degree of meaningful interactions among the students. Such motivation helps for the improvement of language learning.

Speaking Skills

In the process of learning a language, speaking skills play a vital role. It is an important attribute that highlights one's personality. It is essential for all the human beings to communicate with different kinds of people. Language is a medium of communication. There are four skills in language. They are Listening, Speaking, Reading and

Writing. Of them, Listening and Reading together is called as Receptive Skills. Speaking and Writing together is called Productive Skills. The main aspect of effective speaking is usage of words, fast delivery, pitch, modulation and body language. If a person makes use of all these points in communication, he/she can transmit the message very clearly. The students can develop their language and knowledge only through speaking. As the proverb says "Practice makes the man Perfect", the teacher has to give constant practice to improve their speaking skills.

Barriers of Effective Communication

Some of the factors which obstruct the effective communication are:

1. There are some psychological barriers like, shyness, hesitation, nervousness, fear, frustration, etc.
2. The speakers do not have adequate opportunities and situations to speak.
3. While speaking, the speaker, thinking in his mother tongue, expresses it in English by translating.
4. Grammar rules should be known for effective communication.
5. Reading habit is important for effective communication.

Innovative Methods to improve Communication Skills

In learning poetry in the language classroom, it is important to know the cultural aspect of a language.

Remembering a rhymed verse may be naturally easier than remembering a plain text of an equivalent size. However, it is individual for every learner. The followings are the few methods which can be used to develop communication skills.

- a. Using Technology
- b. Reinforcement of active listening
- c. Offering a group presentation and assignment
- d. Asking open – ended questions
- e. Using tasks and activities that foster critical thinking.

Learning poetry is important to the cultural aspect of a language. Learning poetry is extremely helpful for a learner to grasp the rhythmic aspect of the language. This becomes useful if one learns with no aid from the native speakers. Teaching poetry is also interesting as far as a teacher's point of view is concerned. It has been proven that it can help students to improve their fluency by reading repeatedly.

Advantages of Learning Poetry

Some of the advantages of poetry are as follows:

1. Poetry differs in visual form from prose. It commonly appears as a sequence of sentences with paragraphs.
2. Poetry relies on the sound of the spoken language.
3. It relies on figurative language.
4. Poetry can tell a story, describe an object or situation, narrate an event or simply express feelings. Whatever the substance of the remarks and the ultimate message, poetry is characterized by linguistic elements that go beyond standard sentence structure.
5. Above all, poetry acts as good stimuli to bring out creativity and originality.

Poetry as a Genre

A genre is a broad term that translates from the French which means 'kind' or 'type'. It is often used to classify different types of art. In literature, there are defined genres such as prose, poetry, novel, drama, etc. A main genre in literature is poetry. All poems share specific characteristics. For instance, poetry is written in lines and stanzas instead of sentences and paragraphs. Some poems follow strict rules as to the number and length of lines and stanzas, whereas many poems are much more free-flowing. Poetry in almost all is abundant in figurative language. The devices such as simile, metaphor, hyperbole, alliteration, rhyme, onomatopoeia, etc, make the poetry more beautiful than prose. It can claim an emphasis on imagination, emotions and heartfelt ideas.

Poetry is usually shorter than the other genres, but some are classified as epic poetry. It is long narrative poem. For eg. John Milton's Paradise Lost. According to Mathew Arnold, "Poetry is simply the most beautiful, impressive and widely effective mode of saying things and hence its importance." It is a style of writing that uses a formal organization and that is often divided into lines or stanzas or it refers to something beautiful. Teachers can take the first critical step towards raising the level of an authentic communication in the classroom by sharply reducing the amount of teaching hours.

Poetry as a Tool

Poetry is a mirror of literature. It captures and reflects some of the deeper human emotions. It is one of the most carefully crafted tools that can be used to reinvent, sharpen and expand in order to express the needs, desires, feelings and thoughts in better way. Poetry has different types. They are Lyric, Sonnet, Ballad, Epic, etc.

- a. Lyric: It is comparatively short, non-narrative poem in which a single speaker presents a state of mind or an emotional state.
- b. Elegy: In modern usage, Elegy is a formal lament for the death of a particular person.
- c. Ode: It is a long lyric poem with a serious subject written in an elevated style.
- d. Sonnet: It is a short poem of 14 lines. It is originally a love poem which dealt with the lover's sufferings and hopes.
- e. Ballad: It is a song, originally transmitted orally which tells a story. It is an important form of folk poetry which has been adapted for literary uses since the 16th C.

Poetry gives a chance to experiment with language and vocabulary and freely share their ideas without the confinement of perfect grammar or firm structures. When the students develop their language and vocabulary, they freely share their ideas without the confinement of perfect grammar or firm structures. The teacher has to practice few methods, if they want their students develop the language ability. They are;

- Reading a variety of poems
- Introducing different poetry forms as models
- Using poetry throughout the curriculum
- Giving chance to read poems aloud.

According to Dr. Hughes, 'Paying attention to vocabulary and rhythm develops oral language skills' (2007, P.1). Such development of oral language skills has a strong correlation to proficiency in reading. Different

types of activity can be given to make the students involve into poetry. They are;

- Introducing a topic a day
- Making them to recite a poem
- Memorizing the poetic lines
- Asking them to write a new verse in the class everyday.

As pointed by Henry Widdowson in his explorations in Applied Linguistics(1984), 'Literature and Poetry, in particular, has a way of exploiting resources in a language which have not been codified as correct usage. It is therefore misleading as a model' (p.164). Poetry like the other genres, serves not only as a model of language but as a springboard for teaching the skills of LSRW. In dealing with poetry, students engage in both the receiving and the expressing aspect of language. Finally, it is worth noting that poetry appeals to the senses. Like a piece of music, it can conjure up many associations.

Analytical view of Poem

The poem taken for analysis is Nissim Ezekiel's *Good Bye party for Miss.Puspha T.S.* He is one of the India's foremost Indo-Anglian poets. This poem comes under the sixth volume of his poems, namely '*Hymns in Darkness*'. This is a satirical and humorous work of Nissim Ezekiel. This poem can be taken for improving the verbal communication of the students. The teacher has to explain the theme of this poem in a simple manner, because it is easy to understand. This poem is about a farewell party given to Miss. Pushpa T.S by her friends and colleagues. It starts with a line;

Friends
Our dear sister
Is departing for foreign

.....

.....

To wish her born voyage.

At the beginning of the poem, the speaker explains that Miss. Pushpa T.S is leaving for a foreign country from the place she is working. She is a sweet person, who belongs to a middle class family. She gets sidetracked with her own memories, yet she has a habit of helping others. Miss. Pushpa is going aboard in two-three days. The friends and colleagues were meeting to wish her the day of farewell. She got good name from their colleagues where she worked. This poem is prescribed for Part II English students. Interactive exercises can be done among the students in between teaching. This makes them recollect

their school experience. Farewell day is an unforgettable event for all. So, students can enjoy this class and share some points in English. The second line starts with,

You are all knowing, friends
What sweetness is in Miss Pushpa.
I don't mean only external sweetness

.....

.....

I am not remembering now which place.

Miss. Pushpa belongs to well educated family. Her father was an advocate in Surat. Then she deviates from the farewell speech by pointing that she had also lived in Surat once. Then she lived with her family members. She remembered the dishes prepared by her uncle's wife when she was in Surat. The last stanza starts with the line;

Pushpa Miss is never saying no
Whatever I or anybody is asking
she is always saying yes,

.....

.....

will do summing up.

Miss. Pushpa is a nice person that everyone can mingle with her easily. However, she is friendly with both men and women. She never says no to any work allotted to her. She helped a lot to all. Now she is moving abroad for the better opportunities therefore, everyone has come and wish her good luck and happy journey. Thus, the poem ends with a happy note with entertaining and enlightening. The students can easily grasp this poem because the poet has used very simple language. Teacher has to always encourage the students by speaking in English.

By teaching such a type of poem to the students, the teacher can enhance the understanding ability. Some of the questions can be asked for the enrichment of the student's knowledge. The questions are:

1. Did you attend any farewell in your school experience? Share it with your classmates.
2. Have you got any chance to speak on the stage?
3. What is your idea about farewell? Come out with two or three points.
4. Do you have any experience to go abroad?

Results

Literature is a tool to learn different ideas about different authors. As Rita Dove states, "Poetry is language at its most distilled and most powerful". It gives beauty, encouragement, feelings, emotions, etc. The researcher has chosen an Indian poet Nissim Ezekiel and his work

"Good bye party to Miss. Pushpa T.S" for analysis. This task is given to impart the ability of the students' language skills. The students can get a chance to imagine their experience which happened in the school days. This proves that they show lot of interest towards listening poetry. What makes the difference in poetry and other genre? Poetry has some uniqueness like rhythm, rhyme scheme, melody, figurative languages etc, but that is not abundantly found in other genre in literature. Learning poetry makes the students reflect their calibre in the language. It enhances the creativity of the students.

When proper communication fails, there is a communication gap and goals cannot be attained. English is used as a right tool to share the message at the right time. It motivates people to work towards success. This is used not only for the job seekers but also for the employees to maintain their positions. Classroom is the best place to learn about languages. A teacher has to make the students practice to the maximum for the upliftment of their student's knowledge.

Conclusion

Communication skills are essential for the development of self-determination and career development. If the teacher expects the positive results from the students, he will have to change the methodology and style of teaching. The message conveyed by the teacher needs to be clear and perfect so that the students

can show more interest towards poetry. The teacher has to teach topic to suit the mindset of the students. The teacher has to give maximum time to recollect the previous class portion before starting the new topic. English teachers need to be a passive listeners in the class, which does not mean that they loss control, but a sign of belief that students learn by using language for purposeful communication. If the person speaks effectively and efficiently without flaws fluently, no doubt he will be able to survive anywhere in the world and shine in his career..

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IMPLEMENTATION OF EXISTENTIALISM IN THE SELECT NOVELS OF SAUL BELLOW

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Abstract

Saul Bellow's novels always remain as the example for the modern writers like William Faulkner, Ernest Hemingway, Sigmund Freud, Samuel Becket, Flaubert, Lawrence and Eliot. They are attracted towards the form, content and style of Saul Bellow's novels. The idealistic nature of the protagonists remains till end in the existentialism based novels of Saul Bellow. The philosophy of Existentialism is influenced and established by Saul Bellow in this paper with the help of his novels The Victim, Dangling Man and Seize the Day.

Introduction

In this paper, Saul Bellow's philosophy of Existentialism is highlighted in the novels like *The Victim*, *Dangling Man* and *Seize the Day*. It is compared to other traditional Existentialistic writers. The form of writing based on Existentialism dominated the American Literature. This was found by Saul Bellow when he started his career in 1940. The spirit of Existentialism was accepted by most modern writers like William Faulkner, Ernest Hemingway, Samuel Becket, Joyce, Lawrence and Eliot.

They included the essence of Existentialism in their own writings. They focused modern life to be a bitter one whereas Bellow wanted to move against that. He determined to pen against the modernistic writings that the hope is never present in the life and exhibited in a different manner. He forcefully opposed this destructive Existentialism, atheism, alienation, ethics and indifference.

According to Bellow, modern civilization was harmful to our emotions and feelings. He tries to prove that the melancholy tone of Modern Literature picturized the twentieth century as disruptive and shattered. So he wanted through his writing against accession of the modern novelists who were just exhibiting the horrid pictures of the broken society.

Bellow wanted to authenticate that modern novels had lost their belief in human and only focuses him/her as a defenseless victim of devastating forces which he disliked. He wanted to break this type of writing.

Sartre in 1956 discussed that we, the human beings are totally answerable for the alternatives we make, we are responsible for the life of ours to be emotional. He expressed that in this Universe, there is no meaning for life as each man himself set an aim in life. A man flourishes between the immortality of his passions and his abilities.

In Sartre's *Being and Nothingness* (1956), he argued that man survives without any aim. According to Sartre, Existentialism is:

"Man can will nothing unless he has first understood that he must count no one but himself; that he is alone, abandoned on earth in the midst of his infinite responsibilities, without help, with no other aim than the one he sets himself, with no other destiny than the one he forges for himself on this earth." (Sartre, 1956)

The World's first Existentialist novel is *Novel from Underground* by Fyodor Dostoevsky (1864). It speaks about a man who is unfit to mingle in the society and rejected with the identities which he builds for himself. But Saul Bellow wanted to highlight on the ambiguous attitude of the human condition, in which man is frequently resisted with divergent capabilities. During this period, Saul Bellow faced through Stalin's brutalities, the Ukraine Massacres, Trotsky's assassination, the killing of the Jewish writers, the Spanish Civil War, Fascism, the Holocaust, World War II etc.,

All these components made an impact in Bellow's writings. In almost all his works he strived to depict the

existential elaboration of modern man. He never ended his novels with his heroes fully broken down. He always leads his novel towards a hopeful ending. That's what we see his heroes, who frequently fight to sustain and significant existence in life.

Saul Bellow differently dealt with the theme of Existentialism in his novels *Dangling Man*, *The Victim* and *Seize the Day*. In all the novels, he created anti-heroes who fought against the intellectual stress of the modern world. These novels also exhibit the adverse environments and probably silly World.

Bellow used the technique Existentialism in a different way by highlighting a positive approach among the protagonists at the climax of the novels. Though the protagonists of Bellow are seduced by the implement of modern elaboration, they avoid relieving themselves to isolation and seclusion. But they fight to sustain a sense of human dignity.

The novel *Seize the Day* is marked as an existentialist literary work. But when we reach to the end of the novel, we can find in different manner. It is built in a modernistic way. An analysis is brought about the human alienation in mid twentieth century New York. A large urban isolated materials is marked in the novel such as terrible hero, strange cosmopolitan landscape, queasiness, fade, infertility etc.,

Seize the Day is about a writing of seduction. In the beginning, the novel highlights that life is meaningless as Bellow points the deterioration and misfortune of Wilhelm's life and Wilhelm is displayed dissatisfied, distracted and cornered.

Roberto Birindelli says, man "is bound to find himself trapped, cheated, enriched, and simultaneously saved from the drabness of an orderly existence [...]" (Birindelli, 1998)

Wilhelm give himself to Dr.Tamkin who abandoned him and then vacates into the crowd of the great metropolis. Atlast Wilhelm is again disappointed when he reaches his wife even analyzing that she will also not enhance any helping hand. So Wilhelm says:

"I was the man beneath; Tamkin was in my back and I thought I was on his. He made me carry me, too besides Margaret. Like this they ride on me with hoofs and claws. Tear me to pieces, stamp on me and break my bones." (Bellow, 1956)

Bellow's Wilhelm as Arthur Miller's Willy Loman gets no rooted confidence in life and thinks that man only survive for the day, like butterflies and wriggle by condition. Inorder to rise above their dilemma, man depresses down

without any capability. The completeness of death becomes the ultimate answer of life.

Dangling Man is another important novel of Saul Bellow. *Dangling Man* is the adventure in the search for the backbone to overthrow the fear of choice. Joseph is the protagonist of the novel who is a would-be writer. The search for the value of individual freedom is the central theme of the novel. The novel also speaks about moral responsibility and the charges of social contract. The novel deals with the lament of a young American artist Joseph who never realises as how to join American Life without losing the value of his identity.

According to him, by alienating himself within the boundaries of a room in a New York boarding house he can attain intellectual and spiritual enlightenment. The earning of his faithful wife is the reason of his living. He involves himself into a purposeless affair. He hates his elderly neighbours. At last he is obsessed by death anxieties. Davis considers:

"Joseph of *Dangling Man* as an all-American adolescent dangling between action and inaction, acceptance of tradition and denial of tradition, participation and isolation, love and hate, and his old self and his emerging self.[...] in order to dramatize the inner struggles of his protagonist." (Davis, 1986).

In *Dangling Man*, a sense of alienation can be found in Joseph, imposed by the concept of individualism. This feel of alienation brought Joseph to Insanity. In all his physical and mental wanderings, his problem is destiny.

The Victim is the Bellow's other novel. He focusses the confidence of twentieth century man to accompany with deception and fear. Asa Leventhal is the protagonist of the novel who acquire nothing. He is not blessed with a perfect wife, neither a brother, nor a job. Due to his mother's madness, he has been emotionally injured. A good relationship with his father was also failed. At last he loses his parents and enters into post world war II American workplace.

Along with that he carried his personal fears with predominating race discrimination. Asa Leventhal is a natural victim and the story circulates around him. He is a man who is never free from the grievous distrust that the other person may be right. He meets his former friend Kirby Allbee who he doesn't recognize. Allbee challenges Leventhal and blames him for his misfortune.

Allbee lost his wife and also his job. He is striving hard to find a good job. So he secures on to Leventhal. He feels sorry for what has happened and thinks to help

Allbee. Leventhal is actively stimulated not by what he thinks to be correct but by what other people may think of him. Allbee keeps disturbing Leventhal. He never feels to be grateful for Leventhal's help. Instead of that he blames him.

How long the relationship between Leventhal and Allbee will go are what make up the conflict of *The Victim*. Leventhal feels guilt of Allbee's crash. If Allbee is a person with depressed mind then Leventhal is a distrustful person. Allbee who seems to be Leventhal's victim, cheats Leventhal.

Actually Allbee is the negative self of Leventhal, his own victim is Leventhal. Allbee lives independently whereas Leventhal is the victim of another. Finally Asa Leventhal becomes the person who deals with a world not of his own.

At last, Asa Leventhal joins with his wife and somewhat his wounds get healed. He gets closer to his brother. He goes away from his horror. He expects the birth of his first child. He too learns to control and get through fear, anger, isolation and anxiety like Joseph in *Dangling Man*.

Bellow always binds human beings in his novels. His heroes usually struggle for living and existence in life. The works of Bellow are distinguished by his approach in humanity and character. He rejects the going on attitude of modernism. The alienating forces of the modern world beset the anti-heroes of Bellow. But at last they all manage to live a life of dignity, freedom and goodness. They present themselves in a bopd manner to gain a hold in our world.

Bellow is viewed as a neo-transcendentalist by Porter. He says:

"open to all anxieties" and that " the decline of everything is our daily bread," but he also believes that man's" purer, subtler, higher activities have not succumbed to fury or nonsense." (Porter, 1974).

A completeness of positive vision can be observed in Bellow's novels. In order to find meaning and intention of life, his protagonists strive hard. Humans usually find disappointed in their existence but according to Bellow he feels that every man has right to demand something good than other disappointments. At the end of his novels based on Existentialism mark a sign of confidence in the face of his protagonists. Even in their alienation, his protagonists are not defeated totally and also they never lose heart.

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UNDERSTANDING MAGICAL REALISM

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Abstract

The very idea of writing this research paper is to comprehend what really magical realism is and elucidate the characteristics of it and further it intends to present how magical realism makes the text more realistic than the realistic text. 'Magical Realism' is a painterly turned literary movement flourished in 20th Century. Alejo Carpentier, a novelist from Cuba is claimed to have first coined the term in 1949. It is also popularly known as Magic Realism, Imaginary Realism, Fantastic Realism, Marvellous Realism and is essentially to describe about and deal with how the magical elements are combined with realistic scenes of life as this literary mode incorporates the 'fantastic' with the 'mundane'. It is a narrative technique holds subjective exaggeration, myth, history, time, ambiguous reality and supernaturalism.

The famous Columbian author and perfectionist of Magical Realism, Gabriel Garcia Marquez defines this popular genre as, "a kind of premeditated literature that offers too static and exclusive a vision of reality. However good or bad they may be, they are books which finish on the last page. Disproportion is part of our reality too. Our reality is in itself all out of proportion. In other words, Garcia suggests that the magic text is, paradoxically, more realistic than the realist text." (Scott Simpkins, 1995. P.148)

The idea that reality combined with magical elements is quite paradoxical and fascinating. In this study the thrust of the researcher is to emphasize the distinct characteristics of magical realism incorporating the list of thoughts and other ideas by critics about this popular genre. The term has evaded critical demarcation and today enjoys a usage more diverse than ever before as it was first limited to Latin American and African Fiction. It is also believed that the term was first used by the German art critic Franz Roh in a short essay in 1923 and subsequently in the latter publication that presumably helped to spread the term in Europe and then in Latin America.

Key words: Magical Realism, Fantasy, Science Fiction, Meta Fiction, Postmodernism

Introduction

The term 'magical realism' is originated from the German *Magischer Realismus* which travelled and was translated into the Dutch, Spanish and eventually become the aforementioned in English.

It is indeed an oxymoron and in fact the inherent inclusion of contradictory elements. Currently 'magical realism' is the most popularly used term, referring to a particular narrative mode. This narrative mode offers a way to discuss alternative approaches to reality by, most famously, writers such as Angela Carter, Carlos Fuentes, Franz Kafka, Gabriel García Márquez, Gunter Grass, Isabel Allende, Italo Calvino, Mikhail Bulgakov, Robertson Davies, Sara Gallardo, Salman Rushdie and Toni Morrison. Prior to deciphering what is magical realism we need to have a comprehensive outlook of how Fantasy and Science Fiction genres are different from Magical Realism Narrative.

Fantasy

It is a fiction genre set in an imaginary universe, often but not always without any locations, events, or people

from the real world. Fantasy uses magic or other supernatural elements as a main plot element, theme, or setting. Magic and magical creatures are common in many of these imaginary worlds. It can be differentiated from other genres like science fiction and horror by the absence of scientific or macabre themes respectively, though these themes overlap. The traits of it are sometimes real-world folklore and mythology as inspiration, inclusion of supernatural elements. Fantasy narratives and the imagined elements in them do not need to be scientifically possible. It encompasses numerous subgenres like Bangsian fantasy, Comic fantasy, Contemporary fantasy, Dark fantasy, Epic fantasy, Fables, Fairy Tales, Fantastic poetry, Fantastique, Fantasy of manners, Gaslamp fantasy, Gods and demons fiction, Hard fantasy, High fantasy, Historical fantasy, Juvenile fantasy, Children's literature, Magical girl fantasy, Romantic fantasy, Urban fantasy, Weird fiction, Wuxia.

(<https://en.m.wikipedia.org/wiki/Fantasy>).

Science Fiction

It is a genre of speculative fiction dealing with imaginative concepts such as futuristic science and technology, space travel, time travel, faster than light travel, parallel universes, and extraterrestrial life. It often explores the potential consequences of scientific and other innovations, and has been called a "literature of ideas". It usually avoids the supernatural and intended to have a grounding in science-based fact or theory at the time the story was created, but this connection is now limited to hard science fiction. It includes wide range of subgenres and themes. Hugo Gernsback, who was one of the first in using the term 'science fiction', described his vision of the genre: "By 'scientifiction' I mean the Jules Verne, H. G. Wells and Edgar Allan Poe type of story— a charming romance intermingled with scientific and prophetic vision." It is characterized by time setting-future, subterranean earth-space, characters- aliens, mutants, androids, humanoid robots, paranormal abilities, different political and social systems, futuristic technology and scientific principles.

It is a product of the Age of Reason and Modern Science. A science fiction narrative seems possible through logical scientific or technological extrapolation. It can also be categorized as Hard science fiction which gives rigorous attention to accurate detail in the natural sciences, especially physics, astrophysics, chemistry; Soft science fiction which may describe works based on social sciences such as psychology, economics, political science, sociology, anthropology; Cyberpunk in which the time frame is usually near-future and the settings are often dystopian in nature and characterized by misery. It includes the use of advanced information technology, internet, cyberspace, artificial intelligence, cybernetics; And for other sub-genres are Time Travel, Alternate history, Military science fiction, Superhuman, Apocalyptic and Post-apocalyptic, Space opera, Space western, Social science fiction, Climate fiction, Mundane science fiction, Biopunk and on.(https://en.m.wikipedia.org/wiki/Science_fiction).

Realistic Text

Whereas in Magical Realist Text one might expect the following characteristics such as, fantastical elements, real-world setting, authorial reticence, plenitude, hybridity, metafiction, heightened awareness of mystery, political critique. By presenting realistic events in text with the touch of magic it makes reading enthralling and exhilarating.

Cooper (32) claims that this is one of the contradictions of magical realism: Magical realism attempts to capture reality by way of a depiction of life's many dimensions, seen and unseen, visible and invisible, rational and mysterious. In the process, such writers walk a political tightrope between capturing this reality and providing precisely the exotic escape from reality desired by some of their Western readership.

Conclusion

As Maggie Ann Bowers writes in her *Magic(al) Realism* (123)" magical realism is contradictory and multi-perspectival form and as it does not impose a judgemental attitude towards either its realist or magical aspects, it allows itself to be open to multiple interpretations, and this possibly includes those that oppose diversity. Its liberating and transformative powers are latent in the work, and yet can only be activated by the act of reading or viewing by a sympathetic public. This form of art relies more than most upon the belief, the perspective and the willingness to change those beliefs and perspectives of the reader or viewer. Magical realism is an intimate affair between the reader/viewer and the text/film. And it has opened up the debate concerning the relationship between reality and fiction, and the reader's/viewer's role within that relationship. Far from being simply a fashionable narrative device, magic(al) realism has proved itself through the criticism it has generated to stimulate consideration of the relationship of fiction and representation to reality". It is still being used as a narrative technique by many writers and moving towards Metamodernism will ever be a growing and interesting area for both the writers and the readers as well.

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A STUDY OF JUNIORS AS CHARACTERIZED IN HURSTON'S 'THEIR EYES WERE WATCHING GOD' AND MORRISON'S 'BELOVED'

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Abstract

A Character in a literary work can be simply defined as a person, figure, or even animal that is represented in that work. There are many types of characters that exist in literature, each with its own development and function. The terms "round character" and "flat character," first coined by British novelist E.M. Forster in his 1927 lecture, *Aspects of the Novel*, refers to characters with multiple, often contradictory personality traits and those with a single character trait. The main characters of narratives are generally round. But it is the flat minor characters who through their actions end up provoking the protagonist into doing extraordinary things. The presence of minor characters is thus very essential in creating the right environment for the protagonists to act and react. In this paper, we will critically view the minor characters in Zora Neale Hurston's *Their Eyes Were Watching God* and Toni Morrison's *Beloved*.

Introduction

Novels portray different types of characters and each character has its own development, function and role to play. The terms "round character" and "flat character," first coined by British novelist E.M. Forster in his 1927 lecture, *Aspects of the Novel*, refers to characters with multiple, often contradictory personality traits and those with a single character trait. Forster points out that both types of characters are essential to any narrative, and I tend to agree with him — if all literature consisted of only round characters, then every novel would read like *War and Peace*. The main characters of narratives are generally round. When mentioning round characters, Pip from Charles Dickens's novel *Great Expectations*, springs readily to mind, though this is by no means a prerequisite. Flat characters may have single personality traits, but they needn't be uninteresting. For instance, Romeo and Juliet's Mercutio is a character remembered only for his bawdy commentary on life, who is entirely absorbing, but entirely flat in terms of characterization. In this paper I will be critically analyzing the minor characters in Zora Neale Hurston's *Their Eyes Were Watching God* and Toni Morrison's *Beloved*.

Zora Neale Hurston

Zora Neale Hurston's novel *Their Eyes Were Watching God* has many minor characters who are

responsible for providing the appropriate ambience and setting for the other major characters to behave the way they do. Leafy Crawford is Janie's mother, whom Janie never knew. She is the daughter of Nanny and Nanny's slave-master, who raped Nanny just before the end of the Civil War. Leafy has a tough deal as she is raped by her teacher thus getting her pregnant. She begins to drink every night before Janie's birth, and in the end she runs away after giving birth to her, leaving her mother Nanny to take care of her granddaughter. If Leafy had been a responsible parent and had been a part of the upbringing of her daughter Janie, then the story might have had a totally different flavour and the events that followed would have been different. It is probably the absence of Leafy and the role that Nanny had to play in bringing up her granddaughter that was partially responsible for a few decisions that Janie took in her life.

Sam Watson is Janie's friend, Pheoby's husband and a frequent participant in the conversations that unfold on the porch of Jody's store in Eatonville. Sam Watson voices particular concern on Janie's behalf as she begins to see Tea Cake publicly, worrying that Janie will end up like the poor widow Mrs. Tyler, who was cheated out of her money by her younger lover called Who Flung. Sam is like the quite conscience within each person which tries to argue over the right and wrong choices a person takes in their

life. He voices the doubts that others in the village may not be able to voice out loud.

A principal donor of Eatonville's initially existing fifty-acres, Captain Eaton is perhaps the first ambitious entrepreneur to set foot in Eatonville. But, when Janie and Jody arrive in Eatonville, Jody Starks proves himself as more desirous of public control by purchasing more land from Captain Eaton and thus usurping the Captain's former role of authority over the town. Janie's second husband Jody Starks is an ambitious, power hungry person who dominates everyone in his life. Janie hates the way he treats her like an object and ultimately she topples his secure sense and destroys his will to live. Captain Eaton is the first person whom Jody Starks desires to overcome in his power rage and thus Captain Eaton is an important milestone in the novel.

Hezekiah Pott's is employed at Jody's store and is a loyal employee. He unhesitatingly voices his judgment of Tea Cake to Janie as she begins to see him around the store following Jody's death. Hezekiah tries to act with Jody's sense of authority and control over the store after his death, which Janie simply finds amusing, not threatening. Hezekiah Pott's is a weak shadow of Jody and is thus not taken seriously but his presence adds to the story's background and helps in making Janie decide what she needs in life. She is well aware that she does not need dominating men but a person who would be caring and loving and ready to allow her to be herself.

Mr. and Mrs. Robbins are a couple who are a part of the townspeople in Eatonville painted in for local colour by Hurston and they are patrons of Jody's store. One day when Mrs. Robbins comes to the store to beg for a bit of meat the on-looking men on the porch who are sitting idle, make fun of her. But Janie stands up for Mrs. Robbins and tells the men they don't know anything about women. Janie's true nature, her willingness to stand up for women is brought out through this incident.

The townspeople of Eatonville and the migrant workers on the "muck" add yet another dimension to the range of characters Zora Neale Hurston represents in the novel. The Eatonville folk are out of reach of Janie as long as Joe is alive; their "signifying" ways serve as entertainment and culture in which Janie is not allowed to participate. The women who are seen openly gossiping about Janie as she trudges into the town are Pearl Stone, Mrs. Sumpkins, and Lulu Moss. Some of the male characters have minor speaking roles in this story, but for the most part, they simply represent the community.

Among them are Lee Coker, Guv'nor Amos Hicks, Tony Taylor, Lige Moss, Hambo, Pearson, Brother Davis (the preacher), Sim Jones, Oscar Scott, Jeff Bruce, Matt Bonner, Walter Thomas, and Sam Watson. The migrant workers and their bluesy style are Janie's antidote to years spent caged by Starks in Eatonville, but even this group comes to resent her independence. Most of the migrant workers are identified by the colorful nicknames they possess: Ed Dockery, Stew Beef, Sop-de-Bottom, Coodemay, Motor Boat, 'Lias, Bootnyny, Sterrett, and Muck-Boy. Only when Janie returns to her home in Eatonville does she find fulfillment. The manner in which Janie is kept outside the circle, made it possible to make Janie that much more stronger as a woman and helped her to make a way where there seemed to be no way. The various minor characters who are present in this novel add depth, provide the appropriate ambience and are responsible for the events that take place in the novel.

Toni Morrison

Toni Morrison hails from a culturally rich environment which contained music, story telling, with central place given to the Bible and a close-knit family. This is seen to be obvious from the way she described people, families and relationships in her novels. She managed to give roundness even to her minor characters and like Shakespeare made each character different from the other. It is surely significant that minor characters in her fiction often share the first names of real relatives: in *Beloved* for example one of Baby Suggs's lost children is called Ardelia – Toni Morrison's maternal grandmother. In *Song of Solomon*, meanwhile, Milkman discovers himself to be of mixed Native and African-American heritage similar to Toni Morrison whose maternal great grandmother was Native American. The novelist's weaving of the details of her life into her art indicates her deeply held conviction that an individual's experiences and the nation's history, or the personal and political, are inextricably bound. We can clearly see that the names of the characters in Toni Morrison's novels draw on distinct cultural and historical facets of African American life as they subtly reveal character traits of the characters them

In Toni Morrison's novel *Beloved*, minor characters have a crucial role to play. Contrasts between the main characters and the minor characters provide new perspectives. The minor characters in most novels have direct effects on the plot and often play major roles. The characters presence is used to portray how it would feel to

live as a slave. Furthermore, Toni Morrison dedicates the book to the characters effected by slavery, "Sixty Million," capitalizing as if it were a character. Sethe the protagonist in *Beloved* was originally a slave at the place which was ironically called Sweet Home and run by Mr. Garner. Mr. Garner was a kind man, placing a great deal of trust on his slaves. But after his death, a man called Schoolteacher took over. The actions and events revolving around the Schoolteacher is actually what caused the major events in the book. His actions represent what the African Americans had to deal with, the way how the blacks were objectified and compared to animals. Cold, sadistic, and vehemently racist, schoolteacher replaces what he views as Garner's too-soft approach with an oppressive regime of rigid rules and punishment on the plantation. Schoolteacher had strange habits that were extremely ascetic: he ate little, slept less, and worked extremely hard. His most insidious form of oppression is his "scientific" scrutiny of the slaves, which involves asking questions, taking physical measurements, and teaching lessons to his white pupils on the slaves' "animal characteristics." "No, no. That's not the way. I told you to put her human characteristics on the left her animals ones on the right. And don't forget to line them up.' I commenced to walk backward, didn't even look behind me to find out where I was headed (Morrison 193). "Sethe thought this to be one of the worst experiences, and this was one the main reasons she did not want her children to experience the life of slavery. In the memories of Sethe, the Schoolteacher who is in reality a minor character, plays the role of a main character. The beginning of chapter sixteen is narrated from the perspective of the schoolteacher. The Schoolteacher, provides the feeling of domination over the other characters.

Halle is Sethe's husband and Baby Suggs's son. He is generous, kind, and sincere and is very much alert to the hypocrisies of the Garners' "benevolent" form of slaveholding. Halle ultimately goes mad, probably after witnessing schoolteacher's nephews' violation of Sethe. This character is present to show the readers that the life of a black slave would drive a person mad.

Lady Jones is a light-skinned black woman who loathes her blond hair and is convinced that everyone despises her for being a woman of mixed race. Despite her feelings of alienation, she maintains a strong sense of community obligation and teaches the underprivileged children of Cincinnati in her home. She is a woman who is highly skeptical of the supernatural dimensions of Denver's

plea for assistance, but she nevertheless helps to organize the community's delivery of food to Sethe's plagued household. Her presence provides much needed necessity to the Sethe household: Food. Her existence allows the readers to understand that each individual in society can forget their shortcomings and still reach out to the underprivileged.

Ella worked with Stamp Paid on the Underground Railroad. She is traumatized by the sexual brutality she faced at the hands of her white father and by the actions of her son who once held her captive. She clearly believes, like Sethe, that the past is best left buried. When it surfaces in the form of *Beloved*, Ella organizes the women of the community to exorcise *Beloved* from 124. Ella is quick to rise above her personal trauma and provide a helping hand to a person in need. It proves that a person can achieve anything when they set their heart on what they desire to achieve.

Mr. and Mrs. Garner are the comparatively benevolent owners of Sweet Home. The events at Sweet Home reveal, however, that the idea of benevolent slavery is a contradiction in terms. The Garners' paternalism and condescension are simply watered-down versions of schoolteacher's vicious racism. Slave owners however kind, cannot be ethically right or good.

Siblings Mr. and Miss Bodwin are white abolitionists who have played an active role in winning Sethe's freedom. Yet there is something disconcerting about the Bodwins' politics. Mr. Bodwin longs a little too eagerly for the "heady days" of abolitionism, and Miss Bodwin demonstrates a condescending desire to "experiment" on Denver by sending her to Oberlin College. The distasteful figurine Denver sees in the Bodwins' house, portraying a slave and displaying the message "At Yo' Service," marks the limits and ironies of white involvement in the struggle for racial equality. Nevertheless, the siblings are motivated by good intentions, believing that "human life is holy, all of it (Morrison 107)."

Amy Denver is a nurturing and compassionate girl who works as an indentured servant. Amy is young, flighty, talkative, and idealistic. She helps Sethe when she is ill during her escape from Sweet Home, and when she sees Sethe's wounds from being whipped, Amy says that they resemble a tree. She later delivers baby Denver, whom Sethe names after her. She provides the soothing balm, by her presence, that Sethe requires.

Paul A and Paul F are the brothers of Paul D. They were slaves at Sweet Home with Halle, Sethe, and, earlier,

Baby Suggs. Sixo is another fellow slave. Although he is supposedly a 'slow learner,' Sixo discovers the workings of the Underground Railroad and begins to plan his escape with his lover, Patsy. Unfortunately, he is caught by Schoolteacher, who burns him alive. He dies smiling as he thinks about his unborn son who will be born in freedom. Paul D thinks Sixo is the bravest man he has ever known. Paul A dies along with Sixo during the escape from the plantation. These slaves help the readers to understand the difficult life of slaves. The hardships of slavery cannot be explained in words but can be felt through the depiction of these characters.

Ma'am is Sethe's unnamed mother who was taken from Africa. The hard labor she is subjected to prevents her from spending time with Sethe, and she is killed when Sethe is just a girl. Memories of Ma'am could have also been the reason why Sethe hated slavery. Nan is the one-armed plantation-wet-nurse who crossed the ocean in the same ship that carried Sethe's mother. Nan is a surrogate-mother to Sethe, breastfeeding her after the "white babies" are fed. The meager nourishment that Sethe received from Nan was enough to rise up a strong willed individual who would grow up to fight against the institution of slavery and try and protect her children from it.

Conclusion

"The child is the father of the man" –William Wordsworth.

In both the novels we can see that the protagonists Janie and Sethe are shown to have a mother whose

absence is prominent and is the cause for the way the girls grew up. A mother's influence is very crucial when a girl grows and matures but the lack of it makes the girl awkward and she easily falls prey to physical and sexual abuse as she has not learnt the right lessons from her mother. The townspeople of Eatonville are painted into the novel by Hurston to make the readers to feel the pulse of the community and the internal racism that existed. Likewise Morrison portrays the other slaves in her novel *Beloved* to let the readers know that the life of African-American slaves was not an easy one. Both the writers believe that painting the backdrop with the elements of that period will make the readers to feel as if they are a part of the story and will make them understand the story better. Thus this paper clearly brings into focus the fact that the minor characters are the ones who motivate and provoke the protagonist into making crucial decisions as the story unfolds.

"Children need love and compassion, especially when they don't deserve it" – Harold S.Hulbert.

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THE STUDY OF GARCIA MARQUEZ'S FICTIONAL TOWN 'MACONDO' AS THE MICROCOSM OF COLUMBIA

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Abstract

This study deals with the Utopian foundation of the town of Macondo, which allegorically parallels Columbia in its genesis to decline. Thanks to Garcia Marquez for his unique style and the portrayal of Macondo- a tiny tropical village. It doesn't appear on any map but is set between dunes and marshlands on one side and dense sierra on other side. It is a decadent and dusty little coastal town. It is a place, a destiny of the traveler (reader) which is achieved and explored without leaving his/her place. It is the town of historical importance. Garcia Marquez's novel One Hundred Years of Solitude is the story of his fictitious town Macondo. Its birth, adolescence, youth, old age and death is very craftily depicted by Gabo in the novel. The present study explored the novel and made the declared that Macondo is microcosm of Columbia. The story of the novel resembles the history of Columbia from Pre-Colonial period to the modern period of economic boom.

Key words: Macondo, Columbia, Spaniards, Colonized, Colonizers, Aborigines, Slaves, Indigenous

Introduction

Marquez is considered to be one among the most representative writers of Latin America- someone who has read the pulse of the continent perfectly. Latin America's enormous socio-political complications, cultural richness, and racial diversities finds place in Marquez's fictions. As Gerald Martin says, "...the continent's characteristic and persistent alternation between utopia and apocalypse, euphoria and black despair" (634) is best embodied in his works. In the story of Garcia Marquez, theme is less important than its wavelength, to develop a subject is less important than to discover it. His facts are not valid for statements but for assumptions, his feeling of any subject can change from time to time. Inferentially he is a unique writer in both style and subject matter, not only in Spain or Latin America but in the whole world. He is the master of magical realism, artistically intermingles fantasies with reality. "Only Garcia Marquez has succeeded in giving Columbia imaginative existence in fiction... (Riley, 147). In the study the researcher attempts to draw a line of resemblance between Macondo and Columbia. The birth, progress, development and the downfall of Columbia is well portrayed by Garcia Marquez in his master piece *One Hundred Years of Solitude*.

Discussion

The major events of Colombian history like the civil wars, the war of thousand days, 'La Violencia', the pre-

Hispanic life, Banana Company and Banana strike etc. are included in the novels of Garcia Marquez. His master piece, *One Hundred Years of Solitude* is organized into the Utopian foundation of the town of Macondo and its consolidation, development, expansion, crises, decline, destruction etc. It can be said that the Colombian national history and the story of Macondo allegorically parallels each other. Garcia Marquez narrates a myth about the birth of a man not as a biological being but Latin America as a culture. Thus with the close analyses of his novels, it is believed that Latin America is the combination of two communities and their cultures. Right from the discovery, Latin America is the union of the Europeans and the natives but the authoritative nature of Europeans causes loss of identity among the aborigines.

Macondo was a peaceful "...village that was more orderly and hard-working than any known until then by its three hundred inhabitants. It was a truly happy village where no one was over thirty years of age and where no one had died." (Marquez OHYS, 09). The life of Macondo in *One Hundred Years of Solitude* resembles a Chibcha clan of pre-colonial Colombia. The chieftain of Macondo, Jose Arcadio Buendia maintains harmony in the village and fulfills the daily needs of people.

Jose Arcadio Buendia, who was the most enterprising man ever to be seen in the village, had set up the placement of the houses in such a way that from all of them one could reach the river and draw water with

the same effort, and he lined up the streets with such good sense that no house got more sun than another during the hot time of day. (Marquez OHYS, 09)

The prelapsarian Macondo before civil wars was a Garden of Eden. Every individual had equal opportunities and resources. In the earlier days, there was virtually no social or class difference among the people of Macondo. When the outsider Don Apolinar Moscote hang a sign that reads Magistrate, Jose Arcadio explains the laws are not needed in our place, "In this town we do not give orders with pieces of paper. . . we don't need any judges here because there's nothing that needs judging" (Marquez OHYS 57). Their life was idyllic, peaceful and self-contented. Like the advent of the Spaniards disturb the peaceful life of the Chibchas, in the same way Melquiades's and Don Apolinar's arrival brought catastrophe to the Macondo. Garcia Marquez wished to return the pre-Hispanic life back to Colombia. Furthermore he wanted to bring wisdom back to Colombia from political instability and nineteenth century barbaric uproar. Garcia Marquez portrayed the instability of Colombia with the portrayal of plague of insomnia (forgetfulness) in the novel *One Hundred Years of Solitude*, which makes the people forget name, significance and uses of the objects.

...when the sick person used to his state of vigil, the recollection of his childhood began to be erased from his memory, then the name and notion of things, and finally the identity of the people and even the awareness of his own being, until he sank into a kind of idiocy that had no past. (Marquez OHYS, 45)

The plague also reminds colonization and its attempts to remove the customs of pre-Hispanic life of native Indians like Cataure and Visitacion, who brought the plague to the town. These two Indian servants are the symbolic representation of pre-Hispanic population of America- a group of people forgotten and crushed by the conquering Spaniards, who in the process forgot their own past. The plague threatened the inhabitants of Macondo; they forgot their past, their self, their identity, which represented the loss of social and political memories of Colombia, loss of their language and reality. And also colonization resulted in the loss of the indigenous people, wiping out their past, their history. All the objects were labeled by the colonizers with their own name and purpose. The history of colonized countries was written by the colonizers according to their own tastes and benefits. The plague of insomnia is the symbolic representation of the idea, that the inhabitants of Macondo cannot create a history. It is a clarion call given

by Garcia Marquez to the people of Colombia that they do not have their own glorious history and it is time to create the history of their nation, which will give them the identity they have lost.

As dangerous as this collective loss of memory and historical awareness, is the individual repression of the past, as carried out by the characters of the novel. Most of them have acrimonious recollections and emotions, especially Colonel Aureliano Buendia, who brings the second invasion of paradise with his thirty-two civil wars. After the assassination of his sons, the Colonel opened Melquiades' room looking for traces of a past before the war, and he found only rubble, trash and piles of waste, accumulated over all the years of abandonment and, in the air that had been the purest and brightest in the house, an unbearable smell of rotten memories floated. By way of cleaning up these rotten memories, Garcia Marquez gives vent to the feelings of the repressed past. He wants his people to create a new future which they can feel proud of, forever. (Dhanabal, 99)

In the novel *One Hundred Years of Solitude*, Garcia Marquez attempts to constitute the national identity of Colombia, through the establishment of Buendia family in the imaginary town of Macondo. It is clear that the novel reflects the history of Colombia since independence, as Garcia Marquez himself revealed in an interview that, "*One Hundred Years of Solitude* can be read as an account of Latin American history" (Mendoza, 73). "The story of the Buendia family is obviously a metaphor for the history of the continent since Independence, that is, for the neocolonial period" (Martin, 97). Colombia gained independence in the early nineteenth century, but yet it had not properly formed its own independent nationhood but gave rise to the oligarchic control. The Colombian government formed after independence was often structured by autocratic authoritarian regimes. Thus the political instabilities of Colombia complicated its rapport with the continent. At the beginning of the novel, the founders of Macondo were enthusiastic, hopeful and optimistic. They left their original homeland with the hope of finding a utopian place for their residing and after a lot of travelling, they decided to stop and establish a new city.

Jose Arcadio Buendia and his men, with wives and children, animals and all kinds of domestic implements, had crossed the mountains in search of an outlet to the sea, and after twenty-six months they gave up the expedition and founded Macondo, so they

would not have to go back. It was, therefore, a route that did not interest him, for it could lead only to the past. (Marquez, OHYS 10-11)

The fact is that Jose Arcadio Buendia and Ursula Iguaran are relatives and their marriage was considered scandalized and the inhabitants of their homeland believe that their offspring will be cursed and born with pig's tail. Unfortunately Jose Arcadio Buendia killed Prudencio Aguilar in a duel to defend his honor. The killing was legitimized as a dual of honor but the ghost of Prudencio continues to haunt him, which compelled him and his wife to leave the town and find a new place where they can live comfortably and thus established Macondo- where they can live without their past. In the light of the above statement Macondo can be compared to Colombia. Thus Garcia Marquez depicted the history of colonization of Colombia with the microcosm of Buendia family and their hometown Macondo. The name Macondo itself appears in Jose Arcadio Buendia's dream on the night, when he and his friends decided to choose the location for their town.

Jose Arcadio Buendia dreamed that night that rights there a noisy city with houses having mirror walls rose up. He asked what city it was and they answered him with a name that he had never heard, that had no meaning at all, but that had a supernatural echo in his dream: Macondo. (Marquez OHYS, 24)

The fact is that in the town of Macondo, he dreamed of houses with mirror walls, which is the symbolic representation of Colombia. Macondo itself serves as a mirror; its emergence is reflecting of the real nation of Colombia. In the novel, the consequences of colonization are clearly perceivable e.g. the character of Father Nicanor Reyna symbolizes the Spanish Catholicism in Colombia. Father Nicanor was brought to Macondo by Don Apolinar Mascote to preside over the wedding between his daughter and Colonel Aureliano Buendia. As the narrative is set during twentieth century in which the presence of colonial culture is more like lingering remnants, a bundle of traces that outstay their welcome. This is metaphorically perceptible in the figure of the priest himself. "His skin was sad, with the bones almost exposed, and he had a pronounced round stomach and the expression of an old angel..." (Marquez OHYS 86). Fernanda Del Carpio is another manifestation of colonization. She is the wife of Aureliano Segunda and comes to Macondo from an old historic town perhaps Bogota itself, where the domination of colonial culture was prominent.

Fernanda was a woman who was lost in the world. She had been born and raised in a city six hundred miles away, a gloomy city where on ghostly nights the coaches of the viceroys still rattled through the cobbled streets. Thirty-two belfries tolled a dirge at six in the afternoon. In the manor house, which was paved with tomblike slabs, the sun was never seen. The air had died in the cypresses... (Marquez OYS 210- 211)

Thus Fernanda's hometown, Bogota still contains the symbols of the colonial period, such as the coaches of viceroys, thirty two belfries etc. In this sad city people are subjected to the oppressive tradition of colonial heritage. So it is not surprising that Fernanda is annoyed by the relative ease and freedom of Macondo because she is fond of manmade rules. In the Buendia family after her marriage, she used to impose these dangerous rules, regulations and protocols into the day to day life of the Buendias.

She put an end to the custom of eating in the kitchen whenever anyone was hungry, and she imposed the obligation of doing it at regular hours at the large table in the dining-room, covered with a linen cloth and with silver candlesticks and table service. (Marquez OHYS 216)

The family members didn't understand Fernanda, even though they tolerate her idiosyncrasy. In the same way, what happened in Macondo or more exactly in Buendia family is replaying of the happening of Colombia. Macondo is the microcosm of Colombia, in which various sources of interventions and forces play their roles in determining the course of the town, not unlike the birth and evolution of a nation like Colombia itself, especially when taking into account colonial and neo-colonial impositions upon the organization at large. This interplay between the microcosmic and the macrocosmic is also suggested by Homi K. Bhabha who argues for "redrawing the domestic space as the space of the normalizing, pastoralizing, and individuating techniques of modern power and police: the personal-is-the political; the world-in-the home" (11). Garcia Marquez's main crux of portraying the Colombian characters is to show that Colombian culture is contaminated and that the innocent arcadia of Macondo created by Jose Arcadio Buendia has lost its indigenous traits with the arrival of the colonial people.

After its independence, Colombia had been subjected to a series of political conflicts, as the Conservatives and the Liberals struggled for absolute power in their never-

ending tug of war. This resulted in the War of a Thousand Days and *La Violencia*. The significance of political uncertainties can be seen in Stephen Minta's claim that "perhaps the single most important aspect of Colombian history since the country gained independence from Spain has been the nature and extent of the political violence it has experienced" (5). If the War of a Thousand Days caused an estimated 100,000 deaths, *La Violencia* led to the tragic demise of roughly 300,000 people. The Conservatives wished to restore in Colombia its Catholic Arcadia, with its policy to support Spanish traditional legacy and Catholicism. The Liberals, on the other hand, sought to modernize the country.

One Hundred Years of Solitude was published after 'La Violencia', thus it would not be too far-fetched to argue that the novel is steeped in immediate political concerns, as Garcia Marquez attempts to make sense of what his country had experienced. This certainly leads to his reflection of the nationhood of Colombia after its independence from Spanish domination. War and violence become an essential part of the novel, as they function as a vital role in the history of his country. For him war and violence seem to yield a contrasting impact on Colombia. If they tend to signify a sense of growth in the western world, marking a demise of oppressive regime and recognition of the demand of the oppressed, its counterparts in Colombia appear to convey a sense of nasty cycle, a manifestation of things coming back full circle and ready to start all over again.

In *One Hundred Years of Solitude*, these wars are also significant and become part of the historical backdrop against which the Buendia family and Macondo are set. It all starts with the influx of Don Apolinar Moscote, a magistrate appointed from Bogota to oversee Macondo. As a unified personification of the Conservatives, the ambassador of the current central government asks the people to paint their houses blue to celebrate national independence. It can thus be said that Don Apolinar Moscote brings national politics to the microcosmic scene of Macondo, where before his arrival, the boundaries between the Conservatives and the Liberals had not been known. Colonel Aureliano Buendia doesn't know the differences between the two parties. For him, the boundaries between the two are very vague. While he and his leftist supporters wandered various regions of Colombia, trying to revolt against the oppressive regime, he asks Arcadio, who is also a defender of Liberal causes, to impose order upon Macondo. However, in doing so Arcadio

ironically becomes a cruel, callous and brutal ruler, drunk with power? Once he tempted to give order to kill Don Apolinar Moscote, whose daughter is Arcadio's own aunt? Colonel Aureliano Buendia himself starts to feel indistinct boundaries between the Conservatives and the Liberals when he is captured and sent to Macondo for execution. He perceived "...how the town has aged. The leaves of the almond trees were broken. The houses painted blue, then painted red had ended up with an indefinable coloration" (Marquez OHYS 127). The truth is that the houses seem with the mixture of blue and red paints, attests to the fact that perhaps the clear boundaries between the two parties do not exist. This leads to Colonel Aureliano Buendia's acknowledgment of the belief that people fight for their ideologies is ridiculous, as these ideologies cannot be defined even in their own terms. In order to define their ideologies, both the Liberals and the Conservatives need to build the image of their opposite party and base their dogmatic beliefs on such image formation.

"Tell me something, old friend: why are you fighting?"

"What other reason could there be?" Colonel Gerineldo Marquez answered. "For the great Liberal party" "You're lucky because you know why," he answered. "As far as I'm concerned, I've come to realize only just now that I'm fighting because of pride." "That's bad," Colonel Gerineldo Marquez said. Colonel Aureliano Buendia was amused at his ...

"Or fighting, like you, for something that doesn't have any meaning for anyone." (Marquez OHYS 139)

Colonel Aureliano Buendia perceived that the underlying force of both the Conservatives and the Liberals is pride and the belief that one's ideology is superior to that of the other and therefore they needed to dominate the other. This leads to the Colonel's recognition that the war between the two sides is ineffective and that it will not end until both of the parties ceases taking arrogant pride of their ideologies.

The peripheral nature of ideology appears on several levels. Moscote recognized the Conservative Party with the church, but Conservatives brutalized a priest and the church. The Liberals are anti-clerical, as Amaranta remarks with sardonic wonder to Gerineldo Marquez, the Liberals "...spend their lives fighting against priests..." (Marquez OHYS 106). But in the novel, the Liberals rebuild the church damaged by Conservative bombardment. Another example of ideological emptiness is Colonel Aureliano Buendia, whose ideological base at the beginning of the conflict was nil. Moved by a vague humanitarianism,

offended by the larceny of elections, Colonel Aureliano Buendia takes his twenty one men to war. The reaction to a series of violence committed by the Conservative forces for occupying the town is also threat to liberty. When the Liberals possess power, their atrocities are less only because they are weaker. Arcadio is prevented from killing Moscote only by the superior force of his grandmother, but when they are no longer weaker, they are fully brutal like conservatives. Colonel Aureliano Buendia takes no notice of the murder of a general who threatens his position as the leader of the Liberal forces. Vargas allows the execution of General Moncada and destruction of his widow's house. In the background, the politicians in black frock coats negotiate and cooperation jockey for places in Conservative administration and alter the ideological terms of the struggle. The Colonel himself finally embraces the conflict as a fight for power only, with which the terms of ideological conflict have nothing to do. With this realization, he brings the war to an end and withdraws from politics.

The disillusioned Colonel Aureliano is filled with an acute sense of life's senselessness. After undertaking thirty-two armed uprisings, he comes to the conclusion that he has wasted twenty years of his life to no purpose and withdraws to his workshop, where he devotes himself to making the same little golden ornaments over and over again. This routine represents recognition of the arrogance of all human enterprises; it is completely senseless, but for the Colonel it is no more illogical than his previous activities and it is a means of time pass, actually waiting for death. A few moments before his death, a circus parades down the street, and in it he sees a representation of his own life, an ostentatious, ridiculous scene that has given way to the emptiness as miserable as the deserted street. Garcia Marquez shows the futility of the civil wars through the Colonel's life.

Conclusion

Garcia Marquez is deeply hurt by the double standards of the leaders of the two parties who fight for pride and power without any ideological base. But the

innocent people obsessively follow their leaders in ignorance. Garcia Marquez lays the twisted and cunning nature of the leaders of the two parties naked before the people of his nation, who till now have been identifying themselves with either of these two parties. It is time for them to come out of the control of these parties and form a new identity for themselves. The reformation in these two political parties will bring the people to light, and make people march towards a new identity of their nation. Marquez has portrayed the history of Colombia from its genesis to its death through the microcosm of Macondo. He has well portrayed the birth- innocence, establishment- peace and prosperity, commerce- dealing with outer world, modernization- development and finally decline- colonization and postcolonial distress.

The loyal leaders never create disciples or followers, they create real leaders, -Karl Marx.

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PHONETICS AND PHONOLOGY

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Abstract

When we consider the human vocal tract, we did not have to specify whether we were talking about a fairly large male, over six feet tall, weighing 200 pounds, or about a rather small female, about five feet tall, weighing 100 pounds. Yet those two physically different individuals would inevitably have physically different vocal tracts, in terms of size and shape. In a sense, every individual has a physically different vocal tract. Consequently, in purely physical terms, every individual will pronounce sounds differently, there are, then, potentially thousands of physically different ways of saying the simple word *me*. In addition, each individual will not pronounce the word *me* in physically identical manner on every occasion. Obvious differences occur when the individual is shouting, is asking for a sixth martini, or is suffering from a cold. Given this vast range of potential differences in the actual physical production of a speech sound, how do we manage consistently to recognize all those versions of *me* as the form [mi], and not [ni], or [si], or [ma], or [mo], or something else entirely? The answer to that question is provided to a large extent by the study of phonology. The general study of the characteristics of speech sounds is called phonetics. Our primary interest will be articulatory phonetics, which is the study of how speech sounds are made, or 'articulated'. Other areas of study within phonetics are acoustic phonetics, which deals with the physical properties of speech as sound waves 'in the air', and auditory phonetics, which deals with the perception, via the ear, of speech sounds. One other area, called forensic phonetics, has applications in legal cases involving speaker identification and the analysis of recorded utterances.

Key words: Phonetics, phonology, articulation.

Introduction Phonetics

It is the study of how the "commands" end up translating into specific articulator and vocal tract movements. For instance, how the command to retract the tongue at some particular time "really" maps to minute physical details like exactly when tongue section X touches mouth section Y and then in turn how that affects parts of the resultant acoustic signal. Phonetics also makes observations of how certain groups of instructions can cause very specific consequences. On the acoustic side, phonetics turns the mental spectrogram we receive from the nerve endings in our cochleas into feature sets and timings of the sort that it received from the phonological center during articulation.

Consonants

Consonants are produced by restricting and then releasing the flow of air in three ways: vibrating the vocal cords, changing the part of the anatomy which restricts the air flow, and changing the extent to which the air flow is restricted. Consonants with relatively little vibration of the vocal cords are called voiceless consonants. Consonants with relatively more vibration of the vocal cords are called voiced. Consonants fall into the following categories, depending on what part of the anatomy is used to restrict the air flow:

Labial	Air flow is restricted with the lips.
Dental	Air flow is restricted with the teeth.
Labiodental	Air flow is restricted with the top teeth on the bottom lip (if both lips are used the sound is called bilabial).
Alveolar	Air flow is restricted by placing the tongue on the hard plate (alveolum) behind the top front teeth.
Palatal	Air flow is restricted by placing the tongue on the soft palate behind the alveolum.
Velar	Air flow is restricted by placing the tongue far back in the mouth.
Glottal	Air flow is restricted by tightening the folds in the vocal cords (glottis).

Consonants can also be categorized by the extent to which the air flow is restricted

Stop	Air flow is stopped and released quickly.
Fricative	Air flow is released gradually.
Affricate	Air flow is stopped and released gradually.
Nasal	Air flow is channeled through the nasal cavity.
Liquid	Air flow is channeled around the sides of the tongue.
Glide	Air flow is only partially restricted (these sounds are often called semi-vowels).

Some languages have other categories, but only the ones above are the only ones that occur in English.

Individual consonants can be made up of nearly any combination of the features above. For instance, [b] is a voiced labial stop and /s/ is a voiceless alveolar fricative.

Vowels

Vowels are produced by directing the flow of air into different parts of the mouth. They can be adjusted by changing the position of the tongue, by rounding of the lips, and by the degree of opening of the mouth. All vowels are voiced. The position of the tongue can be described in terms of how far forward the tongue is and how high it is. Vowels are categorised as follows, depending on the position of the tongue:

Front	The tongue is in the front of the mouth.
Central	The tongue is further back in the mouth.
Back	The tongue is in the back of the mouth.
High	The tongue is high in the mouth.
Mid	The tongue is lower in the mouth
Low	The tongue is low in the mouth.

Phonology

It is the study of the cognitive processes that turn words into instructions to hand down to the physical body parts that produce the sounds. These instructions, personified into human commands, might sound like, "Close your lips, now move your tongue to touch your alveolar ridge; begin lowering the diaphragm at a normal rate and constrict the vocal chords to this degree". On the acoustic side, phonology's role is much harder to specify (at least to me), but I would say that the "phonology" center takes in sequences/matrices of interpreted linguistic features, for example "between 442-488ms, palatalization level 2". Phonology would then turn that into the abstract "underlying" representations that can be mapped to morphological parsers and the lexicon.

When looking at the phonological system of an individual language, we limit our study to those sounds which are perceived by speakers as distinct and capable of indicating some grammatical significance. Sounds which meet these criteria are called **phonemes**. For instance, the [l] and [r] are perceived as distinct and help us understand the difference between *lice* and *rice*. However, [l] and [r] are not distinct phonemes in many Asian languages, which is why speakers of those languages often have trouble distinguishing the two words when speaking English. Linguists use the IPA to represent phonemes but indicate that they are phonemes by placing them between slashes. Thus the word *fish* is rendered /fɪʃ/

(US /fɪʃ/). This is called **phonemic transcription**, as opposed to the **phonetic transcription** described above.

In general, it is only necessary to use phonemic transcription when studying the English language. Phonemic transcriptions represent the pronunciation of a word and the precise number of phonemes in the word. Thus the word *fish* has three phonemes, which can be seen clearly in the transcription /fɪʃ/.

Monophthongs and Diphthongs

The vowels shown above are all pronounced in one part of the mouth. These are called monophthongs. English also possesses vowels which are pronounced in two contrasting parts of the mouth, called **diphthongs**. Note the spelling "phth" in both words.

The diphthongs in English are as follows:

	Back-Front	Back-Back
Low-High	/ai/	/au/
Mid-High	/oi/	

Here are some examples of how these sounds are pronounced:

high - /hai/ boy - /boi/ house - /haus/

Note that many students incorrectly try to transcribe the sound in *high* with /i/. The symbol /i/ indicates the monophthongal sound in *bitter* /bɪtər/, and the symbol /ai/ indicates the diphthong in *biter* /baɪtər/.

Phonetics Vs Phonology

Phonetics deals with the production of speech sounds by humans, often without prior knowledge of the language being spoken. **Phonology** is science, the study of the sounds in a language, about patterns of sounds, especially different patterns of sounds in different languages, or within each language, different patterns of sounds in different positions in words etc.

Phonology as Grammar of Phonetic Patterns

- The consonant cluster /st/ is OK at the beginning, middle or end of words in English.
- At beginnings of words, /str/ is OK in English, but /ftr/ or /ʃtr/ are not (they are ungrammatical).
- /ʃtr/ is OK in the middle of words, however, e.g. in "ashtray".
- /ʃtr/ is OK at the beginnings of words in German, though, and /ftr/ is OK word-initially in Russian, but not in English or German.

Comparison between Phonetics and Phonology

	Phonetics	Phonology
Definition	Phonetics can be considered as a branch of linguistics as it deals with the study of the sounds of human speech. It also considers the function production and auditory qualities of human speeches.	Phonology is another branch of linguistics which focuses on the organization of sounds by studying speech patterns. The key words for describing Phonology are distribution and patterning related to speech.
Described as	Physics of sound	Psychology of sound
Focus	Theories of speech production and perception	Rules or constraints to find out about the combinations of sounds of a language.
Branches	<ul style="list-style-type: none"> Acoustic phonetics – related to the study of physical attributes of sound produced by the vocal tract Auditory phonetics deals with understanding that how human ear perceives sound and how the brain recognizes different speech units. Articulatory phonetics deals with studying the making of single sounds by the vocal tract 	<ul style="list-style-type: none"> Segmental Phonology – based on the segmentation of language into individual speech sounds derived from phonetics. Supra segmental Phonology – deals with attribute (like rhythm, stress, etc.)s of pronunciation which cannot be segmented

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FEMININE STIMULATION OF KAMALA DAS WRITING FOR INDIA

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Abstract

Kamala Das being a social rebel and like all rebels against the accepted social norms, frustration and disillusionment were her lot in life and her self-expression in her poetry is therapeutic. She represents modern Indian women who speaks of feminist rage of women. Her poetry voices the existential anger of the age and reveals the problem faced by the modern women during the journey from tradition to modernity. Revolt against the male dominated society world has given her an individuality, a gusto, a courage and above all poetry, but deep down there also the dark whisper of mortality, intimations of truth that our "loneliness is eternal" and that "we are born with great hollows that need to be filled, for us to feel to be complete."

Key words: *Disillusionment-Disappointment, Rage-Anger, Gusto- Enjoyment*

Introduction

The term "feminism" originated from the French word "feminisme" coined by the utopian socialist Charles Fourier, was first used in English in 1890 and in association with the movement for equal political and legal rights for women. *Three phases of Women's Movements: 19th Century Social Reform Movement, 20th Century Freedom Movement and Women's Rights Movement in post 1975 period have brought to fore wide range of women's concerns.* Kamala Das being a social rebel and like all rebels against the accepted social norms, frustration and disillusionment were her lot in life and her self-expression in her poetry is therapeutic. She represents modern Indian women, speaks of feminist rage of women. Her poetry voices the existential anger of the age and reveals the problem faced by the modern women during her journey from tradition to modernity. Revolt against the male dominated society world has given her an individuality, a gusto, a courage and above all poetry, but deep down there also the dark whisper of mortality, intimations of truth that our "loneliness is eternal" and that "we are born with great hollows that need to be filled, for us to feel to be complete."

Kamala Das is of a fiercely feminine sensibility that dares without inhibition to articulate the hurts it has received in an intensive, largely man-made world. Giving push to so many feminist writers like Shashi Deshpande who represents the modern women's struggle to define and attain an autonomous selfhood. Her female protagonists are at great pain to free themselves from stultifying, traditional constraints. The social and cultural change in the post-independence India has made women conscious of the

need to define themselves, their place in society and their surroundings.

Death and confessional poetry threats or disintegration of the self and an attempt to put together the broken pieces inform most confessional poems. Such a working-out of trauma results in the confessional poets interests in death and suicide. Even Sylvia Plath and Anne Sexton committed suicide because it displays determination and protest. Mahasweta Devi came in protection of women and writes her work *Draupadi* (1981) where she express how women bravely faced kidnapping, murder and rape in their societies. In December 2012, New Delhi witnessed a horrific crime of Damini rape cum murder case which sparked a revolution not in India but in other neighbouring countries in the form of movement known as Nibhaya. Twitter and facebook conversation regarding politics and violence also gravitated towards the 'Unknown Nirbhayas'. The word 'Survivor' started being used in public discourse instead of the term 'victim', since activists stressed the importance of rape being understood as another form of violence. It was also acknowledged that men, child and even transgender individuals are also raped and sexual violence is not only women's issue.

Marriage and Love are not and need not be mutually exclusive, but for kamala Das she tells us repeatedly of love outside marriage. She is actually propagating adultery and infidelity but merely for relationship which gives women both love and security. She protested not only the male dominated society in India but rebel against child marriage, monetary security, dirty culture and society in India where women's are pressed at each and every stage of life.

Shesaid "sex I can get in abundance from my husband. It was something else that I hunger for".

The Looking Glass presents the feminine demand for fulfillment in love. She succeeds in getting a lover offering him all the feminine gifts and gleams like burnished brass but finds that his love is not ideals and she falls a prey to only the mans lust. In the same Shashi Deshpande in his novel "That Long Silence" expresses the dependence of female in our society as:

"Duteous girls obeys her father, Husband sways the duteous Wife,

So controls the widowed mother, never free is women life"

Jaya suffers silently as a traditional wife. She tries hard to fit into the traditional roles. She seeks to become a smiling, placid and motherly woman and even Mohan is caught in an act of malpractices and she is expected to accompany him. Their relationship is affected adversely by their incapability to understand each other. Due to lack of communication the growing 'silence' between them, their marital life grows unsteady and dismal.

The Old Play House is the poets protest against the domination of the male and the consequent draft of female. The intensity of the protest, conveyed in conversational idioms and rhythm, makes it symbolic of protest of all .Womanhood against male ego. She said " there was a house once where I received love but that women died".

The aroma of feminism in The Musical Party is obviously reflected in her musical eyes .His leaving the place without saying goodbye is the final jolt she receives. The feminine persona by being love lorn without a word to say just referring the waiting of Radha for Krishna to redeem her suffering of love.

In The Sunshine Cat the women wants to forget in love and assume a new identity. She feels suffocated and crushed by the monotony of the living with the husband who neither loved her nor used her. She longs to be transformed into a new being by the magic touch of love and lovers who deny love saying, "I do not love. I cannot love." But the society punishes her for demanding freedom and declares her insane.

In recent days there has been some positive and constructive measures adopted to empower women. They are competing and even surpassing men in various spheres of human activities. They are getting education and being placed and elected to prominent positions and they are setting newer norms and standard. They are

crossing the four walls and performing their best in the country and abroad. They are becoming more scientific, rational and sagacious than being superstitious, susceptible and theistic.

At start of 21st century, we all need to pledge for new start with new thinking to bestow all blessings of the world to women. Let them fly high with feather of equality and freedom to choose the path of life they want. Let manhood no more be tainted of not being humane and just.

Let the new chapter of human history be written with no such evils. Let nobody forget the precept that, "We are human race before being male or female". Let all enjoy the birth right to live the world on one's own accord. Let no one's soul be unnecessarily be sacrificed. Live and let live and together make the world a beautiful place to live.

Conclusion

Kamala Das was the pioneer feminist writer holds a unique place in Indo Anglican poetry. Some of her poems have a clear anti-feminist stance while majority of them have the feminist rage. Apart from this she encourages even modern feminist writers like Maheshwata Devi, Shashi Deshpande and even the contemporary writer like Arundhati Roy who recently said that the women are tortured by men whether in Chattisgarh, Manipur, or Kashmir .In nutshell even our female politician are criticised severely throughout Indian history Mrs. Indra Gandhi or Mr. Narindra Modi both are widow but mostly questioned has raised on Mrs. Indra Gandhi as she is divorced but not ask Narindra Modi where is your family. Apart from it our Prime Minister Mr. Narindra Modi has started so many welfare schemes like Ujjawala, Swadhar Greh, Nari Shakti Puraskar and Beti Bachavo Beti pradhavo for the welfare and protection of women in India. But the question is that we must change the thinking ours and should behave like a human being as one of the writer had said 'two feet are bad and four feet are good.'

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IMPACT OF GULF MIGRATION ON ENGLISH LANGUAGE LEARNING IN MALABAR

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Abstract

Malabar holds a peculiar status in the historical and cultural existence of Kerala state. The colonial period marked the prominence Malabar resistance as the people were firm and ferocious towards the colonial aggression. Malabar was vibrant against the atrocities of the suffocating imperialist rule. They abolished everything foreign and they were against the spreading of 'English' in every aspects of life. So Malabar people spread the idea that 'English language is the fume of hell'. The agenda behind the aversion towards English language was the aversion towards the products of colonizers and they believed that English will ruin the indigenous culture and beliefs. But even in the post-colonial times Malabar witnessed the aversion towards English language. Malabar was traditional in thinking and the aversion towards the language remained in the minds of the people. The aversion made the Malabar people to be behind learning, education and development in the age of gush of science and technology. The migration to gulf countries made Malabar to realize the role and value of English in bringing prosperity and development. This forced the parents to compel the younger generation to utilize the benefits of English language to attain success in life. The sprouting of English medium schools and growth of self-financing colleges failed to produce the expected benefit for the younger generation of the region. Even after the completion graduation the youth failed to express their ideas in English language. This paper tries to analyze the attitude of Malabar towards English language learning brought about through the migration to the gulf countries.

Introduction

Malabar had marked its prominence in the state of Kerala and motherland India even before the colonial times through trade relationships with the Arabs and European countries. The climate and geographical environment supported to establish firm links with the foreign world. Arabs and Europeans anchored their sail ships in the Malabar Coast mesmerised in the fragrance of black pepper exchanging goods and culture. The abundant spices and rich natural resources attracted the foreigners to the Malabar Coast. The maritime superiority of the Europe paved new sea routes to the Indian motherland and they established trade links with the motherland with their exploitative minds. When the trade links gradually developed to exploitation and political dominance, Malabar stood with iron hands of resistance to liberate the motherland from the imperialist exploitation. The exploitation of the east India Company followed with the looting and political aggression of the British imperialism was resisted with the iron hearts and hands of Malabar youth. Malabar was against the Anglicisation of the colonies and destruction of indigenous cultures. While the mainland stood for nonviolent resistance against imperialism, Malabar stood with firm hands and hearts challenging the might of the British rule. The might of

Malabar challenged the imperialist aggression even establishing own country and passport. The British was forced to form Malabar special police to crush the ferocious freedom fighters and railway system was established for the easy transport of the army. Malabar resistance of 1921 established monumental sacrifices in the history of Indian independence struggle as martyrs shed their life for the dignity of their mother land. The soul and soil of Malabar bled with the sacrifices of great patriots like Variankunnath Kunjahammed and Umerkhazi.

Anti-colonial struggle developed hostility and enmity towards western education system in Malabar. Malabar realised that the colonial education system was aimed at the generation of employees to serve the empire and they believed that the service in education is at the cost of religious conversion through the missionaries. The anti imperialist outlook abolished foreign goods, services and cultures. Malabar people abstained from using modern western clothes, language and arts as a part of the allegiance to indigenous goods, services and products. The hostility towards the colonizers forced Malabar to keep aloof from English language. In order to keep the laity away from the language the Malabar people spread the belief that English is the fume of hell. But even after the

attainment of freedom and shattering the shackles of feudalism and caste system Malabar kept the anti-imperialist outlook and abstained from the fruits and benefits of modern education system and English language. The fraud apostles of religion and the misinterpretations of religious scriptures manured the anti-English attitude of the Malabar. They kept aloof from modern education and compelled the masses to follow the words and deeds of the fraud religious leaders.

With the fresh breeze of freedom and release from the suffocating caste system and feudalism the masses were in search of livelihood and sustenance. The gush of oil in the dry sands of Arabian deserts invited the rich human resource of Malabar to take part in the development of the Arabian world. The exposure to the external world made the Malabar people realise the benefits of modern education and English language in the competitive world. The Malabar people once tied to the religious fundamentalism and superstitions encouraged the necessity of spreading modern education and English language in Malabar. They realised that the educational backwardness and economic underdevelopment was the result of the hostility towards English language and modern education. The migrants learned that hostility towards English in the anticolonial struggle was the need of the hour and it has to be changed with the attainment of freedom. The traditional outlook and religious fundamentalism which retarded the growth of Malabar region diminished with the realisation of value of education brought about through migration to gulf countries.

The migrants encouraged the younger generation to acquire modern education with English language proficiency. This resulted in the sprouting of English medium schools in the different nooks and corners of Malabar region. The development of English medium schools was aimed at the development of the students with proficiency in English language. The lack of experience in the education sector of Malabar people made them follow the foreign methods of teaching English language discarding the quality and circumstances of the students. The parents wanted the students to master English in order to make the future of the family and individual prosperous. But the teaching method in the English medium schools followed the western methods discarding the environment of teaching. The teachers were substandard or of low quality and efficiency. The private English medium schools employed ineffective teachers with low salary to make maximum profit from the education business. The

availability of efficient teachers in Malabar to teach effective English was the root cause of the inefficiency in teaching language in the secondary schools.

The parents couldn't evaluate and judge the efficiency of the teachers and the effectiveness of teaching as they were far away from the fruits of modern education. The father worked in the hot sands of dry deserts with dreams of children and family, with expectations of children's overall development and little 'plans' for educating the younger ones. The control of the family and the matters of education and development of the children were handled by the poorly educated mothers of Malabar region. Education backwardness of women in Malabar region due to religious orthodoxy and fundamentalism fuelled the ignorance in the matters of children's education. The parents had expectations and dreams in the development and achievements but the lack of proper education among women and the absence of the literate father led to the improper planning about the future of the children. The English medium schools exploited this ignorance and illiteracy of the parents and created the illusion of effective English language education through teaching the student to read and write. The loud reading and writing in good hand writing was given importance in the primary classes. The illiterate or poorly educated parents were proud of their children reading and writing in English with beautiful recitation of English rhymes. Even the rhythm alphabetic order recitation created a feeling among the parents that the expenditure on children education will never fail to bear its fruit in the future. So, English language learning in the primary English medium schools confined to reading, writing and reciting rhymes, alphabets and numbers. Listening and speaking never reached the mainstream of discussions in the English language learning in Malabar as the gulf migrated father and poorly educated mother were ignorant of the importance of listening and speaking in methods of teaching English language.

After the completion of school education the students failed to learn spoken English language as they were taught 'about' the language and kept away from the usage of language. Learning the rules and regulations of English language without chances of listening and speaking shrank the possibilities of language usage among the students. The strict adherence to grammar and rules of language with allegiance to the textual information retarded the students' taste for learning the foreign language. The rules and strictness of grammar puzzled the students and they were afraid of using the language for communication. The

fear of using the language generated from the anxiety of mistakes committed deviating from the rigid rules of grammar in the spoken language became the prominent barrier in the mastery in English. Children's communication in English language remained as a distant dream in the first generation of migrant parents in the Malabar region as children of the migrants satisfied with the written and read language and kept away from the spoken communication. The teachers and school authorities were happy with the abilities of writing and reading as the examination oriented learning concentrated on the marks obtained and thus English shrank to a subject rather than a language attained to make developments in the future. The parents could not evaluate the progress of education and level of English usage among the children because of their ignorance in the language and the English medium education developed a symbol of reputation and recognition in the community and society. The quality of education in government schools were worse compared to the English medium schools. So the parents were compelled to send their students to English medium schools to fulfil their dreams and achieve their goal though their children. Migration made them to think of providing quality English medium education to their children as they lost the chance to enjoy the fruits of modern education because of the compulsion to earn for the family.

While the first generation of migrants survived and earned without modern education and proficiency in English language, the growth of corporate world in the gulf countries necessitated the fluency and mastery in English language. But the younger generation failed to realise the value of education and importance of English language learning in the modern competitive world. The hectic grammar classes of ineffective teachers with worn out examples and illustrations had created hostility towards the language among the younger generation. This hostility led to the poor performance in higher education in Malabar even after the establishment of colleges and universities which 'taught' in English. Though the medium of instruction remained as English the low quality and hostility towards English language compelled the teachers to teach the subjects in pure Malayalam. The completion of graduation with English as medium of instruction failed to accomplish as English remained in the papers and practice of Malayalam usage continued to govern the graduation courses. While the former generation migrated to the gulf countries with elementary education or skill in their hand with the hopes and dreams of the family in alleviating

poverty and earning income, the younger generation of migrants are forced complete at least graduation with proficiency in English language. But even after the completion of graduation mastery in English language or at least using English communication for the professional purpose remained in the dreams of the aspiring candidates for job. The graduates from the Malabar region fail to meet the needs of the corporate world as they fail in the global language of English. The younger generation migrants from Malabar region find it hard to find and stick on to a job in the gulf countries due to deficiencies in the language. They are either under employed or unemployed in the fast growing world of Middle East.

While older generation of migrants struggled with their might and fight to set roots in the Arabian sands, the younger generation struggle to stick to the fast growing corporate world even with graduation and numerous qualifications from different universities. Though qualified, the younger generation finds it hard to compete with the fellow job seekers due to the lack of proficiency in English language. The higher education institutions in Malabar fail to produce competent candidates with confidence in their abilities and mastery in English language. The college and universities in Malabar produce graduates with bookish knowledge about English language without proper practice in usage and communication in the global language. The ability in writing and memorising is alone tested in the examination and students in higher education find the English paper a mere subject for examination. Literature and language are introduced to the graduate students without informing the value of language acquisition in the competitive world. The commerce and science students are puzzled at the literature and language classes as they are confused at the benefits and importance of language and literature for their career. The teachers are compelled to complete the syllabus in time within the limited hours of a semester. The teaching in the higher education institutions has confined to syllabus completion enterprise and the teachers are slaves obeying the commands of the authorities to produce maximum marks and result from the students. The private managements and authorities are concerned about the marks of the students and reputation of the institution than the output produced through the effective English language teaching. Even the students joining for English main courses are concentrating on marks and grade points and are ignoring the advanced technologies to practice and excel in English language. Moreover, the colleges lack fundamental

aids and equipment to practice language prescribed in the syllabus and curriculum. Even the colleges with functional English courses are devoid of language labs and basic facilities for practicing the skills of English language. The parents and migrants from Malabar region is in the illusion that graduation will fulfil the needs of the future generation for better employment in the gulf countries. Though the number of institutions and higher education opportunities improved with the influence of gulf migration and flow of money from the gulf countries the quality and standards of the graduates from Malabar region diminish in subject knowledge and proficiency in English language. The inefficiency in English language is the main cause which impedes the students to attain the knowledge from the textbooks and reference texts which are completely in the foreign language. So, learning English language and learning about the language failed to bear the fruits of higher education and the Malabar students are far behind in quality and efficiency to compete in the fast growing corporate world of the Arabian countries.

This deficiency of English language which cannot be attained from the education institutions in Malabar is complemented with the help of spoken English institutions and personality development courses sprouting in the different nooks and corners of Malabar region. These

institutions guaranteed the fresh graduates with better jobs and comforts in the Arabian countries. The spoken English institutions made use of the modern technologies and techniques to inject English in to the very brains and veins of the graduates. The institutions imparted English in to the minds and brains of the needy within the short period of time charging high fees and giving more hopes.

Conclusion

The above facts and truth depict that, gulf migration from the Malabar region encouraged modern English education and generated awareness about the importance of English language in the modern world. But the encouragement and awareness lacked to find its soul in the implementation of English language learning in the secondary education and in the higher education institutions. The encouragement of English language acquisition generated an aversion towards the mother tongue Malayalam which in turn affected the language learning process. Scientific and effective English language education in the secondary and higher education sector can bring fortune not only to the Malabar region but also to the state which depend mainly on the flow of gulf money to balance budget of the public exchequer.

PSYCHIC TRAUMA IN VLADIMIR NABOKOV'S *LOLITA*

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Abstract

American literature beings with the orally transmitted myths legends tales and lyrics of Indian cultures the most important issue of the contemporary American literature society is man's failure to belong or find root at first naturally a colonial literature. In the post war period Thomas Jefferson's United States declaration of independence has influence on the united states of Virginia and his many letters solidify his spot as one of the most talented early American writer the federalist essays by Alexander Hamilton.

American literature contains an array of different writer's styles, view points and inspiration. During its early history American was a series of British colonies on the east cost of the present day United States. Therefore its literary tradition began as linked the broader American characteristics and the breath of its production usually now case it be considered a separate path and tradition.

Psychology derives its meaning from two Greek words psyche, literally means the science of the soul today psychology is defined as the science of behavior, the way human beings behave and the reasons for their behavior. The term behavior should be understood in a broad manner, to refer not only to observable overt bodily activities but also covert and inferred behavior which could be designated as mental or conscious activity.

Psychology is now defined as a science that systematically studies attempts to explain observable behavior and its relationship to unseen mental process that go on inside the organism and to external events in the environment. The organism and to external events in the environment the goal of psychology are description, explanation, prediction and control of behavior including subjective experiences.

The majority of the novels depict the psychological suffering of the frustrated housewife. Sigmund Freud was the founding father of psychoanalysis a method for treating mental illness and also a theory which explains human behavior. Freud explored the human mind more thoroughly than any other who became before one of the most influential people of the twentieth century and his enduring legacy has influenced not only psychology, but art, literature and even the way people bring up their children. Freud have a whereby the described the features of the idea that when we explain our own behavior to ourselves or others we rarely give a true account of our motivation. This is not because we are deliberately lying. While human beings are great deceivers of others. They are even more adept at self deception. His contribution to psychology is vast, Freud was of the mind, and mind's structure is function. Freud used the analogy of an iceberg to describe the three levels of the mind.

Key words: Psychology, Memory, Family, Sufferings.

Introduction

Vladimir Nabokov was a Russian- American Novelist. His first nine novels were in Russian, and he achieved international prominence after he began writing English prose. He was also a capable for collects butterflies and chess composer. Nabokov's *Lolita* is his most famous novel, and often considered his finest work in English.

It exhibits the love of intricate word play and synesthetic detail that characterizes most of his works. The novel was ranked fourth in the list of the Modern Library 100 Best Novels *Pale Fire*; 1962 was ranked 53rd on the same list, and his memoir, *Speak, Memory*, was listed eighth on the publisher's list of 20th century's greatest nonfiction. He was a finalist for the National Book Award for Fiction seven times, but he never won it.

Vladimir Nabokov's *Lolita* published in the year 1955. *Lolita* has not four letter words or graphic sex; that's because of Humbert's style which combines the lyrical and

clinical, the poetic and the academic, evoking. Allan Poe and then height-chart, road maps, post cards evidence and exhibits. Our narrator, Humbert riddles the narrative with wordplay and observation of American culture, while his black humor provides an effective counterpoint to the tragic plot.

On the surface is consciousness, which consists of those through that the focus of our attention now and this is seen as the tip of the iceberg. The preconscious consists of all which can be retrieved from memory. The third and most significant region is the unconscious. Here lie the processes that are the real cause of most behavior like an iceberg the most important part of the mind is the part cannot see.

The unconscious mind acts as a repository, a cauldron of primitive wishes and impulse kept at bay and mediated by the preconscious area, for example Freud found that some events and desires were often too frightening or

painful for his patients to acknowledge and believed such information was locked away in the unconscious mind. This can happen through the process of repression.

Like traditional monsters, pedophiles disrupted societal conceptions of reproduction, resemblance, and nature. Their infiltration of home and family posed a threat to notions of legitimate social and biological reproduction. Their physical resemblance to ordinary human beings enabled this infiltration by masking an inner, anomalous desire. And this desire was a violation of the order of nature, alternately conceptualized as biological bed rock or an ineluctable developmental imperative that under wrote the concepts of legitimate reproduction and resemblance.

Humbert would take years, his desire for the nymphets due to the loss of his childhood love Annabel. When he attended a day school a few miles home, there he played rackets and fives and he got an excellent marks and he was a perfect student and his teachers also like him very much.

Before his thirteenth birthday he first saw his little Annabel surprises in the rose garden of the school with American kid. After that he got a interested in reactions on the part his organism to certain photographs, and then he had filched from under a mountain of marble bound in the hotel library. Later in his delightful debonair manner, his father gave him all the information he thought he needed about sex, this was just before sending him in the autumn where he spend three winters, also in the summer of that year he was touring Italy.

"Annabel was like the winter, of mixed parentage half English, half Dutch in her case, he remember her features far less distinctly today then he did a few years ago before he know Lolita"(L 3). He explain about Annabel beauty through there line the readers can understand that how he admired about her beauty and also compared her beauty into winter.

He got a two kinds of visual memory, one when he recreate an image in the laboratory of their mind with their eyes open and then he see "Annabel in such General terms as honey colored skin, thin arms, brown bobbed hair, long lashes, Big bright mouth, and the other when he instantly evoke, with shut eyes, on the dark inner side of your eyelids, the objective, absolutely optical replica of a beloved face, a little ghost in natural colors"(L 3). These things give how his mind had imagined about Lolita and Annabel's physical appearance and about his psychological thoughts.

Then he explains about his family relationship with Annabel family. He says Annabel is a lovely child a few months his junior. Her parents were old friends of his aunt's. Then both speak with each other about peripheral affairs. After that both are madly, clumsily, shamelessly, agonizingly in love with each other, hopelessly they have a frenzy of mutual possession might have been assuaged only by actually imbibing and assimilating every particle of each other's soul and flesh, but they do not have a opportunity to mate each other. After one wild attempt they made to meet at night in her garden.

They have privacy both were allowed to be out of earshot but not out of sight. There on the soft stand, a few feet away from our elders, they would sprawl all morning, and take advantage of every blessed quirk in space and time to touch each other, her hand, half hidden in the sand, would creep toward him, its slender brown fingers sleepwalking nearer and nearer, then they would start on a long cautions journey.

Sometimes a chance rampart built by younger children granted us sufficient concealment to graze each other's salty lips, these incomplete contacts drove our healthy and inexperienced young bodies to such a state of exasperation that not even the cold blue water, under which we still clawed at each other, could bring relief.

Among some treasures he lost during the wandering of his adult years, there was a snapshot taken by his aunt which showed Annabel, her parents and the staid, elderly, lame gentleman, Dr. Cooper. He courted his aunt, groped around a table in a sidewalk café. Annabel did not come out well, caught as she was in the act of bending over her chocolate glaze, these thing are all remembered by Humbert through the picture. He sits somewhat apart from the rest, came out with a kind of dramatic conspicuousness, a moody, beetle browed boy in a dark sport shirt and well tailored white shorts, his legs crossed, sitting in profile, looking away. That photograph was taken on last day of their fatal summer and just a few minutes before they made their second and final attempt to thwart fate.

Both are escaped from the café to the beach, and found a desolate stretch of sand, and there, in the violet shadow of some red rocks forming a kind of cave, had a brief session of enthusiastic caress, with somebody lost pair of sunglasses for only witness. He was on his knees, and on the point of possessing his darling, when two bearded bathers, the old man of the sea and his brother, came out of the sea with exclamations of ribald

encouragement, and four months later she died of typhus in Corfu.

It is a miserable memory of Humbert. He asks himself, was it then, in the glitter of that remote summer, the rift in his life began, or was his excessive desire for that child only the first evidence of an inherent singularity. He also know that the shock of Annabel's death consolidated the frustration of nightmare, made of it a permanent obstacle to any further romance throughout the cold years of his youth the spiritual and the physical had been blended in us with a perfection that must, remain incomprehensible to the matter of fact, crude, standard brained youngsters of today.

Long after her death he felt her thoughts floating through mine. Long before he remembered that he had the same dreams. He compared notes. He found strange affinities. The same June of the same year a stray canary had fluttered into her house and mine, in two widely separated countries, and then he remembers that Lolita's love. Then he remembers his past love with Annabel.

Then he has reserved for the conclusion of his Annabel phase the account of their unsuccessful first tryst. One night, she managed to deceive the vicious vigilance of her family. They have a sexual relationship these childish features gives a more psychological effect to him.

Thus Nabokov has given the inconsistent morality of the post modern period in reaction against the rigid rules of the modern period. Here in this novel, he has portrayed the character of Humbert with a postmodern backdrop having anarchy chaos in his psyche. Lolita represents the good aspect of the post modern period like female empowerment. She has lost her father and even after that she manages her life against lots of critical turns. She had married and lives happily.

By the end of the novel, however, he admits he exercised free will in his abuse of Lolita and deserves some kind of punishment still, he does not believe, capital punishment of even fail serves up the degree of suffering he has inflicted upon himself by losing Lolita. His novel as

deal with allegory of the culture clash between Old Europe represented by Humbert and young America, represented by Lolita, the reader can extract much about America from their relationship.

Nabokov was a highly respected lepidopterist and it anything in Lolita can be viewed as strict symbol, it is Lolita as a butterfly, she is elusive and beautiful and Humbert hunts her like the lepidopterist does to his net. However, she also goes through a metamorphosis that Humbert tries to stop since the metamorphosis seems occur in reverse.

Conclusion

While concluding the penning of the novel, the author literarily warns Lolita. Humbert and also deliberately advises her not to believe others and he hopes that she will deliver a baby boy, and he trusts that her life will be more happy after that with all blessings. This novel deals with the feelings a man towards a girl-child. It shows child-abusement to the society. Nabokov gives the abuses prevalent in the society like child abuse, immortality and lack of honesty, such things has to be eradicated for the end of the novel. Humbert advises Lolita, not to believe others blindly and to have caution with strangers. This denotes the inconsistent state of the post modern period and the the present trendset universally.

'Man has his will, but woman has her way'

- Oliver holmes..

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MAX RILEY - HEART - MOM & DAD: THERE IS A FRIEND IN OUR HEARTS

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Abstract

The novel Oceans Apart sets on the course of forgiveness. A child named Max dwells on his unpredictable life. The child's mother Kiahna had prepared for her untimely death– the child had not understood the impact of the separation. The question to the future of these single raised children lies in the hands of the Creator's love and generous people.

Introduction

The baby of seven months was sensitive to dangers. His mother Kiahna whom he had loved very much faced an unpredictable job schedule. She was an airhostess and she laboured untiring efforts to save her from the death of a child's future. Kiahna had conceived her baby during her unmarried days and was heartbroken after the father of the baby had confessed about his marital status – He was a married man. She diligently set forth to save her life and her baby. However, her unexpected death became the beginning of her son's future. At the announcement of his mommy's death, the conversation lightens the atmosphere:

One time he asked her about airplane doors. 'If someone opens the door, what happens?' You can't open the door. When the planes flying, Max it isn't possible.' But if someone did, wouldn't you fall out?'... She did a little laugh at him.' But that won't happen. Airplanes are super safe, ok? He asked her a few more times, but she always told him the same thing... Planes were safe. Wings didn't fall off, doors didn't blow open, and pilots never landed in the water. Never.' (OA31)

These flashbacks occurred at a particular time—Max had first heard the news of his mommy's death and had run "into the bathroom and shut the door" (OA30). Max and Kiahna had a "secure" (Holmes 180) bond.

Ramey finds "Max sitting at the foot of his bed, knees drawn up, face buried in his arms. Sobbing and calling in quiet desperation for his mama" (OA 40). Max is well cared for by his mother, but her death brings him closer to reality. The grief is very intense for the child and it would turn out for Max to seek solace with the nearest immediate caregiver. It became an impossible reality as he would become frantic as to the outcome of his life. The evinced

plot is separation and loss. It has made him a desperate child in need of a permanent caregiver. Children in single parent homes lack the emotional care from two sides of the family. They are desperate for affectionate and emotional attachments. Children need their mothers and fathers to take care with affectionate child rearing love. It is an investment made in love.

The world celebrates the love for food; but it is the sacrifice made in the mornings or in the nights, i.e. to go without food at particular times that changes the future. The finding may be astounding. The portrayal of Stira's life: Stira was an orphan boy in India. He had "attempted suicide more than 500 times" (Stira). The faith of the Creator God in him inspired his intentions to be more faith oriented, with a passion for his work. He had been first in his class but he was refused to be accepted as a preferred candidate for higher studies.

Stira strived to be fruitful in life and he inspired people to believe in goodness and good works and place their faith in the God who cares like a mother cares for her baby—Jesus Christ. He writes:

I faced severe competition from highly educated and renowned people in the field. But the Lord was my only help. He made me overcome all the hurdles and succeed in my career. The World Health Organization (WHO) conducted Quality Control Test among 276 research labs in Asia. For three consecutive years I stood first in these tests. Whenever I wrote these International Research Exams, the Lord Jesus Himself appeared to me and guided me to do the tests correctly. (Stira57)

Stira writes further, "Our family life was happy. We never had any problems because of our children. My wife was such an excellent homemaker that everything was perfect at home all the time" (58). Another story but a

fictitious one is presented through *Oceans Apart*. When Michele was pregnant with her second baby Elizabeth, her husband had provided her with “emotional support” (OA 52). The cause of rendering more emotional strength to her during her depressive times and not delving into strength from above led to the error of the conception of the baby Max. *Oceans Apart* states that Connor had offered to help Michele his wife, work out with her, or help make sure the house held only nutritious foods (168). Connor was more than willing to help his wife when she felt depressed.” “What can I do, Michele?” “The concern in his eyes had been genuine” (OA 168); He had helped his wife but it was not complete. The young air hostess had helped him in distress. It was in itself an error to live in the house of the young woman, it was indeed a grievous evil. The dream of becoming a doctor was torn for Kiahna who had worked all the while for her future of an ambitious doctor of medicine. Bowlby states, “In infancy, fathers have their uses, but normally they play second fiddle to mothering” (Goldberg et al 52). Fathers share vital roles with their wives in the parent-child caregiving relationships, and life becomes less stressful as husbands care for their children in the absence of their beloved life partners. Goldberg states: “Bowlby had come to believe that actual family experiences were a much more important, if not the basic, cause of emotional disturbance” (47). Solomon writes “the cheerful heart is good medicine” (Prov. 17:22) is true. Parents who are inspired become dutiful caregivers; they find less time to feel despaired about negative memories from their childhood days. Loved ones of the family spend time for themselves and children adapt to the environment, but the question of emotional stability arises as there is a delve into the unknown. The story of *Oceans Apart* narrates as such: “Kiahna Siefert couldn’t be all things to Max, not while she had a full time job” (9). Max’s emotional stability seemed to be a little well off. As the final goodbye laid across Kiahna’s shoulders she set out to work. Kiahna had made plans for the future. She wanted to play ‘Scrabble’ with her son after her return the next day. When her son suggested it was “too sunny for Scrabble”, Kiahna decided that “basketball”, “Give and go” (9) would be good. She knew that the child enjoyed the game. Max was a smart boy and he knew his mom’s trip was to Japan, and he doubted whether they could play Give and go” (9). His only wish and desire was to be near his mom” (9). Max shared an unknown fear with his mom. The fear of being without his biological mom. His words melted her heart: “What if I break my arm? Who’ll help me?” (9). Kiahna however assured her son, that she

would always be with him. “Even if we’re oceans apart I’ll always be right here.” She lowered one hand and let her fingers rest on the spot just above his hear. “You know that, right sport? Remember our song?” A breath that was more sad than frustrated skipped from him – in a rush of arms and hands and fingers he threw himself into her embrace” (10). Goldberg avers: “Bowlby had also suggested “mothers with parenting difficulties”, to take,

a weekly interview in which their problems are approached analytically and traced back to childhood has sometimes been remarkably effective. Having once been helped to recognize and recapture the feelings which she herself had as a child and to find that they are accepted tolerantly and understanding, a mother will become increasingly sympathetic and tolerant toward the same things in her child. (23)

Children who were frequently separated from their mothers feel the bond severing in due course. The secure attachment in the Strange Situation test conjured by Mary Ainsworth –Max shared a securely attached relationship with his mom. Kiahna uttered her final words “I love you, Max. See you tomorrow.” (10). While the sounds around her were of panic and disarray, her memories returned and she thought about God. Her prayer is one of serenity and portrays the heart of a mother who had left her dream of becoming a doctor and had worked full time to give her son the good things in life: “God ... give us a miracle ... or give one to Max. Please, God” , “I love you, Max ... don’t forget me. / Her mind jumbled and then cleared just as quickly until finally two thoughts remained. As the plane made impact with water, as the fuselage splintered apart and ocean water gushed into the cabin, it was those two thoughts that became her last. / The thought of Max, and what would become of him after today” (11). Ramey envisioned Kiahna’s plan in the will sketched by the mother by their faith healed them

The historical story of the two prostitute women claiming the biological relationship with the only child resembles a similar stance taken by Kiahna. If a woman would challenge King Solomon and his court to cut the baby in half it was evident of the danger she would have inflicted upon the biological mom. If God had not bestowed wisdom upon his servant King Solomon he would not have succeeded to grant a fair judgment to contrive his findings about the biological mom of the child. Inge Bretherton describes in ‘The Origins of Attachment Theory’ that infants and young children need to develop a secure dependence on parents before launching into unfamiliar situations” (48).

She also elaborates by confirming the need of children to develop sure foundations in ties while growing up;

Family security in the early stages of a dependant type forms a basis from which the individual can work out gradually forming new skills and interests in other fields. Where familial security is lacking, the individual is handicapped by the lack of what might be called as a secure base from which to work. (45)(Goldberg et al 48)

Kiahna carried the will to exercise good character on her baby, the following lines exuberate on the above lines: "At age 3 ½ and again at age six, children whose mothers have helped organised their behaviour at home without intrusive interference are both more concentrated on tasks and more enthusiastic in test situations" (Goldberg et al 113).

The grieving baby Max, however could not let go of his thoughts about his mother. He remembered her "head pains" (OA 155) and that she would never feel it since she was in heaven. The recurrent thoughts about his mother brought tears to his eyes and he remembered what his teacher had taught at school; that "the stars and moon were very far away" (155) ... And if the stars and moon were very far away, that meant his mommy in heaven was even more far away. The thinking of it made his eyes wet again" (OA155). Max's focus on life had tainted spots, greying the day and scaring the nights as well. His only desire was to be with his mom. His whole being ached for his mommy. His impression of his mommy, "She was the most beautiful mommy in the whole world. She had hugging hands, and a happy face, and eyes that laughed when he did something silly. She had strong arms for throwing a ball with him, and good legs for running on the beach./ No one would ever be prettier than his mommy" (158-159). The words that consoled him were his mom's words: "When oceans we're apart, I'm right here in your heart" (OA 159). According to Kiahna's will Max had to stay for two weeks with Connor Evans, the biological father of Max. Max had more reason to hope for a better future because of his mother and the lessons she had taught him.

Her death brought him to the knowledge of the biological dad who would gladly take him to his house. The following lines reveal so: "Max knows he has a father, Mr. Evans. Kiahna told him in her letter that perhaps one day he would find his biological dad and have a relationship with him. Then again, perhaps not. Either way he believes he has a father in God" The attorney paused, "Faith is very important to Max" (115). Faith meant to Connor Evans but he had lost his faith. The child everybody was closely looking at held it as if he was talking with God at insecure moments -- of a newness that was objectionable to his fortunate step mom Michele. Max's life was in Honolulu and he could only live a life identical to it -- a life with his mom and his pet dog Buddy -- his best friend.

Conclusion

An equivalent substitute of a loving mother would be a loving caregiver and in the end the distant hope of the biological father gave Max an equivalent caregiver -- a father. At the end of the novel Max's beloved mom and dad and Buddy and two sisters were the closest family to his heart.

"God could not be everywhere, therefore
He made mothers" -Jewsig Proverb.

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THE POLITICS OF MALE BASTION IN THE NOVEL, *THE IMMIGRANT*

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Abstract

Manju Kapur is an emerging figure among the second generation women writers of Indian English fictions, who explores the conditions of Indian women. She is a world acclaimed writer for reflecting the feministic vision in her novels. Kapur deals with the theme of feminism seriously and always advocates the solutions and remedies to elevate the suppressed state of Indian women. This paper is about the novel, 'The Immigrant' (2008) which is Kapur's fourth novel. It celebrates the theme and phenomenon and intimate portrayal of a difficult arranged marriage a scared social institution of Indian family structure, unravels dark, dismal picture of the married life of a young, educated, attractive and prospective woman. The novel presents the indomitable force of patriarchy that crushes her protagonists natural growth of feminine sensibilities and segregates her from sexuality. Kapur's intimate observation of the middle class family saga, especially the personal lives of women focus on women's lives, their hopes and dreams which make her novels gynocentric. However, there is always an underpinning of hope in the novel when she weaves the theme of woman's body, mind, sexuality quest for reproduction, devotion and sacrifice extolling her chastity, virtue and purity rejecting the dictates of male superiority.

Key words: Feminism, Suppressed, Indomitable force, Family saga, Gynocentric, Patriarchy.

Introduction

The novel shows rather than tells her protagonist Nina who teaches English literature at Miranda House, Delhi University. The unmarried thirty-year old Nina lives with her formidable widowed mother in a cramped Delhi apartment. Daughter of a dead diplomat Nina works hard in order to make ends meet for her and her mother. Her mother renders all possible initiatives and measures to arrange the nuptial knot which is so vital in the life of an adult girl as a woman's life is defined in terms of man. Finding no prospect of marriage, her mother suffers from "monumental depression", (Manju Kapur: *The Immigrant* p.7), but remains hopeful as the major topic of conversation in the last eight years had been Nina's marriage - who, when, where, how?

Nina represents the quintessential middle class spinster in every possible aspect and maintains an air of dignity. In spite of her success in her teaching profession and her economic independence, a grim realization of her diminishing prospect of marriage always unsettles her in office and home. Besides a number of questions appear in her mind in relation to her marriage, "she is worried for, her womb, her ovaries, her uterus, the unfertilized eggs that were expelled every month, what about them," (*The Immigrant*: p. 1). She knows, a Women's experience of her body is largely that of shame as she is seen a docile in family and social moral norms in one way or another. In a sense "woman's body is often no longer her body but has been taken over by community of both men and women, to

establish and legitimize its image in society," (Meenakshi Thapan, *Embodiment: Essays on Gender and Identity*, p. 6).

Tradition codifies value and moral for her. In her consciousness she takes it a prejudice, violence against her body and mind, an exploitation and abuse of her body and rights. While Nina's mother desires to confine her daughter in the age old tradition by imposing tradition and values, Nina attempts to dislocate herself from the social restrictions and dares to many an emigrant of Indian origin in Canada. The novelist locates her persona as an epitome of devotion and sacrifice. Kapur displays a mature understanding of the female psyche, in depicting the inner subtlety of a woman mind. On the eve of her thirtieth birthday, there is a sudden possibility of a new beginning in her life in Canada.

The novel's title suggests and divides its fictional locales between India and Canada in the context of globalization. Ananda is young, ambitious and determined to find his fortune like other Indian immigrants in North America. Following the footsteps of his uncle Dr. Sharma, Who is already a wealthy NRI doctor in Halifax, Canada he strives hard to qualify as a Canadian dentist and citizen after his parents sudden demise. Being orphaned Ananda sets his hope on his Canadian relatives. His uncle supports considerably for his entry at the Dental School in Canada for becoming a qualified Canadian dentist. In the flux of time Ananda proves his worth as a successful dentist in

Canada. But in the new land he misses the intimacies of Indian life, the Indian food, rich spices and vegetarian food he used to have.

He realizes that a relative did not bestow automatic rights that being an orphan ceased to mean anything after he had eaten hundreds of meals at his aunt's table, as an expatriate Anand's feelings of deprivation rejection withers away, his understanding of western manners grow. But on the marriage front, he suffers from the sense of shame and loneliness due to his sexual inadequacy. He has tried and failed to have relation with western woman. He felt that sue was territory he had explored but had not been able to possess. His impression on white women is evident when he says, "To marry a white woman would be like marrying the country with your whole body", (*The Immigrant*: p. 44)

His suffering from sexual short comings prompts him to find an understanding and loyal Indian bride, rather than a white companion who will cure his problems. Nina figures as one of the suitable proposals from India what has been promoted by his brother-in-law Ramesh and sister Alka. Ananda lands in India to propose Nina after having strong recommendations from his brother-in-law and sister. Both have common socio-cultural background. In his formal meeting and interaction with Nina at her place, Ananda is moved by her beauty and personality.

Ananda's opinion for Nina is very high. He thought she was a perfect mix of east and west. "Her devotion to her mother and her willingness to consider an arranged introduction proved her Indian values, while her tastes, reading thoughts, manner of speech and lack of sexual inhibition all revealed western influences," (*The Immigrant*: p. 85). He has no second thought except this to give shape to his new relationship. He leaves the ball in Nina's court to know her impression about NRI dentist. Their brief introduction embarks a long-time distance relationship by sending letters and on phone.

The prospect and problem of marrying an NRI candidate breeds bewilderment and indecision in Nina. The thought of building a new home at 10,000 miles away in Canada and leading an independent life in her teaching profession at Miranda House unsettles her for some time. Under maternal pressure and like every young girl of her age and position she accepts the semi-arranged marriage with Ananda with the imagination of Halifax halo that would provide her the opportunities of an Immigrant and abandons her teaching career.

Nina like Virmati in *Difficult Daughters*, Astha in *A Married Woman* and Nisha in *Home* risks her life

accumulating courage with an ambition. Nina the suitable girl desires to marry Ananda the suitable boy nurtures her romantic feelings and dreams, a life without assessing the ground beneath her feet. An immigrant loves his country and culture which has nurtured his early life. Every person in his alienation in a foreign land desires to preserve his native lands culture by marrying a girl from his native land.

Ananda and Nina are bound together by their recurrent loneliness. Ananda's marriage is being solemnized in a traditional way which is followed by a court marriage in order to avoid any kind of litigation at the time of their immigration to Canada. Obtaining a visa for Nina abroad in the status of an immigrant becomes a tough task as the concerned authority remains rigid over the formalities and requires the requisite papers in connection with her immigration. Ananda with the help of his brother-in-law a diplomat leaves no stone unturned for the smooth passage to Halifax. Unfortunately, Nina's application for visa is rejected.

Ananda leaves for Canada alone as Nina's visa is not allowed on the ground that they have not enjoyed the marital bliss at least for three months. For Nina three months long solitary waiting in loneliness and humdrum life of Miranda House are the realities. Restlessness over shadows her. Her life in her native land comes to an end with the end of emigration restrictions. Coming to her new found land Canada she enjoys her life as an immigrant. In fact she had become an immigrant at the very beginning of nurturing her desire to marry an immigrant. But her life as an immigrant starts at once when she boards the plane leaving her own land, her kiths and kins and her friends.

Being overwhelmed with the spirit of meeting her lover- husband she sets her emotions fly. But she is unnecessarily humiliated by the authority who treats her like a criminal during the course of her transit. Her dignity is lost at the very moments "as she feels soiled, accused of trying to take something not rightfully hers," (*The Immigrant*: p. 107). In her heart she feels "if he is responsible for her coming here, she is responsible for having chosen to marry an NRI" (*The Immigrant*: p. 107). Her first impression in the process of immigration leaves an indelible mark of loss of respect, dignity and rupture of feelings.

Nina feels the ground beneath her feet breaks away in an alien land where life appears to her a zigzag way. Pursuing a career in library science she desires to be independent. In Marxist Feminists view economic independence leads women to their empowerment and

liberation from the oppression of patriarchy. Nina knows that economic independence is the first step of a woman for her liberation. Pursuing a degree in library science recognized by the Association of Commonwealth Universities that promises job anywhere in North America she gets satisfaction. In the library school Nina meets a fellow classmate by name Anton. Although she is married he goes on impressing her through his exotic gestures sharing nature in her grief and anxieties.

Nina enjoys his company. She remains shy and passive in front of him. However, she gives him the spirit of adventure and enters into an extramarital affair with her admirer. Good sex is the inalienable right of the people of North America for Nina "It was her right too" and "For the first time she had sense of her own self, entirely separate from other people, autonomous, independent", (*The Immigrant*: p. 260). The relationship gives her a kind of fulfillment and continues for several days unchecked. Anton and she did not have a relationship. It was purely a meeting of bodies, a healthy give and take relationship. She does not care for others opinion as, "Her life was her own, and she did not owe anybody any explanation". (*The Immigrant*: p. 270)

In the portrayal of Nina's metamorphosis of the character from an Indian to a Canadian Kapur presents her as ambivalent personality of the Indian woman, located in myth popular culture... "Both goodness and dangerous power, as a virtuous wife and dangerous evil, both pure and impure in her embodiment to be revered and worshipped but also to be controlled through a direct regulation of her sexuality," (Meenakshi Thapan, *Embodiment Essays on Gender and Identity*, p. 4)

However "the sense of insecurity prevails in Nina's heart. In the distant land, she needs the shadow of her husband who is the only protector of her life. But her own marriage did not protect her while protected him, one way street from start to finish," (*The Immigrant*: p.298). Her adventure in sex leads to her heartbreak and catastrophe in life as "she is unfortunately punished and raped by her admirer lover, she collapsed on to the bed, as one of many difference less creatures in an uncaring city," (*The Immigrant*: p. 308).

As an immigrant woman she becomes a victim of western culture on the western soil, where as Ananda secretly undertakes sex-therapy in order to cure his inadequacy. Instead of becoming a truthful, sensitive husband, he becomes the insensitive straying husband and takes on a young white mistress. The discovery of blonde hair on her bed in her absence seriously troubles her as an immigrant house wife. Nina doesn't complain but reconciles the fact of the immigrant life. With the gap of time the distance between India and Canada widens the distance between the couple. There is a huge gulf between the two in their thoughts and approaches to life. "Nina is too conservative where as Anand is liberal. One can say, he was a true westerner, she the true Indian," (*The Immigrant*: p. 295).

Nina gains confidence in herself to lead her life own way. Leading the life of an aggrieved and deprived immigrant, Nina develops the courage of an explorer to step out of the mindset most immigrants molded in. And she gathers courage and resolves to go alone. Nina reinvents herself ceasing to be an Indian by becoming a Canadian or Westerner rather she is every woman in a globalised society.

Kapur displays the psychological, emotional and existential miseries of a woman on the backdrop of arranged marriages. In all her novels, "male characters try to dominate but they do not come in the definition of a hero. They affect the psyche of women, to such an extent that all the major women characters whether they are Virmati, (*Difficult Daughters*), Astha (*A Married Woman*), Nisha (*Home*) or Nina (*The Immigrant*) all are on the verge of secluding themselves from the company of man." (Ashok Kumar, *Novels of Manju Kapur: A Feministic Study*, p. 111).

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CONFLICTS - AN ESSENTIAL ASPECT IN LITERATURE

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Abstract

Conflict comes from the Latin word 'for striking', but it isn't always violent. Traditionally, In literature, a conflict is a literary element that creates tension and interest in a story by adding doubt as to the outcome and involves a struggle between two opposing forces usually a protagonist and an antagonist. A conflict is a struggle, an opposition or a problem that the main character or characters face to achieve their goal. Conflict is the driving force in the plot development of a story. Some stories has multiple conflicts. In literature, we encounter two broad categories of conflict within the plot: internal and external. In modern non-dramatic literature, critics have observed that the agon is the central unit of the plot. Internal conflict is important for characterization, since flaws and internal struggles make characters more lifelike and sympathetic. External conflict, on the other hand, refers to the conflicts between a character and external forces. This type of conflict can be between one character and another or a group (or between groups of characters). It can also be between a character and more abstract forces. The six basic forms of conflict are man vs. self, man vs. man, man vs. nature, man vs. society, man vs. technology and man vs. Fate. A conflict is resolved when the inconsistency between wishes and actions of parties is resolved. Negotiation is an important part of conflict resolution, and any design of a process which tries to incorporate positive conflict from the start needs to be cautious not to let it degenerate into the negative type of conflict.

Keywords: Conflict- struggle- opposition -internal – external – resolution – revolution

Introduction

Conflict refers to some form of friction, disagreement, or discord arising inside an individual, between two individuals or groups or within a group when the beliefs or actions of one or more members of the group are either resisted by or unacceptable to one, or other or to members of one or other group. Conflict arising between members of the same group is intragroup conflict, or it can occur between members of two or more groups, and involve violence, interpersonal discord, and psychological tension, known as intergroup conflict. Conflict comes from the Latin word 'for striking', but it isn't always violent. Conflict can arise from opposing ideas. Conflict theories are perspectives in sociology and social psychology that emphasize the societal. Traditionally, In literature, a conflict is a literary element that creates tension and interest in a story by adding doubt as to the outcome and involves a struggle between two opposing forces usually a protagonist and an antagonist. Conflict was first described in ancient Greek literature as the *agon*, or central contest in tragedy. According to Aristotle, in order to hold the interest, the hero must have a *single* conflict. The agon, or act of conflict, involves the protagonist (the "first fighter") and the antagonist (a more recent term), corresponding to the hero

and villain. The outcome of the contest cannot be known in advance, and according to later critics such as Plutarch, the hero's struggle should be ennobling. A *conflict* is a struggle, an opposition or a problem that the main character or characters face to achieve their goal. Conflict is the driving force in the plot development of a story. What would a story be without a conflict? It would be boring. Perhaps that is why all stories worth sharing have a problem. Every story worth reading has a conflict. If there is no conflict, there is no tension. Some stories has multiple conflicts. In literature, we encounter two broad categories of conflict within the plot: internal and external. The resolution of a conflict creates closure which may or may not occur at a story's end. In modern non-dramatic literature, critics have observed that the agon is the central unit of the plot. The easier it is for the protagonist to triumph, the less value there is in the drama. In internal and external conflict alike, the antagonist must act upon the protagonist and must seem at first to overmatch him or her. In William Faulkner's 'The Bear', nature might be the antagonist. Even though it is an abstraction, natural creatures and the scenery oppose and resist the protagonist. In the same story, the young boy's doubts

about himself provide an internal conflict, and they seem to overwhelm him. Similarly, when godlike characters enter (e.g. Superman), correspondingly great villains have to be created, or natural weaknesses have to be invented, to allow the narrative to have drama. Alternatively, scenarios could be devised in which the character's godlike powers are constrained by some sort of code, or their respective antagonist.

Both internal and external conflicts are essential elements of a storyline. It is essential for a writer to introduce and develop conflict, internal or external or both, in his storyline in order to achieve a story goal i.e. the resolution of a conflict in order to entertain his readers. Another theory related to the conflict perspective argues not against the conflict model, but for the duality of social life. In fiction, 'internal conflict' refers to a character's internal struggle. A character might struggle with an emotional problem such as fear of intimacy or abandonment, etc., Internal conflict is important for characterization, since flaws and internal struggles make characters more lifelike and sympathetic. External conflict, on the other hand, refers to the conflicts between a character and external forces. This type of conflict can be between one character and another or a group (or between groups of characters). It can also be between a character and more abstract forces. For example: a bleak and hostile environment in a post-apocalyptic novel. Both types of conflict, internal and external, are useful because they create tension, because of conflict's uncertainty; we want to know how it resolves and keep turning pages to find out. Stakes - Conflict suggests worst-case outcomes and makes resolution urgent (the hero must overcome the antagonist / environment or themselves 'or else'..... Character development, where conflict allows for dramatic incidents and confrontations that test characters and cause them to learn and adapt.

In Tolkien's "*The Lord of the Rings*" cycle Frodo and his co-travelers must face external conflicts as well as internal ones. They encounter hostile creatures such as orcs and wargs, impassable terrain, alongside their own fears and weaknesses. Frodo's friend and sidekick Sam is initially fearful of their quest. Over the course of the story cycle, Sam gains courage as they progress towards Mordor. Sam's internal conflict, and then his external conflicts pit him against his internal struggle, forcing him to grow. In a romance novel, conflicts keep characters apart or throw existing relationships in jeopardy. In Nicholas Sparks', "*The Notebook*", Allie's snobbish and disapproving

mother is a source of external conflict that delays the lovers' reunion after their first romantic encounters. Sparks adds poignant internal conflict to this external source. His aging protagonists battle with medical conditions that place obstacles in their relationship. Once the characters overcome primary external conflicts, internal conflict (in this instance, self vs mind and body) remains. In Nathaniel Hawthorne's "*Scarlet Letter*," Hester Prynne, has to deal with loneliness after being ostracized from the community for committing adultery.

Internal conflict occurs when the main character struggles with issues and ideas with his inner self internally in heart or psychologically in mind. Conflict arises as soon as a character experiences two opposite emotions or desires; usually virtue or vice, or good and evil inside him. This disagreement causes a character to suffer mental agony. Internal conflict develops a unique tension in a storyline marked by a lack of action. The character struggles with problems within himself. Internal conflict occurs when the protagonist struggles to deal with his own fears, shortcomings or battles within his mind. "*The Metamorphosis*" by Franz Kafka is about Gregor's fear of being unloved and unappreciated by his family. As he slowly changes into an insect, he questions his own sanity and life purpose. Self-esteem and body image are issues the character may deal with in the story. The plot may focus on how the character works to overcome his inner struggles, struggle that takes place in a character's mind is called internal conflict. Internal conflict is not a visual or tangible opposition. Its about a character dealing with his or her own mixed feelings or emotions. A character may have to decide between right and wrong or between two solutions to a problem. A struggle between a character and an outside force is an external conflict. In Nathaniel Hawthorne's "*Scarlet Letter*," Reverend Dimmesdale struggles with the guilt of committing adultery and punishes himself in secret for this offense. Hamlet's internal conflict is the main conflict in William Shakespeare's play "*Hamlet*". This internal conflict decides his tragic downfall. He reveals his state of mind in the following lines from Act 3, Scene 1 of the play:

*"To be, or not to be—that is the question:
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune
Or to take arms against a sea of troubles
And by opposing end them. To die, to sleep..."*

The conflict here is that he wants to kill his father's murderer Claudius but he also looks for proof to justify his

action, ultimately ruining his life and the lives of his loved ones. Due to his internal conflict, he spoils his relationship with his mother and sends Ophelia (Hamlet's love interest) into such a state of despair that she commits suicide. Hamlet's internal conflict, which is regarded as indecisiveness, almost got everyone killed at the end of the play. The resolution to the conflict came when he killed Claudius by assuming fake madness so that he would not be asked for any justification. In the same play, Hamlet engaged in an external conflict with his uncle Claudius. In the character of Doctor Faustus in Marlowe's "Doctor Faustus" Faustus has an ambitious nature. In spite of being a respected scholar, he sold his soul to "Lucifer" by signing a contract with his blood for achieving ultimate power and limitless pleasure in this world. He learns the art of black magic and defies Christianity. After the aforementioned action, Faustus suffers from an internal conflict where he thinks honestly about repenting, acting upon the advice of "the good angel" but "the bad angel" or the evil inside him distracts him by telling that it is all too late. In conclusion, the conflict is resolved when devils take his soul away to Hell and he suffers eternal damnation because of his over-ambition. A struggle that takes place in a character's mind is called internal conflict. To be more specific, an internal conflict often happens when it's a moral or ethical decision because of a dilemma of some sort resulting to choose between what is right and what is wrong or what would be considered good or bad. Internal conflict is associated with the questions of self about right versus wrong, or good versus bad. Internal conflicts are generally a result of a dilemma happening in life and can be something very simple or very complex in nature.

External conflicts arise as outward roadblocks to the main character's success and often provide the motivation for relationships, struggles and the primary action of the plot. External conflict occurs when the main character struggles with other characters or outside forces, has to battle against other characters, society as a whole or nature, such as the weather or the gods. In "The Hunger Games" trilogy by Suzanne Collins, Katniss struggles against other characters, specifically President Snow, in her fight for justice. The outside force may be another character. It may be the character and the community. The outside force may also be forces of nature. Fin, the main character struggles against the arctic cold. On the other hand, it is marked by a characteristic involvement of an action wherein a character finds himself in struggle with those outside forces that hamper his progress. Characters

of external conflict may face several types of outside forces. The most common type of an external conflict is where a protagonist fights back against the antagonist's tactics that impede advancement. The most straightforward type of external conflict is when a character in a story struggles against another character physically. In William Golding's novel "The Lord of the Flies" Ralph (the leader of the "good guys") steadily comes into conflict with Jack (a bully who later forms a "tribe" of hunters). Jack and his "tribe" give in to their savage instinct and make attempts to hunt or kill the civilized batch of boys headed by Ralph. Another kind of external conflict sets a character against the evil that dominates a society. In such kind of conflict, a character may confront a dominant group with opposing priorities. An honest lawyer, in Harper Lee's novel "To Kill a Mockingbird", Atticus Finch goes up against the racist society in which he lives. Atticus has the courage to defend a black man, Tom Robinson, who has been falsely accused of a rape. Though Atticus has the support of a few like-minded people, most of the town express their disapproval of his defense of a black man.

The six basic forms that come under internal and external conflict are man vs. self, man vs. man, man vs. nature, man vs. society, man vs. technology and man vs. Fate.

In man vs. man conflicts the main character, the protagonist, opposes another character, the antagonist. In the story, the two characters do not have to be enemies, just on opposite sides of an issue. Alice Walker's novel "The Color Purple" depicts the struggle of an oppressed wife challenging and eventually freeing herself from an abusive husband. A character can also have a conflict with a group of characters instead of an individual. In Elie Wiesel's "Night," Elie struggles to stay alive while enduring cruel treatment at the hands of the Nazi regime. These sort of conflicts are the most common. Characters will be opposed by or will oppose the actions, reactions, motivations of another character or characters. Writers can choose to use this sort of conflict to provide comic relief to narrative. An excerpt from "*Swami and Friends*" by the legendary R.K.Narayanan, reads as,

"Oh wretched idiots!," the teacher said, clenching his fists, "Why do you worship dirty, lifeless, wooden idols and stone images? Can they talk? No. Can they see? No. Can they take you to heaven? No. What did your Gods do when Mohammed of Gazni smashed them to pieces, trod upon them, and constructed out of them steps for his lavatory?... Now see our Lord Jesus. He could cure the sick, relieve the

poor, and take us to Heaven. He was a real God ... Did our Jesus go about dancing with girls like your Krishna? Did our Jesus go about stealing butter like that arch-scountrel Krishna? "The teacher paused for breath. Swaminathan's blood boiled. He got up and asked, "If he did not, why was he crucified?" In this type of conflict, the central character clashes with another person. It doesn't always have to be a person. They could be animals for instance. Characters are pitted against one another. The antagonist (or other character) tries to keep the protagonist from reaching his goal. The protagonist must overcome the efforts of the antagonist to reach his goal.

When a story has a person vs. self conflict, the main character battles him or herself. These are internal battles that characters wage within themselves; these are internal issues that affect their actions, motivations and interactions with other characters. He or she may lack confidence or ability. He or she may have to make a difficult choice. Or he or she may have to address a personal problem. The key here is that the battle occurs within the character, though it may involve and affect other characters. The protagonist must overcome her own nature to reach the goal. The protagonist struggles within their own mind. The protagonist needs to overcome the struggle to reach the goal. He or she may, or may not, succeed. The conflict can be a recurring theme throughout the story or at a particular point in time. In Julius Caesar, Brutus constantly struggles with his feeling towards his friend Caesar and his country. The following excerpt from 'Gora' by Tagore is an example of a momentary internal conflict. "...as the cab drove away, the girl joined her hands in a brief namaskar. Utterly unprepared for this gesture, Binoy remained frozen, unable to respond. Back home, he repeatedly cursed himself for this minor lapse. Scrutinizing his own conduct in their company from their first encounter to the moment of parting, he felt that his manner had been rather uncivil. He tormented himself with futile thoughts of what he could have said or done at specific moments."

In person vs society conflict, the main character or may be a group challenges a law, tradition, or institution or struggles with the laws, beliefs, or values of a society. The main character or characters may have firm beliefs against norms that the entire society as a whole endorses. It could be social evils or discrimination practiced by society that is opposed by a minority battle against the forces that represent these institutions. Conforming to societal norms or proving one's innocence after being accused of a crime are issues that cause conflict with society. A protagonist

sees something in a unique way. People in his town or culture don't like his way of thinking. His /her bold ideas diverge from tradition or the rules. They ridicule and threaten him. He is compelled to act. Our hero may convince the others that he is right, but he might be forced to flee town. He may even lose his life. The excerpt below is from 'To Kill a Mockingbird' by Harper Lee. It is the story set in a fictional town in America at a time when racial discrimination was at its height, an African-American man must fight to prove his innocence when he is accused of raping a young white woman in a 1930s Southern town. "Scout," said Atticus, "nigger lover is just one of those terms that don't mean anything. It's hard to explain – ignorant, trashy people use it when they think somebody is favouring Negroes over and above themselves. ..."

"You aren't really a nigger lover are you?" "I certainly am. I do my best to love everybody. It's never an insult to be called what somebody thinks is a bad name. It just shows you how poor that person is, it doesn't hurt you. So don't let Mrs. Dubose get you down..."

When a story has a person vs. nature conflict, the main character fights to endure or overcome forces of nature. The character struggles with an aspect of nature. He or she may struggle to survive harsh elements, navigate through a disaster, or meet his or her basic needs. Stories with this type of conflict may occur in the wilderness often, but they can occur in urban settings too. The character usually tries to survive a disaster or lives in a location with dangerous animals or weather conditions. The hero must overcome a force of nature to meet his goal. Nature can be a force of nature (like a storm, earthquake, or difficult climate) or an animal from nature. In literature, the hero sometimes meets his goal, but sometimes is defeated "Into the Wild," by Jon Krakauer, tells the story of a young man's decision to leave civilization to live in the wilderness, only to be found dead by hunters four months later. Nature serves as an obstacle for characters on particular scene around a natural calamity such as a typhoon or tsunami. Many stories can be explored because, an inspirational story such as the triumph of human spirit over adversity will never go out of fashion. The excerpt below is from 'Life of Pi' by Yann Martel and a great part of the book is set in the middle of the sea. The ship sank. It made a sound like a monstrous metallic burp. Things bubbled at the surface and then vanished. Everything was screaming: the sea, the wind, my heart. From the lifeboat I saw something in the water. I cried, "Richard Parker, is that you? It's so hard to see. Oh, that this rain would stop! Richard Parker? Richard

Parker? Yes, it is you!" I could see his head. He was struggling to stay at the surface of the water. "Jesus, Mary, Muhammad and Vishnu, how good to see you, Richard Parker! Don't give up, please. Come to the lifeboat. Do you hear this whistle? TREEEEEE! TREEEEEE! TREEEEEE!"

In stories with man versus supernatural conflict, the main character resists forces that are not of this world. He or she may battle monsters or strange creatures. He or she may challenge beings with magical powers. Or he or she may encounter hostile aliens. The key to this conflict is that forces that are not of this world threaten the main character. Supernatural elements are typically those that defy the laws of nature and are beyond scientific understanding. Such a setting adds gravitas and drama to the story. If super natural elements is used genre must be made sure in the writing. Excerpt from Vikram and Baital, an Indian fairytale. Remember the old saying, mighty Vikram!" said the Baital, with a sneer, "that many a tongue has cut many a throat. I have yielded to your resolution and I am about to accompany you, bound to your back like a beggar's wallet. But pay heed to my words, as we set out upon the way. I am in talkative mood, and it is well near an hour's walk between this tree and the place where your friend sits. Therefore, I shall try to distract my thoughts, which otherwise might not be of the most pleasing nature, by means of sprightly tales and profitable reflections. The great king nodded. Conflicts can be a recurring theme throughout the story or a momentary and temporary obstacle. Considering the above examples from literature, Introduction of the conflict can be observed – sometimes through dialogue and sometimes through narration.

The character fights against forces beyond his control to change his predetermined destiny in man vs.fate: conflict as in Shakespeare's tragic play "Macbeth," the title character tries to change the fate prophesied to him by three witches. However, his actions lead him into making the prophesis come true.In man versus technology conflict stories, conflict forces, the main character to resist technological forces. He or she may battle rouge robots or hostile computers or he or she may just struggle to accept or use the technology of a changing world. The protagonist must overcome a machine or technology. Most often the encounter with the machine or technology is through the character's own doing. It may be technology or a machine that they created, purchased, or owned with the assumption that it would make their life easier. Over time the protagonist must overcome the technology, in some instances, even destroying it before it destroys them.

The conflict leads to resolution for the characters. They must face the situation, deal with the hardships and overcome the challenges. In "To Kill a Mockingbird" by Harper Lee, the Finch children resolve their conflict with society when they realize that justice and equality are more important than popularity. Odysseus resolves his conflict with nature when he makes peace with the Greek gods in the epic poem "The Odyssey" by Homer. Conflict leads to the most important part of the story -- the moral or the message. Some of the important roles that beliefs may play in triggering or constraining conflict between groups are five belief domains that stand out especially noteworthy are superiority, injustice, vulnerability, distrust and helplessness. Although the involved parties may hope to reach a solution to their dispute quickly, psychological and interpersonal factors can frustrate their attempts to control the conflict, and in this case, conflict escalation occurs. A number of factors including increased commitment to one's position, use of harder influence tactics, and formation of coalitions propel the escalation of the conflict. As conflicts escalates, doubts and uncertainties are replaced with a firm commitment to their position. People rationalize their choices and believe and stick with it. Sometimes, they may realize the shortcomings but they continue defending and arguing against their opponents just to save face. Individuals' reactions to the conflict are shaped by their perception of the situation and people in the situation. During the conflict, opponents' inferences about each other's strengths, attitudes, values, and personal qualities tend to be largely distorted. During the conflict, people explain their opponents' actions in ways that make the problem worse. Fundamental attribution error or misattribution occurs when one assumes that opponents' behavior was caused by personal (dispositional) rather than situational (environmental) factors. During the conflict, opponents often become mistrustful of one another wondering if their cooperative motivations were replaced by competitive ones. This loss of trust makes it difficult to return to the cooperative relationship.

Conflicts tend to deliberately misrepresent their intentions, sometimes claiming to be more cooperatively oriented than they actually are. People use soft tactics at the outset of the conflict, but as it escalates, tactics become stronger and harder. Hard tactics can overwhelm the opponent, they often intensify conflicts. In many cases, upward conflict spirals are sustained by the norms of reciprocity: if one group or person criticizes the other, the criticized person or group feels justified in doing the same.

In conflict situations, opponents often follow the norm of rough reciprocity; they give too much (overmatching) or too little (undermatching) in return. At low levels of conflict, opponents overmatch their threats, while at high levels of conflict they undermatch their threats. Overmatching may serve as a strong warning, while undermatching may be used to send conciliatory messages. Coalitions contribute to the conflict because they draw more members of the group into a fray. Individuals in coalitions work not only to ensure their own outcomes but also to worsen outcomes of non-coalition members. It is generally difficult for most people to remain calm and collected in a conflict situation. However, an increase in negative emotions (i.e. anger) only exacerbates the initial conflict. Even when members begin to discuss their positions calmly and dispassionately, once they become committed to their positions, an emotional expression often replaces logical discussion.

The main conflict in "The Maze Runner" by James Dashner is Thomas and his friends' entrapment by the government agency WICKED. This conflict drives Thomas to enter and solve the maze. *The conflict creates interest and suspense and keeps the plot moving at a steady pace. Characters struggle with complex conflicts that force them to change, adapt and react or pay the consequences. In many cases, conflict brings out the best in characters and forces them to come to grips with their struggles, but not always. Ichabod Crane in "The Legend of Sleepy Hollow" by Washington Irving, chooses to give into his greedy, selfish desires rather than pursue his love interest with pure motives. Regardless of the outcome, internal and external conflicts drive the plot.*

Conclusion

A conflict is resolved when the inconsistency between wishes and actions of parties is resolved. Negotiation is an important part of conflict resolution, and any design of a process which tries to incorporate positive conflict from the start needs to be cautious not to let it degenerate into the negative types of conflict. Conflict is a social process that is exacerbated when individual or members take sides.

Among the methods to resolve conflict is meditation. The conflict perspective is a view of society that posits conflict as a normal feature of social life. Under the conflict perspective, the basic form of interaction in society is not cooperation, but competition, and this leads to conflict. There is constantly conflict for change. Conflict arises from the dissimilar goals and interests of different social groups--the oppressed, the dominant, the powerful, or the powerless. The conflict can arise in different areas: law, religion, education, or media, and can be found in the powerful protecting their monopoly on these holdings, or the powerless attempting to change the status quo. Even more modern conflict stressws the power of the have-nots against the haves. In any society, conflictis are the potential for revolution. Conflict is the triggering force that drives the central action. During the climax, characters typically come face-to-face with their internal or external conflicts; sometimes they must face both. The conflict culminates during the climax -- the most intense part of the story that signals a turning point in the characters' lives. Conflict is the cause or reason behind the primary characters' active response to their circumstances.

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ENGLISH FOR OCCUPATIONAL PURPOSES (EOP)

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Abstract

The aim of the present paper is to help the job seekers acquire skill in English and retain their jobs once they are employed. Essentially, ours is a society that moves on the wheels of communication particularly in the occupational world where communication and the related skills decide a person's future. The better one's communication skills the higher are the prospects for him to touch the zenith of success because it is mainly communication that propels the management process and serves as a lubricant for its smooth operation.

Introduction

Communication helps professionals in their five major managerial tasks, namely planning, organizing, executing, staffing and controlling. English for occupation is therefore vital for professionals as they are involved in communication most of the time.

Features and Importance of Occupational English

As communication matters a lot in the professional world, it is mandatory to get acquainted with the most important features of successful occupational English.

Growth

Communication keeps the staff well-acquainted with the activities of all the branches, which in turn establishes a link among its various branches and leads to the growth and smooth running of the entire business.

Complexity

In an organization particularly in the present age of civilization, various activities such as planning, production, sales, stores, advertising, financing, accounts, welfare etc. are handled by different departments. If these departments do not communicate with one another as well as with the management, there will be no coordination among them.

Competitiveness

The better the communication skills of a salesperson, the larger the number of customers he can attract. Salesmanship is primarily an art of communication.

Purpose of Occupational English

Occupational English aims at achieving the following objectives and are discussed under the following heads

separately: Advising, counselling, giving orders, providing instructions, marketing, persuading, giving warnings, raising morale, staffing, protective image, preparing for advertisements, making decisions, getting feedback etc.

Communication serves as a vital instrument in the occupational world to measure the success and growth of an organization. The success of an organization is recognized by the quality and quantity of information flowing through its personnel.

Aim

To help the job seekers acquire skill in English and retain their jobs once they are employed.

Scope

Essentially, ours is a society that moves on the wheels of communication particularly in the occupational world where communication and the related skills that decide a person's future. The better one's communication skills the higher are the prospects for him to touch the zenith of success. Nothing happens in a professional world without communication because it is mainly communication that propels the management process and serves as a lubricant for its smooth operation.

Communication helps professionals in their five major managerial tasks, namely planning, organizing, executing, staffing and controlling. Since every organization is a social system that involves interaction among people working at different levels, proper communication among them becomes necessary for achieving the goals of an organization. When communication crumbles, the organized action comes to a still.

English for occupation is therefore vital for professionals as they are involved in communication most

of the time. Communication in the occupational world occupies such a pivotal position that there hardly exists an activity in the business and industry without the role of communication.

Features and Importance of Occupational English

As communication matters a lot in the professional world, it is mandatory to get acquainted with the most important features of successful occupational English.

Communication is a two-way process by which information is transmitted between individuals/organizations for promoting understanding.

Communication is a continuous process of meaningful interactions among persons in an organization that results in meanings being perceived and understood in a desired way.

The role of the speaker and the receiver keeps changing in the entire communication activity.

As communication broadly includes both verbal and non-verbal forms, it includes lip reading, finger-spelling, sign language and body language used in face-to-face communication.

Growth

Due to the emergence of multinational companies, large business houses usually operate both within and outside the country. The head office of a large corporate maintains a thorough and up-to-date knowledge of the various activities at each of its branch offices. It keeps them well-acquainted with the activities of all the branches, which in turn establishes a link among its various branches and leads to the growth and smooth running of the entire business.

Complexity

In an organization particularly in the present age of civilization, various activities such as planning, production, sales, stores, advertising, financing, accounts, welfare etc. are handled by different departments. If these departments do not communicate with one another as well as with the management, there will be no coordination among them. For instance, when production is fully geared up, stores may report shortage of raw materials. Similarly, the finance department has to apprise the other departments regarding its constraints, which might have been the result of recent fluctuations in the market. In fact all the departments and units of an organization have to go hand in hand to achieve

its goals and for that, they need to keep communicating with one another.

Competitiveness

Items of common consumption, such as tea, cigarettes, soaps, blades, clothes etc. are available in a dozen brands to day. Marketing research suggests that firms which communicate better sell better. The better the communication skills of a salesperson, the larger the number of customers he can attract. Salesmanship is primarily an art of communication. Besides, companies keep competing with one another through advertisements and other propagandist strategies for securing a higher position in the market. All this involves communication at every step.

Purpose of Occupational English

Occupational English aims at achieving the following objectives:

Advising

However competent a professional may be, he cannot have specialized knowledge of all the branches such as licensing, taxation, publicity, engineering etc. To succeed in his job he has to seek frequent advice. Also, the junior employees need to be advised by the supervisory staff on how to go about doing their jobs. A proper and timely interaction with experts in the related areas helps the management take wise steps and grow.

Counselling

Even an efficient employee may become slow and indifferent if he is facing personal problems at home. Such employees are encouraged to consult the counselling department. Through effective communication, employees and workers share their concerns, ventilate their problems and thus are restored to their mental and physical health.

Giving Orders

Order is an authoritative communication. It is a directive to somebody, always a subordinate, to do something, to modify or alter the course of something that he is already doing or not to do something. Whatever be the nature and size of an organization, orders are absolutely essential. Ordering without bullying, however, is an art that requires effective communication skills.

Providing Instructions

Instruction is a particular type of order in which the subordinate is not only ordered for a particular job but also given guidance on how to go about doing it. All instructions are orders, but all orders need not be instructions. Regardless of the fact that the management intends to give instructions or issue orders, effectiveness in communication is mandatory if the right impact is desired to be created.

Marketing

Just as marketing is crucial to all business, effective communication holds the key to marketing itself. Since the entire function of marketing rests on communication, it is hard to imagine any of its operations getting through without effective communication. Sometimes companies hire consultants also for obtaining right suggestions related to its various operational aspects. If not properly communicated, suggestions can be turned down.

Persuading

Persuasion may be defined as an effort to influence the attitudes, feelings, or beliefs of others or to induce action based on that. Buyers have to be persuaded to buy products. In factories or offices, the lazy, the incompetent, and the disgruntled workers have to be persuaded to do their work. It is effective communication alone that can inspire indolent and uninterested people and keep them persuaded towards achieving the common objectives of an organisation.

Giving Warnings

If employees do not abide by the norms of the organisation or violate rules, it may become necessary to warn them. Warning is a forceful means of communication for it carries with it a sense of urgency. Sensitive in nature, warnings need to be communicated well so that impact is properly created and not exaggerated.

Raising Morale

Morale stands for the mental health of all individuals and hence is important for the growth of an organisation. Morale-to be maintained only through effective communication among professionals and hence within the organisation it is actually a powerful and intangible factor representing the sum of several qualities, such as courage, determination, clarity and confidence. It acts as a kind of lubricant among people, binds them with a sense of

togetherness, and impels them to work in cooperation with one another in the best interest of their organisation.

Staffing

Communication is needed in the recruitment process to rope in potential employees of merit to work for the enterprise. The recruits are told about the company's organisational structure, policies and practices. This way, proper communication helps the entrants associate themselves with the organisation and utilize their potential effectively. This also promotes proper delegation of work among employees. Thus, in such situations too, communication helps in building a good image of an organisation.

Projecting Image

Communication is of vital importance in projecting the image of an enterprise in the social environment that is affected by the information which elite groups and wider public have acquired about its goals, activities and accomplishments. One can hardly wonder at the meticulousness with which all the brochures, advertisements, notices, announcements and circulars that are made public, written and designed by the organisations. Understandably, all important documents are ruthlessly revised and edited linguistically until they help the organisation achieve the objectives of carving and retaining a positive image.

Preparing Advertisements

No matter how good a product is, it cannot succeed without effective advertisement. Advertising is done through newspapers, magazines, television, bill boards, internet, pamphlets, cards etc. Without effective communication, persuasive and catchy advertisements and publicity material can neither be conceived nor created to achieve the desired objective.

Making Decisions

Communication also has important function in solving both simple and complex problems and making accurate decisions to positively influence organizational performance. If not properly communicated even a good decision may sound like a bad slip.

Getting Feedback

The receiver's reaction to the message is also a form of communication back to the sender. Through this

mechanism, companies know how much they sell, what public opinion has been formed about their product and what the customers feel about their products. Good companies also seek feedback with regard to the satisfaction of the employees serving them. It helps them remove the unnecessary cobwebs arising out of the ills of hierarchy achieve the purpose within an organization.

Thus, communication is like a two-way street that entails the relation between the sender and the receiver in the day-to-day business communication. In this process, a cycle of communicating messages is formed between a sender and a receiver.

Conclusion

Communication is something very simple and very difficult that we can never put it in simple words. But

communication serves us as a vital instrument in the occupational world to measure the success or growth of an organization. The success of an organization is recognized by the quality and quantity of information flowing through its personnel. In today's business enterprises, information must flow faster than ever before. Even a little delay might cause a great loss. In large organizations, to keep oneself informed about the smooth operation of the various departments and for performing excellently in the market, it is essential for a professional, who plays a key role in the organization, to know and understand the different forms of communication that constitute the network in an organization. The whole world now revolves on the pivot of communication either oral or technology based.

THE REPRESENTATIVE VOICE FOR DEPRIVILEGED BLACK SOULS IN RICHARD WRIGHT'S 'BLACK BOY'

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Abstract

This paper tries to delve the pathetic condition of the Black people of United States at the hands of White people with most vivid manner. How for the pathetic plight of them has been encountered, undergone and protested in the form of the man, who turned himself into the representative man of the Deprived through his literary works. How the hard tasks thrust upon the Blacks caused them to lose their real identity in their own native place? And how they are grouped by the literature to fight for their basic rights induced by the father of African American Literature could be lucidly seen by the readers of Richard Wright's Black Boy.

Key Words: semi-autobiography, racism, dissemble, conflict, inhuman, etc

Introduction

The Father of African American Writing is Richard Wright. His semi-autobiographic novel *Black Boy* reveals racial tension at the heart of America in the post-slavery South. Growing up with parents who were the children of slaves, whose grandfathers fought in the Union Army, Richard Wright's family existed as servants of the United States. Racism was predominant, raw and bleeding during this time and the accounts of dehumanization exacted upon Wright and his are traumatic yet mold his development as a man conscious of white American society's design. Richard Wright was influenced by white society to dissemble into a dehumanized beast of burden attending menial jobs and pursuing America's craftily marketed materialistic divergences. In spite of this he found his literary voice and was able to convey a complex and philosophical masterpiece.

Richard Wright's character is one particularly resistant to dissembling because of his intelligence and pride. Throughout his novel he relates instances of defiance and imagery of white domination. This is seen in his act in the first scene of the novel in which he sets fire to white curtains in his house. Later he is beaten so badly that he hallucinates white bags of milk falling from the sky to hit him. His character is portrayed through Wright's sophisticated rhetoric to be a conflicted, outspoken, controversial, and rebellious prodigy. Wright describes himself in a narrative voice that smacks of exceptionalism, as if he is more enlightened than his fellow blacks. "*I sensed that Negro life was a sprawling land of unconscious suffering, and there were but few Negroes who knew the*

meaning of their lives, who could tell their story" (p.314.) Wright's prodigal nature was showcased through his literary talent which is unveiled after years of oppression, because his grandmother deemed art to be hubris in that to create was to compete with God.

Dissembling is defined by Jennifer Jensen Wallach as "the art of acting as if one has little intelligence and even less ambition" (Cappetti, 2010, p.30.) which Wright is said to have mastered. A similar depiction of Wright is present throughout the work, when he is forced to shrink away from conflict, away from even his own pride at times, to maintain an image of inferiority so that the South's society may accept him. He was unable to tell his manager that Finnish cook spat in the soup because he was afraid that she would not believe him, he was a non-credible source because he was black. The only way to convict the white women was to catch her on the spot. Earlier in his life Wright had been fired merely for not smiling at his job in the South. This led Wright to ask the question, "I wondered if a Negro who did not smile and grin was as morally loathsome to whites as a cook who spat in the food" (Wright, 1944, p.326).

Wright first learned to dissemble from Dick Jordan. According to Wallach, Jordan was said to be responsible for "*teaching him how to please his white employers while hiding his real feelings,*" (p.30.) This behavioral conditioning positively enforced Wright's actions of shrinking away from confrontation and holding his own feelings and beliefs as inconsequential. This resulted in a great deal of anguish for young Wright and contributed to

his ultimate decision to steal the money to leave the South and its racial hierarchies. This criminal behavior may have been effective but it is what Wright learned from himself, not what he copied from his thieving brethren that allowed him to reach his full potential and fully communicate *Black Boy* and with it his identity.

Richard Wright's aural absorption of *Bluebeard and His Seven Wives*, read to him by his nanny, is described as his first experience which elicited a total emotional response, his first vision of the way he might express himself and conquer the pressure from white racism to dissemble. Wright's grandmother responded to the incident by slapping him for listening because she of her stringent Seventh Day Adventist beliefs. Whether religion is an agent of dissembling is a topic for another research paper. Yoshinobu Hakutani describes Richard's grandmother's ignorant actions as though they, "*cut her grandson off from the one thing he instinctively knew could save him from the black circumstances of racism and poverty*" (Hakutani, 1995, p.19.) This turns out to be true because it is through this medium that Wright finally communicates his struggle and philosophy

The decision of whether or not to dissemble becomes one of the main themes of the novel, testing Wright at every turn in his Bildungsroman journey. Dissembling is always closely linked with dehumanization as well, as though Hakutani's definition does not go far enough because it does not relate the harrowing of one's identity to the level of a beast. Wright describes the act of dissembling as losing his human qualities to maintain the balance of society, "*I would remember to dissemble for short periods, then I would forget and act straight and human again, not with the desire to harm anybody, but merely forgetting the artificial status of race and class*" (Wright, p.218.) His insight is profound to know that these conventions mean nothing but instead blind our view to a narrow lens of what it is to be black or white. Wright relates race as a personality rather than a skin colour.

One of the most blatant instances of racist dehumanization in the novel is with Wright's employer Reynolds. It reveals the stereotypes white held of blacks resembling animals and would today be considered overt sexual harassment. To highlight the ongoing struggle of black identity, the book of the month club to which Wright published his book made him change the following passage to be less offensive. Wright relates, "*I had heard that whites regarded Negroes as animals in sex matters and his words made me angry. 'I heard that a nigger can*

stick his prick in the ground and spin around on it like a top,' he said, chuckling. 'I'd like to see you do that. I'd give you a dime, if you did it,'" (Wright, p.222.) This reveals not only the racism inherent in the South but the way whites held materialism over blacks as an incentive for them to dissemble and conform to occupy society's lowest rung bordering on bestial status. The fact that white men would pay to see blacks act like animals reveals their own inhuman animosity and need for reassurance of superiority in the post-slavery South.

Wright further postulates on this theory of materialism as a new form of slavery when he reaches Chicago. This second half of the novel is concerned mostly with introspective delving into the tumultuous mind of Wright as he realizes that some social norms cannot be escaped by leaving the South. He sees racism as hiding, existing regardless but only more subtly. "*Sharing the culture that condemns him, and seeing that a lust for trash is what blinds the nation to his claims, is what sets storms rolling in his soul*" (Wright, p.322.) This postulation weighs the importance of Wright's mental capacity as they relate to society with the meager heaping of possessions obtained from working as a busboy.

This theme of sadistic white superiority is carried over in the scene of the novel in which Wright is forced by white coworkers to fight his black coworker Harrison for the enjoyment of the whites. "*It's fun for white men to see niggers fight... To white men we're like dogs or cocks*" (Wright, p. 207-208.)

Richard Wright's grandfather was an armed guard at the ballot boxes to protect black voting rights. The KKK drove blacks away from ballot boxes, representing the intolerance of the white south, its need to classify blacks as subhuman, without voting rights. With a pedigree such as this, Richard Wright was bound to be revolutionary in his view of racial identity. One of his earliest acts of defiance was one committed against a kitten that his father told him to kill, which he took literally. "*He felt driven to that cruel action by poverty, poor living conditions, and a tense family life*" (Wright, p.16.) This is the first vivid instance of dehumanization in which Wright acts brutally in reaction to the constraints of an oppressive authority. His conflict with his father is representative of his desire to be seen as visible or active in terms of an identity defining power struggle, as he is acting out against the injustice of his poverty, living conditions and family life.

Scenes of dehumanization reoccur throughout the novel and the process of Wright dissembling himself into a

beast becomes a major theme. Hakutani claims that it is a historical precedent that contributes to Wright's cultural struggle, *"Black men are classified as animals, a mentality inherited from the old days of slavery. Not only are black people considered to be white men's servants, but they are expected to entertain them as though blacks were animals in the zoo"* (Hakutani, p.73.) The need for whites to feel as if blacks are controlled and beneath them is expressed repeatedly in this novel, and is no truer than in Wright's early days in the South.

A visit with grandparents early on stirred Richard's interest in creative writing and ideology. This is when he first began to unravel the intricacies of racism's practice. Existing scholarship by Carla Cappetti states that books offered Richard an escape from his oppressive white-dominated society. *"Finding in books- the symbol of what is culturally farthest from the white and Black South- a way both to survive and escape his environment, Richard gives himself a new cultural birth and reads his way out of the 'darkness in daytime' postulated in his epitaph"* (Cappetti, 1995. p.86.) None of Wright's social commentary would exist, and it would not appear as provocative and well-formed if he did not begin early his writing career.

During his childhood, Wright suffered alienation for his writing because his peers could not understand the work itself or his need to write as a black person. Wright describes how dissembling alienated him from his fellow man when he ventured north to escape racist persecution in the South. *"I headed North, full of a hazy notion that life could be lived with dignity, that the personalities of others should not be violated, that men should be able to confront other men without fear or shame,"* (Wright, p.285.)

As Wright's work was widely accepted by his contemporaries, it seemed that they shared his belief that blacks were pressured to dehumanize themselves. Wright further isolated himself into an extremist sect by becoming a communist, in defiance of the American government controlled by greed and racism. This stands as Wright's refusal to dissemble, yet he is not merely a radical communist but rather delivers a more eloquent and accurate representation of his time period. He presents the racial struggle as an inevitable, unconquerable evil ingrained in our society perpetuated by the stubbornness of old ways lingering from slavery days on both sides. He describes how blacks were expected to steal as compensation for what they lacked in monetary payment and recognition of humanity. *"I knew that the black girls who worked in white homes stole food daily to supplement*

their scanty wages. And I knew that the very nature of black and white relations bred this constant thievery" (Wright, p.235.)

Not only did dissembling mean that blacks had to carry themselves like happy servants resembling beasts, but it limited their financial success with the threat of death. This became brutally apparent to Wright when his Uncle Hoskins was lynched for his success. Wright describes his feelings as if he had *"been the victim of a thousand lynchings,"* (Hakutani.) For the first time in his life he had a family member to look up to as a source of pride and inspiration before that man was murdered by his own ambition. The jealousy of poor whites in the South did not end with the KKK but carried on, infecting every black soul with the poison of racism.

To reconcile the many acts of dehumanization visited upon his race, Wright is compelled to write this shocking novel of his origins. Because so many other young blacks were unable to communicate their hardship because of the insensitivity of their social constructions, or the oppressive weight of white racism, Wright must speak for them so that they are not a lost generation. *"The attitudes and sentiments expressed by the young Wright are not totally his own but represent the responses of those he called the 'Voiceless Negro boys' of the South,"* (Hakutani, p.72.) Hakutani is correct in assuming that Richard's voice speaks for his generation growing up during the twenties, a time when racism was ever popular, especially in the South.

Hakutani goes on to tell how Jim Crow laws and the KKK kept Wright from speaking his mind, and formed a new blanket of slavery to rule the masses with. This new approach was used to limit black people's first amendment rights, and held them at the scrutiny of all white people. A black boy was lynched for having sex with a white prostitute, seemingly buying into the American system of materialism but fatefully falling to the double-edged sword of racism, which blinds its wielders as well as its victims with hate. *"Although blacks were physically free, the South had replaced traditional slavery with a system by which their freedom of speech and movement was closely monitored and restricted"* (Hakutani, p.73.)

Wright was forced to leave his job when in the South when whites conspired against him, a reoccurring theme throughout the novel, *"Resenting a black man's obtaining what they considered a white man's occupation, these white men deliberately created a falsehood to deny Wright a livelihood"* (Hakutani, p.73.) Whites would go to any end

to deny a black the right to money and happiness, to hold materialistic values and a sense of self-worth forever over his head. Wright described his time working as helping him not only monetarily but giving him bridges of social interaction which he lacked. This was due to the lack of opportunity for a black man to make social alliances with whites or others outside of the workplace.

Wright was paid for swearing in a bar, and received praise and actual money for fighting with a black coworker who had no problem with the arrangement. This coworker of Wright's reveals the racial poison inherent in the system the South set up, and the unending weight of racial inferiority impressed upon them. "*Blacks are rewarded in the degree that they can make the whites feel safe and maintain their moral superiority*" (Hakutani, p.74.)

Conclusion

Richard Wright learned from an early age many reasons why he should hate white people and their system of materialism that kept his people and the nation enslaved. He existed as one who forever fought against this oppressive system and was victorious as he achieved his success as a writer. Wright despised most the need for

white society to see him dissemble into the appearance and attitudes of a beast, complacent with wrongdoing. Wright was ultimately able to rebel against this pressure to dissemble by joining the communist party and fighting for what he believed in.

"Politics is not an exact Science" – Otto V. Bismark.

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FEMINISM IN ARUNDHATI ROY'S 'THE GOD OF SMALL THINGS'

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Abstract

The research paper has been attempted to explore the elements of Feminism in Arundhati Roy's novel 'The God of Small Things'. The paper seeks to study the work of Arundhati Roy, 'The God of Small Things' as a text of 'feminine writing'. She has beautifully and effectively shown the plight of women in Indian society. Arundhati has taken up the issue of feminism to fight for their identity and economic and social freedom. Her female characters in the novel The God of Small Things stands out as persons and not as role-players. Through this novel, she throws light on some important things of life like how love is always associated with sadness, how a person's childhood experiences affect his/her perspectives and whole life.

Key Words: Marriage, Chauvinism, Relationships, Indifferent and Patriarchal

Introduction

Arundhati Roy is one of the towering stars in the firmament of Indian fiction in English. She was born on 24 November 1961 in Meghalaya, India. Her father Rajib Roy, was a Bengali Hindu and her mother Mary Roy, was a Syrian Christian. 'The God of small things' is her debut novel and is also a semi-autobiographical novel. She was awarded the Booker Prize for the novel *The God of Small Things* in 1997. She was the first Indian Women to win this prize. In January 2006 she was awarded the Sahitya Akademi Award. She as an Indian English writer penetrates contemporary social-political issues which is amply perceptible in number of articles, interviews and books. In the opinion of many perceptive readers of the novel, *The God of Small Things* is characterized as an extraordinary art of imagination.

The God of Small Things portrays the truthful picture of the plight of Indian women, their great suffering, cares and anxieties, their humble submission, persecution and undeserved humiliation in male dominating society. It shows the women's marathon struggle for seeking the sense of 'identity' in a totally averse and envious society. The social structure of an average Indian woman is full of ups and downs, ifs and buts. It can be very clearly seen in some of the women characters like Ammu, Mammachi, Baby kochamma, Rahel and Margaret Kochamma.

The novel maps four generation. The novelist does not say about the women in the first generation. Aleyoooty Ammachi is Pappachi's mother. She continued to live in an oil portrait besides her husband Rev. Ipe's painting. While Ipe smiled Aleyoooty Ammachi looked more hesitant. Baby kochamma and Mammachi belong to second generation.

Baby kochamma is the daughter of Reverend E. John Ipe, who is the priest of the Mar Thomas Church. He had seven children but only two of them survived. Baby is one of those survivors, and other is her brother, Benan John Ipe. Her real name is Navomy Ipe but everybody called her baby. She fell in love with a handsome, young Irish monk, Father Mulligan when she was eighteen. The young girl and the intrepid Jesuit both were quacking with unchristian passion. She entered a convent in Madras after becoming a Roman Catholic with special dispensation from the Vatican. She hoped that it would provide her opportunities to be with Father Mulligan. The love affair did not materialize. She was sent abroad for studies and two years later she returned with a diploma in ornamental gardening. She does not however forget Father Mulligan. She takes care of her body and makes a fresh entry in her dairy everyday: 'I love you I love you'. Moreover she tries to remain in contact with him who too stays in touch with her. He had begun studying Hindu scriptures to denounce them intelligently but the study eventually leads him to a change of faith. He becomes the Vaishnavas and joins an Ashram North of Rishikesh. He writes to her every Diwali and sends greeting card every New Year. Baby preserves those things. Father Mulligan dies, the death of her beloved does not turn her to a widow like living. Instead she becomes more concentrated about make up takes much interest in lotteries and enjoys watching color TV and she totally discarded gardening. And now she behaves like a teenager at the age of eighty three. After fifty years she abandoned the gardening and fell in love with dish-antennae.

She is snobbish in all sense and pretended that she had great knowledge of literary sense. She strongly believed in theory that a divorced daughter had no position anywhere at all. A divorced daughter from a love marriage was outrageous. A divorced daughter from an inter community marriage love marriage was simply unbearable to her. That's why she never tolerated the presence of Ammu and twins in her house. Baby takes drastic steps of conversion in order to meet man of her choices dislikes Ammu for similar reasons. She allows her brother to have illegal relationship with unfamiliar women but frowns upon Ammu for thwarting the ethical boundaries of the family. This shows Roy does not present her female characters as ideal ones. She is neither exploited by the man nor devastated by the customs in the society.

Mammachi is the wife of Pappachi, an entomologist. She has been a silent sufferer from the beginning of her marriage life. Though she is not frustrated in love like Baby but she is an unhappy character. She is like a doll in the hands of Pappachi. Her husband has a very poor opinion about her. In the beginning Roy presents a pathetic picture of Mammachi's life. Roy observes

"Mammachi was almost blind and wore dark glasses when she went out of the house. Her tears tickled down from behind them, trembled down from behind them and tremble along her jaw like raindrops on the edge of a roof"(p:5)

The frustrated and unsatisfied marriage life of Mammachi shows reader a different tale of woe. Her husband is seventeen years older than her. He is a respectable man in society and a notable entomologist. He is a very jealous husband. Mammachi takes lesson in violin when her teacher praises her he becomes sad and abruptly discontinues her lessons. Every night he beats Mammachi with a brass flower vase. One day Pappachi bet Mammachi with brass vase, Chacko had come to Ayemenem for summer vacation and he saw Pappachi beating Mammachi and he strode Pappachi to room and twisted his hand back. This episode created hatred in mind of Pappachi and he never touched or sought any help from Mammachi.

Mammachi showed indifferent attitude towards Margaret kochamma. She shows female jealousy for woman whom her son had loved and married. She never met Margaret but looked down upon her. She was unkind towards the workers of the factory paradise pickles and preservers. But she was meek with Chacko. She had a separate entrance built for Chacko's room, so that the object of his 'need' would not have to go traipsing through

the house. Mammachi is not crafty as baby kochamma but her mind is hardly less pervert than that of baby kochamma. She subscribes to the logic and ethics of the male chauvinism in Toto. Her conservative turns her inhuman, nasty and brutish.

The third generation women characters are Ammu and Chacko's alien wife Margaret Kochamma. Margaret is a minor but remarkable character. She is the wife of Chacko and mother of Sophie Mol. Like the other "Mombattis" of the book she also suffers and loses her dreams in male dominated society. After the marriage with Chacko her life becomes more frightful and more insecure than before. She has to undergo unbearable grief and sorrow. A chain of misfortunes make her life sad and gloom.

Margaret was working as a waitress in a café in London when she first met Chacko. Like Ammu, she left the house of her parents 'for no greater reason than a youthful assertion of independence' (p: 240). She had an ardent desire to be good and gentle lady with enough money. So she had to face with the real world. One day when Chacko came to café, she all of a sudden drew towards him like how Ammu drew towards Baba. Margaret and Chacko had an affair and they both married without their family consent. But this untraditional rebellious marriage as a bad luck did not prosper in a fruitful way. To crowd the effect, Margaret's parents refused to see her. Her father disliked Indians as he thought Indians as sly, dishonest people. He could not believe that his daughter marrying such a man. Moreover Margaret was also fed up with the living of Chacko and she divorced Chacko and married Joe. Though Margaret is a tragic character partly tortured by the powerful character but mostly devastated and harassed by her own fickle mind and incapable conduct.

Ammu is the central character of the novel. Her tragic story, right from the beginning to the end arouses our sense of pity and catharsis. Her tragic tale begins in her childhood. As a little girl Ammu had to endure some unbearable nightmarish experiences. She and her mother Mammachi suffered from the cruelty of her father. Pappachi used to beat Ammu and her mother Mammachi with a brass vase. Ammu was deprived of higher education because according to Pappachi college education is not useful for a girl. This shows the truthful portrayal of the women of the society who find nothing but the step motherly treatment in the male dominated- society. In an atmosphere entirely different she has to feel like captive in a Big Ayemenem house. She has to help her mother in

house works and wait for marriage proposals. She has become the victim of frustration due to sudden disruption of education. She wants to fly freely in the sky.

To seek escape from she goes to Calcutta to spend summer with a distant aunt and ends marrying a Bengali Hindu there. She marries him as she does not want to go to Ayemenem. Ammu shows her strength of mind not only in marrying the man of her choice but also in divorcing him when the choice proves eventually wrong. Her husband whom she loved was alcoholic and even made her to smoke. As he neglects his duty, he is threatened with dismissal by his manager, Mr. Hollick and acquiesces in to his proposal to go away for a while and send his wife to his bungalow to be 'looked after'. Her husband put his proposal before his wife. This extreme humiliation created a sense of great hatred in the heart of Ammu. In a scuffle, she hit her husband with a heavy book and left the place with the twins- Estha and Rahel. She goes to Ayemenem and tells her father the story of the reason for her divorce but her father does not believe her. Her parents were indifferent to her and her children. She was step motherly treated in her own house. She imagined her twins "like a pair of bewildered frogs engrossed in each other's company lolloping arm in arm down a high way full of hurtling traffic"(p:43)

Ammu challenges the androcentric notion of the society which avoids the surname after divorce. Estha and Rahel has no surname because Ammu is considering reverting to her maiden name, though she feels that choosing between her husband's name and her father's name does not "give a woman much of a choice". Law does not give a daughter any claim to property. Though Ammu does as much work as Chacko, the latter feels free to declare the factory as his own.

As a mother, Ammu loves her children. She is concerned about their innocence which makes them willingly to love people who do not love them. She not only wants to impart them bookish knowledge but also cares to teach them correct manners too. The rebel in Ammu does not permit her to remain contented with motherhood and divorcee hood. So she proceeds to reclaim her body. The other factor which stir her is the dream of the one armed man, suggests her that it is no use seeking perfection in life, the small and powerless peoples like her can satisfy themselves with the little time provides them. The preferential treatment shown towards Chacko's ex-wife and their daughter is openly displayed in front of all and sundry, throwing Ammu and her twins in complete isolation. This is

too severe a blow for Ammu to bear. The arrival of Margaret kochamma proves Ammu's sexual desires.

The real tragedy in life of Ammu starts when she comes in contact with Velutha, a Parayan. Ammu loves Velutha from childhood not for his exceptional talents but for his fiery spirit of protest. Velutha's return after many years makes her take a fatal decision to "love by night the man her children loved by day" (p: 77). The secret love goes for thirteen days until it is reported to Mammachi by Velutha's father and compounded by the accidental death of Sophie Mol. When the relationship was revealed she was tricked into her bedroom and locked. Velutha is implicated in false cases of attempted rape, kidnapping of children and murder of Sophie Mol. After Sophie's funeral Ammu goes to police station to set the case right. After four days of the funeral, Chacko assumes the role of a defender of morality and asks Ammu to pack up and leave. The punishment is unjust as it ruins three lives for the supposed offence of one. Ammu is separated from her children as Estha is returned to her father and Rahel alone was permitted to live in Ayemenem but Ammu is not allowed to visit her frequently. Desperately wanting to have a good job that enables her to bring her children with her she tries a number of job and dies alone in the Bharat lodge in Aleppy where she has gone for a job interview. After her death the church refused to bury her on several counts. So Chacko hired a van to transport the body to the electric crematorium.

Ammu is such a tragic character that even her last rite is not done properly with traditional rituals. Ammu, the tragic character tortured and abused by police, family and politics. It is not only the men folk alone responsible for her tragic plight but mostly the women characters like Mammachi and baby kochamma who may be called the real culprit to engender sufferings in Ammu's life.

The fourth generation women characters are Rahel and Sophie Mol. Ammu's daughter Rahel too deserves our attention. The story deals with her life only to the age of thirty-one and most of the stories belong to her childhood. She was deserted by father, separated from mother, neglected by her maternal uncle, grandmother and grand aunt. The neglect has accidentally resulted in a "release of the spirit". She has grown independent, daring and capable of thinking initiative.

After finishing schooling, she gets herself admitted into a college of Architecture in Delhi. The decision is taken not out of interest in Architecture but because she wanted to stay away from Ayemenem where she is unwanted. During

her stay at the school of Architecture she meets Larry McCaslin in Delhi and marries him. The decision of marriage was hers, it is not taken under ideal conditions because she knew that there is no one to arrange marriage and pay dowry for her. Her marriage was also like that of her mother and uncle is outside her community. Larry is an American research scholar. Larry is not a male chauvinistic but the marriage proves prosaic. He values her but fails to understand her. Rahel refuses to continue her relationship with him. To her marriage is not a yoke so she breaks it soon. She does not feel shame or moral weakness for the divorce. The divorce does not leave her depressed she works as a waitress in an Indian restaurant in New York. And then she serves as a night clerk in bullet—proof cabin at a gas station outside Washington.

Rahel has a great sense of responsibility for her brother Estha, who is the part of her own self to her. As soon as she received letter from Baby Kochamma that Estha has returned, she leaves her job and goes to ayemenem. Unlike her divorce mother she has no burden of children with her. But she has to look after her brother, Estha whom traumatic experiences of life have turned speechless. She because of mental and psychological tortures, has become an abnormal character; that even creates a breach in her merry and jocund marriage life; that makes her a rebel student during her school days; that makes her so mad that in a fit of sexual passion, she even goes to the extent of making an illicit or incestuous relation with her own brother Estha.

Sophie Mol is a pivotal character in the novel. Sophie's character comes through the way in which particularly Estha and Rahel perceive her. She is the half-English, half-Indian daughter of Chacko and Margaret kochamma. The twins do not particularly like her because she makes them feel inferior. Other members of the family, particularly Baby Kochamma, constantly compare them to Sophie in ways that makes her seem better. Rahel and

Estha dislike her based on the preconceptions about her rather than really she is. Sophie actually wants to be friend with twins, and that she's the one who feels left out. She tries to win them over the best way she knows. She gathers up presents and gives them. She also tries to win the heart of the twins like insulting Chacko and baby kochamma. She also begs to tag along with them when they decide to run away. This decision proves to be a fatal for her. She at the immature age of nine dies by drowning in river. At the end we see a very human, sensitive and fundamentally lonely little girl in Sophie Mol.

Roy's *The God of Small Things* is feminine creation of unique nature. The novel clearly shows the untold miseries and the undeserved sufferings of women who have to bear the brunt of male domination silently and meekly. She transcends the ordinary concept of feminism. The novel examines the feminist jealousy between the woman and woman, the plight of woman in male dominated framework. Roy shows how a woman in patriarchal set up yearns for pleasure and happiness and a life far from the shackles and constraints. She is like a free bird that wants to fly freely in the open skies. But all of a sudden, her wings are cut down by the callous society and thus she is pulled down to this earth where she has to 'grovel in the lowly dust.'

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THE IMPACT OF FOREST ON MAN: A LITERARY ESSAY

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Abstract

This Paper sheds light on the man's view about forest evolution, identification of forest with mankind; the spiritual importance of the tree in different cultures. How such elements of nature represented by trees, groves, and woods play a vital role in determining some important aspects of man's life, and the impact of such greenery on the inspiration and the vision of man. The essay is sustained by instances from society and literature.

Keywords: Forests, Woods, Forest and divinity, Nature-man relationship, and Decision making

Introduction

Forests are the lungs of our land, purifying the air and giving fresh strength to our people.

Franklin Roosevelt.

Forests are the face of our nature and the dress of the earth. Over many centuries trees, jungles, forests and woods were associated with the places of mystery and danger. Forest is a place where the unseen, the untold and the undiscovered things lie. Yet, the trees of the forest are the everlasting source of industrializations, food and other purposes.

Before man's evolution, man used to rely totally on what's on the forest as source of food, heating and sometimes even housing. The trees as part of the creation of nature had the importance as the mythologies of the old divinity stories have stated. It stands as a source of inspiration and emotional motivators for the writers' literary product.

Forest and Divinity

The forests are widely exposed to fire and still such fires occur up to date. "there is some speculation that trees struck by lightning and consumed by resulting fire, observed by prehistoric society, may have given rise to the idea that the divinities inhabited the heavens as well as the earth" (Brosse, 1989; Harrison, 1992).

However, the primitive communities used to deforest the woods to get a clear view of the sky for a search of signs from skies concerning the existence of God. However, the people have seen the power of the trees to regenerate, as it always sprout after the cyclical cut.

Later on has come the Greek and the Roman empire which laid a great emphasis on the tree and how later the Renaissance have dealt with the notion of the tree. In the

Quran the God (Allah) has talked to Maryam (Mary) and told her "And shake the trunk of the date palm towards you, it will let fall fresh ripe –date upon you" (Surate Maryam:25) This Surate (verse) shows the importance of the palm tree of dates to which Mary runs to when she had the labour to give birth to Zakeria. The God told her to shelter herself by the tree and shake it, and it would let fall the fresh fruits for her to eat from.

Another representation of the tree in the Christianity was elaborated by John Milton the English Poet in his epic of *Paradise Lost*. The God asked Adam and Eve to enjoy food and drinks in paradise but not to approach the tree of knowledge. But unfortunately with the most cunning temptation of Satan, Eve was to commit the original "sin" and sympathized with her Adam to follow her and eat from that tree. The God was wrathed with such behavior and asked his angles to secure the two down to earth and they were both casted out of paradise, and ever since that incident the man was exposed to illness, consumption and death.

Thus, the forests, jungles and trees were somehow directly involved in shaping the human way of life. The primitive views of man about the forest are to arouse the sense of unknowingness and danger. A place where the unconsciousness comes into play. As the forest was the place where the Buddha has received enlightenment, and also a place where Jesus Christ was hanged.

The trees were in some cultures taken as totem that associated with fertility rituals and luck:

Among certain nomad tribes in the near east (e.g. Islamic Republic of Iran), young women sometimes have the image of a tree tattooed on their abdomens to encourage conception.

. In India women hanged red handkerchiefs on certain trees close to wells to conjure away sterility
 . In southern India infertile couples sometimes planted the male and the female tree close to one another in the hope that this would bring about the birth of a child (Chevalier & Gheerbrant, 1982)

Forests in Modern Literature

The forests are always a source of inspiration for man in general and poets in particular. The American poet Robert Frost wrote his inspirational poem *The Road Not Taken* on the thought that have come to him while he was walking in the woods with some friend. The poem was thoughtful, and individualism oriented in theme. *The Road Not Taken* and more other poems like; *The Way through the Woods* by Rudyard Kipling, *Daffodils* by William Wordsworth have contributed to the notion of the forest impact on man. This impact is clear in determining the direction, whims, desires and important decisions that the individual could take in his life.

The forest has played a vital role in providing the emotional and inspirational environment for poets to express their thoughts and ideas and feelings, the subject matter is quite rich and plentiful when it is inspired by trees and greenery.

In life man has to make certain decisions, these which determine life's pace. The poem *The Road Not Taken* is about self asserting, identity and taking genuine decisions through the impact of nature that is shaped like fork in a wood. Two roads diverged in a yellow wood, /And sorry I could not travel both. (*The Road Not Taken*.1/2).

The wood as represented in this poem may be portraying the life, in which there are certain choices the poet has compared to the two roads (options) that one could choose. To show that man should follow his instinct and not to follow others blindly as Frost mentioned; I took the one less travelled by, / And that has made all the difference. (*The Road Not Taken*, 19/20)

The poet is inspired by the wood and he has chosen the right road between two identical roads, but his choice was right because he hasn't chosen to be conformist and copy others. About the metaphoric importance O'steen noted that the poem is "a metaphor for Frost thought that a decision made in a moment will shape each moment thereafter in one's life." (O'steen, 1992: 17).

The other example of the treatment of the forest in the poetry of Rudyard Kipling is the poem *The Way through the Wood*;

They shut the road through the woods

Seventy years ago

Weather and rain have undone it again,

And now you would never know

There was once a road through the woods (The way through the woods, 1/4)

The deep meaning in this poem can be seen as a metaphor for modern life. As the modern man has lost his identity and way of living with emotions and spirituality, the way through the woods was in demolished by the effects of modernity and urbanization. The poem was written during an era of shift from the agrarian society to the industrial one. The modern man during the industrial revolution has deforested lot of forests for providing a location ground for factories and plants and other facilities of modern lifestyle. The poem raises the idea of alienation of the modern man from the sort of life that he used to run before the era of urbanization, when life used to directly be implemented with interaction with natural elements. However, such an inspirational and natural life is no longer found except in folklore and old stories of the past.

Finally, the dark side of our life our deteriorated world currently has been disintegrated, and in his poem *The Waste Land* the modernist poet T.S. Eliot has provided the death of the spirituality in man and land about the same. Thus with the death of the tree without any hope of regeneration or sprouting again our existence as human beings also is affected and the poet here reflects on the death of the human relationship. These relationships are futile, waste and without life as he mentioned in his poem the waste land; And the dead tree gives no shelter, the cricket no relief (*The Waste Land*. line 13)

The poet here mourns the world as it has been turned into a barren and waste land. The land is dry, infertile as that in the myth of the Fisher King who turned his land infertile due to a curse on the account of some misdeed of himself.

Conclusion

The forest can be compared to our life in general. Forest, woods, trees, bushes and groves and all other types of vegetation born, grown up, dies and again sprout. Our life is the same, such a close affinity between us and the forest must be taken into consideration. This cycle of life must be ponder about, maintain and treat humanly.

Tree is like a man. Before they are glorified for supplying us with all the primitive amenities of life. Now we as human beings have created a gulf between ourselves

and the green world, such gulf has widened due to the urge of the modernity and technologies. The modern man should build a new relationship with this world to maintain spirituality and serenity that was lost. Such new relationship could retrieve man's vigour existence that the poet T.S.Eliot regretted it in the poem of the twentieth century that mourns the death of the European continent in the post-world war I. era. I grope to see this attempt of this literary essay be awake up call to whom so ever read it to restore and maintain the green life and stop deforestation, as forest is the place where trees enjoy their wellness and liveliness to ornament the nature and environment

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AMBAI'S VISION ON WOMEN IN WRESTLING

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Abstract

Ambai, as a Tamil woman feminist writer, strongly asserts women's individuality, explores the space for women and identifies flexibility through which her short stories reveal the reality of women. She focuses the need of real freedom to be attained in male chauvinism society. Through the short story, Wrestling, she presents women not to be devalued. She focuses their inner ability, confidence and excellency for showing their talents equally to men in patriarchal system. In the world of oppression, Ambai's vision on women is self-realization and fulfillment of their own desires. Here, she accumulates the power of feminism through female identity. The vision inculcates to shift her interest to the portrayal of women's mind and the inner world of individuality. Her female characters are silently suffering but suffering is not a solution for all their problems. Instead of suffering, she presents women characters to overcome their barriers very patiently. Through Wrestling women protagonist's unflinching efforts and self-interest make her to fulfill Ambai's vision on women. Wrestling is one way of breaking traditions by which the protagonist's desires are completely considered and reached. The married life of women mirrors the struggles in many ways. But Ambai portrays her women to understand the importance of individuality and self-identity.

Introduction

Ambai is one of the most important Tamil feminist writers today. She focuses her thoughts on women's liberation, self-realization, individuality and self-identity work in her short stories. As a woman writer, she observes women's reality in family and society. Women need power of individuality to strengthen themselves mentally. Ambai's women protagonists are stated to be not merely sufferers but self-comforters. This study is concentrated more on woman's space in male dominated society. Ambai's vision on women is fulfilled through inner ability and female identity.

Discussion

Wrestling signifies the woman protagonist's wrestling on fulfillment of her desires. She aims to attain what she desires in her life. Shenbagam, Ambai's protagonist, is the most talented girl in music. Her poor mother encourages daughter and as a portrayal of Ambai, she wants her to learn music properly. She starts to notice her whenever Shenbagam tries to make music by paddling her fingers in the water and by laying the knife against whetstone which makes a sound. Her mother loves music. In Ambai's short story woman understands another woman. Here the female bond between mother and a daughter plays a vital role by inducing her to reveal self-identity. Shenbagam's mother never fails to take courage for making her child providing a new space for exposing self-individuality through her inner talent. She gives a new platform to her daughter. She

decides to bring her child to KathirvelAyya whose music melts everyone. She asks him,

'You must teach this girl music.'

out, amma. Send the child to school. Let her study there and make her way. Music means hard work. You have to give up your life to it. Impossible for her to do, amma. (115)

But Shenbagam's mother never leaves and she keeps on staying there. She lets her daughter to be his own daughter.

Ambai's female characters never withdraw their self-confidence. They struggle for self-importance by which they assert their self-identity. KathirvelAyya's mother, Kanakambal is a good dancer. When she dances in the street during the procession of deity the crowds have gathered either side of her. Once she has wished to see Gandhi. She alone takes her son to visit him. She is influenced by Gandhian concept of wearing kadhi sari. She has decided to wear it. Next time she wears handmade Khadi sari for her dance performance in temple, the administrators disapprove her. She fiercely responds, 'Ask me which shastra says I must only wear silk! I am not just a street-acrobat, ayya. I 'm a woman with sensibility, who eats salt with her food' (113-114). Ambai's portrayal of women characters show their feeling of self-image not to be underestimated. After she accepts Gandhian concept, she imposes herself to wear khadhi sari. But male chauvinism sees only the outlook not the bursting talents within her. But Ambai makes her vision to be reflected

through Kanakambal who as a sensitive woman boldly asserts her individuality.

Ambai's protagonist, Shenbagam comes to sing in front of KathirvelAyya who is silent for a moment and lifts her up. She never portrays all men to be arrogant. The relationship between father and daughter in her short stories is very comfortable and enough supporters. In her *Unpublished Manuscript*, Ramasami, the protagonist's father loves to cook for his daughter. He tells her, 'You go and read, amma.' 'It is only now that you get the time to study... my girl must study first. Cooking isn't such a deal. When she is hungry, she'll cook for herself' (90). In *Wrestling* KathirvelAyya is not a real father but in father's position he supports Shenbagam to fulfill her dreams. He gives a space for her individuality. She learns music from Ayya and Tamil Literature from Nagammal, Ayya's wife. Here, Ambai never fails to picture Ayya as a caring father and big supporter to Shenbagam. Shenbagam begins to play vina as well as to sing. Ambai reveals Ayya's affection towards her.

He never allowed her to do such kitchen chores as chopping vegetables or cleaning vessels. He said her fingers would become worn out. If Nagammal was ever unwell, he never expected his own pupils to do the household chores. He managed everything himself with the help of Shanmugam. She was never allowed to do anything other than to lay the banana leaves for meals, and to bring drinking water. (117)

Some men always think themselves superior. If they have talents to expose, they pretend to be superior to women. In *Wrestling* Shenbagam's longing for music and yearning for learning it would bring her to reach what she wishes for. But Shanmugam, Ayya's son cannot be like Shenbagam. He fails to take regular practice and he is lazy. He thinks and says, 'My Ayya's music is mine by right; who else can claim it?' he seemed to be under the impression that his father's talents had already entered him through his very blood, and without any effort on his part (117). Shanmugam's attitude sometimes reveals that he does not want Shenbagam to be Ayya's favorite. He wants to triumph over her in music. He thinks to set her aside. He does not like to compete with her. Male authority tries to hide women's individuality and relegates them not to acquire their identity. Shanmugam desires to Shenbagam as a symbol of oppression. Here, Ambai needs to portray her protagonist to decode her silence and to picture her as a good singer which has shown her self-identity.

Ambai breaks the traditional beliefs by which women can attain what they want to do. Traditional conditions are imposed on women and they restrict them to become silenced. Shenbagam as a girl feels for being alone during menstruation period. She cares for if she would not be allowed to sing or to touch vina. Her unconditional longing for music is expressed through her tears. For her depression Ayya's kind words give a solution to come out from traditional beliefs. He says,

What connection is there between this and all that? Who told you to come and stand here all by yourself? Anyone may touch books or the vina whenever they please. Come out now. He took her hand and led her out of the room... you know I don't like that sort of thing. (118)

Ambai's vision on women is that the women would not be marginalized either human beings or any other objects. She portrays Shenbagam who at least express her thoughts to Ayya. Her confidence makes to reject useless traditions and her reality makes her to attain individuality.

In *Wrestling* Ambai shows her woman protagonist more talented than Shanmugam. Shenbagam excels in her performances and she works hard for music which is everything to her. Ambai gives a picture of Ayya, as a father, who understands the needs of Shenbagam as an adopted daughter and at the same time never fails to take care of son's moral behavior. Once Shanmugam forgets to inform about visitor to his father. Ayya feels sorry for the visitor and he has taught his son not to be arrogant as a musician. Shenbagam is asked to sing along with Ayya in Kacheri where she has performed well. Shanmugam could not accept her progression. Ayya never betrays his son, instead, gives the reason why he has chosen her. He kindly expresses,

Shanmugam, don't think I asked Shenbagam to sing tonight in order to punish you in any way. There is no connection at all between this and what happened the other day. Shenbagam has outstripped the rest of you and gone a long distance ahead. She has worked that hard. (120)

Here, Ambai's vision on Shenbagam is fulfilled through expressing her talents and whole hearted interest in her music. The author beautifully designs protagonist's confidence through that Shenbagam has got individual space in patriarchal society. This space for her begins to make arrangements for public performance. This is the only desire she has aimed at.

Marriage, for a woman, forces her to be quiet and restricts her progression completely. Ambai in *Face Behind the Mask* states that marriage is not just a protection but it is a desirable state and a state for which even little, innocent desires have to be given up (142). In *Wrestling* Shenbagam marries Shanmugam who does not allow her to sing in public. He asks 'Is Shenbagam going to give concerts?' (122). Till Ayya is alive, her life is very smooth and she feels very comfortable. After his death, there are struggles between Shanmugam and Shenbagam. They would not express in words. But they are like wrestlers and Shenbagam feels mentally disturbed and locks herself in the hands of Shanmugam.

On the particular day of Shanmugam's performance, the two ladies are appointed for playing instruments. Male dominated society does not consider that men and women are equal. Shanmugam as a singer does not allow his wife to sing along with him. He has not at all satisfied with her music though she is more talented than him. Without his knowledge, she has performed on the stage where her husband is. Formerly he could not accept her but finally he has started to melt himself on her music. This is what Ambai needs to portray her woman protagonist who defines herself as a new woman and her self-confidence and inner ability make her to attain her own identity.

The positive attitude towards daughters gives special attention and inspires faith and confidence in their abilities. This would cultivate into how the sense of self and identity develops. In traditional representation, after marriage, women are forced to be subservient and men, though they are inferior to women in talents, want to dominate. Married women can be devalued by the power of men. Ambai's vision on women is to motivate themselves and get individual freedom for uplifting themselves to the high level of intellectual life. In *Wrestling*, Shanmugam has also fixed in his mind that he would not allow Shenbagam to go for concerts. Ambai has challenged male dominated society in which she proves women have strength and individual effort to find a new space for them. The authors in *Contemporary Indian Short Story*, states that a picture of new women that emerges is that of woman trying to find her 'self' and female characters depicted by women writers

do not reject patriarchal power structure but make efforts ameliorate women's condition within the patriarchy (39).

Conclusion

In *Wrestling* Ambai portrays Shenbagam as a new woman who refuses to be a toy in the hands of Shanmugam. And also as a determined woman whose individuality and self-identity have replaced the man's world to the world of individuals. By depicting Shenbagam, Ambai tries to deconstruct male sovereignty and represents women to come out of the margins to occupy their position. Lakshmi Holmstrom in her introduction to *A Purple Sea* states that Ambai is well-known as a feminist writer. All the same it has to be stressed that not all her stories can be described as 'feminist' or centrally concerned with women's issues(3). *Wrestling* deals with how the women protagonist can uplift herself by her inner confidence and ability. She has recognized her talents to signify her 'self'. In the introduction of *In a Forest, a Deer* the translator shapes that the reversal of roles and changing the rules are all ways, in these stories, of questioning the order within the family, or the bounds of the self(6). Ambai's women are not as victims but they are women contending with courage and confidence in the male dominated society. Ambai's vision on women is mainly considered with self-realization by which they can achieve liberation, self-identity and a new space.

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IN SEARCH OF SELF: A PHILOSOPHICAL ENQUIRY INTO THE DIALECTICS OF SELF IN HESSE'S "SIDDHARTHA"

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Abstract

"Know Thyself" is the fundamental philosophical quest of Socrates.. It is a quest for the meaning of life. The fundamental questions are: Who am I? Where did come from? What is the purpose and meaning of my life? What are my relations to nature, the community and God? The human person is indeed a source of wonder and question. Each individual, at least once in his/her lifetime, faces with the thought provoking question "what is the meaning of life?" Herman Hesse's novel Siddhartha is a very good example of finding out the real meaning of self and attaining renunciation. In other words, we can say that this novel comprehends the spirit of discovering the actual meaning of the self.

Introduction

Siddhartha is the story of a young Brahmin who discovers the inmost meanings of life and the self. He is the only son of a traditional Brahmin. He is so intelligent and he is in search for knowledge. His father is happy to see him growing up to be a great learned man. Siddhartha's parents, friends, and the people of his village are so happy about having him in the midst of them. On the other hand, he is not happy. He feels that the love of his father and mother and his friend Govinda would not always make him happy. His heart does not remain still even after getting the teachings of the wise Brahmins. His only consideration is the Self and his mind is filled with a lot of questions "...where was this Self, this innermost? It was not flesh and bone, it was not thought or consciousness...where, then, was it?...was there another way that was worth seeking" (*Siddhartha*5). The question concerning the 'self' pains him. At such a situation, the only thing that can give him satisfaction is "Om", the word of words.

Finding no meaning in the life of a Brahmin, he decides to live and lead the life of a Samana. But in the Samana life too, he could not find out the thing that will suffice him. As a result, he leaves the Samanas and goes to see the Illustrious One-the Buddha, along with Govinda. Siddhartha listens to the speech of the Buddha and says to Govinda that he is going to leave the Buddha too. While leaving the Buddha, he thinks that he could not achieve anything by hearing a teaching. He even reveals this to the Illustrious One. "You have learned nothing through teachings, and so I think, O Illustrious One, that nobody finds salvation through teachings. To nobody, O Illustrious One, can you communicate in words and teachings, what

happened to you in the hour of your enlightenment" (*Siddhartha*28). No other teaching could attract him, for the Buddha's teachings have not done so. In short, he rejects the rites and rituals of Brahmins, the art of the Samanas, and the teaching of the Buddha because he finds them as incomplete. After leaving the Buddha, Siddhartha reflects deeply. His mind is once again filled with a lot of questions. At last he comes with an answer "I will no longer study Yoga-Veda, Atharva-Veda, or asceticism, or any other teachings. I will learn from myself, be my own pupil; I will learn from myself the secret of Siddhartha" (*Siddhartha*31). For this he must listen to his inner voice and nothing else is necessary to understand oneself.

A ferryman helps Siddhartha to cross a river. He reaches a large town. Outside the town, he happens to see Kamala going in her sedan chair followed by a small train of men and women servants. He meets her the next day and asks her to teach him the art of love. She says that she would demand money in return. She also helps Siddhartha to earn money through doing business, along with a famous merchant, Kamaswami. Business helps him to earn money so as to satisfy with Kamala with it.

Siddhartha is fed up with this sort of life. While he is with Kamala, he says "perhaps people like us cannot love. Ordinary people can-that is their secret" (*Siddhartha*59). His senses "which he had deadened during the ardent Samana years, were again awakened" (*Siddhartha*60). As a result, he renounces this life also and wanders lonely into the forest. He reflected on his stage. "Nothing is mine, I know nothing, I possess nothing, I have learned nothing. How strange it is!...now I am beginning again like a child"

(*Siddhartha* 76-76). He is more confident now to begin his life anew and afresh.

Siddhartha, now reaches the river again, which he came across years ago, to get at the town. Once again, he meets the ferryman. Vasudeva, the ferryman, is generous enough to call him to share his life with him in his hut. He accepts Vasudeva's offer with pleasure. Whenever Siddhartha speaks to Vasudeva, he is surprised at the latter's art of listening. He learns many things from Vasudeva and the river is the source of Knowledge for Vasudeva. Siddhartha, a person who could not accept any teachings, is willing to listen to Vasudeva's words. In fact, Siddhartha learns much from Vasudeva and the river. We could not say that Siddhartha has not learnt anything from his childhood till he meets Vasudeva. He does learn all along his life. What all he has learnt earlier forms a basis to comprehend the new learning which comes through his contact with Vasudeva providing him with 'the realization of the self'. He realizes the meaning of the Perfect word "Om", as the meaning of meanings, the Self.

One day, Kamala, who is bitten by a snake, is carried along with her son by Vasudeva to their hut. Siddhartha happens to watch dying Kamala but he remains unshattered within. Later, his son deserts him and goes into the town without giving any chance for him to find him out. This incident becomes an eye opener to Siddhartha. He listens to the river, which reflects on the figures of his relatives along with his own figure. He could no longer distinguish the different voices made by the river. Of all, he finds that all those thousand voices consists of one word: "Om".

Siddhartha's ordeal of self-realization ends, thus with his education of the Self, with the realization of true renunciation, stage by stage. He asserts "I have had many thoughts, but it would be difficult for me to tell you about them. But this is one thought that has impressed me Govinda. Wisdom is not communicable" (*Siddhartha* 111). His renunciation is perfect as he renounces his attachment and identification with the things in this world. He learned the transitory nature of things and is ready to accept life with all its ramifications. So his renunciation is a complete one.

Vasudeva has no personal likes and dislikes. He comes as a facilitator to Siddhartha's questioning spirit and is responsible for Siddhartha's comprehension of reality. He lives in solitude for a long time. His renunciation is the more matured one while comparing with that of others in

the novel. The Illustrious One has followers, but Vasudeva who has attained wisdom and peace as that of the Buddha has no followers. He is not willing to teach anyone, rather he wishes that others learn for themselves. For him, the river is the best teacher.

Govinda represents most of the seekers in this world, who identify themselves with a particular school of philosophy. Realizing the futility of leading the life of a Brahmin and that of the Samanas, he selects the life of the Buddhists. Yet he remains restless.

In Kamala, we can find the incarnation of all worldly pleasures. She, in a way, is the seeker of Self. In her old age, she gives all her wealth to the followers of the Buddha and undertakes a pilgrimage to see him. She could not see the Buddha and see only Siddhartha. But she is able to discover the Buddha in him.

Conclusion

Even the spiritual seekers often fail to understand that total detachment is impossible for the human mind. As long as there is a mind it has to attach itself to something. Unless we discover in ourselves the capacity to banish from our mind its various unhealthy relationships with the world outside and re-educate it with the spirit of detachment, renunciation can never be achieved. Therefore, detachment from the false can be successful only when we attach our Self to the Real. We can compare the man of renunciation with a lotus flower. Though the lotus flower exists only in water, draws nourishment from the very water and dies away in the same water. Yet, during its life as a lotus it does not allow itself to be moistened by water. Similarly, the man of renunciation draws the nourishment for his individual existence from the world of object, but remains perfectly detached from his own merits and demerits, from his own concepts of beauty and ugliness, and from his own likes and dislikes in the outer world. Such a man can find in no way any distinction in the outer world of names and forms. And this equal vision is the hallmark of realization. In short, we can say that Hesse's *Siddhartha* is an endeavour to restore his faith in mankind, to regain his lost peace of mind, and to find again a harmonious relationship with his world.

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A COMPARATIVE ANALYSIS OF TAMAS AND TRAIN TO PAKISTAN

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Abstract

A careful study of the narratives of the two novels unfolds the fact that the horror and trauma in the sub-continent was unleashed only when the people on both sides of the divide happen to receive trains full of mutilated Corpses. It is the train that is the sole cause of uncontrolled violence and bloody massacre. In both the novel there are few concepts which go together. They are as follows,

Key words: *Victimization, Sacrilege, sexual violation, bestiality, hatredness, abducted and slaughtered*

Victimization of Women

The partition narratives are testimony to the facts that the women of Sikhs, Hindus and Muslims were among "the greatest victims of religious and cultural persecution". On both sides of the newly created borders, women were kidnapped, abducted, raped and brutally killed. Defilement of a Women's body was considered to be the greatest dishonor that a family had to endure. And the violence inflicted upon women was equivalent to a sacrilege against one's religion, country and family.

In the novel Tamas the victimization of women is portrayed through the character of Liza the wife of the Deputy Commissioner. Being the wife of Deputy Commissioner she is not allowed to be free. Many of the times she felt like depressed and relaxed her by taking liquor.

In Train to Pakistan, Kushwant Singh gives a similar account of atrocities being inflicted upon Women of other religions. He tells the tale of a young girl – Sundari. She was going to Gujranwala with her husband on the fourth day of her marriage. Her arms still covered with red lacquer bangles and her palms bright with henna. She is happily day-dreaming on her way to her new home when the bus on which they are riding is attacked by Muslims. Her husband is stripped naked and dismembered before her eyes. She is gang raped.

"The mob made love to her. She did not have to take off any one of her bangles. They were all smashed as she lay in the road, being taken by one man and another and another, that should have brought her a lot of good luck"

Apart from such horrible accounts, we learn from both these novels that the ghost trains carrying the dead bodies also carry sacks of women's breasts. The amputation of

breast of women is one of the most gruesome injuries faced by the women. Many women died trying to avoid sexual violation, preserve their chastity and protect their religious and family honor. Some women set themselves ablaze and sometimes all the women in family committed mass suicide.

Romance

The two novelists appear to be similar in introducing the element of romance to the historical subject. Both of them want to give a coloring of imagination to the realistic depiction of the history partition both the novelists develop the love story between the individuals of diverse religious and ethnic identities.

The narrative of train to Pakistan is woven around the love affair of the Sikh gangster JuggatSingh and his beloved Nooran the daughter of the village priest. Both these love affairs vary considerably whereas Tamas is responsible for deserting and defiling Richards beloved Liza and also Nathu's beloved. Juggat Singh averts mass destruction being inflicted upon the Muslim passengers fleeing to Pakistan. Juggat Singh does not care for his own life and sacrifice it to save humanity at large.

The revenge plan of the Hindus to blow up the train is aborted by the notorious gangster Juggat whose beloved Nooran, the daughter of a Muslim weaver, also was aboard the train. Love exists in many forms and faces throughout the book.

Goodness of Human Character

Partition fiction in English and in English translation on the one hand reward man's bestiality and savagery and on the other, the vast volume of it underlines that man is

essentially sincere, committed to upholding humanity to survive and sustain itself. In partition fiction some characters indeed stand for universal goodness. Iqbal, Juggat Singh, in train to Pakistan and Rajo the Muslim woman and some leader of Indian national congress are the genes that sparkle even in the darkest clouds of violence, hatred and communal riots.

Juggat Singh and Iqbal in train to Pakistan are socially marginalized individuals but they represent the sunny side of life. Iqbal is against the exploitation of the poor by the rich. He us against the partition of India. He believes that no good to the people of India and Pakistan will come out of this partition, violence and transfer of population. He is the man who requests repeatedly meet Singh the priest in the Gurudwara at Manomajra, to stop the violence and killings he comes to know that near the bridge in Manomajra the Sikhs and the Hindus are planning to attack the train that will carry Muslims of Chundun Nager and Manomajra to Pakistan. This plan of mass-destruction will take place under the aegis of the militant boy leader. Iqbal passionately requests meet Singh.

You cannot let this sort of things happen can't you tell them that the people on the train are the very same people they were addressing as uncle's aunt's brothers and sisters?

His vision of life registers the ultimate triumph of Man's human values over the Mannering Lunacy. Overtaking the country during time of the Indian partition in 1947.

Juggat Singh, a social marginal at Manomajra. Who lives at the outskirts of the village is a diehard daredevil. He is involved in several train robberies, Car hold-ups, dacoits and Murders. The police arrest him for being suspect in killing Ram Lal, the Hindu money lender. He put behind the bars. When the communal tension reaches the points of outburst at Manomajra, i.e. when the Sikh and Hindu fundamentalist forces plan to attack the train near the bridge carrying the Muslim migrant to Pakistan, the local police inspector on the instruction of Hukum Chand releases Juggath Singh from the police custody.

He after his release comes to know the blue print of the train attack by the boy leader. He also comes to know that Muslim along with Imam Baksh and his daughter Nooran will be travelling to Pakistan by that train. The social marginal Juggat Singh rises to the occasion and decides that he should save these Muslims travelling by that train. Kushwant Singh introduces the love story between Juggat Singh and Nooran in the train to Pakistan to show that the

religious difference between to Juggat Singh and Nooran a Muslim does not stop Juggat even from the sacrifices of his own life to save the life of Nooran.

In Tamas the character of Rajo is portrayed with humanity. Being a Muslim Woman in a village she helped the old Sikh Couples Banti and Harnam Singh inspite of heavy opposition by her own son and also she helped them for going to the safest place by returning back their Jewels to them. Which shows her utmost concern on humans with no religious distinction.

Communal Violence

This is one of the Major Concept which plays a significant role in both the Novels. In Tamas it is clearly pictured that how a Muslim sweeper Nathu is corrupted to kill a pig which war thrown in front of the Mosque. Later it gave rise for the communal riots between Muslims and Hindus. Also many men and women were killed brutally and even Cows were mercilessly slaughtered followed by the killing of a pig. It is because of this many were migrated from their place to escape from riots including the Sikh couple who faced numerous troubles because of the riots taking place in the town.

Also there was the forcefully compulsion on people to convert themselves to another religion and also many women were mercilessly abducted, raped and killed. Many of them also committed mass suicide. The people belonged to different religion were seen with hatredness by the other.

In Train to Pakistan the people of Manomajra lived with unity until the emergence of the ghost train from Pakistan. After that the situation is still worsened on seeing the emergence of the second train with full of murdered Sikhs and Hindus from Pakistan as their gift. Many women, children and men were brutally killed and the breasts of the women were cut off by them which shows their hatredness in an extreme level. It is after this the Hindus and Sikhs took revenge on Muslims resulted in the riot which was unexpected. Later this ends with the young notorious Sikh boy Juggat who sacrificed his own life for saving his fellow villagers and Nooran in the train heading to Pakistan.

These two novels were published with the gap of two decades. Still they share a lot of details while retaining their individuality as well. Instead of depicting the event in political terms the novelists have provided human dimensions which bring to the event a sense of reality, horror and believability.

August 1947 marks the end of the British Raj in the sub-continent. The departure of the British from the sub-continent led to the creation of two independent states, Pakistan and India. The division was based on two nation theory with the argument that the Hindus and the Muslims cannot live together as one nation since both have distinct social, cultural and religious identities. The Muslim majority region of Punjab and East Bengal forming West and East Pakistan and India in the middle of the two. This resulted in massive and violent migration of the people across the divided. Muslim moved into India with the prospects as well as ethnic identities.

Ironically this mass scale migration entailed crimes of unprecedented violence, murders, rapes and bestiality. It is very difficult to give an exact account of the people who became the victims of the partition trauma but its impact can be compared to that of Great War on Britain or the Second World War on Japan and France. Describing the monstrosity of the situation Urvashi Butalia says that the partition left one million dead, 75000 women abducted and raped and turning twelve million displaced in to refugees status.

Unfortunately the split between Pakistan and India served to heighten each other's hostilities instead of bringing peace in the region. Civil tension continued mounting for months. Thousands of families were split apart, homes burnt out and village's abandoned. Some women were so embarrassed of the sexual humiliation that they refused to return home and opted for suicide. The destruction of families through murder, suicide and kidnapping caused grievous partition trauma.

The tragedy of the partition encounter has given rise to fictional explorations with an attempt to define the inner turmoil and social complexes that plagued the subcontinent. The vast volume of partition fiction in English, Urdu, Hindi and Bengali and other languages of the subcontinent faithfully records the gruesome human disaster in the wake of partition. The incredible suffering and bewilderment of the people of the subcontinent has been a favorite with India and Pakistani writers.

Khushwant Singh's *Train to Pakistan* and Bhisham Sahni's *Tamas* are some such examples that attempt to give us an insight into the public frenzy communal hatred, extremedisintegration and large scale sectarian violence. Both these novels have received worldwide recognition for documenting faithful representation of

mutual hatred, mistrust and enormous upheavals culminating in the result of partition.

The two novelists witnessed the partition turmoil themselves. Both Khushwant Singh and Bhisham Sahni are the renowned Indian writers. Although they share the same theme of partition and post-partition turbulence in their novels, they upheld their own unique mirrors to reflect upon the physical tortures and psychological outbursts that became the order of the day when the division of the subcontinent into Pakistan and India was announced. Both the novels point a vivid picture of the separation between the Muslims, Sikhs and Hindus in the summer of 1947. The theme of exile of belonging and non- belonging is a common link between writers from post –colonial culture.

In these two novels of post –colonial literature there are many similarities and contrasts. These novels *Tamas* and *Train to Pakistan* the events are based on facts but rendered into fiction with skillful artistry. The concept of communal violence is clearly depicted in these two novels. Surprisingly even after sixty three years of partition similar incident has happened in Chikmagalur that a pig's carcass was found in front of a mosque on December twenty eight 2013. Thought we are living in a country of "unity in diversity". And All are equal in the eyes of the law", there still remains the distinction among various religion in the mind of some crooked fellows.

The narrative accounts of the partition trauma produces enough scope to recapture the harsh realities and the memories of the division of the subcontinent many of the film writers draw their inspiration from the sources. The films *Tamas* and *Train to Pakistan* are the visual representations of the event of partition. Both the films succeeded in winning the admiration from the experts and the viewers. *Train to Pakistan* was directed by Pamela Rooks and the movie was nominated in Cinequest San Jose film festival in the best feature film category in the year 1999. Both these are the watch movies to have closer look at how the earth is divided and the innocence is destructed.

It is appropriate to say that Khushwant Singh and Bhisham Sahni have successfully created a discourse to bring the turbulent past to the forefront of society the novels encompass the issues of independence and partition using it as a means to explore other issues which then emerge as the larger picture of the devastation bloody birth of nations and continued problems. The novelists have astutely reproduced the racial religious socio economies and political biases which led and disintegration of the society.

Both the writers belong to different generation. They agree on the point that if the educated people have taken a right step at a right time, then there would not have been such a massive bloodshed in the subcontinent. The novels are autobiographical in nature, which explain the psychological outbursts of the brutality of the events, faithful account of the treacherous world and its complexities that surround the characters.

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AN ANALOGICAL STUDY OF SHAKESPEARE'S OTHELLO AND BHARATHIDASAN'S LOVE OR DUTY

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Abstract

Comparative literature is both a mode of study and an independent concept of literature. It is a study of literature not in isolation but in comparison. Here in this paper a comparison between William Shakespeare's Othello and Bharathidasan's Love or Duty has been drawn. In both the plays, Love has won at the end. One pair of lovers united in the world after death and the other in the present world. As the philosophers say that one has to choose between house and nation, Othello proved it right and Love or Duty proved it wrong. Though the title Love or Duty itself is like asking to choose between the one, the plot proved that both is possible.

Introduction

Comparative literature is a growing discipline in countries like America, France, Germany, Italy and also in some Eastern countries. In a country like India, where many languages are spoken and good creative literature is produced in various Indian languages, comparative literature becomes very important. Comparative literature is both a mode of study and an independent concept of literature. It is a study of literature not in isolation but in comparison. The term 'Comparative literature' was coined by the famous Victorian poet and literary critic, Matthew Arnold.

Here in this paper a comparison between William Shakespeare's *Othello* and Bharathidasan's *Love or Duty* has been drawn.

William Shakespeare

William Shakespeare was born on April 23, 1564 in Stratford-on-Avon. In 1582 at age of 18, he married Anne Hathaway and moved to London in 1592, and improved his standard of living. He has written 37 plays and 154 sonnets. He was a major shareholder in the Globe theatre.

Othello

The action of the play is laid against the historical background of the wars between the Venetian Republic and the Turkish Empire during the sixteenth century. Othello, however, is not a historical figure.

Othello has appointed Cassio as his lieutenant. Iago, who expects to be promoted, is disgruntled. He decides to wreak vengeance on Cassio and Othello. Othello, the Moor, has married the Venetian lady, Desdemona. Iago

fleeces the Venetian gentleman Roderigo by leading him to hope that he can win Desdemona soon or later. Othello is sent to Cyprus to protect it from Turkish invasion. Iago leads Othello to suspect that Cassio had sex with Desdemona which in turn made him to stab her to death on her bed. Later Emilia and Cassio proved to Othello that his wife was never unfaithful to him, which led him to stab himself, to death.

Bharathidasan

Kanakasabai Subburathinam popularly called as Bharathidasan, was a 20th century Tamil poet and rationalist. His writings served as a catalyst for the growth of the Dravidian movement in Tamil Nadu. In 1909, he was introduced to Subramaniya Bharathiyar, and his interactions with then Mahakavi had a major impact on him.

He has penned his works under different pseudonyms such as Paavendar, Puduvai Kalaimakal, Desopakari, Desabhaktan, Anantapotini, Swadesamitiran, Tamilarasu, Tupleks, Kirukkan, Kindalkaran. His works include,

- *Amaidhi – oomai*
- *Kadhala kadamaiya*
- *Pandiyan parisu etc.,*

Kadhala Kadamaiya (Love or Duty)

Konrainadu was in bondage. The King of Malainadu sends a message that he intends to grant freedom after five days. But, Makinan tried to invoke people's mind with the words that 'freedom is not a thing to be given by others but it is the produce from the field of victory' (19). The king of Malai visited Konrainadu with his regiments and decided to sign a treaty between the nations to protect Konrainadu

from the king of Kolinadu, who was a wicked fellow. The next day king of Malainadu met Killai (the granddaughter of the erstwhile ruler of the country), who was bathing in a tank with her friends and fell a prey to her beauty. He learned from his minister that she was the lady love of Makinan. He had sent many messengers to win her attention towards him but all his attempts failed. So he decided to corner her by the postponement of freedom to Konrainadu. He even declared openly that the people would be free when Killai accepts him. Makinan stood in between the duty of lover and the duty of citizen, finally he decides to murder Killai to save her and for the welfare of nation on which she too agreed. The King of Malainadu who overheard their conversation and was surprised at the duty consciousness of the lovers. The next morning the king granted freedom by saying,

'this freedom is not given by us.

It was won by your own efforts.' (22)

He handed over the administration of the country to Makinan and Killai and took leave with his army and officials.

Interpretation & Discussion

Both in *Othello* and in *Love or Duty*, the lovers had been cornered. In former it is the king of Malainadu and in latter it is Iago, who corners lovers. Iago was not raised for the position of lieutenant. So he planned to take revenge on Othello, he executed it with an unadulterated lie that Cassio had sex with Desdemona. Where else king of Malainadu fell a prey to the beauty of Killai and intended to win her even after coming to know that she is in love with Makinan. In both the cases lust plays the central role for the torture and befall of others.

There is a famous saying in Tamil, 'Aavathum Pennale Azhivathum Pennale'. Which has come true, in the above two plots. In *Othello*, Iago plotted by the name of Desdemona and where in *Love or Duty*, Killai tempts the king by her beauty but in both the cases there was no wrong with the women. In *The Holy Bible* many examples regarding temptation had been given, some responded in the right way and some didn't.

As in *Love or Duty*, in the scripture King David saw the bathing beauty, Bethsheba (wife of Uriah the Hittite) and committed adultery which led to the fall of himself. By the above it could be well understood that, the female sex, not the weaker sex as said by Gandhiji but it is men who are

weaker. Though the wrong is by the side of men, the world blames only women as if the men are great.

The protagonist Makinan and Othello are very patriotic to the nation they live in (i.e., Venice for Othello and Konrainadu for Makinan). Othello, who was just married, set out for a national duty instead of spending time with his beloved. On the other side instead of getting what was granted and then to enjoy the life with Killai, Makinan tries to invoke the freedom thoughts on the minds of the people by the lines, 'freedom is not a thing to be given by others but it is the produce from the field of victory' (19).

In *Othello*, Iago spoiled the mind of Othello with the unadulterated lie which would move him to stab Desdemona to death. In *Love or Duty*, a letter would be sent by Tankavel (the minister) which states that,

"The king, impelled by the desire

To wed Killai, did many harms.

I myself witnessed all the woes of the people.

I wanted to tell you a matter.

But I could not disclose it standing before you.

Yet it is my duty to tell you.

The people Should be freed from their poverty and serfdom.

Will Killai accept the hand of the king to achieve this end?

She will never forsake her chastity.

Please do a thing without delay.

It is your service to the country. Do it now!

Yes! Take the sweet life of Killai with your own hands!

Is there any other way?

This is my opinion..." (157)

In *Othello*, "yet she must die, else she'll betray more men. Put out the light, and then put out the light:" (5.2.6-7).

The word that was spoken by the women, in both the dramas was very similar and reveals their love towards the men, they love. In *Love or Duty*,

"I rush to the palace, sword in hand

To put out the beautiful lamp

That glows in the temple of my heart!

.....

Should at all I cut and destroy this exemplary beauty!

It is a fresh flower and an abode of beauty!

Thinking so, he passed by the durbar hall!

.....

His eyes were fixed only on the cot

Furnished with soft mattress in the bed-room of Killai.

.....
The long sword fell down with noise.
Killai woke up, as the noise resounded in her ears.
.....

That service to the country
Is far greater than fulfillment of our love?
So I came to liquidate you!
.....

She strongly pressed her palms
Against her cheeks and bowed her head down
Saying, "Take my sweet life for the sake of my
country!". (167-168)
Where as in *Othello*,
DES. Do you talk of killing
OTH. Yet, I do.
.....

OTH. Think on thy sins.
DES. They are loves I bear to you.
.....

OTH. Peace, and be still.
DES. I will so. What's the matter?
OTH. That handkerchief which I so lov'd and gave
thee

Thou gav'st to Cassio.
.....

EMIL. O ! who hath done this deed?
DES. Nobody; I myself; farewell :". (5.2.33-130)

Later, when he came to know the truth from Emilia, he was shell shocked. He tried to murder Iago but he escaped. Then he pleads by saying, 'I do believe it, and I ask your pardon. Will you, I pray, demand that demi-devil why he hath thus ensnar'd my soul and body?' (5.2.306-308). He won't get a proper reply from him. After asking the gatherers to report the same, he would stab himself and die.

In *Love or Duty*, When Makinan held the sword to her neck and got ready, he heard a voice thus, "The great Konrai is free! O my mother! Release the sword from your hold!" (171). When he turned back it was the King of Malainadu, he said

"O killai who came forward with little hesitation
To sacrifice your sweet life for the sake of Konrai!
You are the ambrosia specially born to be the spouse of
Makinan.

May the all-renowned Konrai
Be blessed with every prosperity!
May Makinan lead a happy life with Killai" (173)

Conclusion

In both the plays, 'Love' has won at the end. One pair of lovers united in the world after death and the other in the present world. From this it could be well understood that even true love will undergo testing, because of this sometime one among the pair may lose the trust on the other like Othello or one may ready to lose the life for the true love like Killai. On the other hand the plays prove that the youth of the nation is not wasting their life in love affairs but are patriotic.

As the philosophers say that one has to choose between the house and nation, *Othello* proved it right and *Love or Duty* proved it wrong. Though the title *Love or Duty* itself is like asking to choose between the one, the plot proved that both is possible. In the play Makinan was ready to lose his beloved for the welfare of the nation but the nation had the other choice instead which came in the form of the king Malainadu to unite the both in marriage and declared them as the ruling power. In *The Holy Bible* it is stated that, "Humble yourselves before the Lord, and he will lift you up" (James 4.10). Thiruvallur says in the chapter, Understanding One's Duty to Society that,

"The wealth of men who love the 'fitting way,' the truly wise
Is as when water fills the lake that village needs supplies."
(215)

So it can also be said that if someone work for the welfare of someone else then it is very sure that God will work for that person.

Thirukural in the chapter, The Not Being Angry has said, "Where tho hast power thy angry will to work, thy wrath restrain; Where power is none, what matter if tho check or give it rein?" (301). Which Othello failed to do because of blindfold. But Makinan, though duty bounded thought for a moment before the action, which resulted in two different conclusions between the plays.

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FEMINISM IN MARGARET ATWOOD'S 'THE BLIND ASSASSIN'

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Abstract

Margaret Atwood, a Canadian novelist, poet and critic is noted for the feminism. Her texts derive from the traditional realist novel, where the female protagonist is victimized by gender and politics. Atwood's fiction is often symbolic and she has moved easily between satire, fantasy and suffering. In the year 2000, Atwood earned the Booker Prize, Britain's top literary award for fiction through '*The Blind Assassin*'. In her novels, Atwood creates women characters that are forced to reconstruct themselves in a more self reliant and courageous form as they seek to establish their relationship to the world and to the individuals around them.

The novel '*The Blind Assassin*' (2000) is highly regarded as a provocative work of feminist dystopian fiction that examines the cultural construction of female identity, language and historical memory. Atwood depicts life as a process, a journey into one's self which results in self-realization, self assertion and reconciliation. The broken relationship portrays the universal problem of survival of the human race which reflects the radical influence of colonization. The portrayal of women in search of an identity for their own selves as well as of their country's cultural identity is an important phenomenon in recent Canadian fiction. Atwood's vision of life centres on the psyche, the soul and the consciousness of man. The women as portrayed by Atwood suffer from personal victimization which has its roots in the colonial pattern of destruction.

The present paper seeks to show that how Atwood's female character Iris, when faced with extreme of harassment and subordination appropriates her voice to fight back against the oppressive forces that are instrumental in her construction and making. She personifies the bruises and injuries of her body to unfold all those factors which are responsible for women's making, conditioning and becoming as marginalized, mute and passive object in the society. By conquering her body and writing from it she defeats her silence and deconstructs the order and law of language, disrupting the social structure, which prioritizes and propagates binary division of male / female, where female is always the 'other'. It is brought to the fore that how women by identifying their potential and using their subdued powerful identity may punish and over throw patriarchal hegemony.

Keywords: Women's voice, Bodies, victimization, Blindness, Gender, patriarchy.

Introduction

Human beings are like the boon on the Earth and they are armed with an invincible power of intellectuality to protect their own life as well as the planet where they live. Each human being should understand the value of his/her life. Since the beginning of the life on Earth, it has been normally seen that anarchic forces emerge sometimes and they become brutal destroyers of innocent lives.

Women have ever been exploited in multiple ways by the so-called God like Man. It is a misconception to give more importance to men over women. We must say this ideology has come out of the gender politics. Man is considered as a symbol of power and prosperity. It is a stale set rule in the world that only men are supported to work and earn money, women are disallowed to go outside the four walls of their houses. Women only represent an object for sexual pleasure and for doing monotonous petty works like washing clothes, cleaning utensils and cooking food. It is very strange to see such a foolish gender biased

politics against women. It is unimaginable for people to see wives or girls denying the house hold duties and men or husbands are made to do these petty works. Later, when women slightly began to realise the gender politics, the awaking came to them the to their internal urge to gain knowledge through education. There has also been a tradition of denying education to women. Under this condition very few women secretly began to read books and they realized the severity and intensity of this matter. Such women, who started to sense their overburdened life, tried to give words to their condition.

Defining feminism exactly can be a challenging task but a broad understanding of it encircles the speaking, writing and thus advocating on behalf of women and by identifying injustice to females in the social status. Thus a new aspect has been explored these days in the 21st century which shows the feminism and its politics in detail with great intensity. Margaret Atwood's novels examine these issues with the portrayal of her subjugated female characters in

her novels. The women's movement of the 1960's was not the movement when the mechanism of feminism started. Women's inequality in society showed its signs much earlier in the works of many women authors like in 'Mary Wollstonecraft's, *'A Vindication of the Rights of Women'* (1792) which discusses male authors like *Milton, Pope* and *Rousseau*. Feminist approach can be identified in fiction since '*Jane Austen*' had addressed the restricted lives of women who faced such predicament in the early part of the Century followed by '*Charlotte Bronte*', '*Anne Bronte*', '*Elizabeth Gaskell*', who espoused the cause of women's pathetic state.

George Eliot also depicted women's misery and oppression in her renowned autobiographical novel '*Ruth Hall*' (1854). Surprisingly some male authors also recognized the injustice being done to women. The novels of '*George Meredith*' and '*George Gissing*' and the plays of '*Henrik Ibsen*' also outlined the pathetic plight of women of the contemporary time. Since 1960's these female groups began women's Liberation Movement. They advocated many empowering revolutionary changes in the personal and social life of women.

'The Blind Assassin' – Feminism

'*The Blind Assassin*', is a family saga that spans several generations, but it mostly focuses on two sisters, *Iris* and *Laura Chase*, who witnessed the collapse of their family's fortune and who suffered the consequences of this fall from grace. Margaret Atwood is a Canadian writer who first made a literary impression with feminist poetry. Woman issues defined most of her work, and feminist themes run deep in the '*Blind Assassin*'. Despite this, the novel should appeal to both genders, because the propelling conflict in this novel isn't 'Woman Vs Man' but 'Powerless Vs Powerful'. The struggle of women in decaying economic times is just a microcosm of the struggle of all people during such times.

'*The Blind Assassin*' encases a story within a story, within a story where as that might sound like you have three plots to follow in truth, the inner stories compliment the main story and help to give it texture and contest. The main story is narrated by *Iris Chase Griffin*, a woman in her eighties, who, knowing she's about to die, writes her life story. It is an intriguing story of secrets and lies, of the abuses of power and wealth, and of survival and maintaining one's personal integrity. '*The Blind Assassin*' is a super example of a narrative whose female character

express varying degrees of Atwood's strongly feminist slant on life without being mawkishly obvious about it. Atwood said that it was less about the family than about two sisters. The novel demonstrates that she has mastered the art of creating dense, complex fiction from carefully layered narratives, making use of array of literary devices; Flash backs, multiple time schemes, ambiguous, indeterminate plots.

The protagonist *Iris Chase Griffin* 83, narrates the Sober story of two sisters, *Laura Chase* and herself, tracing their lives from a happy childhood in a well to do middle class family until *Iris* old age. It's an autobiographical narration of *Iris Griffin*. The highly self conscious narrator addresses the reader and carries an account of week to week diary of her present circumstances over the year of writing. Her young life as a wife of prominent Toronto business man is shown in contrast with the present life of genteel poverty in her home town of *Ticonderoga, Ontario*. The story begins with the suicide of her younger sister, *Laura Chase* in 1945 and then circles back to the turn of the 20th century to chronicle the lives of their grand parents and parents and their own passage from innocence to experience in the 20 s to 30s. It is narrated in the third person in a running present tense, and documents a clandestine affair conducted in a series of squalid lodgings between a wealthy young woman and a penurious radical fugitive. Its narrative form provides glorious experience of reading narrative as a value in itself.

The contemporary women writes like '*Toni Morrison*', *Doris Lessing* and *Margaret Atwood* use ironic retelling to create room for their writings in the '**house of fiction**'. The house is certainly a contradictory image for women. The domestic space of the house is one in which women historically experienced significantly more power, influence, and freedom than they did in the public and political spheres of life. The tradition of women as house wives has left women with the belief that house work is ultimately their responsibility. '*Toni Morrison*' in '*The Bluest Eye*' (1970) describes the '**out doors**' of homelessness as the real terror of life. Similar way *Atwood's* protagonist *Iris* starts her fictional autobiography in late summer and finishes it shortly before her death in spring. i.e., at the time when nature is reborn. *Iris's* rebirth is symbolized by '*Sabrina*' her grand daughter. The writer examines the issues that have long troubled her like the victimization of women in patriarchal system. The cultural and historical repetition of violence against women and their blindness to collusion

with their own victimization as well as that of other women is well probed, by providing a novelistic memorial to the lost voices and buried lives of earlier generation of women. The narrator draws parallels between her story and that of famous fictional characters; '*Helen of Troy*' '*Circe*' '*Medea*' '*the queen of Sheba*'. Indeed the novel's crucial interpretations are the recurring allusions to Coleridge's '*Kubla Khan*' (1816). The novel also contains fairy tales motives like '*Red Riding Hood*' (1697) inter text that parallels *Iris*'s search for her grand daughter.

Iris and her sister *Laura* are victims during their childhood, "*The two of us on our throne encircled Island, waiting for rescue and on the main land, every one else*"⁴³. In relation to her parents *Iris* becomes a complaint false self in order to be loved. She learns that the way to be accepted and allowed is to spend time hiding her own symbolic hunger. Their mother's love is described as the metaphor of a cake which is something rare and festive. Because cake is not always like *Iris*'s mother who is absent because of her charity work. Their mother dies when *Iris* is nine and *Laura* is six years old. So, the girl's father represents the ultimate authority, the ownership of all power. *Laura* confuses their father's steps from the torrent. Their father doesn't respect their gender, instead, he is worried about it and try to diminish their difference by acting as if they were boys. He is often confused because his children are female and they do not function in the way he wants them to "*the values he required were those of the army, neatness, obedience, silence and no evident sexuality*". *Iris* says they are even abused mentally and physically by their private teacher *Mr. Erskine*, who appears as sadistic irascible, unpredictable tyrant, but, their father is of no help, because it is the father who has given him the position.

Iris's marriage to her father's business competitor *Richard Griffen* is filled with images of her victimization. *Richard* is portrayed as a cruel hunter figure, which lacks empathy. He is a man who "*preferred conquest to a co-operation*". He proposes to her in a restaurant called the Imperial room. The name already suggests inequality of power. *Iris* is depicted as rabbit in a trap, a caught animal that has to give her consent to her imprisonment. She feels that she has no choice if she wants to save the family business and to support herself and her sister. Her father asks her to perform an act of self sacrifice, to save their family, their avilion, the factory and his reputation but she sees her future as helpless, years after this she will be

found dead and eaten. *Iris* is a victim of the marriage, she sees her hands as "**Uncooked bacon Fat**". She is a passive actor in a play and she feels forced to take part in. She feels miserable after the very unhappy first love making with her just wed husband. The father believes that by making *Iris* marry *Richard*, his factory and daughters will be saved, but *Richard* betrays all his promises. In the novel both the female and the male protagonist are deceptive the male protagonist possesses several names, displaying various identities and the women enjoy this atmosphere of secrecy unconsciously. After being married to *Richard*, *Iris* is divided into two to escape from her daily oppression. During the day time she has hours of her own, but at night she experiences nightmare of being physically controlled victim because *Richard* demonstrates his power over her. When *Iris* desired to have her own space to resist patriarchal oppression after nineteen years of obeying others and oacting according to others expectations, she chooses the act of writing in search of a voice that is buried deeply in her. So, '*The Blind Assassin*' was written and continued by *Iris* that was first assumed by *Laura* in her helpless days.

Iris (along with her sister *Laura*) is sexuality mutilated by *Richard* who is presented as the personification hegemonic masculinity, exhibiting Sexist and misogynist attitude. *Iris* writes in her memoir "*when he married me he figured he'd got a bargain – two for the price of one*" (BA 617). Thus girls are treated as no more than sexual commodities to be bought, sold and bargained for sexual pleasure and use. In marrying him *Iris* feels as, "**beautiful trophy groomed wife**" (stein 142) whom *Richard* uses as a playing, hunting her for his amusement and pleasure without being bothered that she was indifferent towards him, "**to his night time activities, even repelled by them**" (BA 454). According to Greer, woman has been dictated and made to believe that her identity exists in her body, she is exploited and oppressed by man on account of her sexuality, she is the "**sexual object sought by all men and by all women**" (67). While *Iris* becomes "**the showcase for wealth and caste**", *Richard* slips "**into relative anonymity, as handsome is as handsome does**" (Greer 64). *Iris* recalls her marriage as "**a decorous and sanctioned violence**" where *Richard* afflicted her body with 'bruises, purple, then blue, then yellow' (BA 44). He rejoiced the fact "**how easily I bruised prefer(ing) conquest to cooperation, in every area of life**". He favoured thighs, where it wouldn't show' (BA 454-455). *Iris*'s

position was that of domestic animal where she was expected to obey all his commands and orders without protest and her, **"job was to open my legs and shut my mouth"**(BA 407). At one place *Richard* associates women with the imagery of fruits considering them as an object of consumption; he said **"women could be divided into apples and pears, according the shapes of their bottoms. I (Iris) was pear, he said but an unripe one. That was what he like about me – my greenness my hardness"**(BA 390). Where as other place women are considered as, **"Boats ... busted car engines and broken lamps and radio's – items of any kind that can be fiddled with by men adroit with gadgetry, and restored to a condition as good as new"** (BA 83). This fact is well commented by 'Germaine Greer' who writes that **"If a woman is food, her sex organ is for consumption also, in the form of honey pot, hair-pin , and cake, or jelly-roll"**(297).

Iris, the actual author of '*The Blind Assassin*' reveals her scandalous love affair with the mysterious '*Alex Thomas*'. The most, obvious tricker figure in the novel are *Alex* and *Richard* who trifle with the feelings of both *Laura* and *Iris*. As mentioned in the title all the characters in the novel can be regarded as the 'Blind Assassin'. *Iris* herself is a victim who is responsible for her husband and sister's suicide, *Richard's* attitude towards *Laura*, *Alex Thomas's* ambivalent attitude encourages them to kill themselves. The assassins in the novel are *Richard* who destroys *Laura's* life, *Alex*, who ruins *Iris's* belief in love; and *Iris*. The narrator focuses on the maternal lineage of women *Adelia*, *Liliana*, *Iris*, *Aimee* and *Sabrina* of the *chase* family. Ruling out the reason like financial need to work outside, upper class women have no excuses to work outside home. They are not allowed exposing themselves in public like other women do from lower social class. *Iris* grandmother '*Adelia Montfort*' is a daughter of a once prosperous family that earned their fortunes in the rail road industry. *Adelia* married to '*Bejamin*' whose button factory is at the peak of its luck and also because of downgrading of her family. For *Iris* too, marriage is an act of trade as she married *Richard* for the same reason like her grandmother. Therefore the women in their family are the objects of exchange for the continuity of accumulating money. **Women in their family are only house keepers and helpers for their men.** The early life of *Iris* is much connected with different mother figures like '*Adelia*' her grandmother, '*Liliana*' her mother, '*Winfred*' her sister-in-

law that results in herself denial. Later, her affair with *Alex* helps her as a means of self escape and fulfilment of her desires. All the women figures play a crucial role in forming the subjectivity of the young *Iris*. Especially *Adelia* who is the capable hostess, confined herself to the house hold and scarifies of freedom. She influences *Iris* is a lot both in her childhood and in her married life.

Laura's character and her importance is an immense significance in the novel because her life is one of the motivators for *Iris* to write her autobiography. Both *Iris* and *Laura's* bond is described as strong and complicated. *Iris* is afraid and jealous of her mother's love because their mothers love is solid and tangible like a cake. The metaphor is that, a cake is always there like *Iris* mother who is often absent because of her charity work. The family runs in difficulties as their father gradually loses his wealth. Both girls fall in love with the same mysterious handsome stranger, *Alex Thomas*, who causes their father's downfall. When *Laura* entertains a platonic relationship with the young man, *Iris* suffers from a violent and unhappy marriage, but when she reveals this to her sister, it causes to breakdown totally and commit suicide by riding over the railing of a bridge. While telling her story *Iris* regularly highlights the writer's tricks like, she leaves her male character unnamed. She points to several quotations from famous authors like '*Ovid*', '*Fitzgerald*', fictional characters like '*Helen of Troy*', '*Circe*' *Medea*, the '*Queen of Sheba*' and a crucial interpretation to novel is Coleridge's '*Kubla Khan*'.

Conclusion

It's a novel subtle and dangerous as a spider web and its surface is as simple as water. Its depth is complex as the teeming hungry sea. As *Iris* spins out her story, she with holds information from us, thus binding the reader in much the same way that she herself was blinded, during the course of the entire novel. The reader discovers that '*Iris*, not *Laura*' is the true author of '*The Blind Assassin*'. *Iris* emphasizes the fact that she lives in darkness. She experiences a moment of deep introspection which makes her understand her own behaviour.

Iris story will help *Sabrina* discover the truth about her origin and "reinvent herself at will" in the '*Blind Assassin's* first story. The second is *Laura Chase's* novel and the complete novel is called as '*Blind Assassin*'. These novels depict complex amalgamations of passions of love and hate of secrets and silences as well the social critique of

the hypocrisy, injustice, classism, and sexism of the twentieth century.

Atwood's female protagonists are believed to be '**coded bodies**' that reflect the **exploitation, torture and defacement endured on account of their mutilated existence as sexual bodies**. *Iris* identifies the bruises imprinted on her body by her husband's sexual animosity as, 'a kind of code, which, blossomed then faded like invisible ink held to a candle. *Iris*'s body is presented by Atwood as a site, a space over which it was others prerogative to carve, construct and mould in compliance with the demands of patriarchy. She leads a passive, incarcerated existence, following others idea of who she is or ought to be. She exercises no autonomy or control over her body or existence and allows herself and her body to be coded and re-coded by others. It is only by "Seizing the occasion to spea" that *Iris* makes the "shattering entry into history, which has always been based on her suppression". According to gender critics like *cixous*, along with '*Julia Kristeva*' and '*Luce Irigaray*' argued that women can resist and subvert patriarchal oppression by using 'feminine writing'. Women can, "produce a female language and female texts capable of challenging historical and political constructions of subverting the dominant linguistic order, and of representing themselves".

The novel underscores how the existence is dominated by the masculine subjective self's view of reality. How it pushes women to the margins of

(patriarchal) society, denying them the fulfilment of selfhood is illustrated. With this narration Atwood suggests that although dualities may exist, they should not necessarily be considered as mutual exclusives, but rather be united without levelling the differences. Therefore 'The Blind Assassin' is a feminist dystopia.

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THE STATUS AND STANDARD OF INDIAN ENGLISH: ON A LITERARY POINT OF VIEW

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Abstract

Literature in its broadest sense could be the record of the best thoughts of the best minds. With the following analysis meters: it is the record of artistic grace, it gives us aesthetic pleasure or the pleasure of the beautiful, it does value addition to our life and it lifts us out of ourselves, from a lower state to a higher state of mind where ordinary things appear to be extraordinary. Quest for beauty has been a major pre-occupation of a civilized man and the pleasure arising from beauty is the ultimate aim of fine art. Literature is one such fine art.

The aim of this paper is humble investigate to know how for Indian English is English, and to focus on brief literary history of Indian writing in English. It is steady evolution rather revolution literature. Indian English is not contradictory but complementary terminology. In 1883, the term Indian English was used to describe specimen composition from the native students. About the same time, an English man wrote in English, on Indian life and Indian ethos. It was called 'Anglo-Indian' literature and it was appended to Cambridge History of English literature. Later, Prof. K. R. S. Iyengar and Dr. Bhupal Singh also called the same writing as Indian English means Indians Writing in English on Indian life. However, Indian writing in English in the Contemporary literary Scenario enjoys equal status with the literatures of the other Countries. Indian writers in English have made their voice heard around the World in the Indian way, expressing too artistically and achieved global recognition.

Key words: history, Indo-Anglo literature, contributions, problems, perception, creativity, and modern outlook.

Introduction

Strictly speaking, Indian English literature may be defined as literature written originally in English by the Indian authors by birth ancestry or nationality. In 1883, the term Indo-Anglian was used to describe a specimen composition from native students. About the same time, an English man wrote in English, on Indian life and it was called **Anglo-Indian** literature and the same time was accepted in the *Cambridge History of English literature*. So the final picture emerging out of this deliberation is Anglo-Indian means, Englishman, writing on Indian life, in English language. Indo-Anglian means an Indian, writing on Indian life, in English. Thirdly, any book in Indian language, translated in to English by the other is not Indian English and lastly, creative translation of Indian language book, into English, by the writer himself or herself, is Indian English. Rabindranath Tagore's translation of *Gitanjali* is Indian English. Meanwhile, one more name was invented **Indian Writing in English** and settled down for plain Indian English literature and Sahitya Academy has accepted it.

Now, it is clear that Indian English literature, thus, defined is not a part of English literature or British literature, as American English, Australian English or Canadian English is not the part of British English. As they have separate identity, so also, Indian English has its separate

recognition. By any stretch of imagination Indian English is not British English. Its use of English gives Indian English a place in Commonwealth literature, as American or Australian English got. In my assessment Indian English is different from the British English for it describes Indian life.

Secondly, Indian English gives me my national identity. While reading, British English, I can't become one with that milieu. Indian English literature does not transgress my ethos. So, Indian English is our English. We claim Indian English literature to be primarily a part of Indian literature. K. R. Srinivasa Iyengar has rightly commented in this regard:

What makes Indo-Anglian literature an Indian literature and not just a ramshackle outhouse of English literature is the quality of its 'Indianness' in the choice of its subjects, in the texture of thought and play of sentiment, in the organization of material and in the creative use of language (Ramesh, *Prospect and Retrospect, Indian Writing in English*).

Whereas Meenakshi Mukherjee observes: "Whatever be the language in which it is written, a novel by an Indian writer demands direct involvement in values and experiences which are valid in the Indian context" (Mukherjee, *The Twice Born Fiction: Indian Novels in*

English). It is an inevitable product of the nativization of the English language to express the Indian sensibility.

With the tide, running so strongly in favour of English education to be given to Indians the 'coup de grace' was delivered by Lord Macaulay's famous minutes on 20th January 1817. He stated:

It is impossible for us, with our limited means, to attempt to educate the body of the people. We must at present do our best to form a class who may be interpreters between us and the millions whom we govern; a class of persons, Indian in blood and colour, but English in taste, in opinions, in morals, and in intellect. To that class we may leave it to refine the vernacular dialects of the country, to enrich those dialects with terms of science borrowed from the Western nomenclature, and to render them by degrees fit vehicles for conveying knowledge to the great mass of the population (Wikipedia). It was necessary to make the natives of this country as good English scholars.

But some Indians argued to the contrary that Macaulay needed an army of English knowing clerk. So he made this proposal. Even he offered to resign if his proposal was not accepted. So on 7th March 1835 it was declared that British Government wanted to promote European literature and science among the natives of India.

In addition, Sir Charles Wood, a select committee member of British Parliament, strongly supported the proposal and as a result first three university of Calcutta, Bombay and Madras were established in 1857. The general climate resurgence in the country did not fail to affect the Indians. Sir Sayed Ahmed Khan started Aligarh Muslim University and Pt. Madan Mohan Malviya Benaras Hindu University.

There are certain objections to consider Indian English as an independent entity. English being an alien language we cannot master it and hence we cannot write in it to perfection. We cannot master that language easily, though mastered cannot speak fluently in it. We may not speak fluently, due to our speech habits and cultural variants. Therefore some Western writers call Indian English literature as parasite. Sri Aurobindo replied them appropriately that, it is not true in all cases that one cannot write first class English in a learnt language. There are in any Indian English writers, who can match the best of the writers of the British English like Jawaharlal Nehru, Srinivas Shastri, Mulk Raj Anand, Raja Rao, R. K. Narayan, Amitav

Ghosh, Rushdie, Mrs., Sahagal, Shashi Deshpande and so on. But Gordon Bottomly said that Indian English is Matthew Arnold in Sari. A typical joke of colonial mind set, let's ignore it.

We have to admit that one accident of history brought English close to us. It is a fact that the language and literature enriched us. English taught us to be a new society, new nation. We acknowledge it. But some die hard imperialists say that Indian English writers are cranks. They lack vitality and grace. Such people who indulge in self praise suffer from righteous indignation. It is a kind of mania where in the affected thinks that he is always right and the other wrong. During the world war first, Galsworthy an eminent English novelist was in Calcutta. He read Toru Dutt's poetry and he was so enamored of the poetry that he suggested to establish a chair in the university in Dutt's name.

Travails of Indian English writers were not over yet. They said that Indians cannot write standard English. Now, what is the standard of English? Who to decide the standard of English? What are its parameters? I think good English needs rich vocabulary, graceful execution of the text, simple grammar and communicative efficacy. Indian English has these. So, if English literature is said to the Suez Canal for intellectual intercourse, Indian English may be its tributary. Indian English, as of now, may not be profound, full-blown corpus, but it has potentials. Many English scholars have praised Indian English literature. Edmund Gosse writers, "To be an Indian in thought and feeling and yet submitting to the grace and discipline of English for expression is a novel experience in creative literature" (Verghese, *Problems of the Indian Creative Writers in English*). K.R.S. Iyengar says that Indian English has contributed a lot to the common pool of world literature in English. Thus the veracity of Indian English is established as world class literature. The times literary Supplement of 18th April 1958 wrote: "The centre of gravity of English literature has been shifted out of England. A brand new English literature will be appearing in Johannesburg or Sydney or Vancouver or Madras" (Naik, *A History of Indian English Literature*). This signals the end of England's monopoly over English.

A typical charge brought against Indian English is that of type. Take some Sudhus, Fakirs, rope-walkers, snake charmers, westernized men traditional women and present them against the background of communal riots or poverty ridden slum to add more spice, let some naked children

scramble, call it a slumdog or slim dog, novel is ready. Why we show our poverty to the world? Why should we wash our under garments in the western dhobi-ghats? Does it not hurt our national pride? Let's admit that this description fits some Indian English fiction but it would be patently unfair to generalize the issue to dismiss the works of Narayan, Anand, Raja Rao and similar novelists.

India's English literature came of age after 1857, when India's rediscovery of her identity became a vigorous from the West to progress from imitation and assimilation to creation. Again, the proof of the success of Indian English literature is its success. The steady interest it has roused in modern times in English speaking countries shows that it has merits other than its novelty and exoticism.

Indian English Literature

Poetry

By the end of 20th century, Indian English poetry established its credentials and it enjoyed acceptance inside and outside India. The earliest anthology was published by P. Lall, *Indo-Anglian poetry* in 1959. In quick succession came Salim Peerandina (1972), Pritish Nandi (1973) and Gouri Deshpande (1974). This was followed by the trinity of Romantic poetry Silgado, Raut D-Gama and Santan Rodrigues. They mainly wrote on sub-urban Goa and its beaches. However, the first Indian English poet of note was Derozio. He used Indian myths and legends in his poetry. His satire was powerful. Kashiprasad Gosh (1809-73) was among first batch of pure Indian growth. Michael Madhu Sudan Dutt wrote on historical tales. The first blossom of Indian English poetry was over by about 1850s.

Second Blossom of Bombay poets like Nissim Ezekiel and the long list of poets ending with Makamd Paranjape had following qualities. Biting satire (Ezekiel's "Good Bye Party), some poets' shallow presentation, Agha Shaid Ali, Urdu Mushaira like 'Biriyanisation', Tabish Khair's Moraya poetry, nostalgic poetry from the south, limericks of M.K. Naik, Shankar Mokashi, K. Raghvedra and Makarand Paranjape's Moksha dayini Poetry.

Biographies

This branch of literature is poor in Indian English literature because we felt biography is self praise. Some good biographies like S. Gopal's (son of S. Radhakrishnan) Jawaharlal Nehru. More improvement needed. One should know, biography is history told as story and history is story told as biography, then we will not commit more mistakes.

Satire

It is a humorous criticism human follies. It is a serious affair not clownish jeering. It is not to catch at people but laugh with people. It is a voice against vice. It is not properly administered it would create social tension. It is not for personal revenge.

Fiction

Though its growth far exceeded in later years, it was the last to arrive on Indian English literary scene, from a simple narrative form to surrealism. Some bold experiments were made by novelists like Amitav Ghosh, Rushie, Anita Nair and scores of others and some of them got much coveted international awards as well. In this regard Meenakshi Mukherjee observes that:

The novel in India can be seen as the product of configurations in philosophical, aesthetic, economic and political forces in the larger life of the country. Despite obvious, regional variations, a basic pattern seems to emerge from shared factors like the Puranic heritage, hierarchical social structure, colonial education, disjunction of agrarian life and many others that affect the form of novel as well as its content (Mukherjee, *The Twice Born Fiction: Indian Novels in English*).

The Indian English **short story** began to appear by the end of 19th century. Social evils like child marriage, sati system were the first stock. Tagore shows the signs of maturity. The real beginning of short story, as a genre, was made around 1930 by the big three, Anand, Raja Rao and R. K. Narayanan. Women writers like Shashi Deshpande, Dina Mehta, Jhabwala, Gita Hariharan. C.V. Venugopal rightly observes that to present an overall satisfying picture of men and land has perhaps been the dominant motive behind every Indian short story writer in Indian English.

Drama

Drama has not registered notable growth like poetry and fiction. The plays of Asif Currimbhoy and Gurucham Das were staged in Europe and America. But such stray examples did not lead to establish a sound, native drama culture of Karnataka's contribution through Girish Karnad, Mahesh Dattani is laudable. National Drama school does not do much except two meets.

Criticism

Indian English criticism is in rudimentary stage. Aristotle, Longinus, Coleridge, T.S. Eliot, I. A. Richards and the like still occupy large space and they may. Only Bharat's Rasa theory is a notable change. The Indian critics Mammatt Vishwanath should find place. **Research:** it is not searching a black cat in dark room. It is unveiling the new avenues of knowledge. Cut and paste type of research leaves us shame faced in world arena.

Conclusion

Indian English is not the centre of attraction or admiration of some of the English writers. There are some who made prophecy like gloomy predictions that Indian English would perish by 2000 A.D.. However, there are some like Derozio, the first Indian English poet who wrote, "I see, Fame in the mirror of futurity, Weaving the chaplets you are yet to gain" (Naik, *A History of Indian English Literature*). We salute to your optimism, Mr. Derozio.

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A PSYCHOLOGICAL PERSPECTIVE OF MANJU KAPUR'S DIFFICULT DAUGHTERS

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Abstract

The contribution of women writers to the variety and validity of the Indian novel in English is admirably considerable. Fiction by women writers provides searching insights and a great deal of human understanding. The potential of human achievement can be realized through their writings. Manju Kapur brought an insistent and searching exploration of the role and status of woman in society. She analyse the lives of women and through introspection reach self-realization. The attempt made by them is to develop a female selfhood, free of guilt and social stigma and journey with nature and truth literarily.

Keywords: *Exploration, Self-realization, Muteness, Submissiveness Perspective.*

Introduction

Manju Kapur has secured a niche for herself by adding her much acclaimed debut novel *Difficult Daughters*. She succeeded in winning glorious Common Wealth writer's prize for the Eurasia region. She respects the modern era. Manju Kapur displays that apart from education and economic liberty, the requirement is to confront that there is much more in life than just relying on marriage, parents and other such organizations. According to Pusplata, "Difficult Daughters is the story of social struggle in which the educated Indian woman has launched herself in order to emancipate herself from the confinement of patriarchal Indian social structure that circumscribes her being."²

Manju Kapur presents the truth that Indian women are bettering the restrains of male dominance and are striving hard to realize their self. A slave does not have his or her own wish, similarly woman cannot act according to her wish but she has to follow the duties that are prescribed by man. The individual self, whether man or woman, finds it constrained by the need to keep up appearances, to continue with the idea of pretence, for surfaces tend to hide rather than express. Virmati, the protagonist lives in a world where the rightness of her approach is questionable? She endeavours to vocalize social beliefs and accompanies her instincts and finally agrees to become a second wife. The crisis comes in her life at an early age as she is directed towards an illicit love for Prof. Harish, a married man who tries to seduce her at the outset, yet later it becomes an obsession for her. In fact, at the starting of the novel, the novelist presents her character as a harmless, innocent

and docile girl who simply cannot interpret the intentions behind the professor's looks and talks. After her affiliation with professor, she happens to live in a situation, which does not allow her any ordinary options and are usually not acceptable to society. Consequently, Virmati's life becomes a series of everlasting struggle against all odds and she happens to become a second wife of the professor. Virmati got disturbed by all her fury, her muteness, submissiveness and her capabilities. Manju Kapur as a novelist does not try to establish the rightness of her doing, but rather projects the inner sufferings and confusions that keep engulfing her mind ceaselessly after she becomes the second wife. She is particularly caught in the process of redefining and rediscovering her own role, position and relationships within her given social role.

Virmati comes from an affectionate and well-protected family. When she has to go to Lahore for further studies, the question arises who will go along with her. Suraj Prakash cannot leave his shop, Kailash Nath is too young to accompany her and Somnath seems to be irresponsible. Shakunthala Pehanji has offered, but how can Kasthuri expect a young unmarried niece, already corrupted by Lahore to recognize any scuppering invitation to sin. Therefore Kasturi, Virmati's mother herself adjudicates to go wish Virmati. She makes her one last attempt to make Virmati understand the ways of the world and the correct way. She says: "If you cannot consider your duty to us, at least consider yourself. There is a time in the cycle of life for every thing. If you willfully ignore it like this, what will happen to you?" She further bestows: "A woman without her own home and family is a woman without moorings."³

Virmati is ready to get engaged to a canal engineer, Indrajeet. However, seeds of aspiration are engrafted in her when she sees Shakunthala, her cousin, relishing the wine of freedom. Caught in the swirl of lost passion towards the already married Professor, she has the audaciousness to disdain marriage, attempts suicide and acquits restriction. However, she does not recognize the despair of her illicit love when she learns about the pregnancy of the Professor's wife. Loss of virginity twinges her conscience but then she overcomes the guilt by rationalizing it as outmoded morality. She had come to Lahore to broaden her horizons but instead she gets involved in a useless love, doubtful marriage and unwed pregnancy. She wants to spread her wings like Swarnalata, her roommate, who is committed to meaningful activities regarding the freedom movement and women's emancipation. But her emotional dependence on the Professor, who constantly evades the question of marriage, stops her from doing anything that he rejects. She is being used and the Professor wants to have the cake and eat it too. He relishes the better of the two worlds and is not there even at the essential time when she undergoes termination of pregnancy. Even afterwards when the Professor finally marries her very reluctantly, she is given a pariah status and faces exclusion from hearth, etc., which is the sole domain of the professor's first wife, Ganga. Virmati lives in a haltered place and is impelled into compliance though in a very elusive way. Professor Harish's attitude towards her is patronizing and de-meaning. His interest in her is a prolongation of self-love awakening her intellect and emotions billow his ego.

Undergoing a gradual operation of self-effacement, her energies are channelized towards pleasing him while she herself remains parched. Man and woman opt for matrimony for very different reasons that are culturally governed. When they work at a personal level, then, too, there are psychological differences. This relationship in Indian context has gained considerable hallowedness.

Conclusion

Thus, married woman is given more importance and treated respectfully. Manju Kapur has been keenly perceptive, sensitive, imaginative and intelligent while portraying the visitation of Virmati, the protagonist who suffers ceaselessly when she gets trapped in the illicit love and becomes a second wife. The novelist has successfully envisioned the painful isolation from her roots which she experiences during the complex journey of her life, as she felt that life is one long struggle in dark which we can courageously and confidently overcome to reach the pinnacle of success irrespective of gender and caste.S.

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A TRAJECTORY OF IDEAS FROM ENLIGHTENMENT TO POSTMODERNISM

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Abstract

A trajectory of ideas from the period of Enlightenment to Postmodernism steps ahead through many stages of human evolution in its sociolinguistic peripheries. Humans' craving for better life and existence in this world makes himself dependent that produces a series of conflicts in course between the self and authority resulting in degradation or up gradation of human soul that evidently marked a great influence on his ideas and activities. His ceaseless work and various scientific invention empowered him to step ahead even towards nothingness, towards a collaged culture, a cosmopolitan existence of human life which is not limited by bond and boundary of any particular nation or race and this predominantly modifies and regulates the tastes of the literary world as a whole.

Key words: ideas, scientific inventions, self-dependence, enlightenment, modernism, postmodernism, collaged culture.

Introduction

Enlightenment refers to an intellectual movement which is invariably a synonymous term to the totality of the age of reason that meticulously encompasses facts and fads of the validity of the philosophy of rationalism in the 17th and the 18th century as a whole. The eras mirrored the reflection of human reason and its supremacy over old ideas and thoughts oozed out of the much believed and followed disciplines of the Holy Bible and the teachings of Jesus Christ. The turn to human reason conveniently gave birth to a new approach to life and thoughts in the mastered hands of Immanuel Kant, Rene Descartes, Gottfried Leibnitz, Benedict De Spinoza, Voltaire, Rousseau and many others. They believed in the existence of God but rely on the Man. Good and evil, they advocated, were the result of man's own doings and thus morality was not confined and explained by the agents of God. The then scholars of Europe and America grabbed this philosophy of reason in the cloth of Deism as a new light to lime over the hue of Catholicism and in place of Paganism, a mild Christianity fitted to be the newest choice of the people of class, and its effects soon reached beyond the seas as Scot David Hume said that the term "Enlightenment" could be much explained in the purview of Scotland and French than England itself.

Man's Interdependence in Changing the Ideas

Man's interdependence took him away from his dependence on the Bible, the Church and the State to believe rather in Newton, the inventor of "Natural Law" as

we find in Pope, "God said, Let Newton be, and all was light." Man gradually could forsake his old habits, manners and beliefs and a "self" grew matured in himself to dissipate the darkness of mind and soul for the creation of an ideal world free of the direct authority and intervention of God Himself. As Immanuel Kant in his book sees man's dependence on the Bible and teachings as nothing but the sheer immaturity and relying on himself as a trajectory towards maturity. The dogmas, evidently relying on "Reason" took place and thus a huge metamorphosis of human soul and self-journeyed towards the centuries ahead with hardly any intention to stop.

Different Scientific Inventions as Modifiers of Ideas

A Man, once Nature's puppet, by his continuous trial and error to make his life better and comfortable invented many of the ways to stand against the crude natural tyranny like storm, flood, earthquake, life taking diseases etc. Science enabled him to know that his power lies in himself specially when a teacher, an orator, a philosopher and a scientist like Francis

Bacon advocated scientific approach to all enquiries. Several inventions of the Enlightenment period such as the invention of Gabriel Fahrenheit's first mercury Thermometer, Benjamin Franklin's Lightning rod, James Hargreaves' Spinning Jenny, James Watt's Steamed Engine, Edmund Cartwright's Power Loom, Edward Jenner's signature invention of a smallpox vaccination and Alessandro Volta's Electrical Battery and discovery of Methane Gas put scholars and even the common people

for sometimes in confusion about their existence and identity on the earth and soon recovered to role themselves towards modernity, the name we critically give to the preceding years. As there was a significant change in the science and technology the rate of death decreases, production increases, colonial trades spread and the people of a class started to indulge themselves in various immoral activities which contradicted the ideas of Catholic Christianity.

Change in Socio-Political System and Human Ideas

Relying on the new thoughts and ideas upturned many of the then established socio- political systems and structures of the pre-enlightenment period i.e. the authority of king or queen as the representative of God had been denied. All these rolling changes put a breaking and shaking effect even on the minds of common mass and grounded the field of French Revolution in 1789 and subsequently the execution of Louis XVI and thus initiated the end of monarchical system in French.

Whether this execution was good or bad is still a matter of crucial question but it was man who reasoned or rationalized the fact and even made Napoleon to have had adventure to establish his authority over the European Continent for pretty long years till his ultimate defeat in 1815. When this enlightenment enlightened the inner self of men of the then century ahead, his manner, taste, his habits and habitats and above all the approach towards life started to have gradual change. He learned to take risk of his life for the sake of his identity leading to early monomania. Once his life which was a proficient prospects of the priests and church, started slipping its reliance from religious institution to himself and thus a set of conflicts aroused in almost in all segments of the society resulting to the perfect liberal social order or the early establishment of democracy, a new governing body of the society and country thus erupted in many of the parts of Europe specially in Western Europe and America. Monarchical and Colonial system unquestionably suffocated under the realm of the new ideas in the stream of humanism that blew its bugle in 1778 in America with the lips of Thomas Paine and thus practically today's U.S.A could be sketched in the world map. The test of freedom and liberty was served even beyond the seas in the farfetched Asian sub-continent and the British colonial idealism started to feel frail and feeble and many of the small powers peeped to raise slogan against the mighty British authority and thus

the trodden ones proceeded towards freedom from the bondage of any established orders.

Ideas Reflected in its Enlightenment Literature

The new change equally influenced the literary world and literary world had a great impact on the minds of the people of the period. The Enlightenment literature may be roughly taken from 1650 to 1800 A.D. Though the main progenitors of the Enlightenment era were Francis Bacon and Isaac Newton, there were many such others who contributed in a great deal for the acceptance of the change as universal phenomena to the century ahead and out of them to be mentioned the name of Moliere in French, Milton in English and Goethe in Germans. Moliere's signature work *Le Misanthrope* criticized the upper class order and their vain attempts towards less important basis of life and term. The late seventeenth century of England witnessed the protest against God through Satan's fall from Paradise which perfumed the blooming of reasons and tried to establish man's authority over godliness. Jonathan Swift's *Gulliver's Travels* and Daniel Defoe's *Robinson Crusoe* rightly portrayed the flavour of the age, ideas and romanticism. The Enlightenment period was a fertile ground which produced as much satirical literature as possible to poke the Institution and the State in a right way and for which Voltaire (in French) and Jonathan Swift are to be credited

Ideas in its Modern Note

With the craze of sequential change of universal ideas and thoughts Marshall Berman sees the term "Modernity" on the chronological order started with the Early Modernity (1500 to 1789), Classical Modernity (1789 to 1900) and the Late Modernity (1900 to 1989) as a whole while discussing the trend and test of "Modernity" and here we can be judiciously assigned to interpret that the age of Reason being an inseparable back ground and a part of the customary tradition of evaluation of cult and culture cut the ribbon for the gate way of the "Modernity" and subsequently "Post Modernity" with keeping a validated difference within their own peripheries. Thus the concept of Modernism nourished first in Vienna from 1890 to 1990 and got its adolescent in French, maturity in Germany and Italy and post maturity in England and U.S.A. The ideas and styles of Modernism were prevalently opposed in post Enlightenment literature, architect, music and paintings. The 19th century text of symmetrical and rhythmic

compose was challenged by the non-conventional ideas of dissimilarities. Thus the direct projections of matter were not in vogue and instead abstractionism plays the key role to the painter, poet, performer and producers in the Postmodern era. In the architectural view, the plain geometrical showcase was admitted in lieu of the jargoned ornamental built and structure. Literature also forsook traditional realism and accepted the experimental works of the time and stage. The high exponents of the period who characterized and classified the age and stage of human value and validity of "self" were T.S. Eliot, James Joyce, Ezra Pound, Gertrude Stein, Marcel Proust and Rainer Maria Rilke. It was something an abstract thought about the life and livings and not the reality lived.

Ideas in the Discourse of Postmodernism

The idea of very modernism at its late outset at around 1980 onwards collided with the term Post Modernism which is much a debated term evocatively to the scholars. Though presumably the beginning of the new ideas has been taken as of 1981, it will not be judicious enough to demarcate the periods by date and year, specially on the perspective of the scholars of literature. Rather it would be much suited to the architectural historians invariably after Samuel Beckett and his contemporaries as commentators like Margaret Drabble found the new concept of postmodernism as an architectural continuation of the much munched modernism itself. Post Modernism sees the influence of "Mass" evident in almost all phases in the culture and society.

Common merged with the uncommon, boundaries between the actuality and mimicry swayed away towards the conflict and confusion in mind of men about their real identity. Concept of recycling, copy of copy came in vogue and thus the ideal perpetually denied making us more baffling about the acceptance of real or real-like as "Venice" in Las Vegas and "Venice" in Italy and "Pyramid" in Las Vegas and "Pyramid" in Egypt.

Intertextuality is one of the major salient features of Post Modernism as it amalgamated styles, forms, classes, media and conventions. Thus there remains no distinction between the High Art like opera, ballet, classical music, classical literature, art, cinema and the popular culture of low art like art of advertising, pop music, genre films, television, pulp fiction or trashy novels, pornography and music videos. Concept of Hybridization of style and genres on the other hand engulfs the mind of people towards a

virtual world of simulation with the cost of minimum time and space. Many of the travel agents like British Air Ways, Delta Air Lines, United Airlines, American Airlines, Jet Air ways and so on with their supersonic jet propulsion offer various discounts on their tickets that enhance the affordability and resultantly the globe become very small as a single home for many of the common people even. Concept of E-book and fast downloading scheme, 24 hours open city with fast moving escalator and hi-tech malls, E-wallet, Home shopping, social sites like Face book, Tweeter etc., have upturned many of the ideas of the modernity and continually making a great confusion towards the nothingness and we thus proceed to the Post Modernism.

In Post modernity, as Jean Baudrillard observes American dreams are rightly portrayed through the image as shown in T.V and cinema. Here, adding to that, the invention of Android smart phone or high definition mobile along with the easy and cheap internet connectivity has have a great impact even on the bed room life of the mass which connecting them to the age of virtuality as more real.

In post modernity, "grand narratives" style of literature, as Leotard sees, has been abandoned to much extent. People find question in the narration of absolute truth. Post modernism thus believes in inclusiveness in lieu of exclusiveness, works on availability rather than scarcity, plays on superficiality rather than gravity of the matter. On the way of change and transformation and transfusion Parody has been replaced by Pastiche, an imitated art form formed from different sources of literature, theatre, music, film, architecture of other origins.

As in literature we find even after Arthur Conan Doyle's *Sherlock Homes* series has been written and the shows go on and in music Mozart has rightly been characterized by Charles Rosen, in cinema carrying the post modern tradition Charles Band's 3D film *Metal storm: The Destruction of Jared-Syn* nicely pastiches the film series of George Lucas's *Star Wars*. Elitist thus merged into common, common into elitist, no brand is thus idealized.

Conclusion

Trajectory of the ideas starting from the Enlightenment period has never been an easy task on the part of the human being on his way to today's attainment in every step and stage of life and livelihood for which he is to compromise, collide and be collaged with his surroundings

into which he has always been thrown to make a better world for him and future generation. Besides many contradictions and conflicts flight of ideas thus visibly or invisibly goes on up to the period of the age of Reason, modernity, Post Modernity and the forthcoming eras to bear with through pathogenic experiment of his behavior and approach towards life. Political conflicts, rebellious movements, depletion of established system, natural disasters along with man's endless sufferings and weak beliefs in God, increased population and unfulfilled demand of food and goods, technological advancement, shorten of time and space leading to a small globe, rising of new capitalist society, emergence of India and Pakistan as nuclear states, prepare him as more complex and abstractive that evidently showcases the character of the ages ahead. Attaining perfection has now become a mania, a universal nature of human character that never allows him to sit idle. Possibly we are gradually proceeding towards a massive holocaust, towards a "Utopia", towards the fantasy of Harry Potter or on the bullock cart for having backward journey to cave age --- is now a big question, a big promising crisis. Perhaps, this is the stream of intuition that dwells in the sub conscious of the human soul of ideas

and thoughts which prompted him to invent nuclear (New Clear) weapons to annihilate the nation or to show the muscle, on the other hand nuclear medicine to save lives.

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SILENT WOMEN AND VIOLENT MEN IN DIASPORIC NOVELS OF KHALED HOSSEINI AND BAPSI SIDHWA

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Abstract

Cultural differences always create a large gap in the minds of people. People migrate to countries on various purposes. In certain cases, people leave their native land due to unfair situations happening around them. When a woman leaves, she carries along with her, not only dreams but also fear. The transportation of her from her parent culture to an alien culture does not take place easily. There are odds that come in her way, and it takes several years for her to adopt the new culture, into her life. Silence rules in their lives for a long period of time. There is a gender gap created in the society that is never bridged. People are always of the opinion that only men can voice their opinions and women will always obey. Illiteracy rates have gone high and the socio-economic status has gone low. Silence leads to endurance resulting in more tortures. In this context arises the art of storytelling. It required, writers like Khaled Hosseini and Bapsi Sidhwa to tell stories to the world, in order to highlight the injustices to women in their beloved homeland.

Keywords: Gender Negativities - disapproval in rights for men and women, Diaspora- displacement, Resilient- Strong and Tough, Patriarchal –Male controlled principles

Introduction

This paper is an attempt to highlight the gender negativities on women. A comparative approach is done with the novels of Khaled Hosseini and Bapsi Sidhwa for this purpose. Resilient women are the need of the hour. Freedom is neglected in women's lives and this paper illustrates how men are violent, to silence the women in the society. This paper elucidates the need for women's emancipation.

'Silent women' is the order of the society in various countries. In the writings of Bapsi Sidhwa, her characters, Feroza, Afshan, Zaitoon and Carol are true examples of women who are suffering silently. As long as the women are silent, the patriarchal society will not understand the pains of women. It does not require a woman to stage a protest in the society to make everyone understand how she is suffering. Realisation can begin from home. When men in the family can empathise with the women in their families, there will be a better development of the whole nation. In many cases, the women are themselves the reasons for remaining so backward. They are blocked with the thoughts injected into their minds by their ancestors, that, only men should be more educated, only men should be the bread winners in the family and many alike.

Khaled Hosseini uses the traditional method of storytelling to talk about the truths of the Afghan people. Social values are taught orally. He has portrayed

characters in such a way that they have a desire for freedom and a longing to escape into a reality of their dreams. Mariam, Laila in *A Thousand Splendid Suns*, Pari in *And The Mountains Echoed* are archetypes of endurance and sacrifice. They are made to remain silent by the men in their society. "The position of its women is the test of a nation's culture. Among all uncivilized races the woman is looked upon as a beast of burden." (The Emancipation Of Women pp 6)

Adele Crepaz. Women are considered divine in some of the countries. But, when it comes to giving them the authority to make decisions and rule, men do not want women to overpower them. Especially in countries where women have less or no suffrage, the abilities of proving to be capable women, is less.

Attempts to free women from the shackles of injustice have, till today only thrown light. Freeing them is continuing to be a struggle. The characters in the novels of Khaled Hosseini and Bapsi Sidhwa are such examples whose emancipation is close, but never achieved. Feroza is a conservative girl in the Parsi community of Pakistan. She is unlike her mother who is broad minded. Feroza carries orthodox values and principles of her religion in her way of life and this disturbs her mother. Therefore, they believe that, in order to broaden her outlook and to change her mentality, she must be sent abroad. What is awaiting Feroza is a totally new atmosphere. In the beginning, it

becomes very hard for her to even digest the fact of freedom for women in that new country she has landed. Her puritanical thoughts are slowly made to recede with all the migratory experiences of her personal life.

Through their novels, the writers are aiming at showing the world a desired situation of their natives. They are living their dreams in their novels, with an expectation that they will soon be able to see their country being freed from the shackles of impoverishment. A comparative approach shows that their work is an art created with a purpose to influence the world. The influence is intended to reach the educated minds so that they will be able to spread it to the other people in the society.

Freedom for women remains a dream only. They are denied even imagination to achieve it. Women are always victims of shame, oppression and war. Separation and sacrifice is the base of women's lives. They are always treated as an element of pleasure and an object to be discarded. Men do not fear law or any superior power. They make laws to leave more women fatalities. The characters in the novel are given a chance to confess. But in real life, in Afghanistan and Pakistan, this does not happen.

Islamic Feminism denies women of equal rights to men. When a woman is married, she becomes the sole property of her husband and hence has to fulfil only his wishes. He is at liberty to torture her, keep her safe or even suspect her. Patriarchal laws are not beneficial to women. They do not have rights in their mother's family once they are married. Violence against women is widely practised. Women are taught endurance and therefore they tolerate. Abusers are rarely prosecuted and the authorities seldom investigate when there are violent attacks on women. Women who work in the agricultural sector do not have access to land. They work for others and endure tortures and shame. Missing women are too many in these countries. Civil liberty is very limited. Even after the fall of Taliban the freedom for women is restricted. Women who choose to unveil and walk in public have the risk of being harassed physically and verbally.

Laila and Miriam in *A Thousand Splendid Suns* suffer the tyranny of Rasheed who is chauvinistic in thought and action. Miriam who is pushed away through marriage from her father's family, only suffers and is not allowed even a slight imagination of freedom. Laila is in a dire situation to protect her lover Tariq's baby growing in her and hence falls a prey in the hands of Rasheed. There are multiple

reasons to be sad and they are always victimised. Their attempt to free themselves prove to be disastrous many times. They don't have anyone to support them and hence no place to go. Bearing a male child is the only way to social status.

They have only God to whom they pray for liberation. The only education required for the women, according to many people in the Islam community is the ability to read the Holy Scripture. Beyond that she learns endurance and nothing else. Miriam is advised by her mother that women need to learn endurance and nothing else in their lives.

, Pakistan is considered by many people to be a better place than Afghanistan. Feroza is an example in the novel, *An American Brat* by Bapsi Sidhwa. She is a Parsi, narrow minded girl, who lives with her parents in Pakistan. They are broad minded and they want to change the attitude of their daughter who is too conservative. Hence the decision of sending her to the U.S is advocated. Feroza has the liberty to be educated and has the free will to decide certain matters in life. But she, being orthodox, does not support western influence. She is not happy when her mother wears a sleeve-less blouse and does not cover her head in front of others. These are examples of how narrow minded, the society is. Though there are conservative ways, there are opportunities for women to improve, in Pakistan. But in Afghanistan, it is not so. Women are not allowed to step out without the company of men. They will be harassed or raped and sometimes even killed.

The Pakistani Brat is a wonderful example of how the women in the borders, close to the Karakoram Ranges, live. The novel highlights the lives of women from different places, but the endurance is the same. Carol is a foreigner married to a Pakistani and Zaitoon is an innocent girl from the plains. They are always suspected by their husbands. Belonging to a different culture, Carol is unable to remain silent and enduring as the women in the Muslim community. Her attempts to socialise bring a bad name to her. When she finds companionship in a friendly manner with the men in the army, she is called immoral. Doubts become more and this builds a gap in the relationship with her husband. There is a loss of identity in the characters. Their fight is not against people alone but within themselves, as they are struggling to be alive. Both the writers have tried to emancipate women and uplift the society. They are denied basic rights and hence remain ignorant throughout their life. Every chance of running away from tortures proves to be fatal only. Men are

portrayed as violent creatures and women are always silently suffering. Women in Afghanistan bear the brunt of war both mentally and physically.

The veils cover them completely but their hearts are broken several times and their bodies tired of endless inhumane violence. Women are not taught to be resilient. They are taught to be silent. They are taught to endure suffering and blame. The political situation is also not favourable to women. They are cornered by men who create laws for themselves. In many cases women try to become bold and daring but are shunned by the law makers. Education should be made an indispensable tool in the struggle against gender negativities. Gender responsibility is a social responsibility. If women are unable to perform equal to men, it is because of entrenched oppression. It requires behaviour accordingly to women rather than pretending to be gentlemanly. If such dreams come into reality, women will never have to be silent under the violence of men.

Conclusion

As long as silent women are going to exist, there will be violence met on them. Women need to re-educate and re-orient about the need to be educated in life. Men will

learn to rule as long as women learn to endure. In comparison

"Women are wiser than men because they know less and understand more" –James Stephens..

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KAMALA DAS A POET OF FEMININE LONGINGS-AN ANALYSIS

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Abstract

Kamala Das has been regarded as one of the major poet in Indo-English verse. She stands out as an Indian poet writing in English today by virtue of her lyricism, openness and frankness. She is verily a celebrant of the human body, and her poetry is glugged with images and symbols of love and lust. Kamala Das hails from the south, precisely from the southern Malabar in Kerala state. Her parental home was influenced by Mahatma Gandhi. Her strong protest against marital bond is noteworthy. Kamala Das's poetry is concerned with both the external and internal worlds. Most of her poems are about the theme of sexual love. Her poems reveal a truth that there was no mental contact between herself and her husband. Like Jane Austen in English fiction Kamala's range of themes is limited. She is primarily a poet of feminine longings, her poetry and prose reflect her restlessness as a sensitive woman moving in the male dominated society, and in them she appears as a champion of woman's cause, and she raises her forceful voice against the male tyrannies in some of her poems. Mrs. Das is unquestionably a poet of love and sex. She has written about the power of love and has appealed of the body.

Key Words: *Kamala Das's successive stages, marital bond, external and internal worlds, sadness, defeat of love, champion of woman's cause, love and sex, decay and death, confessional concept, death, disease, destruction...*

Introduction

Kamala Das is one of the prominent poets who has got a memorable recognition in Indian English Literature. Basically she hails from the southern part i.e, Malabar in Kerala State. Her father, who had married in 1928, belonged to a traditional family having an aristocratic atmosphere around it. Kamala Das's parental home was influenced by Mahatma Gandhi, and its members used to wear Khadi clothes, and even spin Kadi yarn. At the age of fifteen Kamala was married to Mr. Das, an official in the Reserve Bank of India, Bombay, where her life became miserable in the company of her nonchalant, lustful husband. His contact with his wife was very cruel and brutal. This action made a strong protest against the cruelty and brutality of her husband in the male dominated society.

In India where marriages and love go hand in hand, but it is unfortunate that such sensitive woman as Kamala Das was tied to stake when she could not fly. Such occurrences were not uncommon in the land of Mahatma Gandhi and Jawaharlal Nehru, turning many a woman tragic and gloomy in their attitude towards life. Mrs. Das has lived long in some metropolitan cities like Bombay, Calcutta, Delhi and so on. She has expressed her experiences in the form of poetry as well as prose. Kamala's poetry is concerned with both external and internal world, and her response to the external world, in particular despite her restlessness, is marked by an admirable sense of poise and perfection. The majority of

her poems are dominated by a tone of betrayal and her own loneliness, and even complex moods. There was infact no mental contact between herself and her husband. Indeed, she wanted a lovable identity with him, but her circumstances brought her only the pain of growing old with a freedom. Kamala Das has moved in a narrow range in her poetry. Like Jane Austen in English fiction, her range of themes is limited. Kamala Das is primarily a poet of feminine longings, both her poetry and prose reflect her restlessness as a sensitive woman moving in the male-dominated society, and in them she appears as a champion of woman's cause. The secret hopes and fears of womankind are seen in her poetical works. Mrs. Das is unquestionably a poet of love and sex, she writes almost invariably about the power of love and the appeal of the body. As an honest poet of love she looks very frank and naive without the intellectual pride. It is a noticeable thing that her poetry contains an acute concern for decay and death. At the age of nineteen she suffered a nervous breakdown as a 'neglected wife', she liked her grandmother best whose house was a 'paradise on earth' to be consoled herself at her mysterious stages. Kamala as a poet is never tired of speaking aloud for womankind as a whole, and several of her poems should be read in this light.

The kind love is bound to degenerate and drift lovers apart who feel the necessity of getting relieved by some other source. Having cleared the position of Kamala Das

as a poet of love and sex-which is hardly ever conventional or conservative, it is pertinent to have a look at the vast corpus of her love poetry. Beyond a shadow of doubt, love/sex occupies a prominent place in her poetry and emerges as one of its dominant themes. Here, it is an interesting thing to be noted that Mrs. Kamala Das raises her voice against the hollow set up of the Hindu-social order as marriages are made without taking into account the suitability of the partners from various angles-their family background, age, education, financial status, and social connections. In this way her husband stands all for suppression and cruelty, while she wishes to fly to attain freedom. She urges her unfeeling husband to be kind to her, and not to treat her as mere a object of pleasure and lifelessness.

Conclusion

In all respects Kamala Das can be regarded as a typical 'confessional' poet who pours her very heart into her poetry. She is largely subjective and autobiographical,

anguished and tortured. Many of her poems reveal her true feelings of pain due to lack of freedom of love. Hence 'The Old Playhouse' 'The Sunshine Cat' 'The Road to Brindavan' and other poems are like a true mirror of her life of loneliness and suffering. As Anisur Rehman observes that Kamala Das 'views the male body as an agent of corruption' and that she also regards it as a symbol of 'Corrosion, the destroyer of Feminine chastity'. Thus, Mrs. Das felt "Living in such a horrible state, life and death become indistinguishable, when life is no more than a dark circle of routine and restriction, it is no better than death".

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SOCIAL EVILS IN ARAVIND ADIGA'S "THE WHITE TIGER"

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Abstract

The White Tiger is a story about a man's quest for freedom. Balram, the protagonist in this novel is the victim of poverty and injustice who worked out his way out of his low caste and overcome the social obstacle that curtailed his family in the past and completed his mission by killing his master, stealing his money and become a successful entrepreneur. Balram Halwai is a servant from Bihar. He is narrating his complete journey from the small village called Laxmangash, Bihar to the IT city Bangalore. He is the narrator of the story and confesses his act to the Chinese preimer. Being an intelligent but poor boy who discontinues his studies due to the family circumstances and who was nick named by a school Inspector as **The White Tiger**. Balram gets a job as a driver for a corrupted business man Ashok at Delhi. Being humiliated so many times by his master and his family, Balram adopts dreadful way to become an entrepreneur. Being pressured by the inhuman treatment of his master, he kills his master and absconds with the money and starts a taxi company at Bangalore. He starts a new life as an entrepreneur at Bangalore. He cleverly bribes the police to escape the arrest. The lesson he learnt in Delhi come handy for him, as now he knows the ways to tackle the police and corrupt society. This research article throws light on the social evils which Adiga expresses in the novel *The White Tiger*.

Introduction

Aravind Adiga stands in the front line of Indian writing in English and is the perfectionist in the representation of his characters. He is undoubtedly the greatest artist of Indian writing in English. Adiga's main theme is deeply rooted in the social conditions of modern India. India's socio-economic inequality is the major concern and his characters represent the patterns of Indian society. He represents a society charged with the evils of untouchability, caste discrimination and social injustice. He is the greatest realist whose realism distinguishes him from any wrong bias and has the ability to take a balanced view of man and society. Adiga voices the most fundamental sentiments of a man whose life is a strange combination of helplessness, anger, protest, despair and anxiety.

Aravind Adiga is a keen observer of life around him, its social evils, corruptions and growing difference between the rich and poor. His novels give us a glimpse of contemporary India. His views on the growing gap between the rich and poor and the failure of the police in tracking the criminals are clearly shown in his novels. His novels also deal with other serious topics like corruption, poverty, terrorism, political turmoil, caste and class-discrimination etc.

Many social problems such as poverty, unemployment, illiteracy, pollution, external threats, underdevelopment etc. are posed in front of the Indian

government. After taking a glimpse of all these problems faced by Indians, one might notice that corruption plays an important role in making these problems even bigger. India's economic growth is continuously increasing on par with America. But the conditions of poor people remain the same. Their wages has increased only marginally. Adiga's *The White Tiger* mainly focuses on the problems of poor people who are living under crushing poverty.

The White Tiger is a story about a man's quest for freedom. Balram, the protagonist in this novel is the victim of poverty and injustice who worked out his way out of his low caste and overcome the social obstacle that curtailed his family in the past and completed his mission by killing his master, stealing his money and become a successful entrepreneur.

Balram Halwai is a servant from Bihar. He is narrating his complete journey from the small village called Laxmangash, Bihar to the IT city Bangalore. He is the narrator of the story and confesses his act to the Chinese preimer. Being an intelligent but poor boy who discontinues his studies due to the family circumstances and who was nick named by a school Inspector as **The White Tiger**. Balram gets a job as a driver for a corrupted business man Ashok at Delhi. Being humiliated so many times by his master and his family, Balram adopts dreadful way to become an entrepreneur. Being pressured by the inhuman treatment of his master, he kills his master and absconds

with the money and starts a taxi company at Bangalore. He starts a new life as an entrepreneur at Bangalore. He cleverly bribes the police to escape the arrest. The lesson he learnt in Delhi come handy for him, as now he knows the ways to tackle the police and corrupt society.

Aravind Adiga's *The White Tiger* reflects the true colour of Indian society. The India, he presents in *The White Tiger* is a brutal, dog-eat world, totally corrupt and unjust, where people behave like animals and everything is far distant from the shining India. The novel is a social criticism, which puts light on the prevailing corruption in Indian society. By depicting the life of a poor and innocent boy the author attacks the rotten political system, economical system, moral degradation and corruption in Indian society, which hampers the development of the country. The Indian society which the novel portrays is dark, dreary and suffocating.

The economic system of our country which is solely responsible for creating the wide gap between the rich and the poor. Today due to bad economic policies the rich man becoming richer and the poor are becoming poorer. The poor are still struggling for their survival. They are getting poorer day by day because of the lack of opportunities to live better. The novel depicts the extreme poverty and extreme richness which is found in the country. Balram says:

Please understand your Excellency, that India is two country in one: an India of light and an India of darkness (14).

Balram's father suffers from tuberculosis. His eyes are deep and vacant. He is as lean as a skeleton. Nonetheless, he ekes out his livelihood by pedaling a rickshaw. When he is crippled he is supposed to be admitted into a hospital. To the dismay of the characters, there are not any hospitals in Laxmangarh "although there are three different foundation stones for hospitals, laid by three different politicians before three different elections" (47). The lack of hospitals in rural communities is a sad reality across India with the help of a boatman, Balram and his brother manage to take their father to an unimpressive building on the other side of the river. Lohia Universal Free Hospital receives them,

With three black goats sitting on the steps to the faded white building The glass in most of the windows was broken; a cat was staring out at us from one cracked window (48).

The patients slowly pour in, but the doctors never appeal. These doctors are in the good books of the

politicians who receive huge amounts from them. The powerful politicians tolerate these doctors who earn huge amounts elsewhere and ignore the patients in the rural areas. Finally Balram's father collapses and the entire family is in despair.

Adiga draws our attention to the abject poverty that exists in India. Balram narrates his mother's death and funeral as

My mother's body had been wrapped from head to toe in a saffron silk cloth, which was covered in rose petals and jasmine garlands. I don't think she had ever had such a fine thing to wear in her life. Her death was so grand that I knew, all at once, that her life must have been miserable. My family was guilty about something (16).

The novelist had given a delicate hint of the deteriorated condition of the law and justice in Delhi in the depiction of the hit-and-run accident of Pinky Madam. She, after a heavy drinking at a late night party, adventured to drive herself and inadvertently killed a homeless child sleeping in the road side. This event triggers a lot of tension and confusion exposing the hypocrisies and corruptions of the upper class people and the government agencies involved.

The Judge has been taken care of. If your man (Balram) does what he is to do, we'll have nothing to worry about (166).

The inhumanity and the social irresponsibility have been exposed through the conversation where Mr. Thakur Ramdev, the father of Mr. Ashok, condemned Pinky Madam for taking initiatives to support the victims: "She's gone crazy" (106). He also warned his son "You need to control that wife of yours better, son. The way we do it in the village" (106). Thus her desire to compensate the family has been sternly rejected.

Adiga has used 'darkness' as a metaphor for corruption in India. The cars, the roads, the times, the people and the places that one involved in corruption had always been described as dark. While driving Mr. Ashok to bribe the government officials, Balram described his journey,

I was taking my particular dark egg (meaning car) right into the heart of the city. To my left I saw the domes of the President's House When the air pollution is really bad, the building is completely blotted out from the road ... It was getting dark when the two brothers

came out of the building (after bribing).... Mr. Ashok was dark and sullen when he got in (134).

The novel demonstrated the nature and extent of corruption in Delhi. The story took the rich business men like Mr. Thakur Ramdev are earning millions of rupees by cheating the Government of taxes. The businessmen, criminals, bureaucrats and politicians are all in the nexus making it an inevitable reality in public life. Balram had, over a period of time, got an inside view of how the ruling class is mutually exploiting the wealth of the nation which should have served the causes of the poor Indians. With the gradual exposure to corruption in Delhi, Balram started getting cynical and dishonest. Feeling how much he has been cheated through corruption, he started resenting the upper class people and looking for a way to avenge himself. Once while driving Mr. Ashok, he reflected,

See – Mr. Ashok is giving money to all these politicians in Delhi so that they will excuse him from the tax he has to pay. And who owns that tax, in the end? Who but the ordinary people of this country? (244) .

Adiga narrates the story very wittily with sarcastic edge. The novel provides a darkly comical view of modern day life in India. The main theme of the novel is the contrast between India's rise as modern global economy and its working class people who live in crushing poverty. Other themes touched is to include the corruption endemic to Indian society and politics, rivalry between India and other countries of Asia like transforming education system, inequality and poverty.

Thus, the picture Aravind Adiga paints of India in *The White Tiger* is of a nearly feudal society disguised as a democracy. The country might have gained its independence from the British at the end of the 1940s but

the majority of the people in India are still trapped in servitude.

Conclusion

The White Tiger is a depiction of the social and economic inequalities of contemporary India. It is a penetrating piece of social commentary, attuned to the dissimilarities that persist despite India's new prosperity. The treatments of the social problems are not to forget but to face and solve otherwise they can create a kind of chaos in the society.

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TONI MORRISON'S BELOVED AND ITS WAY TO SUPERNATURAL ELEMENTS - AN OVER VIEW

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Abstract

Beloved a novel by Toni Morrison is called as an unambiguous work of literature. It describes the circumstances of the slave mothers and it also puts forth the religious and spiritual view points of the Afro-Americans at that time. Toni Morrison drew her inspiration and based the narrative of her Pulitzer Prize-winning novel on a true story about Margaret Garner, a fugitive slave from Kentucky, who killed her daughter rather than to allow herself and her children to be taken back to slavery. Slavery was a great issue at that time and brought attention to the readers. The novel has supernatural elements like ghosts. An invisible being inside the house brings chaos in the house and causes Sethe's two sons Howard and Buglar to run away. This ghost seems to be the baby's ghost whom Sethe had earlier murdered. It appears to be breaking and shaking the things in the house. *Beloved* the central character a girl seems to be another ghost. Sethe is seen from a religious point of view and also draws parallels to Jesus Christ. As Jesus Christ died on the cross for the sins of mankind and was resurrected. Critics always saw *Beloved* as the incarnation of Sethe's murdered daughter. Sethe has been absolved of her crime, as she has served time in the penitentiary. The ghost of the baby has punished her and continually reminded her of the crime she committed in the past.

Key words: *Beloved, Slavery, Ghost, Novel, Christ, Religious.*

Introduction

Beloved, politically displays Sethe's story of infanticide which is claimed by Mr Bodwin to "build a further case for abolishing slavery." (307) the killing of the baby and her escape, has taken the place in 1955, actually ten years before the 13 Amendment to the U.S Constitution that forbid the slavery and uncontrolled servitude. Toni Morrison has related the background of the novel in the forward of *Beloved*. The story of the novel is inspired by the true story of Margaret Garner who had escaped with her children from slavery. She has been arrested as she has killed one of her children to prevent them from going back to the slave owner. *Beloved* describes the political importance of Margaret Garner's case: "She became a cause célèbre in the fight against the Fugitive Slave laws, which mandated the return of the escapees to their owner." (IX) Although the African- American's have a difficulty in establishing their own culture during the period of slavery, Morrison believes that the black culture has been built on the horrors of the past and it is this history that has fashioned contemporary black culture in a positive way. Through her use of linguistic devices, Morrison has represented the black culture, its imagery and symbolic features and the theme of interracial relations. She has illustrated black culture as resilient, vibrant, independent and determined. As part of black culture, the black women stand as the

pillars of strength within that community as guardians and healers. They represent glue that binds everything together when the whole world is falling apart. Many of the characters are torn apart due to the slave traders splitting up families and selling them as slaves. Together, they share a sense of history of suffering and an urge to heal and become whole again.

In positioning the black culture as a whole, Morrison also explores interracial relations in the novel. During and after slavery, relations between black and white cultures were "harsh". The relationship between the two cultures is based on the idea of exclusion and lack of tolerance for the other. All black people have suffered horrific experiences at the hands of the white people. The novel depicts supernatural elements like ghosts. There seems to be a presence of an invisible being inside the house. This ghost seems to be the baby's ghost whom Sethe has earlier murdered. It appears to be breaking and shaking the things in the house. Another ghost in the human disguise is *Beloved*. *Beloved* seems to be the reincarnate of Sethe's dead child. As Sethe encounters her, outside her house, the reader comes across her childlike behavior. Her walk is unsteady and strangely she remembers the song that Sethe has been singing to her when she is a child. Her skin is fresh and she has no control over her bodily functions.

The following conversation makes it evident for the reader that the girl is Beloved: Why you call yourself Beloved?

'Beloved closes her eyes. "In the dark my name is Beloved." Denver scooted a little closer.

"What's it like over there, where you were before? Can you tell me?"

"Dark," said Beloved. "I'm small in that place. I'm like this here."

"Were you cold?"

Beloved curled tighter and shook her head,

"Hot. Nothing to breathe down there and no room to move in." (92)

Almost all the main characters such as Baby Suggs, Sethe, Denver and Paul D believe in the presence of the ghost when Sethe suggests that they move from the present residence. Baby Suggs asserts:

What'd the Point?" asked Baby Suggs. "Not a house in the country ain't pack to its refer with some dead Negro's grief. We lucky this ghost is a baby. My husband's spirit was to come back here? Or yours?(6)

It's clear that superstitions are embedded in the specific nature. According to Baby Suggs death is a normal thing for the black people. Majority of the black people and their relatives were killed during that time. The first place depicted to be haunted by ghost in the novel is 124, Bluestone Road. Sethe's two sons Howard and Buglar cannot stand the terror caused by the ghost, so they flee. The horror they face by the ghost is mentioned below:

124 WAS SPITEFUL. Full of a baby venom.

The women in the house knew it and so did the children . . . Howard and Buglar, had run away by the time they were thirteen years old-as soon as merely looking in a mirror shattered it (that was the signal for Buglar); as soon as two tiny hand prints appeared in the cake (that was it for Howard). Neither boy wait to see more; another kettleful of chickpeas smoking in the heap on the floor; soda crackers crumbled and strewn in a line next to the doorsill. (1)

Morrison has depicted a scene in which two tiny hand prints appear on a cake but with an absence of a child. Further all the things in the house move by themselves. It is apparent from the text that the ghost wants to punish

her. The ghost doesn't want to be forgotten by anyone, so it reappears, as

expressed by Sethe:

Some things go. Pass on. Some things just say. I used to think it was my rememory.

You know. Some things you forget. Other things you never do. But it's not. Places, places are still here. If a house burns down, it's gone, but the place- the memory of it- stays, and not just in my rememory but out there, in the world. (35)

Further in the play the name Sweet Home is contrasted with its situation. One would confuse the place Sweet Home as a joyful and a happy place but the place is haunted in a way as it is full of horror and scary acts. After the death of Mr. Garner, Mrs. Garner has employed School teacher who abuses the slave and treats them like animals. As Sethe is raped by the Schoolteacher's nephews; she becomes preoccupied with the incident. She puts forth her children's needs before her own. Morrison has expressed the abnormality of a human being in her novel. It is mentioned in the novel, "All in their twenties, minus women, fucking

cows, dreaming of rape, thrashing on pallets, rubbing their things and waiting for the new girl."(13)

School teacher's arrival at Sweet Home is another brutal act. Sethe resists the Schoolteacher's authority by murdering her own offspring:

Inside, two boys bled in the sawdust and dirt at the feet of a nigger woman holding a blood-soaked child to her chest with one hand and an infant by the heels in the other. She did not look at them; she simply swung the baby towards the wall planks, missed and tried to connect a second time . . . Two were lying open-eyed in sawdust; a third pumped blood down the dress of the main one . . . Little nigger-boy eyes open in sawdust; little nigger-girl eyes staring between the wet fingers that held her face so her head wouldn't fall off; little nigger-baby eyes crinkling up to cry in the arm of the old nigger whose own eyes were nothing but silvers looking down at his feet.(185)

Apart from the grotesque and unnatural events, the novel has some religious and supernatural allusions also. Beloved has some allusions to The Bible also. On the first page of Beloved the reader comes across this optimistic prophetic epigraph from Romans 9:25, which seems to forecast an improved future for the black slaves:

I will call them my people,

Which were not my people;
And her beloved,
who was not beloved. (1)

But Morrison's use of Biblical allusions is unclear. According to Dubin Edelberg in *American Literature*. Morrison's others works like *The Bluest Eye*, *Sula*, *Song of Solomon* and *Tar Baby* are, "characters with Biblical names who seem to live their name sakes' lives in reverse." (223) In *Beloved* Sethe is associated with Biblical Seth, the third son of Adam and Eve. According to Cynthia Dubin Edelberg in *American Literature* Morrison believes that, "the Bible is the wrong book for Blacks." (223) The opening epigraph entails that the Blacks were not formerly God's people. Sethe's mother-in-law Baby Suggs becomes "an unchurched preacher." (102) Baby Suggs is called 'holy' by Morrison. Although what she advocates in the Clearing is her own gospel, "She did not tell them to clean up their lives or to go and sin no more. She did not tell them they were the blessed of the earth, its inheriting meek or its glory bound pure." (103). She has given a message to the former slaves, "that the only grace they could have was the grace they could imagine." She notifies them that they should be devoted to their flesh as, "yonder they do not love your flesh. They despise it." (103). Her most vital message to the slaves is: "Love your heart." (104) Other characters confirm signs of non believers. Sethe often prays: "Denver saw her mother on knees in prayers, which was not unusual." (35) But she portrays it as she has given up the hope of salvation: "What were you praying for, Ma'am? 'Not for anything. I don't pray anymore. I just talk.'" (35) There is no description of Sethe and Denver's visit to a church in the novel or reading *The Bible*. The character of Beloved has been taken under interpretation by many critics.

Ashraf H.A Rushdy in *Beloved: A case book* describes her character from a psychological angle, "more than just a character in the novel, though. She is the embodiment of the past that must be remembered to be forgotten; she symbolizes what must be reincarnated in order to be buried." (41) She is also looks at from the religious point of view and parallels to Jesus Christ are also found. Christ died on the cross for the sins of mankind and was resurrected. Critics believed as the incarnation of the murdered daughter of Sethe. Beloved first appearance in the novel is when Paul D arrives at 124, Bluestone Road and exorcises the baby ghost: "With a table and a loud male voice he had rid 124 of its claim to local fame." (45)

She appears again a few days later, "A fully dressed woman walked out of the water." (60) This implies something strange and unnatural about her. She has no recollection of her past life and only thing she can recall is standing on a bridge which is treated as a metaphor as the transition between life and death. Birth is associated with the water and the sight of Beloved's face for the first time reminds Sethe of her giving birth: "Sethe's bladder filled to the capacity." (61) Though it was not easy for Sethe to recognize Beloved as her lost daughter, the reader is clear with the idea of birth. Sethe is the similar age as the slaughtered daughter would have been who calls herself Beloved. Paul D notices that she articulates the letters of the name vigilantly as people, "who *cannot] read but have to memorize the letters of their name." (62) This however indicates that she might have just read the name on the tombstone though never heard the name. Denver suspects about Beloved existence from the beginning. A scar on her Beloved's throat convinces her when she helps her undress. It brings to one's mind the Jesus disciple Thomas who suspected his lord's identity after resurrection, not until he saw the marks of the nails on his hands. Beloved explains to Denver the description of the place she came from:

"What's it like over there, where you were before? Can you tell me?"

"Dark," said Beloved. *---]

"Hot. Nothing to breathe and no room to move in." (88)

The best way to support this idea is when she sings the lullaby that Sethe used to sing to her children:

The click had clicked; things were where they ought to be or poised and ready to glide in. "I made that song up," said Sethe.

"I made it up and sang it to my children.

Nobody knows that song but me and my children." (207)

According to Stephanie A. Demetrakopoulos, "Sethe's guilt has recreated Beloved." (56) It is stated by Rushdy in the introduction of this chapter that, "Beloved is the embodiment of the past that must be remembered to be forgotten." (41) Sigmund Freud believes that one has to remember and recreate ones past to overcome traumas. He believes that, "Sethe must 'conjure up' her past symbolized by Beloved- and confront it as an antagonist. Sethe must learn to regard her problematic past as an 'enemy worthy of [her] mettle, a piece of [her] personality,

which was solid ground for its existence and out of which things of value for [her] future life have to be derived.”(92) Beloved’s presence accomplishes all these necessities and the relation between her and Sethe can be portrayed as a psychoanalytic process that directed to catharsis and facilitates Sethe to develop into a functioning individual. The religious metaphors are presented to characterize the development and the absolution described in religious terms can be seen as catharsis. Sethe is loaded with guilt and if Beloved’s incarnation is present to pardon Sethe and mitigate her from blame, it must be considered in what way this can be done. According to Christian beliefs, forgiveness is the best way to relieve oneself from the guilt and the blame. Jesus is known to have died for our sins; on the cross he spoke these words; “Father, forgive them, for they know not what they do.”(Luke 23:24) One must come clean with his sins and be penitent; not until then you can be pardoned from your sins. Sethe seems to have lost her faith in God in the beginning as stated earlier. She has born her guilt for a long time. She has absolved of her crime as she has served time in the prison. So in the eyes of law she is forgiven. The ghost of the baby seems to have punished her and incessantly reminded of her crime. Sethe continually exists with her memories and “feels bad” (8), whereas it is not clear that she actually feels sorry and confesses her guilt. When Sethe elucidates about her behavior to Paul D, she says, “it’s my job to know what is and to keep them away from what I know is terrible. I did that.”(194) When Sethe concludes that Beloved is her baby daughter; she gives out a sigh of relief:

“Sethe even looked straight at the shed where the daughter was killed], smiling, smiling at the things she would not have to remember now. Thinking, she ain’t even mad with me. Not a bit.”(214) Sethe understands is that she has been excused, and the source cause of this feeling is that she eventually believes in Beloved. Here parallel with Jesus can be seen, that if one believes and trusts one will be eventually be forgiven: “When Jesus saw their faith, he said, ‘Man, your sins are forgiven you.’”(Luke 5:20) Beloved desires for Sethe’s notice, and she tries to recover her lost childhood. Sethe becomes increasingly obsessed with Beloved and in a monologue she explains: “I am Beloved and she is mine” (248), Beloved here illustrates her conversion from dead to living. Her focal point is also to find Sethe:

I am not dead. I sit in the sun closes my eyes when I open them I see the face I lost

Sethe’s is the face that left me Sethe sees me her and I see the smile her smiling face is the place for me doing it at last a hot thing now we can join a hot thing. (252)

Sethe and Beloved voice merge together in a dialogue:

Tell me the truth. Did you come from the other side?

Yes. I was on the other side.

You came because of me?

Yes.

You rememory me?

Yes, I remember you.

You never forgot me?

Your face is mine.

Do you forgive me? Will you stay? You safe here now. (254)

However Beloved does not respond to these questions openly. But she asks where “the men without skin” are, the white men who approached to seize them, and Sethe retorts that “she stopped them” at one occasion and that “they won’t ever come back.”(254) and it ends with the repeated

note, “You are mine, You are mine, You are mine.”(256) Both of them seem to merge together. Here it is possible to draw parallels to Jesus Christ. Christianity is known to be monotheistic religion as Jesus and God are known to be one, like Beloved and Sethe who coalesce into one identity. Sethe almost sacrifices everything for Beloved like giving up her work at the restaurant and making new dresses for her. Demetrakopoulos describes Sethe’s total center on Beloved as a brutal “remothering”. (56) The sickly and thin Beloved grows bigger and Sethe turns the opposite. Sethe almost reduces herself to nothing in a way to show repentance. Demetrakopoulos portrays the relationship between them as a “psychic incest” (58) and argues that this connection between the mother and the daughter is injurious to the mother’s possibilities to go into the community, which is definitely accurate in the case of Sethe, who at this juncture is wholly separated from their society. In the end there is nothing left to eat in the house.

Denver is forced to take over and endeavors her way in the society for aid. Thirty women of the black society come to Sethe’s aid and rescue her from the ghost that has come back in flesh. Sethe has played her role as a mother in an appropriate way; she attacks the assailant and rescues her children. Hence she is forgiven in a way with

the help of Beloved. Beloved's alter ego, the baby who has been killed by Sethe has an important role in the novel. She is a motivator for Sethe to help her flee from the farm: Sethe couldn't let her nor any of them live under the Schoolteacher. That was out." (192) She did not want her children to suffer as slaves. The dead baby also serves as the motivator for Sethe as not to fall down during the toughest phases of escape. And most importantly the baby's death is a sacrifice that gives the rest of the family their freedom. Sethe's action of murdering the baby convinces the slave owner of her insanity; as a result he does not want any of them at the farm.

Metaphorically it can be seen that she is sacrificed to save her own people, like Jesus Christ was sacrificed to save the mankind. On a religious metaphorical level there is proof that Morrison has made it implicit earlier, might have proposed Sethe to have a God-like quality. Sethe is given the feminine form of the Biblical name Seth, the third son of Adam and Eve, who had been created to be like God. He is their third son after Cain and Abel and the one who prospers and becomes the father of mankind. On the contrary Sethe's life is completely opposite to her Biblical name sake. She loses all her children except for one and her place in the society is of the lowest section. She has committed an appalling crime and has lost her faith in God completely. It can also be argued that Morrison has selected to give her the name to entail that she is more than a common woman; not only does her case provide a strong political argument for the eradication of the slavery, but she also sacrifices her own daughter to save the rest of the family from slavery, that can serve as an example for freeing her racial group. Sethe serves as the chosen one, an expression that hints to Jesus Christ. Jesus was the only surviving child when Herod had ordered the killing of infants of Bethlehem, like Sethe served as the only child her mother did not kill. Deborah Ayer Sitter in *African American Review* asserts that, "frequently in Morrison's later works, positive values are associated with specific practices of West African culture: naming traditions, ancestor worship, and acceptance of the supernatural, harmony with nature, and linking of individual wholeness to the rootedness in a community." (19) The tree symbol serves as a link to Sethe. She is the carrier of the symbolic tree. The whipping she receives as a punishment for escaping from the plantation result to scars on her back, which resemble a tree. Amy Denver, the girl who helped her describes the scars as:

"It's a tree. A chokeberry tree. See here's the trunk- its red and split wide open, full of sap, and this here's the parting of the branches. You got a mighty lot of branches. Leaves, too, look like, and dern if these ain't blossoms. Tiny little cherry blossoms, just as white. Your back got a whole tree on it. In bloom." (93)

Hence it is both a symbol of Sethe's martyrdom and of her importance in the slaves. The tree is treated as an allusion to the Biblical tree of life:

"On either side of the river stood a tree of life, which yields

twelve crops of fruit, one for each month of the year. The leaves of the tree serve for the healing of nations, and every accursed thing shall disappear." (Revelations 22:2)

In *Feminist Criticism in the Wilderness*, Elaine Showalter claims that, "the gynocritic model constructs the framework to analyze the female experiences in the literature by woman rather than the male authors." (131) Gynocriticism is a way to learn, "something solid, enduring, and real about the relation of women to the literary culture." (49) Toni Morrison's fictional characters can be examined from the gynocritic view as they confront with the cultural issues of gender, class and race. The black woman is still undermined by the world. Due to the absence of the father from the family, the role of the mother becomes dominating. Morrison has repeatedly presented her novels with houses being run by woman alone. Therefore it is easy to find such families with emotional overlaps and other crises. De Lancey in *Mother Love* is a Killer which has pointed out that, "the love of a mother becomes emotionally and psychologically toxic in the absence of the father." (3) Therefore the survival of the black community depends on the motherhood. In the social world of slavery, children had to face various psychological drawbacks. It is symbolically seen in the characters of the novel. The children's unsatisfied needs are highlighted in the novel. The children were denied from their basic right that is the psychological growth. Sethe grows to be an over protective mother due to lack of love and care which she does not receive from her mother, and therefore takes the life of her daughter. The worst experience of slavery leads her to give a physical death to her.

Conclusion

In the light of the above multiple allusions to both The Bible and the African values Morrison seems to suggest Sethe's contribution to merge both Christian and African values and religion. Beloved can be understood from a psychological or religious angle and both can offer pleasing clarifications to the role of Beloved and how Sethe can be reconciled and forgiven. Morrison's allusions to Biblical mythological metaphors are multifaceted and unclear and she alters the conventional male images to feminist-focused descriptions which seem to give an option that is suitable for African-Americans, especially the women

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LEXICONS APPS PLAY A VITAL ROLE IN AN ACQUISITION OF VOCABULARY

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Abstract

Wilkins (1972) the famous linguists rightly said, "Without grammar very little can be conveyed, without vocabulary nothing can be conveyed." According to Lewis (1993) "lexis is the core or heart of language". As Schmitt (2010) noted, "learners carry around dictionaries and not grammar books". Now we are in the digital age of learning the vocabulary in the classroom. With paper dictionaries the quick learning seems very difficult. The paper dictionaries don't have recent updates while compare to the lexicon apps. This paper suggests with the useful electronic dictionaries which play as a vital role in the language classroom. The study has been set a survey with the engineering and arts college English instructors and tertiary students. The motive of this study has to identify the instant use of the mobile dictionaries in the language classroom. The study focuses on the second language vocabulary acquisition through the useful mobile dictionary apps. This paper focuses on the development of the technological sources which are worthwhile in the classroom. The study also suggests the students to use mobile offline dictionary in the classroom with flight mode so that they do not interact while learning vocabulary. This paper reveals the opinion of the English instructors and the tertiary students need of mobile dictionary apps in the language classroom. The mobile dictionary apps are a handy tool which helps the learners to learn the meaning of the word, spelling, pronunciation instantly where there is a need in the language classroom. A number of learners have been using lexicons apps for identifying meaning and use of word form. The paper motivates the ESL students to use the lexicon Apps in the language classroom.

Keywords: Vocabulary acquisition, Lexicon Apps, Digital age, Electronic dictionaries, ESL (English as a Second Language)

Introduction

In today's scenario we are getting the information instantly in our fingertips through technology. The technology plays an important part in our every day of life. In learning second language, technological tools are most probably used by the learners. Technology has been playing such a crucial role in the field of language education that the United States of Department of Education (USDE) announced that the integration of technology use in English as a second language (ESL) teaching should be mandated for ESL teachers in the United States (Beatty, 2003; Chapelle, 2001; Levy, 1997). The process of learning the words of a language is referred to as **Vocabulary Acquisition**. Vocabulary acquisition is learning and understanding new lexicon to such a degree that it can be used accurately in oral and written communication. In the process of learning vocabulary for the children between the ages of two and five, they learn an estimated 1500 new words every year, or about 5 words a day. For students between the ages of five and ten, vocabulary acquisition increases to approximately 8 new words per day. Adolescents aged ten to nineteen acquire 4800-6500 words per year, or 13 to 18

words per day. (Beck & McKeown, 1991). The learners of English as second language look up greater numbers of words while using technological based lexicon apps than in the text based. Students need to engage in a variety of explicit vocabulary acquisition activities to become familiar with such a large number of new words and concepts.

Materials

Technological devices like smartphones, tablets, iPad and laptops have widgets of lexicon apps installation which would help the learners for the vocabulary acquisition. The lexicon devices are much easier for the learners of English as a second language to immerse themselves in constant practice and speed up their learning of wordlist. ESL teachers who are able to successfully implement technology, like these apps, into the classroom have good exposure for their students in learning vocabulary.

Merriam-Webster

Merriam-Webster is a well-known dictionary. America's most useful dictionary, optimized for Android device. This is the best Android app for English language reference, education, and vocabulary building. The app

allows for voice search, which means we can easily look up a word without having to spell it – this is a very useful feature in case we have only known how to pronounce a word we heard from someone else, but we are not sure how to correctly spell it. Merriam-Webster also features synonyms and antonyms, example sentences with the words we searched, the word of the day, etc. It automatically includes data files for offline access. Although the audio pronunciation feature is not available on offline, we can take advantage of all the other features without an internet connection. Merriam-Webster App for Android offers a most important feature as offline access. One can simply refer to the offline dictionary, without any need to connect to the internet or Wi-Fi. The learners may choose the language as English (India) from the pop-up list. That may help the Merriam-Webster app recognise and offer search results for an Indian audience as well.

Figure: 1



Features

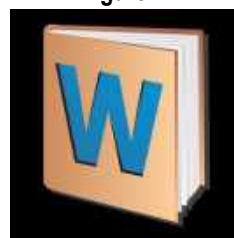
- New Vocabulary-Building Quizzes: fun, fast quizzes to learn new words or test our vocabulary.
- Voice Search: look up a word without having to spell it.
- Word of the Day: learn a new word every day.
- Integrated Thesaurus: synonyms & antonyms are included with the dictionary.
- Example Sentences: understand how a word is used in context.
- Quick Definitions: perfect for on-the-go lookups.
- Audio Pronunciations: voiced by real English speakers, not text-to-speech robots.
- Favourite Words and Search History: Keep track of the words that are most important to us.

The Merriam-Webster app is free, and supported by advertisements. No internet connection is required to view the definitions or thesaurus and we do need a connection to view illustrations, hear audio pronunciations, and use voice search. Merriam-Webster app for Android with an offline dictionary and we download the file and install it on our tablet or mobile phone.

WordWeb Dictionary

WordWeb is a comprehensive international English thesaurus and dictionary. The free offline English dictionary and thesaurus with synonyms, related words and great search and no advertisements. It includes pronunciations and usage examples, and has helpful spelling and sounds-like links. WordWeb does much more than a paper dictionary. WordWeb is truly a Word Web - each definition is linked to sets other related words. Just click on a word to explore the network of meanings.

Figure: 2



Features Include

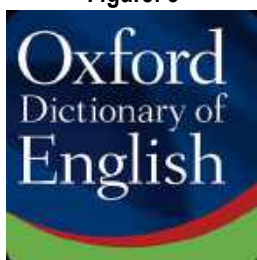
- Up-to-date international English dictionary, based on WordWeb
- 70,000 professionally-recorded offline audio pronunciations (Audio Edition only)
- Fuzzy lookup with spelling and sounds-like suggestions
- Synonyms, similar words and many usage examples
- 285 000 words, phrases and derived forms
- 225 000 word sense definitions
- 85 000 easy-to-understand text pronunciations
- Fast pattern-matching search (*, ?, vowel, consonant, select word types)
- Includes many proper nouns, compounds and phrases
- Bookmarks, recent and random words
- Full coverage of American, British, Canadian, Australasian and Asian English
- Works offline, one app for phones and tablets

Audio pronunciations are available with the separate Audio Edition app. No Internet connection is required to use WordWeb, and it is free to download to our mobile phone and tablets. This English dictionary and thesaurus is great for English language learners. Some of its features include not only fast searches and word definitions, but sounds-like and often-confused with words, as well as usage examples are very useful for the learners.

Oxford Dictionary of English

What makes oxford dictionary of English better than other dictionaries? The Oxford Dictionary of English is the mobile version of the Oxford University Press, widely accepted as one of the highest authorities in the study of English with more than 150 years of research behind it. Regarded as one of the flagship products in MobiSystems large catalog of dictionaries the app features advanced search and language tools designed by a developer vastly experienced in the creation of dictionaries and learning tools.

Figure: 3



Features that help us to Enhance Our Vocabulary

- Designed to give us the freedom to structure our studies the way we see fit the 'Favorites' option and allows us to create custom folders with lists of words from the vast library of entries.
- 'Recent' list to easily review looked-up words.
- We can learn a new word every day with 'Word of the day' option
- Home screen widget providing random words at a glance.
- Split screen support for Android 7 allowing us to use the dictionary simultaneously with other apps.
- Audio pronunciation - Learn words faster by listening to how they're pronounce.

- Offline mode - No Wi-Fi required. We can save words on our device to be viewed without the need of an internet connection.
- No advertisements and no more in-app advertisements will be displayed.

The Oxford Dictionary of English reflects the unique richness and global adaptability of English. Have the strength of The Oxford English Corpus' research excellence at our fingertips. The app contains very latest vocabulary, with over 350,000 words, phrases and meanings.

Dictionary.com

Dictionary.com is the leading free English dictionary app for Android with over 2,000,000 definitions and synonyms. The dictionary app is handy for education, learning new vocabulary every day, and the advanced word lover and the English language student alike.

Figure: 4



In addition to the trusted reference content from Dictionary.com and Thesaurus.com, this app includes more features:

- Word of the Day – expand our vocabulary
- Audio pronunciation will increase our confidence in English and never mispronounce words.
- Voice search help us to conveniently speak to search a word without having to spell it.
- Articles explore hundreds of fun topics on language, grammar, and words in the wild.
- Slideshows help us to learn fascinating facts about language.
- Favorite words and search history save words for future reference.
- Word origin discovers interesting etymologies for even the strangest words.

- Local lookup help us to see which words are being searched near or by location.
- Spelling suggestions
- Advanced learner's dictionary has special content for ESL, EFL and English learners
- Translator help us to get translations for over 30 languages

We can easily search definitions and synonyms on offline by installing the offline dictionary. We can access the offline dictionary anytime and anywhere and we do not need an internet connection. For voice search and audio pronunciation internet connection is required.

Tamil Dictionary

The Tamil Dictionary app is free to download and used in offline. We can search both English and Tamil words. This is not only a dictionary but also a learning tool. Multiple Choice Question (MCQ) option is available for learning vocabulary. We can use speech to text feature. There is autosuggestion so we quickly search the meaning of the word. This app will be helpful to find the meaning of any word whether English to Tamil or Tamil to English and it is very useful for the Tamil as the mother tongue learners.

Figure: 5



Features of the Tamil Dictionary App:

- Tamil to English
- English to Tamil
- No internet connection required
- Search from Web
- Search by Sharing
- Auto Suggestion
- Pronounce & Voice Search
- Antonyms
- Synonyms

- Backup and Restore
- History & Study Plan
- Word Game
- Share Words
- Copy Words

Methodology

A survey is a research method for collecting information from a selected group of people using standardized questionnaires or interviews. This study deals with survey method by using questionnaires with English instructors and with their wards. The researcher raised the following questions in this research.

Questionnaire for English Instructors:-

1. Do you encourage the students to use lexicon apps in the classroom?
2. What kind of apps do you recommend for your students in the classroom?
Online apps / Offline apps
If online apps give the reason
If offline apps mention the reason
3. Do you think that the technological devices like Mobile Dictionary Apps play vital role in the language classroom?
4. Are you using mobile dictionaries? If yes, how often you search a word in that?
5. What are the apps that you know for vocabulary acquisition? What apps that you are using so far?
6. Which kind of dictionary do you choose for your students in classroom?
Mobile dictionary / paper dictionary.

Questionnaire for Students

1. Do you like to use the dictionary apps in the classroom?
2. What kind of apps do you want to use in the classroom? Online apps / Offline apps
If online apps give the reason
If offline apps mention the reason
3. Do you think that the technological devices like Mobile Dictionary Apps play vital role in the language classroom?
4. Are you using mobile dictionaries? If yes, how often you search a word in that?
5. What are the apps that you know for vocabulary acquisition? What apps that you are using so far?

6. Which kind of dictionary do you choose for your use in classroom?

Mobile dictionary / paper dictionary.

Findings & Results

The English instructors and the tertiary students asked to fill the questionnaire in their point of view not thinking about the conventional classroom based. Though we are following the system of traditional classroom based manner still today designed by the professionals, to find out the different opinion of using the mobile dictionary in the language classroom. The research questions are based to answer on the opinion of the English instructors and the tertiary students. The study focuses on the development of the technological sources which are useful in classroom. The students of tertiary level say if they are using mobile dictionary apps in the classroom, immediately they will explore the meaning of the words once they come across with unfamiliar words. The Merriam-Webster app, WordWeb app, Oxford Dictionary of English, Dictionary.com apps are very useful tools for the learners who learning the English vocabulary. And for the bilingual learners where Tamil is their mother tongue, the Tamil

dictionary app is very useful in acquiring second language vocabulary. Since in many colleges students are not supposed to bring mobile phones, but for the instant vocabulary acquisition in the classroom the mobile dictionary apps are very vital. The study also suggests the students to use mobile offline dictionary in the classroom with flight mode so that they do not interact while learning vocabulary.

Interpretation & Discussion

Dictionary use, which plays a significant role in promoting word learning, has been the focus of researchers for nearly one hundred years, considering Grinstead's (1915) experiment as the first attempt. In this study, the survey focuses on ten English instructors, from IFET College of Engineering, Villupuram and Government Arts College, Villupuram and the fifty tertiary students chosen from IFET College of Engineering and Government Arts College. To show the different opinion from the different background of educational pattern, the research focuses on technical and arts college instructors and students.

Table 1: Distinguishing Kinds of Dictionaries for Classroom Usage

Types of Dictionaries	Engineering College				Arts College			
	English Instructors		Tertiary Students		English Instructors		Tertiary Students	
Paper dictionary	2		11		1		8	
Mobile dictionary	0 Online App	3 Offline App	8 Online App	6 Offline App	1 Online App	3 Offline App	10 Online App	7 Offline App

The survey shows, the English instructors from both engineering and arts colleges are encouraging their wards to use the Lexicon apps in the language classroom. Though the technological source helps the students to get the meaning of the words instantly, some instructor's opinion says paper dictionary useful in classroom and it will not distract the students. The students also much comfortable while they use the mobile dictionary apps in the language classroom as the table depicts. The difference between the usage of the dictionary in the arts and technical colleges show that the need is more among the students of the arts. The English instructors suggest offline dictionary apps for the students which help them in learning words with more comfortable in the classroom usage.

Conclusion

The study explains the mobile dictionary apps are always convenient whether we are moving to a one place to another place, learning a language or simply to check the meaning of a few words we didn't understand in class, spelling and pronunciation at classroom, at work or at a gathering with groups, it is always useful to have a dictionary at hand. The paper dictionary is difficult to carry on to the place where we go. A mobile dictionary is a handy tool. The mobile dictionary apps have features such as a word of the day which help the learners to expand their vocabulary. For the learners of English as second language can find the mobile dictionary apps for them useful in defining words even rare and strange that they do not know.

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DEVELOPING TEACHING MATERIALS FOR STUDENTS OF THE TECHNOLOGICAL ERA – A SUGGESTIVE ANALYSIS

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Abstract

The meaning of curriculum changes with that of time. We cannot arrive at any consensus for a uniform meaning of curriculum or definition of curriculum. The word 'curriculum' from its early Latin origin literally means 'to run a course'. Oliver (1997) has analysed curriculum as a set of materials apart from various other meanings. Teaching materials become obsolete after a specific period of time and it has to be redeveloped to make it more dynamic in terms of interpretation, meaning and perspectives. Moreover, when it is in a new technologically driven era, it has to be developed with a strong technology focus. This paper tries to analyse the teaching materials in terms of its usefulness in a technologically driven era of education. It tries to suggest possible methods of material preparation that would match the needs of the technologically driven education.

"Curriculum is concerned not with what students will do in the learning situation, but what they will learn as a consequence of what they do."

– Johnson

The social diversity and society's demands upon the individual create a need for change within the education system. A teacher has to frame a curriculum that should enhance every learner to meet the demands of the complex advanced industrial society that offers them a job. A deeper thinking about change means a move from the present position to the future position. In curriculum development changes means replacement of old set of subject contents with that of new patterns of teaching materials. In literary perspective, a change is needed in the preparation of the teaching materials to match the demands of the younger generation. When a linguist frames a curriculum the following elements have to be given forethought when language is concerned.

1. As a self-consistent symbolic system
2. As a medium for individualisation
3. As a cultural action
4. As a social action

Student Centred Learning

The latest demand in education system focuses on 'Student Centred Learning' (SCL) methods. The teachers have to be oriented in the new concept and also have to be well versed in adopting this technique in the class room situation. The primary focus of this technique is that the concepts a teacher had to teach should be carried out with

an appropriate activity. The ESL teachers or faculty should have hands-on training in conducting the activity which will be more effective in helping children to learn the secondary language without fear. The focus of the activities are designed to provide natural language experiences allowing the same development learning process the student enjoys when acquiring a first language. The activities involve action games, picture flash cards, an English bee, and self esteem and social contacts. This method improves the class room participation and eliminates the differences among students in a mixed group.

As a Chinese proverb says, "A picture is worth a thousand words." In this Digital Age, the faculty have to be aware of the new generation of learners, new learning environment and new learning media. Teachers have to be multi-tasking individuals, multi media learners, and electronic communicators.

Scientific studies have proved that it is through multi sensory much learning takes place.

Learning	We remember
1% through taste	20% of what we hear
1.5% through touch	30% of what we see
3.5% through smell	50% of what we see and hear
11% through hearing	80% of what we say
83% through sight	90% of what we say and do

In this context, it is necessary to highlight the role of Information Communication Technology (ICT). It is the infrastructure for connecting people and enabling them to communicate and organise themselves. This includes EBooks, audio books, FM Radio, ETV, video, multimedia, computers, iPods, mobile, www, IPTV, whiteboard, Skype, wikis, blogs, podcasts, applets, face book, twitter, web safari, digital storytelling, virtual games etc.

We live in the age of Grey revolution that creates tremendous challenge for the educators in order to rethink their basic principles of teaching and learning. Their primary responsibility is to implement the media in a creative and productive way. The role of teachers is redefined by Molly Lee as *"Mastering ICT skills and utilising ICT skills towards creating an improved teaching and learning environment is of utmost importance to teachers in creating a new learning culture."* Plain chalkboard teaching and monotonous lecturing becomes irrelevant. The teacher should be skilled in the latest technology.

E-Learning

The latest technological growth has made an easy access to everything for the present generation through internet connection. E-learning is another concept where the students can access any information, anywhere, at any time. All that is demanded is a device that gives access to an internet connection.

E-learning focuses on the learning opportunities that are delivered by electronic technology. It imparts E-content, E methodologies and teaching as well as tutoring methodologies. It has proved to be a supplementary and complementary to the traditional educational system. E-learning is an environment where the lessons and lecture notes are made available on web servers. In the E-learning

system, it utilises a network (LAN, WAN or internet) for delivery, interaction or facilitation. It includes distributed learning, open and distance learning, online learning, Computer Based Training (CBT) that is delivered over a network and also Web Based Training (WBT). It provides facilities for interaction with the media and also to have direct discussion with teachers. In this process Learning Management System (LMS)/ Learning and Content Management System (LCMS) contributes a lot to the learners.

E-Content

E-content is an electronic form that is usually meant for visual effect. It combines text images, audio, video, animation etc. There are different types of E-content like assembled e-content, short course/ unit / module, full courseware and Short Learning Objectives (SLOs). The teachers can prepare Short Learning Objectives for 2-3 minutes. It is a new way of thinking about learning content.

E-learning modules are quite larger independent structural experiences, containing objectives, learning activities and assessment. Any teacher can produce an e-learning module based on the content they handle in class. It can be used as a visual aid to make the class more productive.

These learning processes help a lot for the distance education learners. It helps students to take up their studies at their own convenient time. They also have the privilege to get tutored with experienced teachers. As Peter Blake quotes, *"New technology is common, new thinking is rare."* The teachers of this generation have to be innovators in order to cope with the present learning needs of the students in this technological era.

ECOFEMINISM IN SHASHI DESHPANDE'S SELECTED NOVELS

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Introduction

Shashi Deshpande was born in Dharwad in 1938. She was exposed to and influenced by British classical texts at a very young age. She started writing short stories in magazines like *Femina* and *Eve's Weekly*. Her first collection of stories *Legacy* was published in 1978. Till date Shashi Deshpande has published seven novels- *The Dark Holds No Terrors* (1980), *If I Die Today* (1982), *Come Up And Be Dead* (1983), *Roots and Shadows* (1983), *That Long Silence* (1988), *The Binding Vine* (1992) and *A Matter of Time* (1996). She has written four books for children. *The Dark Holds No Terrors* is her favourite work but in an interview she also confessed that *That Long Silence* was more meaningful than any of her works. *Roots and Shadows* was awarded the Thirumati Rangammal prize for best Indian novel of 1982-83, and *That Long Silence* received the Sahitya Akademi Award in 1990. Her collection of short stories *The Legacy* is prescribed for the graduate students in Columbia University. *The Dark Holds No Terrors* has been translated into German and Russian. Her novel *That Long Silence* has been published by the Virago Press, London.

Ecofeminism

Ecofeminism is a social and political movement claiming considerable common ground between environmentalism and feminism with some current linking deep ecology and feminism. The French feminist, Francoise d'Eaubonne, coined the term Eco Feminism in 1974. Like feminism itself, Ecofeminism is a diverse ideology containing contradictory view points. The common link that unifies these viewpoints is that there are connections between the domination of nature and domination of women in the contemporary society. Ecofeminism assumes that women have an innate and natural relationship to the environment. A fundamental premise of eco feminism is the belief that the ideologies that justify gender, racial and socio-economic inequalities are closely related to the beliefs that allow the exploitation and degradation of the environment. It views environmental

degradation as similar to the degradation and subordination of women.

Ecofeminist argue that important experimental, theoretical and linguistic parallels exist between oppression and subordination of women and nature in cultural tradition through the transformation of differences into culturally constructed conceptional binaries and theological hierarchies that allows systematic justification of domination (power over power) by subjects classed into higher ranking categories over subjects classed into lower ranking categories (e.g. man over woman, culture over nature). Ecofeminists also explore an intersectionality between sexism, the domination of nature, racism, speciesism and other characteristics of social inequality. In some of the current work, ecofeminist argue that capitalist and patriarchal systems that predominate throughout the world reveal a triple domination of the global south (people who live in the third world) women and nature. This domination and exploitation of women, of poorly resourced people and of nature sits at the core of the ecofeminist analysis.

Ecofeminism argues that there is a connection between women and nature that comes from their shared history of oppression by a patriarchal society; this connection also comes from the positive identification of women with nature. I would like to present and discuss about the Ecofeministic elements in Shashi Deshpande's novel *That Long Silence*. In *That Long Silence*, Jaya's husband Mohan is an engineer who is greedy after money and status. He is ambitious about mundane comforts. The very appearance of him is arrogant and brash that speaks about his nature too. Mohan is referred to as the "head," the "sturdy Oak" of his family. He takes pride of being as the head and possesses an extremely demanding and dominating trait. Here the writer compares Mohan with a sturdy Oak to signify dominance. Similarly, the writer refers to Mohan's sufferings as a child both physically and mentally during his childhood. Mohan's father is a personification of male dominance and oppression that characterize the patriarchy. He believes that men are demi-

gods whereas women are destined to be their slaves. The cruelty he exhorts over his wife and children shows the worst aspects of patriarchy. Mohan also unconsciously inherits the qualities of a typical patriarchal husband. He is thoroughly insensitive to the suffering of women. He had silently witnessed the "all male ego" that his father exercised at home over his mother. He never treats his wife with respect and dignity. Mohan too imbibes the same wrong notion that women are destined to be submissive all their life from his family members. He expects the same behavioural pattern from Jaya, his wife too.

Feminist environmentalists study gender interests in natural resources and processes based on their different roles in daily work and responsibilities. Social feminists focus on the role of gender in political economy by analysing the impact of production and reproduction of men and women's relation to economic systems. Feminist post structuralists explain gender relationship to the environment as a reflection of beliefs of identity and difference such as race, class, gender, age and ethnicity. In this way they try to explain the relation of gender and development.

These views of gender and environment constitute feminist political ecology, which links feminist cultural ecology, political ecology, geographical ecology and feminist political ecology into one concept. It argues that gender is a relevant factor in determining access and control of natural resources as it relates to class, race, culture and ethnicity to transform the environment and to achieve the community's opportunities of sustainable development.

One strand emphasise that social justice has to be achieved in concert with the well-being of the Earth since human life is dependent on the Earth. Another strand in ecofeminism is spiritual, emphasising that the Earth is sacred unto itself. A third stand emphasises the necessity of sustainability – a need to learn the many ways people can walk with the fine line between using the Earth as a resource while respecting the Earth's needs. Ecofeminism believe that the root of the ecological crisis is based on social factors. The belief is that domination and degradation of nature is the by product of social patterns that support lifestyles of human domination and hierarchy. The primary focus of ecofeminism is social justice. According to Des Jardins (2006), societies are the product of human creation and the patterns of its organisation tend to serve and support human ends. This type of structure

reinforces a thinking and lifestyle pattern that encourages domination and oppression of both humans and the natural world.

Ecofeminist believe the oppression of the women is a social domination and they identify this practice in relationship with the oppression of nature, since the two have been systematically oppressed. Resultant of these practices, the goals of the ecofeminist movement is to develop alternative, non-dominating solutions that will value, celebrate and defend women and nature. (Des Jardins, 2006). In *That Long Silence*, Mohan does not realize that he is disturbing the normal flow of life. He sends his children to go away for a holiday with his friend's family. At this crucial situation he fails to assert his manhood instead he runs away from the problem that was created by his selfish motive. He becomes responsible for his family's disastrous condition. He fails to understand his role as a good husband and also as a responsible father.

In this exile with Mohan, Jaya makes a self-assessment about her life. She realizes that she has been excessively subservient that has encouraged Mohan to do all unfair work. She was strictly adhering to the old traditional belief that "a husband is like a sheltering tree" (32) and lives like a doormat for him. She fails drastically to voice out her dislikes when Mohan performs the unhealthy practices both at home and also at his work. We could see how Shashi Deshpande brings out the strong influence of cultural dominance over women being reflected through natural imageries. The man being viewed as the head and is compared to a sturdy oak or a sheltering tree whereas the woman is compared to as a flower or a dependent / tiny creature.

"A husband is like a sheltering tree...A sheltering tree.

Without the tree, you're dangerously unprotected and vulnerable." (32).

One can find that after the death of Jaya's father she is badly influenced by the contradicting views of her relatives. She gives much weight age to their words and she forgets to keep up her own dignity and respect. It is shocking to find that she strictly adheres to "keep the tree alive and flourishing even if you have to water it with deceit and lies." (32). As a young girl, Jaya is not found to be very practical, she romanticizes love. Whereas, when she grows as an adult she realizes her responsibility and becomes more practical. The struggle starts when Jaya has to give up her originality and shield herself under a pseudo life. In this novel, Jaya is re-named as 'Suhasini' by Mohan. The

name 'Suhasini' means a soft, smiling, placid, motherly woman who makes herself loving and also lovingly nurtures her family. Jaya's refusal of accepting the name 'Suhasini' remains as a token of victory.

According to Des Jardins, ecofeminists reject dualistic ways of thinking. Dualistic thinking supports the context of domination and the split between masculine and feminine, human and nature, reason and emotion, mind and body and objectivity and subjectivity.

The spiritual dimension that is given to ecofeminism is that it has a holistic integration-interrelatedness, transformation, embodiment, caring and love.

On the political aspect ecofeminism played an important role in the growing challenge to modern model of "development". They take leading role in campaign for animal rights and oppose reproductive technologies.

The other authors claim that the reason why nature has been undergoing excessive degradation is because nature has been treated as something that is only valuable if it has material benefits. Again such proponents claim that this is the same view held about women. Women have little value since they are not the major wealth creators. Women are doubly objectified by the structural violence of M/W = N tradition. Like nature they are readily available and disposable. Women and nature have no subjectivity to speak of. In India there were different shades provided for women in taking up their roles and that too with lot of contradictions. During the Vedic period women were treated on par with men whereas on the other side the moment they stepped out of this age they were exploited and ridiculed as weaker sex. Men had framed their patriarchal system where women were framed never to be independent and her entire life revolved around men either in the form of the father or brother or husband. The Rig-Veda places men in the right position and points out the roles men had to play in their life. It states that men are their companions and they are superior to women. In Vedic age women's participation was much required in sacrificial rites and was man's equal in upholding Dharma. She proved her power in battle fields; took part in philosophical discussions and enjoyed all festivals. She also had the freedom to remain unmarried when she was not interested. In the Holy Bible it is clearly stated that a woman came out of a man's rib, not from his feet to be walked on, not from his head to be superior over, but from his side to be equal. But during the Moghul period the condition of women deteriorated since the invaders carried them away and

treated them as a 'commodity'. Ever since, women are considered as a liability and not as an asset to the family. An album of unwritten norms was framed for women on each denomination irrespective of caste or religion that dictated her how to lead her life. The movements of Raja Ram Mohan Roy and Mahatma Gandhi proved a great relief to women as they were brought out of the tyranny of the social evils. Still the number of women enjoying considerable freedom was very meagre. For the majority of women, subordination to men and misery was synonymous.

Suppression is a common element among women and nature. The novel *That Long Silence* opens describing Jaya as "conservative, educated middle class smiling placid, motherly woman" (15-16) who voluntarily carries a misconception about an ideal woman by suppressing her wishes and also by submitting to her husband's will. At the earlier stages Jaya confesses that she dares not to protest instead remains silent. But at the end she unveils her silence and asserts herself with confidence, she declares boldly "I'm not afraid any more" (191). This powerful statement brings out the knowledge she has gained over the period of time and also her maturity in understanding of what women stands for in the society. For seventeen long years of her marriage she successfully manages to suppress her feelings as she thought it more important to be a good wife than being a good writer. In her zeal to play out the role of a loyal wife and a caring mother, she has suppressed her desires that lead to self-actualization and fulfilment.

At this stage of Jaya's life Kamat, Jaya's neighbour on the first floor becomes a loyal reader of Jaya's work and he comes for her rescue. Kamat, a middle-aged man, is the first person to make her understand of the connection between her passivity as a writer and a woman. He boldly holds a mirror in front of her pointing out that she lacks the courage to accept her failure as a writer. He examines her work objectively and guides her how to present her ideas more forcefully and strikingly. He helps her to rebuild her morale and suggests her to send her writings to various women's magazines. Jaya lives a life of deception. At a saturation point she realizes she could no longer cope up with the situation that is not going to help her in a longer run. She could not vent out her feelings to her partner because she was scared of hurting him and also disrupting her family happiness.

Jaya treasures Kamat's friendship very much. She finds him standing apart from other men who treats woman as an object of sex. She is comfortable confiding with Kamat rather than with her husband. She reveals that those men whom she had met so far were wearing masks with different faces, tones and smiles while they spoke to her. For her Kamat seems to be a person who exists in a different plane. They both share the same wavelength.

Thus, Jaya openly throws light on her relationship with Kamat. She declares that she feels comfortable, relaxed and she is all herself in his company. She appreciates his ability to treat her as a friend. She enjoys the warmth and the genuine care and affection he shows to her. At one point of time she grades him equal to her father whom she considers close to her heart.

Conclusion

In the novel *That Long Silence* Deshpande beautifully illustrates the struggles Jaya undergoes as educated middle class women. There is a positive tone at the end of these novels which leads to a healthier family environment. Jaya silently undergoes a period of self-analysis by staying away from her family and finally find out a proper way to solve her problems and lead a cheerful life with her family members. She also realize that a family heading towards disaster could be renewed if a voluntary attempt is made by the family members.

All those trials and tribulations she experiences mould her and build up her confidence. She starts believing in herself. She no longer looks at the animal imagery "two bullocks yoked together" (11) as a symbol of loveless couple. She knows that the fault was in her too.

Jaya submits herself for a change that gives her a different outlook about life. Deshpande through the character of Jaya brings out the fact that it is not "women are victims" (148) but can also ascertain change themselves. Jaya understands the progressive phenomenon that one cannot remain static throughout one's life. The most difficult thing is making a change from routine self. But Jaya saves her marriage by making an earnest attempt to change her life in the right direction especially at the right time. On the other side Mohan too becomes mature. When Jaya receives a note from Mohan stating all is well which promises a happy reunion with her family.

Jaya becomes a determined strong willed modern woman who is prepared to face life as it comes. She also

understands that co-existence can only come through understanding, respect, and compassion and definitely not through domination or subjugation. There is no necessity for women to submit all her rights and assume the roles cast upon them.

The husband and wife relationship could be made stronger if a different approach is made to social/emotional, mental, spiritual and physical aspects of life. Even a shattering family could be rebounded if an earnest attempt is made by the family members to restore its position. When Jaya was in her exile she utilized her time properly to sort out their problems. She wished to restore real happiness in her home. Each family member should realize to rebuild social and economic bond by their love and also affirm one another. Jaya understood the strong truth that one should go beyond criticizing, complaining, comparing and competing for a good relationship. The husband and wife relationship should be win-win situation where one seeks to understand and be understood and synergize. If this does not happen then the relationship would stray like the earlier stage of Jaya who ended up by satisfying, not optimizing, cooperating not creating; compromising not synergizing and at worst fighting.

A strong mental and spiritual bond is also necessary to tie the family members together. When the family members stay tuned to learn new things together and share and discuss their ideas some kind of mental bond is established. Every home should have their own family principles which will ultimately set up a strong binding of its family members. Jaya is mentally prepared as a wife and as a mother to tune up their own homes by eliminating the destructive incidents that caused bitterness and hatred towards one another. They went as new leaf to set their homes with full vigour and zeal.

In *That Long Silence*, Jaya and Mohan did not have a clear destination of their family values. They went with the stream and headed towards a disastrous situation. But their reunion will definitely have a well defined family values and principles which would shape up their children in a most appropriate manner. There is a positive attempt to redefine them. Her women find their own inner space and self, at the same time they re-establish a strong bondage with the social institution of marriage and family and their human values.

Eco feminism talks about empowerment of women for protecting environment; question nature and women being subordinate and instrumental. Ecofeminism also contains

spiritual dimension and a holistic view where elements such as interrelatedness, transformation, embodiment, caring and love are emphasised. All these ideas have been beautifully brought in by Shashi Deshpande in *That Long Silence* and have been discussed through the life of Jaya. Jaya undergoes a transformation by becoming aware of her potential, love and care for the family. Her empowerment helps her in making decisions and ultimately restores peace and happiness at her family level. Thus the novel *That Long Silence* can be re termed as a Ecofeministic novel.

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WOMEN IN HELEN BUSS' SELECT MEMOIRS – A PSYCHOANALYTICAL STUDY

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The Newfoundland-born Helen Buss studied at the University of Manitoba and began her writing career in the 70s where she used her maiden name Margaret Clarke to sign herself as the author of her creative and critical writings. The renaming as Clarke brought to her a new research and creative identity. Buss admits this when she states, "when I discovered that Margaret meant 'pearl' in Greek, I developed elaborate fantasies about going to a Greek island and finding my true identity, my lost pearl of self. Naming does give you power over creation" (Buss 1999 Foreword XIII). Buss encountered a number of problems in achieving a genuine identity. It was a problem of immense gravity; she sought an ideal relief. It struck her that she should start writing. Now she is the author of two novels and autobiographies and memoirs such as *Mapping Ourselves: Canadian Women's Autobiography in English*, *Memoirs from Far Away: A New Found Land Girlhood and Repossessing the World: Reading Memoirs by Contemporary Women*.

Her novel *The Cutting Season* that won a writing prize in Manitoba celebrates the life of the emancipated female who indulges in warring with the authoritative male. The novel written by Helen Buss deliberates in a feminist space where two women characters occupy and structure the central plot. The novel is rather unconventional as Buss focuses on the female minority as against the male majority. The emancipated Maureen and the independent Joanne subscribe to the frequently seen motif of the mother-daughter conflict in Canadian Literature. In their doing so, there is a total rejection of established social conventions, as they care for no social taboos or physical restraints since they out rightly reject the long-established social codes. Now a Professor at the University of Calgary and a well-known feminist critic, she has been specializing in memoir writing and memoir criticism within the writings of women memoirists.

In the first part of *Mapping Ourselves*, Buss envisions an alternate tradition within women's writing. The second chapter of *Mapping* discusses the imperative need for writing memoirs and the origin of memoir-writing. The next chapter, "Achieving Women/Achieving Womanhood" brings out the possibilities of new identities for women. Buss rightly argues that an intrusive patriarchal culture has resulted in all women being branded as images and personalities either as whores or as super mothers caught between the extremes. Women feel that they have lost all freedom and values. They feel suffocated in a life predominantly considered as masculine. Buss wishes to reestablish new identities for women.

Buss argues that for women writing their autobiography, the hard version of subjectivity and its representation in language are found in what they have in common, i.e., both versions ignore women's experience by their assumption of a history and cultural experience that is male and, by implication, a subjectivity that is male generated. Women's historical and cultural experience has not allowed them to be self-actualizing individuals. "In fact entering language from an already defaced position inside men's culture and language, women and their autobiographical efforts require quite a different position, one that has become the concern of critics and theorists working with women's accounts"(Buss 1993 5).

Many recent theoretical descriptions of women's autobiography subsist on revisions of humanist and poststructuralist positions, and get situated around the Freudian-Lacanian psychoanalytic theory, argues Buss. Freud analyses the development of the individual subject as one that centers on the division of mental processes into the unconscious and the conscious and the division of personality into id, ego and superego.

Helen Buss next anchors her discussion in Lacan. Central to Lacan's thought is his metaphor of the 'mirror' stage of human development. Just as a child realizes

his/her separateness by seeing his/her reflection in a mirror, so all human beings begin their development when they begin to use language as a mirror of themselves. But "just as the mirror offers not the body itself but a two-dimensional image, so language offers a false self. Language is our only access to self-construction and through language we are continually in the process of moving away from fusion, from our existence as an extension of our mother's body, towards what we construct in imitation of the mirror's (the language's) seemingly cohesive image of our selves" (Buss 1993 5). This way, human development is a condition of lack of loss; for Lacan it is a castration which the human child seeks to correct by identifying with the father, the one who commands the power of the phallus, of authority, of symbolic language and the power it yields. Female identification with the father can never be as full as the male's, since she cannot take on the symbolic power of the phallus. Women's lack in language is greater than men's. Buss concludes, the "theory of human subject formation always involves loss, more for women than men, a loss as great as the loss of Eden which is figured in the past as the male texts of Freud and Lacan have been in this century" (Buss 1993 6).

Buss subsequently highlights the works of three women theorists who attempt to come to terms with the consequences for female autobiographers. Buss cites Sidonic Smith, Shari Benstock and Susan Stanford Friedman. According to Buss, Smith is helpful in showing the intertwining of psychology and history by situating the 'misbegotten man' identity that western tradition offers to women. Shari Benstock explores the site of the 'seam' between the unconscious and the conscious to make it yield 'fissures of female discontinuity', thus explaining women's possible variations from male writing styles and models. Susan Stanford Friedman extends the mirror metaphor to its cultural implications to find women's reaction to the special falseness offered by male cultural constructions of women in language.

In the view of Buss, Smith exposes the dark side of history and culture and Benstock advocates the making of a stylistic virtue of a historically and culturally necessary condition. "Friedman uses psycho-political readings of female-centred social science research in order to discover the more positive results of encountering what the cultural mirror of language reflects to women" (Buss 1993 8). Friedman refers to Sheila Rowbotham's theory that "women develop dual consciousness because they do not

see anything like themselves in the cultural mirror, and to Nancy Chodorov's observations on the special nature of the mother/daughter relationship and the way in which that relationship allows a female to continue the childhood experience [of] herself as involved in issues of merging and separation" (Buss 1993 8).

All the three women, says Buss, help her to arrive at a psycho political portrait of women's experience in culture, offering specific directions for the exploration of women's autobiographies. All these three women's theories are rooted in the mirror metaphor. Buss further feels that the metaphor of mirror is insufficient to describe the core experiences of human identity formation, particularly the formation of female identity. Therefore, Buss is eager to use another metaphor, the metaphor of cartography that can represent not only the individual subject's psychic development in language, but also the activities of female writing of the self and the critical and theoretical acts to which that writing gives birth. Differencing the two metaphors, Buss proclaims that one of the limitations of the mirror metaphor is its dependence on the sense of sight. Cartography, although usually producing maps dependent on sight, may also produce "relief maps" (Buss 1993 9) so accurate in their scale and subtlety that they can teach the blind the contours of the world. Further, mapping can be seen metaphorically as joining the activities of self-knowledge and knowledge of the world. Language, says Buss, 'maps' both the self and the coexistent world (Buss 1993 9). A child's activity in language is a sophisticated mapping of the embodied self and the external world. In the art of mapping, the child's language making and self construction in language allow for both "survey maps, actual sensory exploration of self-territory and other territory from various vantage points, and compilation maps, selections made from the information contained in the surveys" (Buss 1993 9).

Buss is of the opinion that while reading a memoir the reader enacts the narrative and sees how it enslaves her so that she narrates her way out of her enslavement and repossesses her own stories and culture of which she is a vital part. This is done in a memoir by an intensification which results from enacting the history of the other, the narrator's witness of her life, and the daughter's participation in that life's effect. The memoir brings the world of creative and critical feminist texts. The very genre helps women as it commits the life of women to writing and

turns it to a reading act. It ultimately brings to light the heart and mind of the female self.

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UTILITY AND FUTILITY OF ENGLISH GRAMMAR TEACHING IN INDIA

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Abstract

Grammar is a metaphor in the minds of millions of Indian learners of English that stands for power as well as terror of the English language. One of the reasons for Anglophobia that most Indian learners of English suffer and subsequently drop themselves out from the educational system is the undue importance given to the teaching of grammar in an unprofessional way that excludes the participation of learners. As a result, grammar loses its glamour and learners lose their education. Is something wrong with English grammar per se or is something rotten with grammar teaching? Structuralists see language as a sign system whose conventions are agreed upon by the speakers of a speech community so that communication can take place unhampered. Therefore, learning a language means to participate in these conventions. These conventions may vary in vocabulary and grammar from language to language. Indian teachers of English still entertain a more-than-century-old conceptual understanding of grammar as a set of rules and inadvertently they unleash terror in their classroom instead of exposing its infinite communicative power to the learners. It is, therefore, no wonder that the most preferred method of teaching English in India continues to be Grammar-Translation even though language policy makers, textbook writers, and teachers loudly talk about the importance and relevance of Communicative Language Teaching. Indian teachers/learners of English have internalized the importance of grammar to the extent that much time is spent/wasted on its teaching/learning at all levels. Ironically, their idea of grammar as a set of rules has been strongly fossilized to the extent that they do not see any correlation between these rules and their function in communication. Most of the spoken English institutes, institutes of career advancement, and competitive examinations do highlight the importance of grammar since almost all entrance tests and competitive exams test candidates' knowledge of English grammar in the English section of question papers. Those who survive Anglophobia at the lower levels of Indian education suffer at the higher level when they face entrances tests. The present study aims at eliciting the views of English teachers at the tertiary level on the effective teaching of English grammar through activities so that learners do participate in these linguistic conventions for communication in their daily life.

Key words: *Linguistic Competence, inductive and deductive methods, communicative competence, grammar power, noticing, interaction*

Background of the Study

Indian learners of English have an ambivalent attitude toward English. While they perfectly understand the utility and future value and power of English in their immediate social and professional life, they also encounter a weird experience of acquiring it in the sense that they encounter a number of obstacles. One such obstacle is the learning of its grammar independent of its use for communication. Grammar is being taught to them as if it were a discipline in its own right and the teaching of it is indispensable and superior to the acquisition of communication skills that alone empowers its learners. Stoic learners entertain some hope that the learning of grammar is a necessary evil while sceptics lose hope and drop themselves out of educational system as early as possible. Some of them at the tertiary level end their lives due to their linguistic inability to cope with their subjects in professional colleges. Thus, most

learners experience the terror of English in English classes, but its power in their social life.

Approaches to grammar teaching can categorize the educational institutions in India. Grammar can be taught inductively and deductively, or explicitly and implicitly, or form-wise and function-wise. While the English texts of many education boards and universities in India advocate deductive approach where the quality of English learning for communication purpose is not effectively served, texts followed in boards like ICSE and a few autonomous institutions encourage the inductive approach where learners achieve near-native competency in their use of English for various purposes, but they lack an explicit knowledge of grammar rules and norms. This raises an essential question if grammar teaching is necessary. If necessary, how to teach it? If there is no interactional influence between the teacher, students, and the subject matter (here, grammar), the acquisition of English for

practical purposes would be in jeopardy. It becomes necessary to clarify the beliefs and perceptions of teachers and students about grammar teaching/learning and their modes, such as deductive & inductive, explicit & implicit, and form & meaning.

Review of Literature

Jean & Simard (2011) conclude their study with the finding that grammar teaching/learning is necessary, but teachers and learners don't enjoy doing it. Loewen et al. (2009) conclude that there is perceived usefulness of grammar teaching for the production of language. Bernat and Lloyd (2007) are of the view that the most important part of learning a language is the learning of its grammar. VanPatten (1996) argues that attending to form and meaning simultaneously is cognitively more demanding. Ellis (1995) proposes a new approach (Interpreting input) to learn grammar by processing the target structure and not producing it. Mitchell and Redmond (1993) assert that grammar and (not OR) communication must be taught and practiced in order to produce effective language users. VanPatten (1993) argues that grammar must be taught communicatively with learners being engaged in speaking and writing. Fotos and Ellis (1991) suggest that grammar tasks should encourage communication about grammar.

Aim of the Present Study

The present study aims at eliciting the beliefs and perceptions of both teachers and students about the role of grammar teaching/learning in the acquisition of communicative competence in English, about the modus operandi of teaching/learning grammar, and about grammatical accuracy and feedback.

Hypotheses

The following are the hypotheses set before the investigation was started.

1. Grammar teaching and acquisition of communicative competence are isolated in the Indian context of English language teaching.
2. Students have a negative feeling toward learning/teaching grammar.
3. Teachers prefer deductive approach.
4. Teachers treat grammar teaching through mechanical exercises as the most important part of learning English.

Research Questions

The research questions that are being addressed during the course of investigation are as follows:

1. Is grammar teaching necessary? What do teachers and students say?
2. Does formal instruction promote linguistic competence in L2?
3. How is grammar teaching related to acquisition of communicative competence?
4. What modes and approaches to teaching grammar do teachers prefer? Why?
5. Can grammar instruction promote communication? If so, how?

Research Design

To this descriptive, enquiry-based study, the researcher decided to use observation among students (N=200) during an informal conversation in the class and teachers (N=20) in the college campuses in the city of Madurai on their beliefs and perceptions about grammar instruction, efficacy and effect of methods of teaching/learning, aims of such an instruction (grammatical accuracy, achievement of fluency, and the role of feedback and so on). Student-subjects were drawn from English majors at BA, MA, and MPhil levels. Observation is believed to possess the power of eliciting natural untailored responses from the subjects compared to administering a well-designed questionnaire where subjects choose to partially hide their views or consult the others before they indicate their responses. A set of theme-based questions had already been formally designed in accordance with the existing literatures in the relevant field for avoidance of digression from the main task of eliciting the views of the subjects. A simple percentage analysis was taken for interpretation and generalization of data.

Discussion

English language teaching in India is by and large grammar-instruction oriented. English teachers somehow without any formal training are dexterous at it even in skills class. Grammar instruction has created in the minds of millions of Indian learners that grammar is a subject of study for its own sake. Since it is not pedagogically linked with the aim of English language education of acquiring proficiency in it to function as bilinguals in society, it causes Anglophobia and a complex in learners that propel many of them to drop themselves out of educational system at early

stages. The power of English that they perfectly understand as a result of social engineering is totally wiped out by the terror of English grammar instruction. Some of my present and past students likened English teachers with Maths teachers because both effectively wielded the “disciplining hardware” (stick) as part of tool-kit for teaching these two subjects. Such “a terror approach” keeps learners stupefied. Those who survive such grammar classes do become good at grammar but remain poor at communication. Hence, some of the questions raised above for investigation remain unarticulated for the simple fear of backlash!

Grammar Instruction as a Necessary Evil!

The most fundamental question about grammar instruction in second language education is “Is grammar instruction necessary?” If necessary, what is its role: primary or adjunct? They are the most continuing controversial questions, too. Teaching fraternity is divided on this issue at the tertiary level as well as research scholars. For instance, Krashen (1985) argues that grammar teaching has only a minimal effect on the acquisition of linguistic competence because language learning takes place only when learners are exposed to ‘comprehensible input’ sufficiently and not through a few isolated simple portable rules. On the other hand, White (1987) claims that formal instruction cannot be ensured through ‘comprehensible input’ alone since it cannot meet all the demands of language teaching in terms of different structures. When the present researcher was reviewing the literatures in the field, he was astonished to find a lone Indian scholar who has articulated his stand on this issue and got international attention. On the teaching front, the prevailing harsh, hard reality in ESL teaching in the Indian context is that not all English teachers at the tertiary level are grammar instructors in the sense that junior teachers are always assigned the task of grammar instruction while seniors are busy explicating literature or general higher-order language skills. It was also noticed that some senior teachers claimed that they knew no grammar to teach because grammar was not taught explicitly in their days. There is a complex attitudinal problem on the part of teachers toward teaching grammar. During interaction with students and teachers, most of these stakeholders ascertained that formal instruction (on forms) is mandatory for accuracy of expression. It was clear that they have inherited this strong belief from their school days. Ironically,

they need grammar instruction but never link it with communication. Even if they do so, their pedagogy does not support what they claim. Hence, pandemonium and panic!

Teachers love teaching grammar but learners feel the pain and experience boredom in grammar classes. While teachers have some solid ‘subject’ to teach and test mechanically irrespective of learning outcomes, students are handicapped with inability to translate these wholesome lectures on grammar into acts of communicative value in the classroom and later in their daily life. What they learn is some metalanguage like subject, predicate, article, object and so on. These terms may be useful to theorize language by linguists, but for language learners they mean nothing. For instance, neither a single teacher nor a student could explain why articles are known so. Grammar instruction per se is, therefore, not an undesirable classroom activity. The crux of the matter is how it should be imparted so that it becomes an integral part of language learning for communication. Grammar-instruction classes should not be lecture-oriented and teacher-fronted. Rather, they should be constructivist in the sense that students should participate in learning through activities that promote communication in the classroom. Such activities are different from the games that are sometimes advocated. Games-based approach to grammar teaching no doubt involves learners but this approach would not last long as learners grow up and it may not be suitable for the teaching/learning of complex structural features, either. It may be a happy starter in lower classes. Recommending a new approach to grammar teaching with tasks in which learners solve interactively, Foto and Ellis (1991: 606) prove through an empirical study that “it is possible to integrate the teaching of grammar with the provision of opportunities for communication involving an exchange of information.” Instead of learners simply sitting and listening to lectures on structural features, learners must be given opportunities for communication on the basis of exchanging information in pairs and groups in grammar classes.

Students deem grammar instruction a necessity for communication but they think that it is a pain and bore to listen to grammar teaching which is not distinguished from other lectures. Grammar rules should be seen as helping tools rather “boring and frustrating objects of study.” Grammar is after all a description of a linguist that “tries to make sense of observed regularities and irregularities of a

form,” to quote Jean & Simard (2011: 480). They feel that “[a] rule or law that is negotiated rather than imposed often has more chances of being used purposefully.” (480) Grammar instruction can be individualized through feedback on the performance of individual learners. Learners expect teachers to make descriptive feedback correction of their written/oral performance in English. Usually, teachers have the habit of marking in red here and there on the script where students have committed formal mistakes. Learners feel that neither such marks at random nor general lectures on mistakes committed by some select students help them in a big way. They also feel that they must be given an active role in learning grammar rather than being kept as passive observers of lectures on grammar which are boring and frustrating. When they were asked what word came to their mind first when they hear the word ‘grammar,’ they came up with words like *‘boring, frustrating, dull, uninteresting, painful, difficult, monotonous, dry, sleepy, rigmarole, tedious, confusing, anger, homework, fill-in-the-blanks exercises, red ink marks, teachers with sticks, scribbling by the teacher on the board, and so on.* All these words carry negative connotation though they need grammar. In fact, they have been taught grammar in such a way that they believe that grammar is more important than language for communication! They are unduly worried about their language being grammatical rather than idiomatic.

Formal Instruction vs. Linguistic Competence

Does formal instruction promote linguistic competence that is necessary for communicative competence? There has been much research on this question and the outcomes are not only challengeable but also conditional and provisional. For instance, Long (1988) contends that formal instruction helps to promote rapid L2 acquisition. Pienemann (1984) sees psycholinguistic constraints in the conversion of the learning of specific grammatical rules (explicit knowledge) into the knowledge that is intuitive and procedural (implicit). He claims that it depends on if learners have reached a stage in the developmental sequence. ‘Developmental’ here refers to the structures that are acquired in stages and learners’ capacity to process them. On the other hand, Schumann (1978), Ellis (1984), and Kadia (1988) see that practice is insufficient to overcome such constraints and they claim that formal instruction has little effect on communicative act in the natural use of language. However, if formal instruction is

directed at relatively simple rules, it may be successful in developing implicit knowledge. Formal instruction is effective as far as the development of explicit knowledge is concerned. Spada (1987) asserts that formal instruction can work best in promoting acquisition of L2 when it is linked with provisions for natural communication.

Teachers claim that teaching explicit knowledge contributes to the acquisition of communicative competence in the sense that it might result in implicit knowledge. But teaching grammar does not automatically lead to communicative competence. It should aim at consciousness-raising in the sense that it should emphasize cognitive understanding. It is achieved not by practice but by “constructing various problem-solving tasks that require learners to consciously analyse data in order to arrive at explicit representation of the target feature.” (Foto & Ellis, 1991: 609) The basic tenet of CLT is to provide opportunities and provisions for learners to actively participate in interaction and the primary goal is to exchange and negotiate meaning rather than to learn L2. Hence, grammar instruction should also be tasks-based and interaction-oriented. It is a fallacy to separate grammar teaching from skills teaching for communication as if they were two distinct entities. The former aids the latter and they are inextricably dove-tailed. There should be sufficient interaction in grammar classes between teacher and students and students and students as much as in skills classes.

Interface between Formal Instruction and Communicative Competence

Learning the structures of English explicitly is not an academic activity independent of communicative function of the language. Rather, formal instruction should help learners convert it into implicit knowledge in the spontaneous use of language for communication as in the case of native speakers. If this umbilical chord relationship between formal teaching and communicative use of English is to be achieved, learners should participate in interactive activities while learning explicit knowledge of it. Teachers as facilitators need to do some homework for classroom managerial supervision while learners learn by doing (interacting with fellow learners). Each grammar instruction class should be designed carefully with tasks for communication and tasks sheets as self-learning materials. Long (1989) proposes four types of tasks for effective use in language classrooms: Two-way tasks vs. One-way

tasks, Planned tasks vs. Unplanned tasks, Closed tasks vs. Open tasks, and Convergent tasks vs. Divergent tasks. The first in each pair encourages and produces negotiation of meaning. Several research studies have conclusively proved that learners produce sentences more in pair/group work, and speak more grammatically than they do in teacher-fronted lessons. They also negotiate meaning more if tasks require information exchange. The teacher can keep changing the members of dyad and group for the sake of variety and freshness and dynamics of such groupings.

Hence, grammar instruction and communicative language teaching need to be integrated through the use of grammar tasks in order to promote communication about grammar in formal instruction classes and accuracy about usage in skills classes. Tasks can replace the artificial academic exercise of teaching and they are like self-learning materials. A task sheet should contain a short description about the grammatical point that teacher proposes to introduce. For instance, they can write down some facts about English articles: definition, types, and their uses. It should carry more than one sentence wherein some of them are correct and others incorrect and students be given opportunity to discuss why they are correct/incorrect in the light of the short description given at the top of the task sheet. Learners can be presented an important condition that the discussion should be only in English. They can be grouped into pairs or groups of not more than four or both types. It will produce more opportunities for interaction and negotiation of meanings.

Moreover, learners should engage in interactive communication through out grammar instruction. Grammar instruction is not only meant for accurate communication but also in and through communication. It is *NOT* grammar vs. communication but grammar *AND* communication. Explicit grammar instruction becomes necessary in second language instruction because it leads to implicit knowledge of the language which is mandatory for face-face communication in a spontaneous way. The issue is that grammar teaching should not produce aversion and Anglophobia toward English whose power is well-understood by the Indian learners of English. Grammar is only a catalyst for effective communication. Teachers confront a hostile situation now toward grammar instruction when there is much emphasis on communicative approach to language teaching. It is equally true that teachers cannot perform any miracle in approximately fifteen weeks of

language exposure of language contact in a semester as claimed by many teachers. With all structural and institutional constraints, teachers should realize that the main objective of grammar instruction on either form or form and meaning should be to raise *grammatical consciousness*. According to Rutherford (1987), grammatical consciousness raising should be part of the language learning experience. Of course, it is still debatable if learners can pay attention to form and meaning at the same time.

Preferred Mode of Delivery

Ironically, many teachers are not aware of the fact that grammar can be learnt through communication and they prefer shouting/lecturing methods with or without teaching aids. They also prefer deductive to inductive method. They assume that language learning is like Mathematics where students learn rules and apply them in problems step-by-step. But it is not so in the case of language learning. The output of language learners testifies that such a simplified logical reductionism does not work. It is not a matter of learning some rules and then of applying them in some problem-solving tasks. Rather, formal instruction is a site where learners convert explicit knowledge of language into implicit knowledge through active interaction that ought to produce communication as well as cognitive understanding of structures. Explicit knowledge is what learners are able to say what they know. Implicit knowledge is what native speakers know to construct actual sentences but they are not able to say what it is. Effective participation in face-to-face communication requires implicit knowledge. What does not matter here is giving lectures either deductively or inductively since both have merits and demerits. Teachers should adopt a tasks-based approach to the conversion of explicit knowledge into implicit knowledge through communication on grammar that is being introduced. Cognitive understanding of the structure precedes the production of the same. Task-based approach demands teachers as tasks-designers and classroom managers rather than shouting personnel. It calls for a total paradigm shift in pedagogy.

The deductive vs. inductive controversy as approaches to grammar instruction has been a reality for decades. It depends on which produces the best results. Psycholinguistic research confirms that there need not be 'vs. but only and' and that both are viable since there are two types of learners: left-hemisphere dominant and right-

hemisphere dominant. While the former being analytical prefer deductive learning while the latter being holistic learners favour inductive method. (Hartnett, 1985) Moreover, it depends on the similarity / dissimilarity in rules between the first and second languages. Fischer (1979) and Shaffer (1989) contend that the most effective way of formal instruction is through the use of both the methods. Deductive method is ideal if the rules of the second language are complex and different from those of learners' first language while inductive method is suitable if the rules of second language are similar to those of their first language. However, the exploitation of interactive activities and teaching strategies involving learners is more important than the use of a particular method. Sustained use of the target language even in grammar instruction classes by learners is imperative for their oral proficiency and communication skills. If learners' aim is to improve communication skills, then they should interact in the language. If communication is primary goal, grammar knowledge is a necessary adjunct. At the same time, communication is limited without some knowledge of grammar.

Teachers' strategies should also examine how learners acquire grammatical structures. Traditionally, learners are made to produce grammatical structures on the basis of deductive teaching of structural items. It will be a success in terms of learner output. Ellis (1995) recommends an approach to grammar teaching that is based on interpreting input. It is largely agreed that L2 classroom acquisition is made possible when learners participate in interaction that is based on comprehensible input and it naturally assures output. Learners undergo several stages in the acquisition of ability to produce language forms. Interpreting tasks emphasizes input processing for comprehension rather than output processing production. Intake is a stage in between input and output and it has 'noticing' as the first major step in processing the input. If there is *no noticing*, then there is *no acquisition*. Acquisition of language structures consciously precedes acquisition of language as a whole. Noticing means conscious effort on the part of learners. Schmidt (1992) says that no learning is possible without some degree of consciousness. Language learning is not simply a matter of imitation through mechanical drills. Cognitive understanding of explicit knowledge of the target language alone can lead to the acquisition of implicit knowledge of what native speakers possess. Teachers should help

learners notice the input and then comprehend it through activities interactively. The goal in grammar instruction is grammar comprehension and not sentence production.

Recommendations

The following observations can be taken up for further investigation so that grammar teaching can be contextualized through interaction if teachers think that teaching grammar is a necessity.

1. English language teachers need to be oriented in the use of inductive approach to grammar instruction.
2. Grammar instruction should be input-oriented and tasks-based.
3. Only one rule should be taught during the activity.
4. Focus should be both on form and meaning so that learning becomes communicative, interactive, and meaningful.
5. Grammar instruction should be two-way or multi-way so that learners are prepared to process the target structure and not to produce it.
6. Learners should engage in both speaking and writing during grammar instruction.
7. Learners should move from sentences to connected discourse.
8. Teachers should at no cost entertain a fallacious dichotomy between grammar and communication. Communication is primary goal, but grammar comprehension is also equally necessary adjunct to acquisition of both explicit and implicit knowledge of the target language.

Conclusions

The power of English should not be diminished by painful and boring lectures on grammar in institutions where English needs to be learnt consciously as a second language in the Indian multilingual context. Teachers are free to choose either between deductive and inductive approaches or the both. It depends upon the rules and structures that either differ from or resemble the first language of the learners. The object of grammar instruction should be grammar consciousness raising through interactive communication in classes and it should be tasks-based. Learners learn by doing (talking, discussing, raising doubts, clarifying with one another and/or teacher...). Grammar instruction teachers should avoid lecture method of delivery and instead they should

encourage learners to initiate, sustain, and carry forward discussion on the tasks sheets. Grammar and communication, though they have varying degrees of importance, are inseparable in the sense that grammar aids smooth spontaneous communication in a natural way by cognitive understanding and conversion of explicit knowledge into implicit one. his process is invisible, but the proof of the pudding is in communication.

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ORYX AND CRAKE AS AN 'APOCALYPTIC REVELATION' ECO-CLI-FI

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"Can Books Save the Planet?"

Introduction

This question can be answered through the newly emerged genres like "Eco-Fiction", 'Cli-Fi' novels etc. Literature is always a comment on the times in which we live, regardless of the period in which it is set. A growing subset within fiction is taking on what is possibly greatest threat of our age: climate change and its drastic consequences. 'Cli-Fi' is a slick abbreviation for 'Climate Fiction' which is a truly modern literary phenomenon: born as a meme and raised into a distinct genre by the power of social media. This expanding canon is most closely allied with Science fiction and encompasses work from literary giants like Margaret. Atwood through to the Ian McEwen, who have produced extraordinary works in climate changes of the planet. Dan Bloom, a climate activist came up with this term first in vogue. The Canadian writer, Atwood popularized this term 'Cli-Fi' by using it in a 2012 tweet by introducing it to her 500,000 followers.

The term 'Eco-Cli-Fi' is the amalgamation of the terms like 'Ecology' and 'Climate fiction'. The genre 'Eco-Fiction' is ecologically oriented fiction, or environmental-oriented. They pay much attention to human impacts on nature. When we analyse the 'Cli-Fi' novels, they are the novels dealing with climate changes of our planet mainly which leads to destruction. The destruction here refers to both the nature and humanity in earth.

Discussion

Oryx and Crake is a novel by the Canadian author, Margaret Atwood. She has described this novel as 'Apocalyptic Revelation' of the planet's destruction and its consequences. It is more a 'Speculative fiction' rather than 'Science fiction' because it does not deal with 'things that have not been invented yet' and goes beyond realism of the worldly things. *Oryx and Crake* was first published in 2003 and was short listed for the Man Booker Prize and Orange Prize for Fiction. Atwood wrote this novel as a

product of her lingering thoughts on such a devastating scenario of the planet since her childhood.

Oryx and Crake is a warning for the human race about the set of dangers to the planet due to genetically modified viruses and its outbreaks. It is one of the novels of Atwood's *Maddaddam* trilogy of apocalyptic novels which talks on the emergence "Eco-Cli-fi". This novel is a beautifully written and frighteningly prescient tale of the future of boyhood, love, sex, and the foundations of civilization, educational institutions, and genetic engineering. The book opens to a seemingly post-apocalyptic world where our narrator, Snowman appears to be the last human on earth-and the caretaker of a small band of child-like humanoids, he refer to as 'the Crakers.' The novel presents an almost implausibly dark view of humanity and the potential dangers that come with fixing the power of unregulated genetic engineering in the hands of a few. The Crakers take their name from Crake, Snowman's childhood friend, who invented them in a secrete experiment. They are created as a new race untroubled by aggression, sexual urges or the religious impulse. They are very indifferent when compared to human beings in many aspects. The entire novels is an exploration of how Snowman/Jimmy came to be living as a starving ,prophet to a tribe whose oldest individuals are not yet a decade old, explaining the detritus left behind by his civilization when it imploded.

Oryx and Crake is set in 21st century backdrop. It takes mostly environmental issues such as global warming, pollution, over-pollution, social inequalities in relation to the environment, the alteration and depletion of natural resources and bio-engineering in a world ruled by technocrats and dominated by Capitalistic interest. *Oryx and Crake* situates itself in the more recent line of eco criticism which has attempted to look at how literature can influence ecology in very concrete ways.

The key concept of *Oryx and Crake* is Atwood's exploration of a futuristic world where science fuelled by

capitalistic interests, has genetically modified the human race, giving birth to new species called 'Crakers'. The inventor of 'Crakers' is Crake, a modern misanthropic scientist. The principal aspect of this allegorical explanation is the fundamental difference between Crake and Jimmy/Snowman. The Snowman is apparently the only human survivor left after the biological disaster that Crake initiated intentionally by distributing BlyssPluss, a birth-control pill, that can eradicate humanity. Crake and Jimmy are also types. Crake is a scientist, most would say a mad scientist, because he has decided that the best way to save the man kind is to wipe out and start over. He is a 'numbers' person, a category often part of the elite, which is clearly 'opposed to the 'words' people in the futuristic society that is described in the novel. Jimmy is a kind of 'words' person with humanities knowledge. Crake planned to use Jimmy to market Blyssplus, which is an instrument in the genocide.

Oryx and Crake makes it clear that through science the humanity will be wiped out wholly in the planet. To the question of what rose literature might play in ecology, then the answer is ambiguous. Jimmy, as a character, embodies 'Literature' in this novel. Literature then can be interpreted as being a necessary tool in the destruction of human race, a tool that has been misused in many ways like Jimmy.

The significant scientific inventions like Pigoons (hybridized animals with human DNA) and the 'Crakers' force the readers to question the very notion of what being human really is all about. In this novel the Snowman/Jimmy is the only surviving guardian of the Crakers. The Snowman got the Crakers out of their scientific dome where they have been manufactured and settled them in an environment in which they could survive. On considering this, the Snow man is successful in this role as protector. So on one hand, we have Jimmy as a direct actor in the destruction of the pre-apocalypse ecology, while on the other hand, he is the 'Savior' of the group of post-apocalypse vegetarians who embody the very notion of living in harmony with the environment.

'Literature' is the heart of humanities and that can be equated with ethics. This is the point that Atwood tries to subscribe personally to the readers of *Oryx and Crake*. In this novel, Atwood tries to explain that 'the end of literature equaled the end of liberty.' It is equal to the abuse of nature and has irreversible consequences. Literature, *Oryx and Crake* implies, is intimately linked to political and environmental preoccupations in general. We cannot ignore the obvious etymology linking between 'humanities'

to 'humanity'. Protecting the Humanities comes to equate protecting humanity.

When considering the role of Oryx in this novel, she is the teacher of the Crakers. The Crakers have been given a language, a tool for survival. Before her death, Oryx began teaching them many things related to this planet. The Snowman continues in this role, providing instructions for the curious Crakers, when they have questions, most notably about their Origin, Creators etc. Thus the novel, *Oryx and Crake* points out that literature might be intrinsic to human nature. Despite the scientist's effort to eradicate literature, the Crakers' human genes take over and impose them. The effigy is the Crakers' first literary production. It is what deeply human in them –the fear of unknown, their suffering in the absence of their parental guide, their need for a sacred and communal symbolic act –that leads them to create the effigy. Crake's mistake was to think that literature was merely a super flows activity that could easily be discarded. He failed to see that what literature reflected was deeply human and could not be done without. Jimmy says this as: "When any civilization is dust and ashes. Art is all that's left over. Images, Words, Music, Imaginative Structures, Meaning-human meaning, that is –is defined by them." (14)

Snowman is spontaneously creating an oral tradition for the Crakers. And this oral tradition, like ours has proven, will lead to a written tradition, as a form of gospels. He rightly calls his own stories to the Crakers a 'liturgy'. The Snowman explains about the origin of species and other physical universe using a mixture of myth, biblical allusions and general knowledge.

Atwood introduced the 'Crakers' as eco-friendly species in the planet. They are vegetarian, grass eaters who, like some animals can even re-ingest their own feces. A critical reading of Snowman would be that he has subverted the 'Crakers' ecologically friendliness and not like the pre-apocalypse man. The Snowman's relationship with the Crakers is mutualism, a form of symbiosis in which each side benefits. He is exchanging stories for fish, words for food; words therefore equal survival.

In this novel, Atwood describes how in the futuristic society, the computer games replace books as educational tools and this deviation has direct consequences on ecology. Jimmy and Crake initially spend their childhood only on computer games which leads to evil disasters in the society. The games are a kind of ecological role playing in which the players determine the future of the planet in artistic and environmental terms. In *Oryx and Crake*,

literature is apparently dead, its only remaining vertige being Snowman, wandering around and trying to remember the words he once knew.

'The Crakers'- Are they an achievement on an atrocity? It is Atwood's suggestion here is that they must be both blood and roses and they symbolize what our own future may do to the world: The pinnacle of scientific and human achievement is also the most terrifying and potentially hazardous affront to nature. If we look at the Crakers as the mere extrapolation of humankind, the next step of their development, we may consider them as humankind. The Crakers are described as beautiful, potentially wonderful, curious and witty, infinitely ingenious, fallible, imperfect and equally potential monstrous. For, the Crakers symbolize what we might like to become, what we should be afraid of becoming through gene-manipulation, but also what we already are simple human.

Oryx and Crake is set in a third-person narrative mode. Snowman's account can only remain oral. His story is a book that cannot be. Snowman's thoughts are made available, as in the form of stream of consciousness technique. The allegorical tone in the novel is further developed by the narrative mode that is used, which exactly matches Snowman's own story to the Crakers.

Papers and pens have been replaced by computers, but now that computer cannot function anymore, the tools allowing Snowman to record his own story have also disappeared. Snowman's own possible extinction through the extinction of literature is also reflected by his almost obsessive desire to preserve the old words, as if they were becoming extinct, like an archeologist protecting excavations of the old one.

Atwood's *Oryx and Crake* is intensely literary human focus on environmental issues and the future of the planet is shaping a more optimistic vision of Eco-Cli-Fi. Her response is: "The planet is changing; we should save it (our planet). This novel is speculative, and not science fiction. It is a sort of warning to the people globally. Yet, just like Snowman with the Crakers, it has no purpose in a world that offers no hope to mankind and whose sole survivors cannot read". The question of the survival of literature thus

becomes the same question as the survival of mankind. As Snowman discovers that there might after all be a few human survivors left, the readers is left with an open-ended story. It is not clear at all indeed if or when Snowman is going to die from the wound to his leg. other questions pop up ,unanswered: is he going to kill the survivors in order to protect the Crakers or is he going to join with them in an attempt to rebuilt humanity? "Zero hours...Time to go." (125)

These are the last words of the novel, remain enigmatic: time to go where? The unanswered question forces the reader to imagine possibilities, thus leaving him/her to imagine the world of tomorrow. Not only is the reader invited to be co-author of the story, but also co-creator of the world of tomorrow.

Summation

It is the reader who will determine if Snowman will melt or not, if humanity will survive or not. By using snow as a tool for her message, Atwood further reinforces the sense of emergency. Atwood thus describes how our Planet is in danger and she want to save it through literature, mainly books. She also wants the readers to participate in the creation of the world of tomorrow in this speculative novel *Oryx and Crake*. Thus *Oryx and Crake* is truly an Apocalyptic Revelation Eco-Cli-Fi about the futuristic society.

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DIASPORIC IDENTITY IN THE SELECTED NOVELS OF KIRAN DESAI, KAMILA SHAMSIE AND MONICA ALI

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Abstract

By now it is well-known that the term diaspora was originally applied to the Jews who were forced out of their homeland. However, after many mutations, the term now stands for relocation of groups of people or members of a community from one nation to another and not necessarily through the force. Other terms used in similar contexts are 'expatriate', 'immigrant' and 'exile' although there may be differences in nuances of usage implying difference in shades of meaning. Although the term 'Diaspora' has undergone changes in the meaning, it retains some of the features such as 'homelessness' 'alienation' (temporary) 'rootlessness' and love for the mother country.

The diasporic writers from India, Pakistan, Bangladesh create a niche by throwing light on few contemporary diasporic women novelists. It is comprehensive analysis of the work of the diasporic women fiction writers since late 1990s. It comparatively analyses the work of Kiran Desai, Jhumpa Lahiri, Tehmina Anam, Monica Ali, Kamila Shamsie, and a few other writers from a feminist perspective. The writers argue that these new diaspora women writers do not write under the influence of the colonisers or the critically acclaimed contemporary male writers. These writers have integrated complex global issues in their works like globalisation, migration, post colonial feminism, cosmopolitanism, war, violence, religion and geographic space. Diaspora is closely linked with identity. Identity is associated with religion, ethnicity, culture, nation, class, caste, family, society and personal qualities of an individual. New ideology initiates to influence the construction of their respective philosophy of life. As a result the very nationalism and feelings for homeland begins to dissolve gradually. This is one of the prominent problems in transcending boundaries, specifically geographical boundaries.

Key words: diaspora, identity, emigrants, rootlessness, nostalgia, displacement.

Introduction

Diaspora Studies closely determine the nature and condition of dispersing people of populations and cultures across various geographical places and spaces. Diaspora is one of the most debated terms today, especially within scholarly discussions about migration, displacement, identities, community, global movements, and cultural politics. Although the term 'Diaspora' has undergone changes in the meaning, it retains some of the features such as 'homelessness' 'alienation' (temporary) 'rootlessness' and love for the mother country.

Indian diaspora fiction in English must be regarded as a sub-genre of Indian English diaspora literature written by the Indian diaspora writers. The novel of expatriation / immigrant fiction is its sub-form with its own distinct qualities. It is the literary product of the Indian encounter with the people of their host land, their involvement in the country of their involvement and destination. An academic field, diaspora studies, has become established relating this sense of the word. Most of the traditional values and cross-cultural arts, literature is being incorporated in the writings. Retention of the cultural identity in the host society is another important parameter of the concept diaspora.

Conditions of South Asian Women during Diasporic Period

Women were the worst sufferers in those crisis-ridden days especially during the days of partition. Men suffered in terms of death, material destruction and displacement. There was a physical, mental and material (financial) suffering. But apart from deaths their losses were not impossible to repair and were made up to a certain extent with the passage of time. But the victims were the women. Their loss of dignity, of self-respect and individual esteem, all without separation coordinated with sexual 'purity' could not be regained. For them crisis did not prove to be a temporary one rather it continued for life long. The fictions dealing with the post-Partition days relive the psychological trauma, the mental torture that they had to undergo was a sense of prolonged exploitation. But in the entire situation, the pre-Partition and post-Partition events, we find a complete treatment of women as object rather than a female. And it is very much true that the violence against women is generated by the basic setting of social structure and cultural values. It has been well depicted in the diasporic women novels of South-Asian literature in

particular of Indian, Bangladesh as well as Pakistani female writings.

Fiction of Indian women writers constitutes a major segment of contemporary Indian diaspora literature. The women novelists of Indian diaspora in USA have made their homeland memorable and popular by writing about it. So diaspora fiction deals with space, move between 'home' and 'foreign' community, between 'familiar' and 'strange', 'the old' and 'the new'. The contrasts and comparisons between these two spaces are frequent in the novels of diaspora. They blend their India of memory with their present as the country of their birth and its ties.

Pakistani Female Writers

Pakistani English Literature sets an example of a multicultural milieu which reflects not only the possibility of living side by side in spite of our cultural multiplicity but also the possibility of acquiring a similar identity, which gives a unique chance to live beyond borders and develop our personality reflecting diversity of cultural heritage. The main theme in Pakistani English Literature is closely linked with an experience of immigration which is not simply geographical displacement but a displacement of culture, history and ideas and causes deep psychological cries and internal, moral conflict. When we look at Pakistani English Literature developed by the writers living in geographical borders of Pakistan and by Pakistani diaspora writers we observe a multicultural milieu not only due to the fact that the writers represent different cultural background or because there is no other way of reflecting pluralistic society like in Pakistan, but because in their works these writers reach beyond ethno linguistic, historical, religious, geographical confines.

Pakistani female in English continue to highlight the struggle of women within patriarchal Pakistani society. A feminist analysis of literature helps to understand the role of the female figure within the society in which she is being described, along with social changes around her. Zia Ahmed (2009) stresses how literature proves crucial in representing social changes in a society. The representation of women through literature constitutes a significant contribution towards understanding the position of women in that society (Ahmed, 2009, p.90). In this regard, the Pakistani writings in general, and specifically in English, carry an important position. Pakistani women's writing in America has developed gradually over the years with renewed interest in South Asian Women's writing and in Muslim women. Contemporary Muslim Pakistani

women's writing has come to the fore with their distinct voices, expressed in their novels full of diasporic anxieties and individual desires. Their distinct voices, chart their lives, not only as Muslim women in the US, but also as Pakistani American women, balancing both socio-cultural affiliations and immigrant American lives.

Kamila Shamsie as a Pakistani Diasporic Writer

Anglophone writers have dealt with many themes through their writings addressing a wide range of issues. Kamila Shamsie's novel *Burnt Shadows* deals with the journey of the protagonist Hiroko Tanaka, a school teacher in Nagasaki. Shamsie's Hiroko is a woman who travels across countries from Japan to India then to Pakistan and America in search of a home after the US bombing of Nagasaki in 1946. *Burnt Shadows* reveals the tale of a woman in pursuit of her identity. Shamsie shows the fluid and dynamic nature of the identity of an individual which transcends across boundaries of time and space. Another striking feature of the novel is the burnt bird shapes on her back left by the bomb explosion. Shamsie describes how a woman's body, like her life, is scarred amidst the wars fought by men.

Burnt Shadows is a glaring example of postcolonialism. This is not surprising, given her position, as a novelist writing at a very critical time: The time of Partition, the time of Colonization and its threatening effect on people and country. However, when she writes about this subject she does not address her native readers, she has in mind the Westerners she is living among. One finds her using a discourse that can be considered as a compromise between what she inherited and what she receives in her new culture. Even so, one can easily notice an implicit and sometimes explicit criticism of the act of terrorism and effects on people.

Diasporic View of Monica Ali

As Neluka Silva (2003), regarding the role of writing centred on female body in Pakistani society asserts:-

Writing about the body, breaking down its taboos, and soliciting individual freedom and self-realisation by women, for women, has a clear political imperative within a landscape of religious-social repression and patriarchal authority, since the body is simultaneously a surface on

which social law, morality values, and lived experiences are inscribed.

Meanings are carved into and out of bodies. (Silva, 2003, p.34).

I choose Bangladesh among so many South-Asian countries because the stories from Bangladesh also contributed to our experience of remembering the scattered and disjointed body of Bengali women's writing, we are ashamed to acknowledge this but the fact remains that we had been largely ignorant of the extremely powerful body of women's writing from our neighboring country despite our shared inheritance of language and culture. The distinct features of the writings, both in terms of content and treatment, bring out the political, religious and culture specificities that inform women's writing from Bangladesh. As a young nation, Bangladesh has not produced so many creative voices in the diaspora as India and Pakistan have. One of the reasons for this vacuum might be the average socioeconomic condition of most of the immigrants in Britain. An interesting fact to note regarding the writers of Bangladeshi origin settled in Britain is that they are mostly women. Apart from Monica Ali and Tahmima Anam, recognized as the most popular authors of Bangladeshi origin; another author of recent recognition is Shazia Omar who is presently located in Bangladesh. Her debut novel, *Like a Diamond in the Sky* (1997), deals with social problems as drugs, disease, trauma and despair wrenching the life of a twenty-one year old Deen, making a criminal out of a bundle of positive passions. In spite of the presence of such promising voices it must be noted that there is dearth of creative authors of Bangladeshi origin in Britain and the number of fiction writers is lesser still.

Monica Ali's Search for Space amid Homeland and Hostland

Monica Ali had spent the early days of her childhood in Bangladesh and during the outbreak of war in 1971 had to flee her motherland and homeland of her father. They shifted to Britain; the land of her mother, for it was easier to seek citizenship. Her debut novel, *Brick Lane* is a brave delineation of the diasporic angst, seen through the eyes of Nazneen, a Muslim woman put into an unattractive marriage with Chanu, a not-much educated Bangladeshi, much elder to her. She tries hard to love her husband and though succeeds to a certain extent is not very confident of her love. After their marriage the couple shifts to England, and settles there.

After the death of the first child, which happens to be a baby boy, they live with their two daughters and a congealed pain of loss. Ali plumbs the life of the Bangladeshi community that has immigrated to Bangladesh, mostly Sylhetis (though it must be taken into account that Nazneen and her husband Chanu do not belong to that district), and the struggle they take up along with their folk against a new culture, alien language and people. Though the novel is not the first about the Bangladeshi community who live in East London, Monica Ali's *Brick Lane* is unique as it is written by a woman, and the focus is almost exclusively on the lives of Bangladeshi women in Tower Hamlet, the eastern suburb of London.

As the story goes, Nazneen fails to adjust herself to her surrounding from the time of her arrival. She sticks to her ghetto and the people of her community. Mrs Azad, Razia and the host of Bangladeshi women remarkably present the varied stance taken up by the diasporic Bangladeshi women. Nazneen remains in her cocoon and aligns herself with her family and daughters. Like most middle class Bangladeshi married Muslim women, she has very little to say in matters of the family. She hardly possesses the right or even the potency to comment on the ambience or show resentment regarding her stay in an alien place. In her grim situation she longs to meet her sister back in Bangladesh. This brings fresh memories of a land forgotten and a host of childhood dreams left unfulfilled. However she gradually acculturates and ultimately decides to stay back in England with her daughters while her husband Chanu quits the hostland for Bangladesh.

Chanu the husband in *Brick Lane* is so bent on not changing and sticking to his outlook of the nation (Britain) being the seat of corruption that he has to return to Bangladesh. Nazneen who had ever longed to return to her Bangladesh, the nation of her dreams and longing takes the side of her daughters and decides to stay back. Her husband had come to Britain, while she had longed to stay back in Bangladesh, but the situation reverses completely with the passage of time and she perceives the real meaning of the English saying, "you cannot cross the same river twice." Clifford's observation of the diasporic women's plight can be easily applied to Nazneen's case: Life for women in diasporic situations can be doubly painful_ struggling with the material and spiritual insecurities of exile, with the demands of family and work, and with the claims of old and new patriarchies. Despite these hardships, they may refuse the option of return when it

presents itself, especially when the terms are dictated by men (Clifford 314).

Although the first major novel about British Bangladeshi, *Brick Lane* wisely places the social history in the background, Ali's concerns are character, narrative and themes. She has a taste for caricature, satire and irony. At the centre of the story is Nazneen, born into a wealthy village family, who in her teens is married by her father to a forty year- old Bangladeshi living in London. The husband, who wanted an unspoiled village girl, is a lack of success story without the ability to get ahead in life. The central theme of the novel is that, although limited by circumstances, we make our fate. *Brick Lane* is an impressive first novel, though the ending, her husband, and letters from the sister should have been treated with more subtlety.

Kiran Desai- Indian Diasporic Writer

Kiran Desai is an established diasporic writer of Indian origin who presents Indians as protagonists in her fiction. Her novels generally narrate about Indian immigrants who struggle to settle in an alien country usually America. Desai's recent novel, *The Inheritance of Loss* is an exception among all her novels as it is written in Indian background. As a diasporic writer, Kiran Desai exposes all of these ideas in her works. Desai was born in India in 1971; lived in Delhi until she was 14, and spent a year in England, before her family moved to the USA. She completed her education in USA. Desai reflects her experiences and realization in her journey from India to USA in her famous novel, *The Inheritance of Loss* which was published in 2006. While talking of the characters in *The Inheritance of Loss*, and of her own life, she says, "The characters of my story are entirely fictional, but these journeys (of her grandparents) as well as my own provided insight into what it means to travel between East and West and it is this I wanted to capture. The fact that I live this particular life is no accident. It was my inheritance."

In *The Inheritance of Loss* (2006) the story opens up with the inhabitants of a town in the north-eastern Himalayas, namely, an embittered old judge, his granddaughter Sai, his cook and their rich assortment of relatives, friends and acquaintances. Running parallel with the story set in India we are also able to track the vicissitudes of the cook's son Biju as he is struggling to realise the American Dream as an immigrant in the other world that is New York. Desai portrays such characters that are dislocated in one way or another. In this novel there are

different types of displaced people. Some characters are experiencing the pain of exile in America when few persons are enjoying the pleasure of being immigrants in the subcontinent. Their achievements and frustrations reside side by side. In both cases they face identity crisis after a certain period of time in their life in exile. Desai competently explores these crises and the disorientation in the formation of cultural, national and linguistic identity. Both Western and Eastern immigrants go through the constant psychological endeavour to construct a new identity in dislocated place whether in America or in India. They are always in a quest to overcome the vacuum feeling which resulted from diasporic dislocation. This struggle has also been brought to the limelight in the novel *The Inheritance of Loss* through the characters in exile as is remarked by Reena Jana in *Time Out* says: "[Desai] details its characters, hardships head-on, and her elegant prose makes their experiences had to forget." (Qtd. in Desai, *Inheritance*, n.p.).

Conclusion

People of diasporic experiences always have to face identity crisis at different levels. Immigrants also have to adapt themselves in new culture in new place. In order to be accustomed with the hybrid culture beyond respective geographical boundaries dislocated people engage themselves in diasporic struggle for the sake of their own benefits. People who have been staying in diaspora from generation to generation, after a certain period of time, they start to carry double identity. New ideology initiates to influence the construction of their respective philosophy of life. As a result the very nationalism and feelings for homeland begins to dissolve gradually. This is one of the prominent problems in transcending boundaries, specifically geographical boundaries. Present day academia exposes diaspora as a process of identity crisis. Because of leaving homeland and being the inhabitants of another country a vacuum sense regarding different levels of identity formation is emerged in the immigrants psychology.

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ENHANCING THE IMPACT OF ICT ON ENGLISH LANGUAGE TEACHING AND LEARNING SKILLS AMONG THE STUDENTS

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Abstract

This paper tries to highlight the potentialities of ICT as a powerful tool for language teaching and learning skills among the students. English is one of the most important languages which have played a role in the process of globalization and knowledge explosion. In the Indian context, English is treated as ESL (English as a Second Language). Use of the English language has become vital for better learning and earning. Therefore, it is necessary to teach English and develop English language teaching and learning skills among the students. In the 21st century, learning technologies have increasingly become pervasive within various forms of learning environments. Institutions of higher education are increasingly turning to these technologies to resource and support their teaching and learning environments under distributed circumstances, face-to-face or blended. ICT in language learning has become indispensable in today's teaching learning environment. Nowadays, ICT has opened new avenues and brought new challenges to language learners as well as teachers. In recent years, information and communication technology (ICT) has become embedded and affected the every aspect of our lives. The rapid development of ICT has changed our language teaching pedagogy at all levels. So, it is necessary to use modern approaches and tools of ICT (Information and Communication Technology) to develop better understanding and acquisition of basic skills of English language among the students. Modern studies and researches show the positive results of integration of ICT in the field of ELT and development of English language skills. These facilities have paved the way of individualized learning and provided freedom of learning anytime, anywhere according to the needs and convenience of the learners. So, we should take proper step to integrate ICT in the field of ELT to make the learners well versed in English language skills.

Key words: English Language Teaching, Educational Technology, Motivation, Language Teaching Tools, Teacher Perspectives

Introduction

English is playing a major role in every field such as medicine, engineering, education, art, law and music, etc. The English language is generally acknowledged as a global language, in view of its numerous functions and preference over several other languages around the globe. As the world is changing, there must be changes in language learning. It is well known that our new life is highly affected by the era of information technology, and technology plays an important role in today's human society development. Based on this fact, it is indispensable to take advantage of the modern technological facilities in aiding the task of English language education. In this modern era of information and technology, due to rise in Globalization and Commercialization, English language teaching (ELT) has become an integral part of our educational scenario and occupies a pivotal position. ICT has become an essential part of our daily life because technology has brought in several changes. Traditional methods of teaching are not showing a great impact on the learners. Technology has become a tool for making the

learners innovative and also became a source for motivating the learners towards learning

In the recent years, English language teaching has undergone drastic changes with the advent of the latest methodologies and techniques. As language teachers, it is important to understand and adopt the various methods and techniques and also apply them in classrooms. Language teachers should keep themselves abreast of the current trends to create inquisitiveness among the student community and prepare them for the challenges of the future. In this age of Information and Technology, the use of Internet has brought many changes in teaching English. It is a highly useful tool which benefits both the learner and the teacher using it for many activities related to teaching and learning. Modern technology is developing at a faster pace, the learners and teachers have to upgrade themselves from time to time of these latest developments. ICT has the potential to cater to the needs of students by providing opportunities to learn creatively.

Language education is an area where open-access resources, online courses, virtual classrooms and social networks based on information and communication

technology (ICT) are being increasingly used to give learners access to information, promote interaction and communication, and enhance digital literacy skills. However, the rapid development of tools and resources presents both opportunities and challenges. In order to maximize the potential of ICT in language teaching, it is crucial that it is used in a pedagogically sound way that corresponds to the individual needs of the learners. It is also important that the use of ICT is introduced and supported in a sustainable way and in a range of pedagogical approaches that promote lifelong learning.

Impact of ICT on Language Teaching and Learning

There is no more doubt that the use of ICT has positive effects on English language teaching/learning and a large literature is available on the topic; however, its impact is highly dependent on the way it is used. Indeed, technological equipment and connectivity without human implication are not sufficient to improve teaching and learning; to be considered as an efficient tool, ICT requires an actual engagement of the teacher and a well-defined pedagogic project. The following impacts seem to be the most obvious ones when using ICT to support English language teaching:

- The possibility to adapt easily the teaching materials according to circumstances, learner's needs and response
- ICT allows to react upon and enables the use of recent/daily news, it offers access to
- authentic materials on the web
- A quick feedback is made possible
- Lectures become more interesting and less ordinary which boosts learners' engagement
- ICT enables to focus on one specific aspect of the lesson (pronunciation, vocabulary)
- In spite of contrasts that may exist in terms of the educational environment, there is significant evidence of the benefits and advantages that the use of ICT can have on learners. The effective use of ICT impacts on learners and various aspects of the learning process as follows:
- ICT increases learners' motivation and thus enhances personal commitment and engagement
- ICT improves independent learning
- Learners' collaboration and communication are more important

Use of ICT Tools in Language Teaching and Learning

The innovative development and fast spread of the ICTs have resulted in ten important shifts in our daily lives related to language learning: a move (a) from phone-based to wireless communication, (b) from dial-up Internet connections to permanent, direct online connections, (c) from the use of mainly personal computers for the use of portable computing and online devices (e.g., laptops, personal digital assistants and cell phones), (d) from narrowband to broadband, (e) from expensive personal computing systems to widely affordable computers and other hardware, (f) from seeing the Internet as an exclusive form of communication and information to viewing it as a mass form of communication accessible to the world, (g) from text-based information and communication to audiovisual forms of information and communication, (h) from use of English as the main online language to multilingual Internet use, (i) from non-native to native users of information technology (e.g., children growing up with digital media and having native-like fluency in online communication), and (j) from the language laboratory to the classroom as a result of making computers and wireless access available almost everywhere .

Benefits of ICT in General

ICT is found to be advantageous in several ways as mentioned by Herington (2002), (1) technology facilitates exposure to authentic language; (2) technology provides the access to wider sources of information and varieties of language; (3) technology gives the opportunity for people to communicate with the world outside; (4) technology allows a learner – centered approach; (5) technology develops learner autonomy. ICT helps people in order to get information and to communicate each other in a wider range. With the usage of ICT, students can learn any subject, especially English with ease. In the context of the global exchange, the role of ICT has become inevitable in the 21st century. The use of ICT is becoming essential in everyday classroom teaching and learning. Its use gives a chance for teachers as well as students to increase the quality of education and meet the requirements set by the coeval knowledge society. ICT has become an essential tool for educational change and reform.

Utilizing the Website for Teaching English

Website as an internet technology is an essential tool that the teaching can use to facilitate the teaching and learning of English Language in a large class. It provides a

lot of opportunities for teaching and learning. The teacher, for instance, can combine offline and online teachings in order to overcome some of the challenges of teaching and learning in a large. Teachers of English in large classes can use the website for different purposes in order to facilitate the teaching and learning of English Language. In a large class, distribution of prepared or developed learning materials may be difficult as it will waste a lot of time. In addition, there is the tendency that the class will be ruddy as students may scramble for the materials. The teacher can post the material to his/her website for the students to download for use in the class. The website can also be used to post assignments or exercises for the students. Large class size can be reduced by posting group assignments to the website of which students will be instructed to download only the one of their group. The students decide their meeting hours for the assignment and post to the result to the website for the teacher on completion.

In addition to the website, students can access e-library materials at a distance. E-library has reduced congestion in traditional libraries and made it for students to obtain library materials even at home. In a large class, the teacher of English Language can use e-library to facilitate teaching and learning. The teacher can use multimedia technologies such as the videodisc and power point projector to facilitate the teaching and learning of English Language offline. Students may be referred to a material in e-library which they can access at any time and place convenient to them other than the classroom.

Current Applications of ICT in Language Teaching and Learning

ICT defined as a technology which the function is to support the process of conveying information and communication. The ways of conveying information don't have to be carried out directly between the communicator and the communicant. The development of ICT makes the process of communication between the communicator and the communicant can be conveyed in easy ways. They can communicate through telephone, internet, e-mail, satellite, television, video conference and so on. The process of those communications applies in language learning. In language learning, there is a communication between teacher and student. The process of learning is not always carried out by subjecting teacher and students in the certain room or a certain place directly. As an example, the teacher can use the internet as the medium to give

lessons, assignments, or other information to their students.

In the context of language learning, ICT has an important role as the "media" bridging and enabling the learning process, or direct communication between students and teacher, although they are not present in the same room or place in a certain time. Language learning program can be created to enable students to learn the lessons with guidance, instruction, information or further explanation. ICT in language learning used as a reference-book. The computer can store unlimited lessons or references, which can be accessed anytime, anywhere and accurately. Some of the different exercise types are possible to be provided with ICT, incorporating the presentation stimuli in varying combinations of text, audio and video format. ICT also offers the possibility of the analyzing learners' responses with appropriate feedback. In applying ICT in language learning, the teacher can either purchase ready-made materials or create their own exercise materials using a variety of authoring tools (Hartoyo, 2008). Computer-Aided Assessment (CAA) is playing an increasingly important role in language teaching and learning. This media used to testing and assessing students understanding after learning some courses.

Language Lab and Its Role in Enhancing Communication Skills

The best way to learn English is through listening, though considered a conventional method. A language lab helps students develop proficiency in learning by using audio visual aids. They are also exposed to different accents of spoken language. They can also answer questions based on Grammar and Vocabulary. Language labs also help students worthy of employment. The Clarity English Language Lab is a network based teaching software designed to improve the teaching environment in the computer labs. Clarity English Language Lab enables a teacher to remotely control, monitor, broadcast, and assist students in teacher PC directly. With powerful functions and friendly user interface, Clarity English Language Lab not only facilitates the teaching process but also brings fun and efficient learning. It has been greatly used in Schools, Colleges and Universities.

In today's highly informational and technological world, it is extremely important to have good communication skills or presentation skills which are the need of the hour and the basic requirement of any organization. Communication may be defined as, 'The process by which we exchange

information between individuals or groups of people'. Good language skills are key to success in life, work and relationships. English language teaching has a very prominent role to play in the development and competency of a learner; it can broaden their horizons and make them familiar with the various aspects of learning language skills. A student, efficient and fluent in English can excel anywhere in this competitive world.

Advantages and Disadvantages of Using ICT

There are some advantages. First, both teachers and students of English can have quick and affordable access to the most up to date sources and information. Many focused exercises can be found on the net for free and software can be bought via Internet or in any store and some are free. Students can practice speaking in English with Siri in their iPad or iPhone or Assistant in their Android devices. With the wide range of teaching and learning materials available for free on the Internet, the teacher can select the ones that fit better to the students' needs according to their age, level, and abilities. There are also many discussion groups for professional development, interactive reading books for students, sound recordings for both teachers and students. ICT promotes student achievement because this tool allows them to progress at their pace and needs. With good access to sources of information, learners are also able to enhance their learning and creativity. Furthermore, the Internet also provides an easy and fast access to the current and authentic materials in the language being studied, which is motivating for language learners. Such authentic materials include, for instance, online newspapers, webcasts, podcasts, newsrooms, video clips or even video sharing websites such as YouTube. Another motivating language learning opportunity using ICT is provided by chat rooms and virtual environments such as Second Life which enable learners to practice the written and spoken language, without the fear of making mistakes.

There are some potential disadvantages of using ICT for language teaching. It is expensive for the first investment (computers, Internet connection, servers, employment of ICT personnel, etc). It is also expensive in running ICT training for teachers and administrative staff. Thus, teachers often have minimum exposure and experience in the use of ICT in English Language Teaching (ELT). Due to these potential problems, some institutions do not have the will to integrate ICT into their education system.

Conclusion

ICT's are intrinsic tools in many educational institutions. The use of ICT increases the scope of teaching. It provides quality learning materials and creating autonomy of learning. Along with academic excellence, students must have English communicative skills for their prosperous future. Learners can share their work which can promote cultural diversity, have positive motivational effects and raise self-esteem. Teachers are the main characters to employ ICT in educational contexts, they should be trained in how ICT can be integrated into the teaching process. Furthermore, there should be an appropriate balance between hands-on and other work and the motivational aspects of using ICT will be effective only with appropriate planning and guidance from the teacher. In brief, ICT cannot itself resolve educational problems in the developing world. Today's technologically competitive world needs integration of ICT in education. If ICT is aptly adapted, then it will be a lifelong learning process for the learners. The quality of learning with accountability can be improved to enhance the learners to learn things quickly and successfully. In particular, the Internet has become a conduit where people can learn, share, and collaborate in ways not possible years before. However, a great deal of the success comes from preparing students to interact and learn in this online environment. Therefore, if we try to integrate technology in our teaching, our new, refocused approach to teaching will propel us a long way to making technology and the internet a more rewarding partner in the teaching and learning process.

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NATURE OF DISCRIMINATION AND DOMINATION: A STUDY ON TONI MORISON'S *HOME AND A MERCY*

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Abstract

This paper entitled 'Nature of Discrimination and Domination: A Study on Toni Morrison's Home and A Mercy' gives a kaleidoscopic view of the women in African American society and also focuses on the slave system in African American society. It examines the traumatic experiences of black community, which encounters racial discrimination. It also describes how every character has a problem to deal with and it involves racism. Whether the characters are the victims or the aggressors, they can do nothing about their problem or condition especially when it concerns their race. The author has based her work on her people, their place, language and life style, and an in-depth study of two of her representative novels has been done in this paper.

Key words: Home, Love, Mercy, Racism, Subjugation, Phenomenon.

Battle is a substantial element in defining human relationship in the world. Discrimination is a man made, man imposed phenomenon. It has occurred right from the beginning of human presence. Man animation a social animal, his happiness depends upon the nature of his relationship with his society. Discrimination as a distinct miracle of the American social and political scene was clearly rooted in that period of history, wherein the first Africans were brought as cheap labour onto the American work force. White Americans saw these people as property, as equipment that could do inordinate amount of work without demur. Joel Kovel in his critically penetrating analysis of racism says:

[The white master] . . . first reduced the human self of his black slave to a body and then reduced the body to a thing; he dehumanized his slave, made him quantifiable and thereby absorbed him into a rising world market of productive exchange...Thus in the new culture of the west, the black human was reduced to a black thing, virtually the same in certain key respects as the rest of non-human nature-all of which could become property. This reduction of human to non-human was the first definite step towards the establishment of racism as an innate archetype of white American civilization. (Kovel, White Racism18)

Development is port to blacks is their African soul which is also taken away by inspiring white values on them. With the breakdown of their authentic self and almost invariably fostered feelings of inferiority. Whites have created the institutions in which blacks are finally ready to live by. African-American writers have tried to draw

worldwide attention to this factor through their writings. Toni Morrison is one such writer who highlights the domination of slavery and discrimination in her novels. The critic Ansari explains the position of the blacks thus: "Combining the aims of the Black Freedom Movement and Women's Liberation, Morrison seeks to produce literature which is irrevocably and indisputably black" (Ansari 206).

Cultural discrimination is a communal problem in the United States. Even for the selection of jobs and schooling appointments are rivalry between the Blacks and Whites. Even though, this shape of elimination, peoples of color have made great progress in fighting continuous discrimination in housing, the labor market and education. Hunter describes colorism as "It is the process of discrimination that privileges light - skinned people of color over their dark- skinned counterparts" (Hunter 1). Colorism is a problem affecting all African-Americans. Although typically described as a "blacks" or 'chicano" problem, colorism is practiced by whites and people of color alike. Skin color creates many painful experiences for women of color, especially darker - skinned women. This has led many women to try changing their appearances through skin bleaching creams, making up application, use of colored contact lenses, hair straightening and extensions and even cosmetic surgery. These procedures are handled by the black in order to make them more beautiful.

Discrimination initiates in America when white masters brought the African slaves in chains and used them as laborers to work on plantain farms to fill their coffers. Very soon the black laborers ceased to exist as a human being

in the white world and reduced to a “body”, a profit making “body”.

Progenies too tormented the mothers, who put the bleaching cream on their children eager for them to have the benefits of light skin, the more valued appearance. The white peoples are seeing black as object but not human beings. Even they don't think like them they also have certain feelings in the mind. According to Joyce Ladner, the black woman “suffers from the twin burden of being black and female” (Ladner 227).

Toni Morrison, a Nobel Prize and Pulitzer Prize winning African American writer is a superb weaver of a web of rich stories, who received her highest compliment. The Swedish Academy of Letters, in awarding the \$825,000 prize, proclaimed her “a literary artist of the first rank” and offered high praise for her masterful style by adding, “She delves into the language itself, a language she wants to liberate from the fetters of race. And she reports us with the shine of poetry.” (Hemenway para 1). She familiarizes the reader into a different world from that of the well – established white writers. She prospers through the plots and characters in rendering the credibility of the African American experience. The violent realism of her novels is the constant motivation behind Morrison's artistic drive. Racism is seen as a physical and psychological danger in Toni Morrison's work, the hot iron which leaves deep scars on numerous generations of former and modern slaves. These marks remain with the victims throughout their existence forbidding them to find their true identity and the reason behind their existence. Spiritually crippled, they vainly try to find their way in the racially imposed darkness.

As per an African-American writer, Toni Morrison has contributed expressively to the conversation about African American literature and literary criticism, particularly that produced by black women writers, through her literary works and critical essays. “Critics like Henry Louis Gates . . . directed [the African American writers]. . . back to the vernacular, for if the black logos can be said to exist at all, it must lie in oral texts like spirituals, blue, and folktales” (Powell 47). Toni Morrison's *A Mercy* reveals what lies beneath the surface of slavery in early America. Morrison said in an interview about *A Mercy*, that the only difference between African slaves and European or British slaves was that the latter could run away and melt into the population. But if you were black, you were noticeable. *A Mercy* clearly mentions about interracial discrimination. It states very clearly that the white has got the license to kill any black for any reason and the whites are all separated and protected.

“By eliminating manumission, gathering, travel and bearing arms for black people only; by granting license to any white to kill any black for any reason; by compensating owners for a slave's maiming or death, they separated and threatened all whites from all others forever” (*A Mercy* 8). Racial discrimination is manifested between masters and servants in the society of dominant white race.

In *Home*, home has never accessible much solace, and the Moneys have never had much dough (money). The Moneys have wound up in “Lotus, Georgia is the worst place in the world, worse than any battle field” (*Home* 83). Frank's parents worked 16 hour days picking cotton and planting crops, leaving him to protect Cee as best as he could while subsisting on a daily brew of their grandparents' cruelty and neglect. “Her parents, Luther and Ida, worked two jobs each – Ida picking cotton or working other crops in the day and sweeping lumber shacks in the evening; Luther and Uncle Frank were field- workers for two planters in nearby Jeffrey and very happy to have the jobs other men had abandoned” (*Home* 45). There his parents have died young, one of lung disease, the other of a stroke. And there, it emerges, is where Frank must return, must deliver his ailing sister, in hopes not only of saving her, but of saving himself: “Down deep inside her lived my secret pictures of myself – a strong good me” (*Home* 104).

Termed back to Lotus to help his sister out of trouble, Frank returns to his home town. On his way south, Frank makes use of a “Green Book”, part of the essential series of travelers' guides for African-Americans during a more overtly racist era. Frank uses the only tools for travel available to blacks journeying to, or through, the South, in the years before the civil rights movement. He relies on a network of black churches and uses a published list of sources of help for blacks on the road. In 1950s, blacks could travel safely only by relying on each other. On a train, he encounters fellow passengers who've been beaten and bloodied simply for trying to buy coffee from a white establishment.

“That there is the husband. He got off at Elko to buy some coffee or something back there”. He jerked his thumb over his shoulder. “The owner or customers or both kicked him out. Actually put their feet in his butt and knocked him down, kicked some more, and when his lady come to help, she got a rock thrown in her face. We got them back in the car, but the crowd kept the yelling up till we pulled away.” (*Home* 25)

He sees a boy who, out playing with a cap gun, was shot by a policeman and lost the use of one arm. Frank is himself subjected to a random stop-and-frisk outside a shoe store. Even his lapses in sanity — what may be called symptoms of post-traumatic stress disorder, are presented within the metaphor of race. He has frightening episodes of colorblindness, in which the world became a black-and-white movie screen.

Fashionable the novel *Home*, throughout the narrative, the homophonic sound of the name “Cee Money” rings and raises the irony that there is no money to see. Morrison has proven through her many novels that she believes in doubles. The name Frank Money rings doubly too: Frank joins the US Army in a quest for honest money. And yet, after his service he ends up a veteran like so many others: broke and agitated, jobless, homeless, feeling internally like a hero, and treated otherwise. Cee Money joins Morrison’s cadre of dozens of women characters who are shaped by terror, by Klansmen, by the men they have married, by the trials of motherhood, by the heart of cotton picking, by the adoration of their fathers, by the rape of their relatives, by the meanness of their friends, by the allure of foreign countries, by velvet roses, by ghosts, by American pressures. Morrison populates her stories with the duties and the needs and the triumphs and the screams of African American women and the men who make homes with them. No other American author has created more memorable, contrasting, unconstrained and carefully named women.

The involvement of trauma in the Morrison’s novels is exposed as experience of both black community and black folks. Although the horrors of slavery are experienced collectively, i.e. by whole nation of Afro- Americans and their communities, each member of black community is also forced to experience enslavement individually. Morrison’s novels reveal the characters’ tension between black individual’s inherent need to be a part of the community and one’s struggle to shape the identity. On the one hand, being part of the community ensured black person a communal sense of African or Afro- American identity. On the other hand, being a part of community creates limits for black person’s individual experience of the trauma and its effect on one’s sense of identity.

Morrison’s novels reveal that for some characters as for Cee in *Home*, individual experience, and separation from the community becomes vital in order to shape one’s black identity, while for others like Lina in *A Mercy*, family and community bonds are essential for the survival. Lina, in *A*

Mercy, has lost all her ties to her family which has affected her sense of self and the need to establish the relationship with someone. The memories of her burned village together with people haunt her and constantly remind Lina of the experienced trauma of her ancestors and vital need for them and their history that has been burned. Due to the brutality of white slave owners Lina is forced to feel shame and guilt of having survived, however, not free at all:

The shame of having survived the destruction of her families shrank with her vow never to betray or abandon anyone she cherished. Memories of her village people by the dead turned slowly to ash and in their place a single image arose. How quick. How purposefully it ate what had been built, what had been life. (*A Mercy* 57).

Over Lina’s voice Morrison displays what it means for African Americans to live in America, which is their home, but in which they are forced to feel as aliens: “You and I, this land is our home”, she whispered, “but unlike you I am exile here” (*A Mercy* 69).

Greatest of the women in Morrison’s novels are mothers who have been enslaved by powerful discrimination and domination, which then embodies itself in violence toward their own. *A Mercy*, Florens mother chooses to send away her young enslaved daughter, in the hope of preventing her daughter from being sexually abused. However, without acknowledgment of the reasoning for this choice, the daughter adopts to Jacob for not repaying the money. In the first chapter of *A Mercy*, Florens, who is “may be seven or eight” (*A Mercy* 5). Misunderstands her mother’s reasoning in sending her away with a new owner as payment of a debt, instead of going with her to the new place.

The disloyalty Florens feels obvious in her version her pain as she recurrences forever and ever illustrates to readers that she cannot believe her mother has just given her away to be separated forever from her. Of course, neither mother nor daughter is free so the mother actually has no options. She simply begs to provide for both children. Unfortunately, the young Florens understands the situation as her mother choosing a baby brother over the older daughter. Instead of realizing the great sacrifice her mother has just made for her daughter, Florens only understands her own abandonment and this shapes her entire future. Morrison positions the home and immediate family relationships as places of potentially terrible pain. As Carole explains “The family is sometimes situated as a site of domination for women. The mystified notions of home and family are removed from their romantic, idealized

moorings, to speak of pain, movement, difficulty, learning and love in complex ways" (Carole Boyce 15). These female characters, all damaged but also all attempting to manage situations far beyond their control, choose violence.

Whereas the slaves in the transcript are not all African American, many reviewers endure to use the term slave as a racial signifier, pretentious that when they define Florens as a slave this interconnects her blackness. One reviewer refers to Sorrow as a slave, and Willard and Scully as white slaves suggesting the need for racial clarification if a slave is white. In the New York Daily news, a list that apparently is meant to show the diversity of the text actually accentuates the binaries Morrison wants to disrupt; David Hinckley describes the characters as white, black, free, slave, young, old. The pairing of these oppositional terms not only reinforces the black or white binary but aligns whiteness with freedom and blackness with slavery. Paula Giddings also described Racism as "The means of oppression differed across race and sex lines, but the wellspring of that oppression was the same" (Giddings119).

Florens's involvement as a slave demonstrates the difficulty of classification in the time period. Florens quotes Lina, "Florens, she says, its 1690. Who else these days has the pointers of a slave and the feet of a Portuguese lady?" (*A Mercy* 4). Florens's tender feet signify both the risk of and the battle to slavery; clad in high- heeled shoes, she inspires sexual desire in her previous masters, but their perpetual softness also suggests her bodily resistance to complete enslavement. The tenderness of her feet emphasizes the significance of labor over color as a key component of slave classification. Florens's feet are not white, but they indicate a type of class privilege that her hands do not. Florens's journey to find the blacksmith ends up in his rejection of her and her return to the farm. For Florens, the journey also entails a transition into a fully embodied slave state; she walks back without shoes, and her last words are "the soles of my feet are hard as cypress" (*A Mercy* 161). Florens's trajectory toward full enslavement is both internal and external under her own control and yet also not. When the blacksmith rejects her, he frames her enslavement as her own doing: she has become a slave to him, to her impulses "her head is empty and body is wild" (*A Mercy* 141). Like the presence of free blacks in the colonies in the mid-1600s, the blacksmith's place in the text and his condemnation of Florens subvert the logic of racial slavery.

To accomplish, through the novels under study, Toni Morrison brings out the discriminatory, sexist, and classist structure of American society, which categorizes its various ethnic groups, denigrates the colored as inferior and characterizes males and females as central and marginal respectively. The depiction of Florens in *A Mercy* and Cee Money in *Home* shows that while African Americans are degraded as underclass owing to their color, African American women have been have been oppressed not only by racist and sexist assumptions but also by class domination.

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CULTURAL CONFLICT IN WOLE SOYINKA'S THE LION AND THE JEWEL

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Abstract

*Wole Soyinka is Africa's most eminent playwright, winning the Nobel Prize for literature in 1986. Nigerian literature was born in earnest with the award of Nobel Prize in literature to Wole Soyinka. The present study examines the conflict between cultures in Nigeria and western society as represented in Wole Soyinka's play *The Lion and the Jewel*. The study shows the relationships between the different cultures. The focus of this study is to demonstrate how Soyinka uses characters, themes, and plot to investigate the conflict between cultures.*

Key words: Culture, tradition, western, gap, old, new, domination, modernity.

Introduction

Conflict is a clash between people ideas. It becomes a unique and sentimental phenomenon. A literature has become the means through which cultural sentiments are projected and expressed. For a long time, Africans in particular, have been subjected to cultural imposition and displacement of western culture.

Soyinka was born into a Yoruba family in Abeokuta. After studying in Nigeria and the UK, he worked with the Royal Court Theatre in London. He went on to write plays that were produced in both countries, in theatres and on radio. He took an active role in Nigeria's political history and its struggle for independence from Great Britain. In 1965, he seized the Western Nigeria Broadcasting Service studio and broadcast a demand for the cancellation of the Western Nigeria Regional Elections. In 1967 during the Nigerian Civil War, he was arrested by the federal government of General Yakubu Gowon and put in solitary confinement for two years. Soyinka has been a strong critic of successive Nigerian governments, especially the country's many military dictators, as well as other political tyrannies, including the Mugabe regime in Zimbabwe. Much of his writing has been concerned with the oppressive boot and the irrelevance of the colour of the foot that wears it. During the regime of General Sani Abacha (1993–98), Soyinka escaped from Nigeria on a motorcycle via the "NADECO Route." Abacha later proclaimed a death sentence against him in absentia. With civilian rule restored to Nigeria in 1999, Soyinka returned to his nation. In Nigeria, Soyinka was a Professor of Comparative Literature (1975 to 1999) at the Obafemi Awolowo University, and then called the University of Ife.[5]

With civilian rule restored to Nigeria in 1999, he was made professor emeritus. While in the United States, he first taught at Cornell University and then at Emory University where in 1996 he was appointed Robert W. Woodruff Professor of the Arts. Soyinka has been a Professor of Creative Writing at the University of Nevada, Las Vegas and has served as scholar-in-residence at NYU's Institute of African American Affairs and at Loyola Marymount University in Los Angeles, California, US. He has also taught at the universities of Oxford, Harvard and Yale.

Wole Soyinka is Africa's most distinguished playwright, winning the Nobel Prize for literature in 1986. Nigerian literature was born in earnest with the award of Nobel Prize in literature to Wole Soyinka. Soyinka, often referred to as the Bringer of Light to African Literatures, has put Nigerian literature on the world map, and since 1986, hundreds of Nigerians have proudly taken to studying Nigerian literature, as departments of Nigerian literature are being created in all the universities across the country.

The Lion and the Jewel is a play by Nigerian writer Wole Soyinka that was first performed in 1959. It chronicles how Baroka, the lion, fights with the modern Lakunle over the right to marry Sidi, the titular Jewel. Lakunle is portrayed as the civilized antithesis of Baroka and unilaterally attempts to modernize his community and change its social conventions for no reason other than the fact that he can. Soyinka emphasizes the theme of the corrupted African culture through the play, as well as how the youth should embrace the original African culture.

The most outstanding theme of this story is the rapid modernization of Africa, coupled with the rapid evangelization of the population. This has driven a lodge between the traditionalists, who seek to nullify the changes done in the name of progress due to vested interests or simply not liking the result of progress, and the modernists, who want to see the last of outdated traditional beliefs at all cost. Another core theme is the marginalization of women as property. Traditionally, they were seen as properties that could be bought, sold or accumulated. Even the modern Lakunle falls victim to this, by looking down on Sidi for having a smaller brain, and later by thinking it will be easier to marry her once she's lost her virginity, since no dowry was required in such a situation.

There is also the conflict between education and traditional beliefs. The educated people seek to spread their knowledge to the tribal people in an attempt to make them more modern. This in turn is resisted by the tribal people who see no point in obtaining an education as it served them no use in their daily lives. Finally, there is the importance of song and dance as a form of spreading information in a world where the fastest route of communication is by foot. It is also an important source of entertainment for the otherwise bored village youths. The author shows the slow influence of modernization, for example, the wondering traveller influences Sidi's life radically.

The main characters of this play can be classified into two groups - Baroka, Sadiku and Sidi represent the traditional African values, whereas Lakunle, the village school master stands for modern European, especially British values of life. The conflict between the two value systems triggers off the germination of amorous love between Sidi, the village belle of about sixteen years and Lakunle, a young school master of Ilujinle. The play has the genuine flavor of African village life at the precise stage at which the concept of progress begins to undergo a radical change. The customs of polygamy and bride-price are being challenged. The play begins with the scene of the market, dominated by the immense 'odan' tree. It is a village centre. The wall of the 'bush' school flanks the stage.

Lakunle is the schoolteacher of the village. He deeply admires Western culture and seeks to emulate, often to comically inadequate effect. He is portrayed by Soyinka as clumsy in both actions and words, throwing together phrases from the Bible and other Western works in hope of sounding intelligent. He is "in love" with Sidi, but

has not married her because she demands that he pay the traditional bride price, something he refuses to do. Initially we chalk up this refusal to his Western beliefs, and the belief that women shouldn't be bought and sold, but later in the play he reveals his true self - when Sidi's virginity is taken away, he leaps at the chance to bypass the bride price by saying that she can't really expect him to pay the bride price now that she's no longer "pure". He represents one extreme of the play's central pendulum - the Western value.

Baroka is the leader of the village. He holds to his Yoruba traditional beliefs, but his power is coming under threat from the Western influence. The issue that troubles him throughout the beginning of the play, we learn, is his apparent impotence, a secret he reveals to his head wife. We later learn, however, that this feigned impotence was only a clever ruse in order to lure Sidi into coming to his palace. On the other hand, however, it is possible that he really was having a sexual "crisis" but this was resolved by Sidi's visit; however the former option seems likelier. Baroka represents the other extreme of the pendulum - traditional values.

Sidi is a young girl in the village who has just had her ego boosted by a visit from a big-city photographer, who took her pictures and published them in a magazine. From then on, she is extremely conceited, thinking herself even higher than the Bale. She refuses to marry Lakunle until he pays the bride price, and eventually goes to visit Baroka. Lakunle, in spite of his European ways of life, is looked down upon and finally Sidi rejects him. She confirms to the African tradition by marrying Bale Baroka even though aged sixty. Sidi, who at first jokingly considered Baroka as equal to her father in age and physical features has finally accepted his hand in matrimony, she enthusiastically accepted him as her bed-mate and life partner. At the same time Bale Baroka who used to address Sidi as 'a child' or 'a daughter' has finally initiated her into the memorable joys of matrimonial sex. Soyinka lucidly portrays the contrast between traditional African value system and modern European value - system. Clear comparison is made between the African conventions of marriage like payment of bride-price with Lakunle's modern.

Soyinka delicately presents the ways of convincing a lady for marriage in the different, diagonally opposite ways and finally the traditional ways are crowned in spite of their lapses. Lakunle's rational method of convincing a lady into accepting the marriage proposal is overpowered by

Baroka's cunning ways of drawing a lady into bed. Compared to the animalistic, fictional and powerful sexual pleasure offered to Sidi by Baroka, Lakunle's aesthetics of love and poetic sensibility have no significance in the tradition ridden society. Lakunle praises the charm of Sidi in flowery rhetorical phrases, but Sidi considered his admiration as 'funny names picked up from wretched books.

Lakunle treats himself to be the diplomat of the modern revolution against men like Bale, and confirms what he sees as a moral war. Thus, Lakunle develops an association with Sidi, the village beauty. He aims at humanizing the bush girl. Lakunle represents a semi-European and wants to make radical changes in the village. He appeared in the English suit of the ancient kind. At first, he inflicts his ideas on his love for Sidi. To her, he symbolizes a reformer and all his ideas are new. When he intends his love and talks to marry her, she demands the bride price to marry him. In fact, one of his modern ways of life is that when he goes to request Sidi's hand in marriage as a westerner, will not pay the bride price.

Thus, with Western civilization's influence, the school teacher of the village, Lakunle, has become fonder of the modern ways of life. He wants the village of Ilujinle to back away from tradition as well. This task is difficult because villagers refuse to set aside their Yoruba roots and traditions. On the other hand, the village belle, Sidi, and the village Bale, Baroka, stand for tradition. Nevertheless, they do not hesitate to use each to their own advantage.

There are many contradictions in Lakunle which also may irritate Sidi. Although he claims to detest Baroka's habits and powers, in fact he furtively envies them. In one speech he wishes if he had the Bale's dispensation of marrying many wives.

Now, polygamy is a familiar tradition in older, backward society whereas monogamy is a modern phenomenon. Lakunle is disagreeing with himself here by trying whole-heartedly to uphold modernity but ironically he cannot preclude his native identity and demands. Even he seems to forget his principles at the end of the play when he eagerly squeezes the thought that since Sidi is no longer a virgin now, he cannot be asked to pay a bride price for her.

Conclusion

The Lion and the Jewel presents a clash between an octogenarian chief of the village and a young teacher. It is an amusing play where Soyinka has presented a young man who adheres to all the crudeness and showiness of the Western world and thus appears as a picture of a modern human being. Soyinka loved the traditional culture of his country. His love was based on sound knowledge and deep understanding of the elements in Nigerian heritage that have perennial worth. He was fully aware of the strong points in the Nigerian tradition.

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